

Melody Maker

JUNE 14, 1969

1s weekly

NEW STONES DEBUT



BRIAN JONES: an amicable split

THE first public appearance of the "new" Rolling Stones—with former John Mayall guitarist Mick Taylor replacing Brian Jones—is planned to take place at the famous Rome Colosseum on June 25 and 26.

FILM

Mick Jagger told MM at presstime: "I have just made arrangements for the new Stones to appear at the Colosseum in Rome." He said he "doubted" if there would be any charge to see the group in action and the concerts would be filmed for worldwide distribution. He is negotiating with an Italian film man to direct the film.

SINGLE

A London concert is planned for the first week in July, said Mick, but the venue and date was not yet finalised.

Mick Taylor replaces Brian Jones after split



MICK TAYLOR: former John Mayall guitarist

Their next single is expected next month, too. It is recorded and Mick was mixing the number this week.

The Rome Colosseum is the historic circular

building which dates from Roman times. It was the scene of Roman Games where men fought other men and were pitted against wild animals.



Blind Faith at Hyde Park
CENTRE PAGES

ALSO IN THIS WEEK'S MM...

WHAT NOW FOR MANFRED?
PAGE 9

KENNY WHEELER IN JAZZ SCENE
PAGE 8

A LOOK AT THE BEATLES' BALLAD
PAGE 7



SURMAN Jazz Poll winner

Surman plans to quit Britain

SHOCK news of the week is that John Surman — one of Britain's most brilliant jazz musicians — plans to quit Britain.

Says John: "I shall probably work on the continent. I'm planning to leave at the end of the summer." Reason for John's decision is that there are so few opportunities for jazz work in Britain. He expands on this theme in an exclusive interview with the MM on page 10.

John won a notable "double" in the MM's 1969 Jazz Poll when he came top in both the Baritone and Miscellaneous (Soprano sax) sections.

He also won the top soloist award at the 2nd International Jazz Festival at Montreux two years ago. The award carries a year's free scholarship at the famous Berklee School of Music in Boston, U.S.A.

John has not yet taken up the scholarship, but he may do so at some future date.

Brian Jones was replaced with Mick Taylor at the weekend. The split was reported to be "amicable" and due to difference of opinion over musical policy. Jones said: "The music Mick Jagger and Keith Richard have been writing has progressed at a tangent as far as my own taste is concerned."

FROST

Jones was a founder member of the group.

The Stones press officer Leslie Perrin told MM at presstime that on Monday (16) the new Stones would tape a spot for David Frost's American TV show. The spot would be taped in London and there was no information whether it would be shown on British TV.

WOODWIND SPECIAL STARTS ON P.16

FIFTH COLUMN PLUS TWO

This week I thought I'd just run through a few of the very successful releases we've had this year. For starters, DEEK has BRIMSTONE on FONTANA STL 5478, his first album. His song "FIRE AND BRIMSTONE" DEEK has been playing around the late clubs since his discovery at CAMBRIDGE. LULLABY, and SHE LOVED A PORTUGUESE. FRAYTAL CREEK you will CHIFFRETT. The talent DEEK has because these three tracks are all completely different. The first is hilarious, the second is a very gentle ballad, and the third a great instrumental—if you nip out now you might just get a copy of the album—but remember, you might have to order it—it is selling very well.

JOAN BAEZ has two new albums around at this moment, and both of them going great guns. The first is simply called "JOAN BAEZ" (VANGUARD SVXL 19037/8). The second is "JOAN BAEZ" (VANGUARD SVXL 19037/8). It includes titles like ALL MY TRIALS, MATTY GROVES, and T.A.S.T.E. D'AMOUR—in fact all ten titles are in the States at this time. It is like an adventure to me.

CRYSTAL LAUNCHED PRESIDENT RECORDS launch a new label, Crystal Records, tomorrow (Friday) with a single by Jon Sands titled "Little Old Soul." The B side is "New Talent for the label is being sought by Jack Price."

BLUEBEAT HOT 10 1 (3) DREAM (New York, UNITY-003) 2 (1) WHO YOU GONNA RUN TO (The Techniques, CAMEL 10) 3 (3) DON'T PLAY THAT SONG (Derrick Morgan, CRAB-18) 4 (5) THROW ME CORN (Winston Stone, BULLET-399) 5 (6) SINCE YOU'VE BEEN GONE (Eric Saylor, CAMEL-30) 6 (10) CHILDREN GET READY (The Vervettes, CRAB-1) 7 (8) HAILES SELAISE/BLUES DANCE (Laural Ann, NJ RAT-032) 8 (-) FREEDOM TRAIN (Tommy Wilson, CRAB-17) 9 (-) LA LA MEANS I LOVE YOU (Alma Little, NJ RAT-014) 10 (-) WHEN THERE IS YOU (Melodians, "FAR-15)

WALKING PROUD (Martin Riley, GAS 114) MAKE IT TAND DEAY (Derrick Morgan, CRAB 72) STRANGE WHISPERING (The West Indians, CAMEL 14) TRIBUTE TO DON DRUMMONDS (Rico Rodriguez, BULLET 407)

PAMA RECORDS 78 Crown Park Rd. London, N.W.10 Phone: 01-963 2267/8/9

Another blues gentleman happens to be a GARY DAVIS pupil—you should know his name by now—it's STEFAN GROSSMAN and his big selling album is "THE GRAMERCY PARK SHEIK" FONTANA STL 5485. This new record includes his very popular composition "REQUIRE FOR PATRICK KELLEY" which was one of his big numbers during his recent tour here—so if you're looking for a souvenir of his tour, this is the LP for you.

What did I tell you about THE CORRIES? Well the MM agreed with me and made a record of the month, didn't they—so there you go—take note from Uncle—he knows what's happening—THE CORRIES IN CONCERT (FONTANA STL 5486) is lovely.

Just one to finish with and that's BUDDY GUY's "THIS IS BUDDY GUY," a "live" recording including a topical version of FEVER—and more—forgot—there's one more—JOHN FARLEY (VANGUARD SVXL 19033).

How about that little fellow there are a lot more and tell you about them now and to agitate—and in response to reader requests, what? Nigel MacSpurday—I've known him out.

'Goodnight Midnight' next Clodagh single



Clodagh Young composition.

CLODAGH ROGERS' new single is to be another composition by Kenny Young, who wrote "Come Back And Shake Me."

The title is "Goodnight Midnight," released on June 27. The B side is a Nilsson composition, "Together."

Kenny Young has just completed Clodagh's new album, to be released in September. He has contributed eight songs to the LP which also includes "Get Back" and "I Will," as well as Young's earlier hit "Under the Boardwalk," formerly recorded by the Drifters.

VIC DAMONE FOR BBC2

AMERICA'S VIC DAMONE flies into London on Saturday (14) to record a BBC-2 TV spectacular at London's Talk Of The Town the following day.

The show will be titled Vic Damone At The Talk Of The Town and will be produced by Johnny Stewart.

On June 21, Damone guests on the Simon Dee Show before flying back to the States.

NEW ROWLES SINGLE

JOHN ROWLES has a new single, titled "It Takes A Fool Like Me," released on June 27. It is a German song with English lyrics.

He appears at the Cavendish club, Sheffield, today (Thursday), tomorrow (Friday) and Saturday (14) and guests at the Bratislava Song Festival (18-21).

POP PROMS STARS

DEEJAYS JEFF DEXTER and Kid Jensen (on Radio Luxemburg) and the Misunderstood have been added to the bill of the Pop Proms at London's Royal Albert Hall from June 29 to July 5.

The Misunderstood join the second house concert on July 4 which features Chuck Berry, Chicken Shack and the Alan Bowen. Dexter composes seven of the ten concerts. Jensen composes the July 1 show.

FRANKIE VAUGHAN has shelved plans for a British TV series this autumn to undergo a huge campaign to launch him in America. Behind the campaign is Gordon Mills, the manager and producer, and songwriter Les Reed.

The campaign will start at the end of Vaughan's Bourne month summer season. Commented Frank, "I have always been extremely happy working here in Britain but the thought of breaking through in the States at this time is like an adventure to me."

FRANKIE BUILD-UP

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RICHIE RE-SIGNS

RICHIE HAVENS has resigned a long term contract with MGM Records and his discs will be released in the States on his own Storm Records label, financed by MGM.

Richie and partner Mark Roth will also be introducing new talent to the label.

Havens' current British single is "Lady Madonna."

NEW FAMILY DISC

THE FAMILY, with new bass player Johnny Weider replacing Rick Grech now with Blind Faith, are to record a new single next week and are to record a new album in August.

Weider has joined Family from Eric Burdon's Animals. He plays bass, guitar and violin. Dates set for the group include Worthing, (tonight Thursday), Birmingham (13), Romford (16), Marquee (17) and London's Royal Albert Hall (July 21), the first of the pop proms which also features the Incredible String Band.

HARTLEY CHANGES

HENRY LUTHER (tpt, vin) and James Jewell (trp) are joining the Hartley Band from the end of this month. Guitarist Spit James is leaving the group.

The full line-up is now Keef Hartley (dra), Henry Luther

Melody Maker POP 30

- | | | |
|---------|-------------------------------|--|
| 1 (1) | DIZZY | Tommy Roe, Stateside |
| 2 (5) | BALLAD OF JOHN AND YOKO | Beatles, Apple |
| 3 (9) | OH HAPPY DAYS | Edwin Hawkins Singers, Buddah |
| 4 (2) | GET BACK | Beatles, Apple |
| 5 (3) | MAN OF THE WORLD | Fleetwood Mac, Immediate |
| 6 (11) | TIME IS TIGHT | Booker T and the MG's, Stax |
| 7 (4) | MY WAY | Frank Sinatra, Reprise |
| 8 (7) | BOXER | Simon and Garfunkel, CBS |
| 9 (6) | RAGAMUFFIN MAN | Manfred Mann, Fontana |
| 10 (9) | LOVE ME TONIGHT | Tom Jones, Decca |
| 11 (8) | BEHIND A PAINTED SMILE | Isley Brothers, Tamla Motown |
| 12 (20) | HIGHER AND HIGHER | Jackie Wilson, MCA |
| 13 (5) | MY SENTIMENTAL FRIEND | Herman's Hermits, Columbia |
| 14 (18) | TRACKS OF MY TEARS | Smokey Robinson and the Miracles, Tamla Motown |
| 15 (12) | GALVESTON | Glen Campbell, Ember |
| 16 (21) | I'D RATHER GO BLIND | Chicken Shack, Blue Horizon |
| 17 (17) | DICK-A-DUM-DUM | Des O'Connor, Columbia |
| 18 (13) | AQUARIUS/LET THE SUN SHINE IN | Fifth Dimension, Liberty |
| 19 (29) | LIVING IN THE PAST | Jethro Tull, Island |
| 20 (28) | BIG SHIP | Giff Richard, Columbia |
| 21 (30) | GIMME GIMME GOOD LOVIN' | Crazy Elephant, Major Minor |
| 22 (14) | COME BACK AND SHAKE ME | Clodagh Rodgers, RCA |
| 23 (16) | GOODBYE | Mary Hopkin, Apple |
| 24 (—) | PROUD MARY | Creedence Clearwater Revival, Liberty |
| 25 (22) | SNAKE IN THE GRASS | Dave Dee, Dozy, Beaky, Mick and Tich, Fontana |
| 26 (19) | ROAD RUNNER | Jnr Walker and the All Stars, Tamla Motown |
| 27 (—) | BOOGALOO PARTY | Flamingos, Philips |
| 28 (27) | I'M LIVING IN SHAME | Diana Ross and the Supremes, Tamla Motown |
| 29 (—) | FROZEN ORANGE JUICE | Peter Sarstedt, United Artists |
| 30 (—) | WET DREAM | Max Romeo, Unity |

POP 30 PUBLISHERS

- | | | |
|----|----------------------|--------------------|
| 1 | Harmonia, Scepter, 3 | Kama Sutra, 4 |
| 2 | Nonesuch, 5 | Mercury, 6 |
| 3 | Atlantic, 7 | Capitol, 8 |
| 4 | Decca, 9 | EMI, 10 |
| 5 | Parade, 11 | Phonogram, 12 |
| 6 | Reprise, 13 | United Artists, 14 |
| 7 | Mercury, 15 | Columbia, 16 |
| 8 | Capitol, 17 | Mercury, 18 |
| 9 | Mercury, 19 | Mercury, 20 |
| 10 | Mercury, 21 | Mercury, 22 |
| 11 | Mercury, 23 | Mercury, 24 |
| 12 | Mercury, 25 | Mercury, 26 |
| 13 | Mercury, 27 | Mercury, 28 |
| 14 | Mercury, 29 | Mercury, 30 |

u.s. top ten

- | | | |
|--------|----------------------------------|---------------------------------------|
| 1 (1) | GET BACK | Beatles, Apple |
| 2 (1) | LOVE THEME FROM ROMEO AND JULIET | Henry Mancini, RCA |
| 3 (1) | IN THE GHETTO | Elvis Presley, RCA |
| 4 (1) | BAD MOON RISING | Creedence Clearwater Revival, Fantasy |
| 5 (2) | LOVE (Can Make You Happy) | Marty, Sunhill |
| 6 (3) | GRAZIN' IN THE GRASS | Friends of Distinction, RCA |
| 7 (4) | OH HAPPY DAYS | Edwin Hawkins Singers, Fovillan |
| 8 (10) | TOP BUSY THINKING ABOUT MY BARY | Melvin Gore, Tamla |
| 9 (5) | THESE EYES | Three Dog Night, Dunhill |
| 10 (1) | ONE | Three Dog Night, Dunhill |

top twenty albums

- | | | |
|---------|--------------------------------|-------------------------|
| 1 (1) | NASHVILLE SKYLINE | Patsy Cline, CBS |
| 2 (1) | ON THE THRESHOLD OF A DREAM | Mercury, Mercury |
| 3 (1) | TOMMY | Wesley, Track |
| 4 (1) | BEST OF THE SEEKERS | Mercury, Mercury |
| 5 (1) | HOLLIES SING DYLAN | Hollies, Parlophone |
| 6 (1) | HAIR | London Cast, Polydor |
| 7 (1) | MY WAY | Frank Sinatra, Reprise |
| 8 (1) | SONG FROM A ROOM | Leonard Cohen, CBS |
| 9 (1) | 2001 | Mercury, Mercury |
| 10 (1) | ELVIS PRESLEY (MCA TV SPECIAL) | Elvis Presley, RCA |
| 11 (1) | OLIVER | Mercury, Mercury |
| 12 (1) | THE SOUND OF MUSIC | Mercury, Mercury |
| 13 (1) | LED ZEPPELIN | Led Zeppelin, Atlantic |
| 14 (12) | GOODBYE | Cream, Polydor |
| 15 (13) | GENTLE ON MY MIND | Dean Martin, Reprise |
| 16 (20) | THIS IS DESMOND DEKKER | Desmond Dekker, Trojan |
| 17 (1) | WORLD OF MANTOVANI | Mantovani, Decca |
| 18 (1) | OVER AND OVER | Nona Mouskouri, Fontana |
| 19 (1) | WORLD OF CHARLIE KUNZ | Charlie Kunz, Decca |
| 20 (1) | WORLD OF VAL DOONICAN | Val Doonican, MCA |

THE MONKEES
INSTANT REPLAY

JEFFERSON AIRPLANE
BLESS IT'S POINTED LITTLE HEAD

NEW ALBUMS FROM RCA

"Instant Replay"
RD/SF 8016
THE MONKEES

"Bless It's Pointed Little Head"
RD/SF 8019
JEFFERSON AIRPLANE

Davison has throat operation

NEW YORK, Monday — Billy Davison of 5th Dimension — currently in the Pop 30 with "Aquarius" — "Let The Sun Shine In" from Hair — was taken to hospital in New York last week. He underwent throat surgery.

The group were forced to cancel their appearance at the Americana Hotel. Davison is expected to be out of action for a number of weeks.

Among the stars at the opening night of the group's act at the hotel were Diana Ross of the Supremes, Engelbert Humperdinck and Johnny Mathis.

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Jackie Wilson to make first British tour in September



JACKIE WILSON, currently moving up the Pop 30 with "Higher And Higher," is to make his first British tour in September.

The American soul star will play major venues throughout the country during a 16-day tour, co-promoted by the Clayman Agency and Danny Beffesh.

Also on the tour will be The Bandwagon, whose latest single "Let's Hang On" has entered the charts, and The Flamingos who fly in to Britain on July 22 before joining the Jackie Wilson tour.

BEATLES NEW ALBUM DUE OUT NEXT MONTH

THE BEATLES' new album, scheduled for release next month, will probably be titled "Get Back," "Don't Let Me Down" And 12 Other Titles."

This is the present working title and an Apple spokesman told MM at press-time: "This will probably remain the title."

The Beatles are considering whether to make a promotional film for TV for the album.

John Lennon and Ringo Starr arrived back in London last weekend from Montreal, Canada and America and Paul McCartney and George Harrison are expected back at the end of this week.

Recording at the Savile Row studios is expected to recommence next week.

Apple release a single by American organist/singer Billy Preston, who was featured on "Get Back," on June 27. The title is "That's The Way God Planned It," written by Preston and produced by George Harrison.

Apple group White Trash are to spend the next two months backing Marsha Hunt on one night stands round the country.

JEFFERSON BETTER

JEFFERSON WILL return to work next week after convalescence following his car accident in which he suffered a dislocated shoulder, cuts and bruises.

After the accident, £300 in cash and £500 worth of cheques were stolen from his wrecked car.

He starts work again on June 22, doubling Tito's, Stockton, and the Dolce Vita, Newcastle, for a week. He then, from June 29, has a week doubling the New Cav-

PROMOTIONAL FILM POSSIBLE

enish and Dolce Vita clubs in Birmingham.

On July 11 he goes to Germany for three days of TV.

FREDDIE WILL RETURN

U.S. GUITARIST-singer Freddie King, currently touring Britain with the Killing Floor, has already been signed to return to this country in the autumn. He will begin another two-week tour on October 31.

Tonight (Thursday), King appears at the Club Annabel, Sunderland. The rest of his dates are: Il Grotto, Ilford (13), Durham University (14), Boat Club, Nottingham (15), Cedar Club, Birmingham (16), Cherry Tree, Welwyn Garden City (17), London's Marquee (19), Ritz Ballroom, Bournemouth (20), Sheffield University (21), concert with Otis Spann at City Hall, Newcastle (22) and dance with Otis Spann at Town Hall, Middlesbrough (23).

FLAMINGOS TO TOUR

THE FLAMINGOS, who entered the Pop 30 this week at number 27 with "Boogaloo Party," are to tour Britain in July.

The four-man American soul group will be on tour for four weeks. Opening dates set for the group include: Mardi Gras and Victoria, Liverpool (25), Civic Hall, Wolverhampton (26), Nottingham (27) and Orchid, Purley (28).

ALAN BOWN LP

ALAN BOWN, whose new Deram single is "Still As Strong," has completed a new LP for the label.

The group guests in the Tony Brandon Show on June 16 and records a Stuart Henry Show on June 29.

On July 4 they play the Royal Albert Hall with Chuck Berry and the Chicken Shack.



RINGO back from Montreal

Rev. Gary Davis will tour here

THE REVEREND Gary Davis, blind American singer and guitarist, has been signed by London Attractions to tour this country for two weeks next month.

He will open at the Ritz Ballroom, Bournemouth on Friday, July 4 and work through July 20.

INTO EUROPE

FESTIVAL RECORDS International, the European associate company of Festival Records Australia, is to enter the European record market and sign local talent.

Chairman of the company will be Mr. Rupert Murdoch, chairman of News Ltd., and managing director of the News Of The World, Mike Sloman, formerly with MCA Records. Is to be managing director and Peter Gormley, manager of Cliff Richard and John Rowles, is to be vice-chairman.

Gormley and Sloman will also be setting up world-wide licensing agreements.

FAIRPORT'S RETURN

FAIRPORT CONVENTION will start work again on their return from a holiday in America, during the first week in August.

They come back at the end of June and will spend July rehearsing and finding a replacement drummer for Martin Lamble, who died in the recent accident which befell the group.

FESTIVAL VENUE

THE NINTH National Jazz and Pop Festival — held in previous years at Richmond, Windsor and Sunbury-on-Thames — will be held at Stockley, near Uxbridge and West Drayton, on August 8, 9 and 10.

The festival will once again have a camping site. Details of artists have not yet been announced by the organisers.

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news in brief

NICE, Fleetwood Mac, Procol Harum, Chicken Shack, Freedom, Dave Dee and Co have all been set for a major Belgian Pop Festival at Durne, near Antwerp, on June 21.

Acker Bilk's Band play a week's residency at London's 100 Club from September 7, but missing September 8 — the New Iberia Stompers play 11 Rondo ballroom, Leicester on Monday (16).

Listie Free Rock, formerly Purple Haze, have been signed to Transatlantic Records — the Barron Knights open a three-week season at Tito's club, Majorca on June 15 — Ember Records singer Lee

Lynch flies to Holland on June 11 to make a documentary in Amsterdam for screening throughout Europe.

Time Box guest in the Jimmy Young Show for the weeks commencing June 16 and August 11.

Matt Monro and Julie Felix are two of the stars lined up for the Royal Gala Variety Performance to be attended by the Duke of Edinburgh at the Bradford Alhambra in June 26 in aid of the York Minster Fund.

Glasgow's NSU are to make their disc debut with an album, from which their first single "Love Talk" will be taken — Folk trio Magna Carta appear at Manchester

University's Institute of Science and Technology tomorrow (Friday) more than 250 arrangements have been stolen from bandleader Jack Hawkins of the Locarno, Portsmouth.

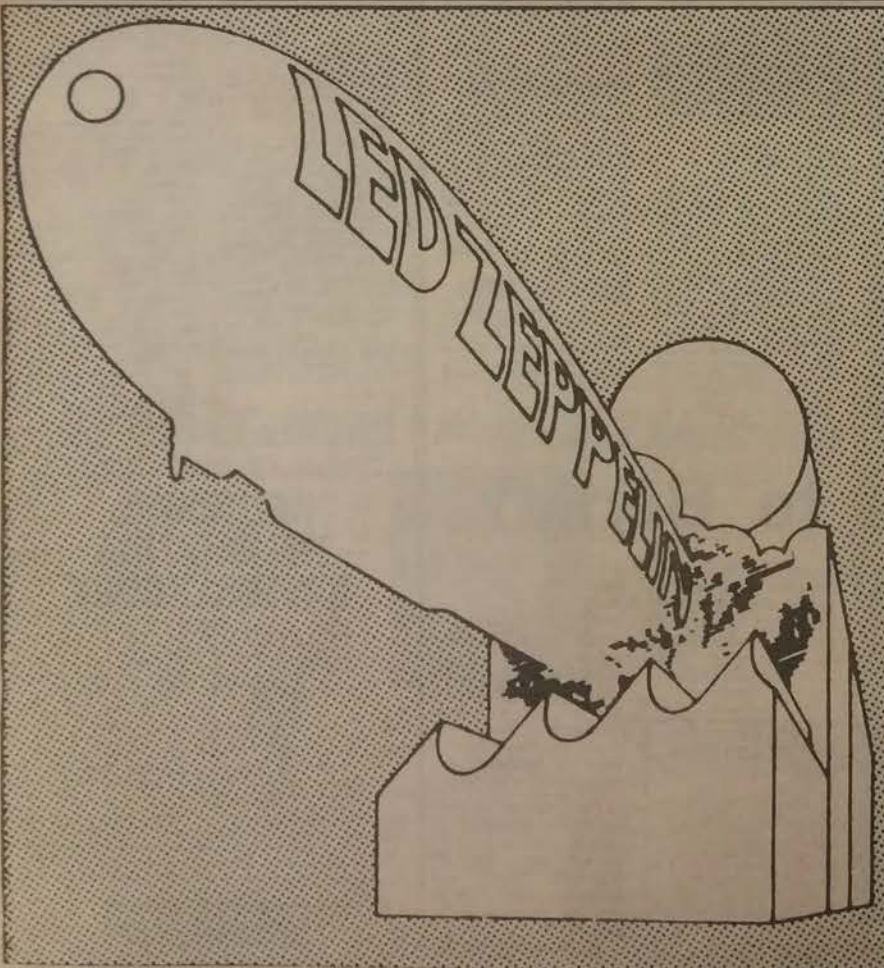
The Wally Fawkes Quartet featuring John Chilton (td) are playing a Wednesday residency at the Washington, Hampstead.

Taste, who tour America in July, are to record an album at New York's Filmore East Marmalade have been booked for a week at Batten Variety Club from June 29, but miss appearing on July 1 when they appear at the Pop Proms in London — George Melly guests with the Red River

Jazzmen at the Warren Bulkeley Hotel, Stockport on Sunday (15) — David Essex appears on LWT's Set 'Em Up Joe on July 5 — Nice, Roy Harper and Idle Race appear at the Fairfield Hall, Croydon on June 22.

Last London date for Jon Hiseman's Colosseum before they go to America is at the Marquee in August 1 — the Kool have their first single "Lovin'" released June 27. Spinners appear on Roundabout Africa, a radio show from the Empress of Canada in the River Mersey on Monday (16) with Clinton Ford.

Sam The Sham is due to appear at Annabel's, Sunderland on June 19



LED ZEPPELIN LANDS... IN CONCERT

- JUNE 13th BIRMINGHAM • TOWN HALL
- JUNE 15th MANCHESTER • FREE TRADE HALL
- JUNE 20th NEWCASTLE • CITY HALL
- JUNE 21st BRISTOL • COLSTON HALL
- JUNE 26th PORTSMOUTH • GUILDHALL
- JUNE 28th FESTIVAL OF BATH
- JUNE 29th LONDON • ROYAL ALBERT HALL

COME & TAKE OFF

LEVITATE WITH THE LED ZEPPELIN ALBUM



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distributed by Polygram

Pickett, Ben E. King Jnr. Walker tours

WILSON PICKETT, Junior Walker and Ben E. King are among American artists signed for British tours by APB International, a new company set up by Danny O'Donovan which will act as the European office of the American Programme Bureau.

Pickett will start a two-week tour of Europe on September 12, including four double concerts in Britain—in London, Manchester, Edinburgh and Birmingham.

Junior Walker and the All Stars and Ben E. King will each start tours on October 3. Walker will play three weeks of ballroom and club dates as well as TV and radio bookings. King will play four weeks of ballrooms, clubs and TV.

Other artists set to tour include Josh White Jr who will be in Britain for four weeks in the autumn, James and Bobby Purify who return for three weeks of club and ballroom dates from August 8, and the Deep River Boys who will

WILSON IN SEPTEMBER

play five weeks of cabaret in the autumn.

LED ZEPPELIN SHOW

LED ZEPPELIN are featured in their own hour-long radio spectacular on Radio One on June 27 in front of a specially invited audience at the Playhouse Theatre, London. If the show is successful, it may be extended into a series.

The group are heard on the David Symonds show (Radio One) on June 16 and The Great on June 23.

Their second Atlantic LP "Led Zepplin Two" is scheduled for mid-July release.

Led Zepplin play in Paris on July 25 and have been invited to play at Expo 70 in Japan in August next year.

OTIS PLUS FREDDIE

WHEN BLUES pianist Otis Spann visits Britain later this month he will join forces with guitarist Freddie King for a blues concert and a dance.

The concert, featuring the Killing Floor and Steve Miller Delivery as well as the two

U.S. artists, is at Newcastle's City Hall on Sunday (22). The dance, with the same bill, takes place next day at the Town Hall, Middlesbrough.

Otis Spann begins his tour at the H Rowdy, Leicester on June 20 and continues at Sheffield University (21), Blues Loft, High Wycombe (23), Lafayette Club, Wolverhampton (26), Ritz, Bournemouth (27) and Wake Arms, Loughton (29). A couple of dates remain to be filled.

JOHN LEE ON TOUR

JOHN LEE HOOKER arrives in Britain today (Thursday) to start a 14-day tour.

Dates set for the American bluesman include: Ritz, Bournemouth (23), Flamingo, London (13), Dreamland, Margate (14), Black Prince, London (15), Bristol (17), High Wycombe (18), Factory, Birmingham (19), Germany (20 and 21), Stockholm (22 and 23), Copenhagen (24), Tottenham (25), Salisbury (26), Ross-On-Wye (27), Isle of Wight (28) and Crystal Palace (29).

FREE RADIO

A PUBLIC MEETING on free radio in Britain is planned for London's Trafalgar Square on August 10.

The organisers are the National Commercial Radio Movement, the Free Radio Campaign and Bristol Free Radio Movement who are inviting MPs and Radio One DJs to speak.

DIANA'S DOGS DIE

DIANA ROSS, lead singer with The Supremes, walked out of a show in New Jersey at the weekend after her two pet dogs died of rat poison. Hundreds of fans turned up for the Saturday night show at a supper club in Cherry Hill not knowing that Miss Ross had packed and left after the death of the dogs.

The Supremes were to have continued at the club until June 15.

MATT AT TALK

SINGER MATT MONRO cancelled club dates in the North of England to open at London's Talk of the Town on Monday (June 16).

He will appear at the West End nightspot for a month.

MOVE FOR U.S.

A TWO WEEK tour of Germany by the Move has been cancelled after allegations that the group "swore and fought" on stage at Saarbrücken, Germany last week. They should have returned in July but this has now been cancelled.

A spokesman said that the group were going to America in September for three weeks and would be doing their old act, breaking up TV sets on stage. "Germany was a rehearsal for this," said the spokesman.

FOUNDATIONS DEAL

THE FOUNDATIONS, who are to tour Britain with Chuck Berry in the autumn, are to record independently although they will remain under contract with Pye.

Following negotiations between the group and Pye last week, the Foundations will now have complete choice of material and will choose their own producer.

They are to rush release the group's new album "Digging the Foundations" on July 27.

It is hoped that American Carla Thomas, who tours Britain from September 14 for 17 days, will join The Foundations and Chuck Berry on the first four days of the tour.

LIFE OF B. B. KING

THE FIRST of three albums featuring the career of blues star B. B. King is released this week on the Blue Horizon label. Title is "Chapter One: Born in Itana Mississippi" and includes his million seller "3 O'Clock Blues".

Chapter Two will be released next month titled "Beale Street Blues" and will include "Every Day I Have the Blues" and "Sweet Little Angel" (Chappin). Three "Twenty Years King" will be out in the autumn and will include unavailable material. Most of this material will be from King's first sessions for Modern Records.

Blue Horizon's Mike Vernon flies to America on June 22 for a month of recording with artists like Garfield Love, Washboard Willie, Benny Ferguson, Otis Spann, Gateouth Brown, Curley Hayes, Clarence "Frogman" Henry and possibly the Brooklyn Gospel Singers.

AGENCY MOVE

DANNY O'DONOVAN, formerly of the Sellers-O'Donovan Organisation, has signed a deal with an American agency, the American Programme Bureau, and is launching its British counterpart, APB International.

APB handles, among others, such artists as Andy Warhol, Josh White Jr, Marion McPartland, Vince Guaraldi, Elmer Bernstein, Rudy Vallee, Dick Gregory and Mort Sahl. They also promote lecture tours and O'Donovan is currently working on British visits by Gregory, Sahl and Warhol.

He will also promote pop tours and has signed two British groups, the Symbols and New York Public Library.



Nancy Wilson has opened for the whole of June at the Tivoli Gardens, Copenhagen. She will be followed by Ella Fitzgerald and the Tommy Flanagan Trio from July 1.

Brubeck - Albert Hall

DAVE BRUBECK is due in London today (Thursday) for the performance of his classical oratorio, "The Light In The Wilderness," at the Royal Albert Hall on Saturday (14) with the Symphony Jazz Quintet, baritone Robert Hale and the Miami University A Cappella Chorus. The oratorio is available on an MCA double album.

Star-studded lineup for the 1969 festival at Maida, Norway, from July 26 to August 3 includes the Bobby Hutcherson-Harold Land Quintet, Ted Curson's group, with Booker Ervin, Johnny Griffin-Art Taylor Quartet, Joe Newman, the Albert Nicholas Swing Association and Gustav Brån Big Band.

JAZZ NEWS

● The Spontaneous Music Ensemble were filmed for a Danish TV show in London last week. The group visits The New Music Club at the Westsheep, Kenton Street, London, WCL, this Sunday (15) and London's Bedford College (June 21).

● Jack Bruce is currently recording an album with Henry Lowther, Dick Heckstall-Smith, Chris Spedding and Jon Hiseman. Lyrics for the songs have been written by Pete Brown.

● Saxist Barbara Thompson fronts Howard Riley (sno), Ron Robin (bass) and John Marshall (drs) with guest star Art Themen at the 100 Club on Monday (16). Sharing the bill is jazzman-busker Lol Coxhill.

● Howard Riley is the first jazzman to be invited by the Society For Promotion Of New Music to take part in a Composers' Weekend to be held in London, June 28. Howard's trio play London's ICA with guitarist Ray Russell on June 27.

● Drummer Tony Kinsey, bassist John Hawksworth and vibist Bill Le Sage have formed a new trio, Composers Three... the Frank Ricotti Quartet plays London's School Of Slavonic Studies tomorrow (Friday).

● Drummer Keith Minter is leaving the Gothic Jazzband, their first personnel change for five years. No

● Over 800 fans attended the Maynard Ferguson Big Band concert put on by Torbay Modern Music Club last week. On Wednesday 18, at the Blue Angel Club, Paignton, they are presenting the Frank Ricotti Quartet.

● Pat Halcox (tp) and Danny Moss (tr) guest with the Fourteen Foot Band at the Fox And Hounds, Haywards Heath, Sussex, on Sunday (15).

● Mike Pyne stars in next week's BBC Jazz Workshop programme (18), followed by Alan Skidmore (25), Mike Westbrook (July 2), Ian Carr and Don Rendell (9), Tony Oxley (16), Derek Bailey and Pete Leemer (23) and Ray Rusell (30).

● Ambassador Bowling Ltd are presenting regular jazz shows at their Bowling Centre, Marine Parade, Worthing, Tonight (Thursday) they feature the Tubby Hayes Quartet with the Terry Lightfoot Jazzmen appearing on June 19.

BEACH BOYS — TWO DATES



THE BEACH BOYS — without Paul Revere and The Raiders—are to play two extra London concerts due to the success of their current British tour.

They will do the concerts at the Astoria, Finsbury Park on June 22.

The Beach Boys leave London today (Thursday) by chartered aircraft for Frankfurt for the start of their tour. Their itinerary continues with Berlin (14), Paris (15), Prague and Bratislava (17), Ostrava, Czechoslovakia (19), Helsinki (20) and they may record an appearance on a Dusty Springfield radio special for London Weekend TV.

ANOTHER CONVENTION

DESPITE THE fact that the First National Jazz Convention, held at London's Conway Hall recently, lost £45, there will be a second Convention next year.

One of the organisers, Chris Wellard, told the MM: "About 60 people paid to attend and all of them thoroughly enjoyed themselves."

"A highspot was the Graham Collier group presenting a concert in the form of a rehearsal which everybody found fascinating. Artistically and in enjoyment given, the Convention was a huge success."

The MM's Bob Houston was among the lecturers and panelists over the two days of discussions and sessions.

TREMELOES LP

THE TREMELOES whose new single "Once On A Sunday Morning" is released tomorrow (Friday), have recorded a live album of their hits at the Showboat, Middlesbrough.

The group have been awarded their second Gold Disc for sales in the Argentine, South America.

They guest on BBC-TV's Top Of The Pops tonight (Thursday).

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JOHN MORGAN
Comedy is important.

A SPIRIT IN SEARCH OF FRIENDSHIP

ONE of the current sights not to be missed in London's clubland is a young guitarist named Fagin singing his "Yorkshire Blues" at the Marquee.

Fagin works with the Marquee's latest resident group, Spirit Of John Morgan, and precedes his feature with a short harangue about bluesmen singing about cotton fields, hollow legs and chain gangs. Why, he asks, don't they sing about what they know about? He then launches into the hilarious "Yorkshire Blues," or, for variation, "Blues For Breakfast."

John says the group's music is both jazz and blues-based but prefers to think of it as just generally exciting music. With, he insists, the emphasis on entertainment.

"In fact comedy and highly serious music are equally important because a lot of groups, particularly in the blues field, have been so totally serious on stage that they have become detached from the audience who feel they can't participate. Group and audience have become two separate entities and that's bad."

John plays piano, organ and accordion—he did until the latter fell apart.

"My accordion blew up the other day," he related. "I pushed it with massive force and it blew out the back. I just pulled it apart in a great rage and kicked it round the stage. I think the audience thought it was just part of the act."

"Actually I had wondered how blues accordion would go down, but it has gone very well. Originally it was just a joke I'd use it seriously in the first half of the show and then, in the second half, I'd fill it up with spanners, screws and things, leave the pins out and it would all drop out halfway through a solo."

His first experience was as a trad pianist at the age of 15 when he worked with the Vieux Carré Jazzmen and idolised the New Orleans pianist Alton Parnell.

"I sat in with Ken Colyer once," he recalls with apparent pride, "and blew with Alan Elsdon." During a year in France he also did double concerts with American bluesmen Memphis Slim.

The present group came about when he was running a club at Woolcombe in North Devon. They came to London and after personnel changes settled for John (pno, organ, accordion), Fagin (lead gtr), Phil Shutt (bass gtr) and Mick Walker (dra).

Why should John complete with university degrees, choose the erratic life of a musician?

"It's very difficult to give a reason for the need to express yourself in a particular way," he says. "But in music there is a kind of station. You can release emotions & it's a problem which build up because it is so difficult to get satisfaction from oral communication between human beings because ideas are so different." B.D.

Remember back in 1963 when Tommy topped the bill over the Beatles?



TOMMY ROE has been waging a friendly battle with the Beatles since he first came to Britain to star on a tour which had the Beatles as a supporting act.

That was way back in 1963 when Tommy and fellow American Chris Montez were packing the crowds in on a nationwide tour and Tommy had a big hit with "The Folk Singer."

The Beatles were really beginning to attract the screamers in those days so Tommy and Chris had to work hard to justify their top-of-the-bill placings.

BY ROYSTON ELDRIDGE

Today, six years later, Tommy still finds himself competing with them. "They toppled 'Dizzy' from the number one spot back home in the States and now I've knocked them from the top of your charts," said Tommy at a reception in his honour when he arrived for a short visit last week.

Rivalry or not, Tommy was only too ready to admit that the Beatles have influenced him in his career—especially with his songwriting.

LISTEN

"There's no-one in particular that has influenced me a great deal although I like a lot of artists. But I listen to the Beatles records; they must have influenced everybody with their songwriting."

"Why has 'Dizzy' become such a huge hit? I think it's a combination of a good song and a good arrangement. The melody is catchy and the lyric is very simple and easy to remember."

"I was more surprised when 'Dizzy' went to the top here because it took so long."

WORKED

"I got the idea for 'Heather Honey' from a tobacco can and just worked on the lyrics, then the melody. I wrote 'Dizzy' with Freddy Waller from Paul Revere and the Raiders. He

RETURN

Tommy's visit here was a very quick one, he had to return home as he is appearing at the famous Disneyland for seven days.

"I like playing there because you get a great transit of people coming there from all over the country and it's near home so you don't have to do a lot of travelling around. Before I came here I was playing at the State Fair in Buffalo which was nice because all the kids were out of school."

FILM

"I'll be doing a film when I get home. It's titled Tommy Who? and I'll be doing the soundtrack. It'll have about eight songs and we'll be filming around Florida, Georgia and Hollywood. I've

been studying dramatics for about three years and I'm very much looking forward to Tommy Who? — it will be my first film.

"I recognise quite a few faces here from my last visit. I hope to see everyone again in October. I'm looking forward to touring here again."

Don't write off Paul and the Raiders, yet!



PAUL REVERE
hard, driving rock

Because we never had the time up till now.

"For some time, we have been involved in two networked TV shows of our own and never had time to come to Europe. But now we videotape two shows at once and that gives us a little leeway to get away for up to three weeks at a time."

The group — completed by lead guitarist Freddy Weller, bass guitarist Keith Allison and drummer Joe Carrero Jr. — are looking on this first visit as purely a promotional trip.

"We figured it would be best to come in with an established group for our first visit and

that's why we are touring with the Beach Boys. That way we are guaranteed the exposure and may be able to kick off our new single 'Let Me' and be able to come back later in the year."

"In fact, we have sort of set aside November as the time to come back here and I'll be very disappointed if we can't."

I wondered if the Raiders had anything different to offer British audiences.

REASON

"Well, I'm prejudiced but I think we're different enough to hold the audience. Kids in lots of other places dig us so I don't think there's any reason to think that British fans won't."

In addition to being a highly successful group back in America, the Raiders have some fine solo talent. Paul said that Freddy Weller was number two in the U.S. charts with his country and western version of the Joe South hit "Games People Play" while Mark and Keith also had single releases.

It could be that after a long time, this first visit of the Raiders could kick off a big interest among British fans. If they haven't left it too late — A.W.

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RICHIE SCORES A TRIUMPH

RICHIE HAVENS scored a triumph at his first British concert at the Royal Albert Hall last Thursday night. For minutes after he had left the stage, the audience stamped and yelled for more. He seems to be an a personal happiness trip. Between numbers he chatted casually with the audience and established instant rapport. Backed by second guitar and conga drums, Havens sang his way through an all too short set that included Dylan's "Just Like A Woman," "There's A Hole In My Soul," a newly written Havens original, an intense, soulful "Freedom," and "Strawberry Fields." Havens has a kind of mesmerizing effect and the audience gave him rapt attention throughout. He is an interesting musical experience. Three British groups completed the bill. First and the One Man Band came very well and achieved an excellent balance in this difficult venue. A greatly improved selection, who now have more dimension with the addition of Joe Palmer's piano. Rite and vibes, impressed with some strong vocals from Trevor Lucas and Doris Henderson, while Caravan complete with sound effects, played an absorbing set that included the relaxed "Magic Man" and "Where But For Caravan Would I." — **JACK HUTTON**

John Peel compared in his usual racy-going manner. — **TONY WILSON**

ENGELBERT

IT WAS a mastery, if slightly tired looking Engelbert Humperdinck who scored a tremendous hit with the first night audience at Great Yarmouth's A.B.C. Theatre.

We had arrived only 20 hours before the show with a string flight from Canada behind him. Yet it was a brilliant performance, punctuated with the screams of his devoted follow-

ers. Backed by the Arthur Greenwood orchestra and the Sovereign Singers, Engel whisked through a mixture of chart hits, ballads and swingers that brought shouts for more.

Lennie Donegan, making his sixth appearance at Yarmouth, has an act that is sparkling,

CAUGHT IN THE ACT

amusing and musically professional. — **DAVID WAKEFIELD**

WHEEL INN

ONE OF the brightest jazz spots in Scotland is the new club at the Wheel Inn, Scene, near Perth, where raving sessions can be heard on Saturday lunchtimes. Resident group consists of Chic Duncan (tr, cl), Dave Filmeister (tp), Graham Rylance (mb), Tommy Duncan (pno), Tom Berry (bass ptr), and Dave McKay (drs). A recent session found the group in fine form. They play lively Dixieland with trumpet man Filmeister an outstanding soloist and a strong lead, Duncan a stamping tenor and Rylance a sensitive trombonist. MM cartoonist Jimmy Thomson, sitting in on clarinet, played with a lot of feeling and, though he owes much to Pee Wee Russell, he proved an individualist in his own right. Scots jazz fans should make for the Wheel Inn for an evening of exciting jazz both from the resident band and from the skilled sitters in. — **JACK HUTTON**

IRISH ROVERS

A DISAPPOINTINGLY small audience greeted the Irish Rovers for their first British concert at the Roundhouse, Chalk Farm, on Sunday night. They perform a mixture of native Irish folk songs and contemporary songs and, besides the usual banjo and guitar backing, use electric bass, accordion and harpsichord, giving their songs more depth and dimension. A professional, entertaining act, the Irish Rovers deserve wider recognition in Britain. — **TONY WILSON**

MOTHERS

MUSICALLY the Mothers of Invention are excellent, as they proved once again at the Royal Albert Hall last week. Included in new material were several

pieces, described by the Mothers leader and self-appointed pop anti-hero, Frank Zappa, as "ballist music." These largely featured the trio of Bunk Gardner and Ian Underwood's reeds and Buzz Gardner's trumpet and were a highlight of the evening.

A self-conscious ballet sequence raised belly laughs only through the overt horseplay of the group and Don Preston's attempt to recreate the marvellous "Louis Louie" bit on the Royal Albert Hall organ, which brought the house down on their last concert at the venue, was little short of disaster. — **TONY WILSON**

ALAN BRANSCOMBE

AROUND £100 was raised for Alan Branscombe, now happily out of hospital, and back at work, at a Benefit Night at London's 100 Club last Thursday. A slightly disappointing turnout, perhaps, for a star-studded bill which proved nearly five hours of fine jazz — the Eddie Harvey Big Band, Humphray Lyttelton Band, Tubby Hayes Big Band, Cio Laine and the Johnny Dankworth Quartet. The new Hayes Big Band was superb with brand new arrangements and soloists of the calibre of Tubby, Bonnie Scott, Kenny Wheeler, Peter King and Harry Klein. The most exciting outfit that Tubby has yet fronted. — **BOB DAWBARN**

LONDON JAZZ FOUR

MUSICIANS WHO claim that jazz audiences do not listen to the music any more were given the lie on Sunday when well over 100 cash-paying punters listened in comparative silence to the brilliantly inventive music of the London Jazz Four, perhaps the finest new jazz group to merge into the Home Counties scene since the Don Rendell-Ian Carr Quintet.

Playing at Finchley's Tarrington, the Quartet features the fragile, beautiful yet exciting amplified flutes of Jim Phillips, yet tightly knit rhythm section of Mike McLaughlin (pno), Darryl Runsworthie — the best "unknown" bassist in Britain, possessor of an incredible technique both with plucked strings and with the bow — and drummer Mike Travis, another player whose brilliant technique enables him to serve the soloists thoughtfully, while kicking along the rhythm. — **ALAN WALSH**

INDO-JAZZ

ON SUNDAY at London's Queen Elizabeth Hall, Tubby Hayes performed the quintet titled "Tomor Rhapsody," specially written for him by John Harriott, Indian co-leader along with Joe Harriott of the Double Quintet. It was a brilliant display, with Tubby really having to think, producing two considerable climaxes along with John Marshall (drms), during its 15-minute length as well as some startlingly dramatic intervals during



HAVENS: happiness

the opening caezna passages, but the total effect for me was rather cold and a shade academic; beautiful in its way but not really moving.

This it seems to me is the kind of result that the blending of the two idioms seems to have on all the jazz players and superb as Kenny Wheeler, Joe Harriott and Chris Taylor are there playing together always strikes me as being somewhat academic in this context. I wonder how an Indian feels about the effect of the jazz set on his side of the music. There's plenty here for a meaty musicalogical treatise but fortunately for the promoters and the musicians there are enough people around who continue to enjoy the experiment to almost fill the hall. — **CHRISTOPHER BIRD**

BRAVO

Jody Grind playing in "The Law Circus" a play at the Urban Space Theatre, London... Jon Hiseman hurt his thumb with an electric saw... Sam Cutler to be congratulated as a fine MC at Hyde Park concert... And bravo Blackhill Enterprises and the Robert Stigwood Organisation... The Bonzo Dog Band make their debut at the Hollywood Palladium with the Who next week.

Thomas Angnew's, the Bond Street art dealers, have chosen their painting of Paul McCartney by John Bratby, ARA, as the centrepiece of an art exhibition they are organising for British week in Tokyo in September.

James Brown cited by the Music And Performing Therapy's BBC 2 Colour Me

POP PATRIOTISM AT ALBERT HALL

"LAND OF HOPE AND GLORY" and "Rule Britannia" WILL be played at the Proms at London's Royal Albert Hall this year. Not by a symphony orchestra, but by Led Zeppelin, the Who and Chuck Berry. They will be playing the Pop Proms from June 29 to July 5. Led Zeppelin will play Elgar's march at the end of the first concert and the Who and Chuck Berry will play "Rule Britannia" at the finale. Who said patriotism was dead!

Jimmy Miller, Stones' recording manager, has been signed to record Blind Faith. Jimmy is managed by Chris Blackwell — co-manager of the group.



Pop show "obscene." But one chick we know complained they were "sexless."

Alan Price and Scaffold formed a super group in Speakeasy restaurant and sang "Green Door". Yes! first single "Sweetness" to be recorded on album by Barney Kessel.

Thieves who stole LPs, tapes and white fur coat from Jonathan King's Bayswater flat on Saturday, opened tins and spread his carpet with chicken chow mein, chicken curry and other Chinese delicacies. The "haves-nots" rebel? Manfred Mike Hugg banned from driving for a year.

THRASHED

Arts Lodge of the Jewish Charity organisation B'nai B'rith, to receive the Humanitarian award of 1968... Burt Bacharach and Hal David will receive the Creative Achievement Award for the hit Broadway musical "Promises, Promises."

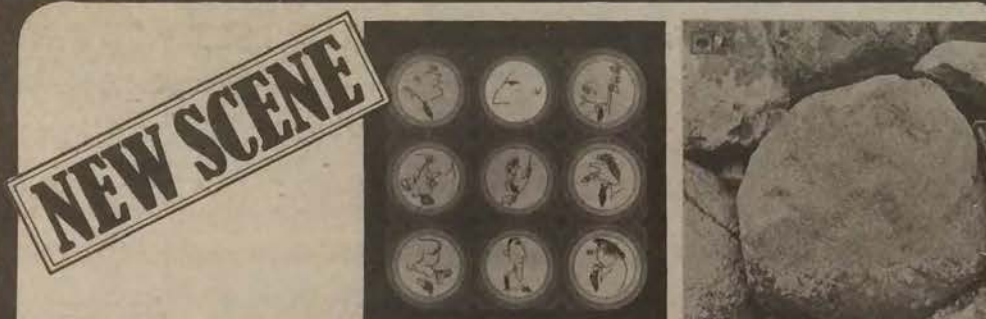
Pentangle thrashed MM by 5-2 in the Capricorn Darts League.

Did we detect a note of disappointment from some Sunday papers that there was no bother at Hyde Park? The Who have made radio station history in America — deejays have been playing their double album from beginning to end non-stop. "Tommy" has already clocked up 100,000 sales. Richard Shirman denied being Mick Jagger at Hyde Park but still had to sign autographs. Mothers of Invention show at the Royal Albert Hall a gas, but some of the audience claimed loudly they were "bored." MM staff regaled with John Hopkins' video tape recording of Blind Faith's concert.

SEXLESS

Chris Barber sat in with the Spirit of John Morgan at the Marquee... Peggy Mount, Frazer Hines, Long John Baldry, Dorothy Squires, the Equals, Tassie and Billie Davis at Hungarian Embassy for Sarcolla reception.

Hard Meat cutting fifty tracks for album and single... Some 125 people complained that Group



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TREMENDOUS VALUE AT 25/11

Alan Walsh takes a closer look at 'The Ballad of John and Yoko'

Lack of communication, could that be the trouble?

ROCK AND roll is alive and well and living in London's Savile Row. The Beatles have brought a fresh breath of Chuck Berry back to the Pop 30, with a dash of Bob Dylan and just a trace of country guitar, as "The Ballad Of John And Yoko" chases its predecessor "Get Back" into the Top Ten.

Protest

A couple of long pop years ago, the ballad would have been called a protest song. For John is protesting against society's attitude towards him, his Japanese-born wife and their bizarre, unconventional, yet no doubt sincere, attempts to weld people together in a spirit of peace and love.

You cannot doubt Lennon's sincerity or bravery at being prepared to subject himself to international ridicule, even if you feel as I do that his methods are crude, unsubtle and for the most part unaffectionate. Handing nuts to world leaders won't solve any problems, whereas a good meal for a few thousand starving Biafran babies might convince people of Lennon's altruism.

This, I feel, is the crux of Lennon's apparent inability to communicate to ordinary people. Most thinking people in the western world desire peace, if only for selfish reasons of self-preservation. To them, a week in bed in a plush hotel is not only ridiculous, it is also insulting.

Every generation has had its cranks. John Lennon is NOT a crank; but he

is misguided and is classed as one by most people who read of his actions in the daily press. The danger in his case is that if you outwardly appear to be a bit of a weirdie, and are dubbed one by slanted press reports, the mass of people will assume you are one.

Actions

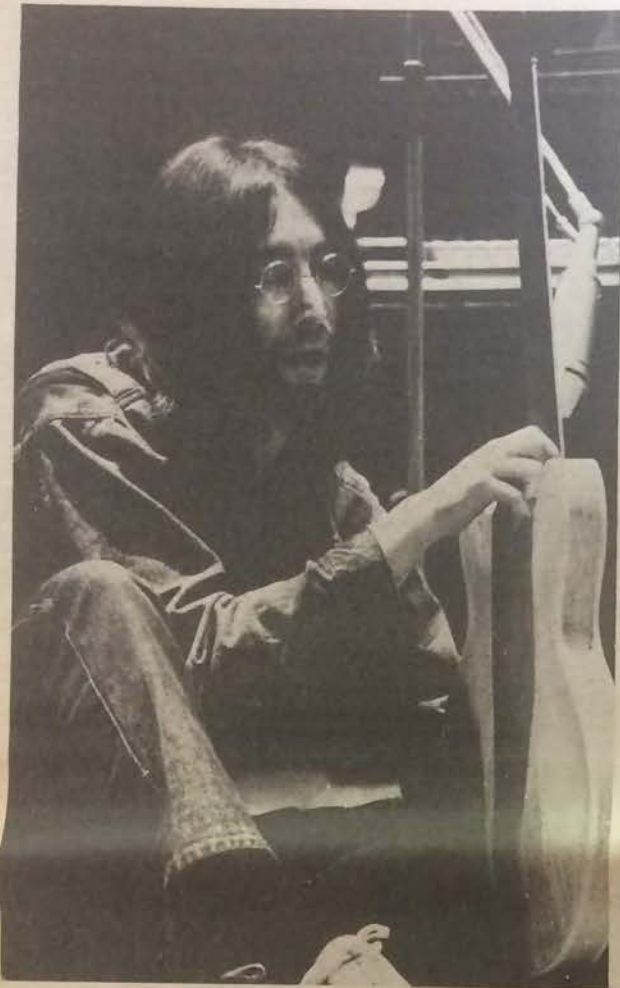
This general attitude automatically negates the majority of the good that may come out of the original actions.

I feel that, despite John and Paul's pleas for

tolerance in the record (and I hope they get it), they have no right to expect it unless they come half way to meet the people who criticise them and let their actions be at least comprehensible. It's no use protesting if the traffic is all one way.

On the disc, John protests that they're gonna "crucify him." If I remember rightly from my Sunday school days, it was a lack of communication that caused the first famous crucifixion. If the public and the Establishment do treat John Lennon the same way, it could be for the same reason.

VOTE FOR POP
SEE PAGE TWENTY



JOHN LENNON: handing nuts to world leaders

MORE THAN JUST HIT-MAKERS

UNHERALDED and virtually unknown this side of the Atlantic, Booker T and the MG's look like repeating the success they had with "Green Onions" with "Time Is Tight" another instrumental.

But Booker T and his group are more than just the occasional instrumental hit-makers. For the past ten years they've helped to make the Stax/Volt company one of the most successful recording organisations in the States.

On every record by Eddie Floyd, Carla Thomas, the late Otis Redding, William Bell, Judy Clay, Johnny Taylor and Sam and Dave you'll find Booker T and his group. They toured Europe with Otis and the other Stax stars just two years ago.

Booker T and the MG's really started in 1959 when they were still a teenage group fresh from high school who hung around Jim Stewart's small recording studios in Memphis. Jim listened to them and weeded out rhythm guitarist Steve Cropper and bassist Donald "Duck" Dunn who with Booker T on organ and Al Jackson on drums formed the Stax records rhythm section.

At that time the group were known as Booker T. Jones and the Memphis Group but this proved unwieldy so they shortened it to just Booker T and the MG's.

Since then their distinctive sound has been heard on millions of discs. They have played on every Stax record to this day as well as making their own.

They have also been known as the Markeys but this is only when the group is joined by three brass players, Wayne Jackson, Charles Axton and Don Nix



BOOKER T: started the group in 1959

BY ROYSTON ELDRIDGE

to give the whole group a rather bigger sound.

As Booker T and the MG's, the group have scored in America with "Soul Limbo", followed by "Hang Em High" and their current American top ten hit "Time Is Tight." It was in 1962 that they released "Green Onions" which became a million seller and made known their name here.

In America Stax made major breakthroughs in the movies and television with their first soundtrack and their first TV special. Booker T scored Jules Dassin's Uptight and they recorded the sound-

track in Paris at Dassin's request.

Booker T served as musical director and wrote the theme music for the American colour TV special Getting It All Together which starred Booker T, Carla Thomas and Sam and Dave. The show attracted more than a million viewers in New York and is to be shown on America's West Coast next month.

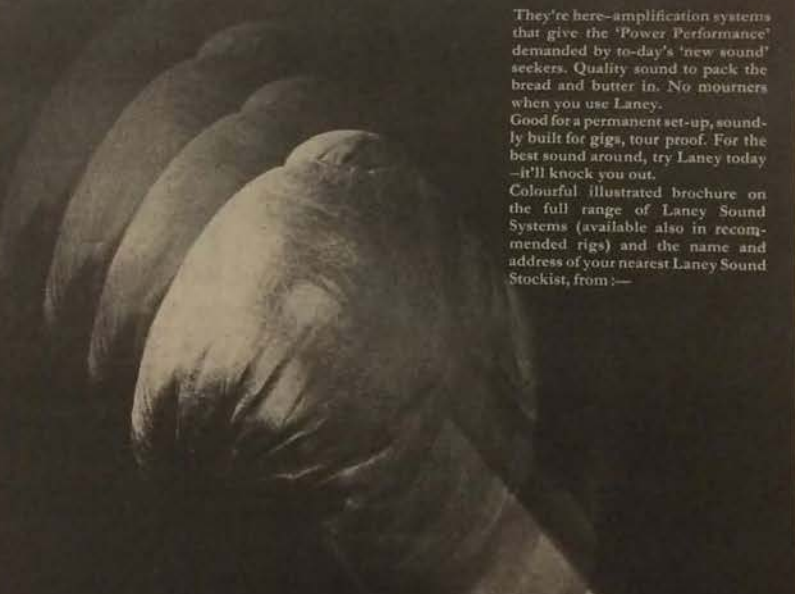
The group make rare live appearances because of all their recording work in the studios. But if "Time Is Tight" makes it much higher in the chart perhaps we'll be seeing them in Britain again very shortly.

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JAZZ SCENE

"WELL, I don't like to have too much written about me." Not a great start to an interview, you may say, but Kenny Wheeler's modesty is no secret. In fact, it's the cause of much head-shaking among fellow-musicians.

For instance, when the recent Tubby Hayes Big Band broadcast seemed to require a cut in one of the numbers, Ken volunteered "I've already got one solo, so... Needless to say, his offer was not accepted, for he is probably the soloist most admired by colleagues on the British jazz scene.

Busy

In the last few months, he has appeared or broadcast or recorded with Tubby, Sandy Brown, Graham Collier, Joe Harriott, Tony Oxley, Mike Pyne, Ronnie Scott, Alan Skidmore, John Stevens, John Surman and Mike Westbrook — forgive me if I've missed anybody. His own explanation of this situation was "All the best

The little known side of Kenny Wheeler

trumpeters are busy with studio work!"

Even Ken was half-joking, but he is deadly serious when he says "I'm always unhappy with my playing. You have your own opinion of how good you are." Obviously his beautifully consistent and consistently beautiful work today is the result of this refusal to be satisfied over the years.

When he came to Britain from Canada in the mid-50s, "I was even more unconfident than I am now." But joining the Dankworth band in 1959, just in time to play the Newport Festival, helped to bring out Ken's musical personality.

Then, as John Dankworth gradually gave up his tour-

ing band, several members worked with William Russo's London Jazz Orchestra, including Ken. All the same, because of his very shy character, "I just didn't get asked to go out and have a blow, it wasn't till about 1966 that I got involved with people like Chris Pyne and John Stevens."

In any context from Stevens' Spontaneous Music Ensemble to a tightly-scored big band, Wheeler's very individual style always seems to fit, without any need or attempt to compromise. "It's not what you play, I think, so much as the musicians you play with. In a big band, sometimes you get a good feeling just sitting there, even if you haven't got a

solo. "But naturally I prefer a small group. I enjoy working with John Stevens, and with Alan Skidmore — the group that's going to the Montreux Festival. We have some tunes with changes, and some things where we just play a theme and take it from there.

"I suppose I'm lucky to be a trumpeter, because there's not much competition in the jazz field, and not many new people coming up. There's Harry Beckett and Henry Lowther, they play great.

Sales

"And there's a young trumpeter, I don't know his name, with the Keith Tippett band." Marc Charig is the name, and it's interesting that he plays cornet, while Ken usually solos on flugelhorn, which is ideally suited to his busy but intensely lyrical lines.

"Actually, I only practice the trumpet, but you need a room with good acoustics to get a good sound on trumpet. And the people I like all have a great sound, people like Art Farmer and Miles. Booker Little I like a lot, and Rollins and Coltrane, of course."

This preoccupation with



WHEELER: 'I'd prefer to be writing'

sound has led Ken to develop into a very sensitive writer, beginning with Dankworth in the early Sixties and Bill Russo, "a very difficult band to write for." It's a shame this side of Ken isn't better known,

although "occasionally someone will ask me to write something for a broadcast."

And it's a great pleasure to learn that the LP he wrote in 1968 for the new Dankworth band, based on

the story of Don Quixote, has finally been issued. "John wanted me to do suite for him, so I asked this librarian lady for a list of literary losers, and chose Don Quixote."

From what I have heard of it, it remains some of the most original big band writing, harmonically and every other way, I've ever heard.

Meanwhile, you could hear new versions of two of the Quixote themes in a remarkable "Jazz Workshop" devoted to his music on Radio One at 9.15 yesterday (Wednesday). "This broadcast is really the first thing I've done under my own name," says Ken, and he used three different pianists and eight others including John Surman, Ronnie Scott, and the possibly surprising choice of Duncan Lamont.

Older

"I wish some of the older musicians who can really play jazz got more chances, people like Duncan and even Danny Moss. That was one of the great things about the Old Place, for me anyway. But at least there's a lot more different sounds being heard now, which is good for everybody.

There seems to be more work on the Continent at the moment. I did a thing for Hamburg radio with John Surman recently, which is much better paid than radio work here. Of course, I do some studio work, but it's very difficult to relax. I'd prefer to be writing than sitting in a studio all the time."

If you listened to Radio One yesterday, you'll agree that Ken's beautiful writing deserves to be explored further. But happily he remains deeply involved with his horns. "It would be nice to get with a small group working regularly together, and find out if I can really play or not!"

BRIAN PRIESTLEY

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An injection of musical hormones

WHEN YOU'VE had your fill of baritone saxophones (the equivalent listening experience to looking at colour pictures out of register), of organ-tenor soul groups playing threadbare clichés against two chords, of avant garde groups that make John and Yoko sound like Webster, Booth and Anne Ziegler, then it is a most uplifting experience to turn to the powerful, stimulating music of a roaring big band.

Big bands have never really been away — thanks to Ellington, Basie and Herman; and at present they are enjoying a new vogue which could put new heart into the makers of music stands.

Don Ellis and Buddy Rich both run exciting big bands; the Clarke-Boland big band broke attendance records at Ronnie Scott's earlier this year; Duke Pearson has a big band, so does Clark Terry. And British exile Ronnie Rossier has formed one in New York.

The big band revival is not only welcome from a musical point of view, it is also extremely desirable from the musicians' point of view as a means of fighting against computerisation in music, with electronic monsters doing the work of twenty musicians.

There's nobody less like a computer than Thad Jones. A big, generous, cheerful man with a matching heart and a smile a mile wide, he is the perfect big band leader. Aside from his brilliant abilities as a musician and arranger, which earn him universal respect, he generates so much energy and enthusiasm that the musician in the band seem to plug in to him spiritually.

The Thad Jones-Mel Lewis



THAD JONES: still the most exciting

big band was the first of the new generation of big bands, formed in November 1965, and, to my ears, it is still the most exciting.

Says Thad: "Mel and I had discussed the possibility of working together many times in the past. When we were both working with Gerry Mulligan the idea became more crystallised and we sat down and talked about the guys we wanted to hire."

"Then, when Mulligan disbanded, Mel and I got in touch by phone and we said, 'O.K., let's do it.' So we split the names down the middle and phoned around. And every guy we called said yes."

"At that time I had only about eight or nine big band arrangements. I'd done four different bands; but I didn't want to use them. I wanted to start afresh with a different approach."

"You see, with most bands, although there is a certain amount of solo ability, they are not formed with the capabilities of the soloists in mind. In our orchestra each

man has strong solo capabilities and is also a strong section player. If we didn't exploit those solo possibilities, it would be a real waste."

Getting the band together was just a small part of the problem. Arrangements had to be written — mostly by Thad — rehearsals had to be called, and then there was the little matter of finding somewhere to play.

Max Gordon, good natured owner of the Village Vanguard solved that one by offering the band a steady Monday night rig.

Thus in the second week in February, 1965, the Thad Jones-Mel Lewis Big Band after eight weeks of rehearsal, made its first public appearance.

Thad recalls: "Mel and I bought music stands which we hoped were strong enough to hold the music up for a week and set them up on the stage. Then around 9 p.m. we sat in the back of the club with Max who was getting more nervous every minute. I told him: 'There's no sweat. The people

will come.' But I was whistling in the dark."

"We went on talking for a while, then around 9.30 I heard a buzz from outside. I looked out and to my amazement, the place was packed. They were four deep on the stairs and when we hit at 10 o'clock it was almost impossible to get through to the bandstand."

For Thad, the band represents the best thing that has happened to him in his 33 years in the business. "It's really the highlight of my career and Mel and I talk about it all the time."

The Thad Jones-Mel Lewis Band has undoubtedly given jazz a powerful injection of musical hormones, and Thad is delighted that men like Clark Terry and Duke Pearson have emulated his pioneering work for the revival of big bands.

"When I first started playing trumpet, there were eight to ten nationally known big bands I could aim to work with, apart from local habits. But nowadays the only music kids can look forward to is in school. But after that where do they go? If the big band scene continues in development, it could be a great workshop, providing ground for young talent."

JEAN ELLIOTT

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McHUGH—THE MAN WHO FOUND DUKE ELLINGTON

THREE MAY be — as Beatles publisher Dick James not impressably has it — as among talented songwriters around today as in the so-called Golden Age Era of the Twenties and Thirties. But it remains for posterity to judge whether contemporary pop songs achieve the enduring fame of the compositions of American songwriter Jimmy McHugh.

For Jimmy — who died, April 24, in California just a couple of weeks ago — is credited with a string of hits that are still being sung and played by vocalists and musicians who may be totally unfamiliar with his name.

The hit is the long to associate here. But they include numbers of such diversity as "Exactly Like You," "On the Sunny Side Of The Street," "I Can't Believe That You're In Love With Me," and "Cuban Love Song" — signature tune of Latin American leader Edmundo Ros.

Apart from his towering success with a string of hits, McHugh, also lays claim to being the man who "found" Duke Ellington.

JUMPING

For it was he who booked the Duke into New York's famed Cotton Club. On a trip to Britain in 1951, Jimmy told me: "The Duke had 32 men then. I said the band 800 dollars and gave the Duke a five, and with arrangements at 50 dollars a time."

"When I arrived back at the Cotton Club from a trip to London the management wanted to throw me out. The place was jumping, but they didn't know why."

Jimmy's "South American Way" made Carmen Miranda the hit of Broadway, and he engaged a band whose members included the Dorsey Brothers, Glenn Miller, Bob Crosby and Ray McKinley for Duke Ellington's revival. Jimmy also chased up Frankie Laine. "The answer was that in his first two albums Frankie had 'I Can't Believe That You're In Love With Me,' 'On the Sunny Side Of The Street' and 'I'm In The Mood For Love.'"

Many of the songs Jimmy McHugh wrote may not have been masterpieces. As a professional songwriter, he, too, often had to work to the check. But it's a sure bet that, fifteen years from now, many of his standards will still be around.

Laurie Henshaw

MANFRED MANN: no move back to jazz



Bob Dawbarn talks to Manfred about the future of Chapter Three

MANFRED MANN'S decision to disband his pop group and form his new Manfred Mann Chapter Three can hardly rank as the biggest surprise of the year. The Manfreds — or Manfred and Mike Hugg, anyway — were hardly your stereotype pop stars. Rightly, or wrongly, I always got the impression they were musically slumming despite their ability to turn out a succession of massive hits. The commercial world of the Pop 30 must have seemed very restricting to musicians with their jazz and academic backgrounds.

But is there any reason why the break should come at this moment of time.

"Not really," Manfred told me this week. "I wasn't getting any more fed up with what we were doing than I have ever been. In fact I like pop music — these last five years have turned me into a pop fan."

"It was just a case of thinking: 'So I make pop records, but what is it for me, musically?' I've played every single we have made and tried to figure out what I've done. There I am playing the organ but what does it amount to? It's nice to be successful, of course, but what is there in it musically for either Mike Hugg or myself?"

"I think you have to make fundamental decisions more than once in your life if you are going to achieve anything. Every musician makes one when he decides to give up being an insurance clerk — or, in my case, giving up being the son

There is no excuse for failure

of a successful printer in South Africa to come to the UK as a musician. You have to give up something to achieve something else.

"I felt this was the time for a fundamental change. Also, for the first time in years, I'm interested in writing a few things, though I think of myself more as a musician than a writer."

Will the new group mean a move back to the jazz world from which Manfred came?

"It's a case of going more towards jazz," he agreed. "But I certainly wouldn't call it a jazz-band. I would like to think that the music will be in the nature of a synthesis of ourselves and everything we have dug or been involved in."

"When it came to forming the new group I realised I didn't really want to go back to jazz. I wanted a funky rhythm section, but not an Elvin Jones type thing."

"It will be a mixture of everything we dig — Ornette Coleman, the Beatles, Archie Shepp, the Beach Boys — without really being any of them."

"In a funny sort of way I feel rather sad about giving up the pop group. Mike D'Abo, Tom, Klaus and the rest of us were not friends in the sense of always hanging

about together but we got on rather well.

I asked if Manfred felt relieved that certain pressures, like searching for chart material, would now be off him.

"That's true," he said, "but the pressure is on now in a much more fundamental way. If we failed before people could just think we were bored cynics with big heads. But this is something we want to do and there can be no excuses for failure. In a way the pressure is much greater because of that."

The new group will restrict the amount of work they do "to the point where we can still feel like human beings."

"We've done some gigs with a larger unit, Emanon, already," says Manfred. "Some of them were — not disastrous exactly — not particularly successful. But we get it together much better and learned a lot from our mistakes. Towards the end it was getting good."

Manfred and Mike Hugg will continue to work on TV commercials but seem unlikely to do another film score.

"The basic thing is that I want to sit down and just do — preferably on piano, although I seem to be still lumbered with the organ."

Three Dog Night stay clear of the violence

THREE DOG Night are not the best known American band ever to visit Britain. But they are probably one of the best that have ever played here.

Plenty of groups have come with enormous reputations and proved consistently disappointing with their under-rehearsed, casual, or cocky stage performances.

Three Dog Night have only been together a few months and have quickly established themselves in America, with their first album and live appearances.

Now they are in Britain for a short promotional visit and have already impressed those who have met and heard them with their refreshingly adult attitude and talent.

Team

The group are basically a three-man vocal team, Danny Hutton, Corv Wells and Chuck Negron. This gives them tremendous voice power which can become quite thrilling on their hit versions of "One" and "Try A Little Tenderness."

Their backing musicians are of extremely high standard, and after years of experiencing sadly disorganised bands with a big underground mystique and little else, it is a pleasure to hear Mike Alsbop on lead guitar, Jimmy Greavespoon (organ), Joe Sherr (bass) and Floyd Street (drums) playing so professionally.

The Three Dogs made their first visit to an English pub in London this week, and were knocked out at the atmosphere.

We want to find a pub



CHUCK

CORY

DANNY

where they play skittles — like in Hard Day's Night," they said attacking the local brew.

They were also pleased at the relatively peaceful atmosphere of London and the welcome sight of unarmed policemen.

"The whole of San Francisco has crumbled and turned into a mugging site. Haight Ashbury, which used to be the hippies centre, is now a terrible area. Flower Power are left. The back-lash violence thing has made places like Detroit really scary. Even long-haired people are carrying Mace."

On the subject of music unattached Chuck Negron said: "We go out and do a show. We've all been singing in various groups for about eight or ten years apiece and we don't like to see groups that go on stage, do four songs, and just walk off stage when their amplifier breaks down or something."

"Young people spend money to come and see you or buy your albums. If you don't try and give them value for money it's unfair."

Chuck felt that while much violence and hostility in contemporary life is reflected in rock music, they did not want to get involved.

Hostile

"We're not using our music as a platform for expressing opinions. Jim Morrison was the most hostile figure in America, until he got arrested. Now the MC5 are much more hostile and they bomb consistently across the country because they are not talented. They go on stage to insult you. We go down well, because we try to communicate. We rehearse, but we don't have everything planned so it becomes stiff and phony. If we feel the audience is right and want more, we'll do an extra show."

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JAZZ SCENE

Now Surman joins the British jazz brain drain

THE STAMPEDE of musicians from the barren stretches of the British jazz scene is beginning to make the Dunkirk evacuation seem like a boatload of trippers taking off on a summer excursion.

It's only a short while ago that drummer Jackie Dougan quit Britain for Australia. His reason: "Because jazz talent in this country is so financially unrewarded."

Soul grapes from an unsuccessful musician? Far from it. Jackie had backed such international stars as Stan Getz, Ben Webster, Sonny Stitt, Roland Kirk, Jay Jay Johnson, Dakota Staton, Tony Bennett, Mel Torme, Dexter Gordon and Lucky Thompson.

Jackie left Britain after fifteen years as a professional musician because he was fed up with the lack of opportunities and rewards in pursuing a jazz career.

Now, another musician — younger than Jackie — is forced to follow the jazz drain. A drain that, over the years, has lost Britain such fine performers as George Shearing, Victor Feldman, Ronnie Ball, Ralph Sharon, Dill Jones, Eddie Thomson, Joe Tamberley, Dizzy Reece and Derek Smith.

He is 24-year-old John Surman. A brilliant musician who had a notable divide in the MM's 1968 Jazz Poll as winner of the Baritone and Miscellaneous (Sopranos sax) sections. A man, furthermore, who won the top soloist award at the 1968 International Jazz Festival at Montreux — which carried

with it a year's free scholarship at the world-famed Berklee School of Music in Boston, U.S.A.

A man who has been described as a "wonderful example of the younger generation of British jazzmen who have come up, clear of the prejudices and stylistic hang-ups which rent their predecessors."

So surely there must be something rotten in the state of British jazz appreciation — or lack of it — that makes a person of John's glowing musical idealism feel the fires of inner enthusiasm beginning to wane. Where the British scene is concerned, that is.

But it's the old, old story all over again. And John Surman's decision to quit

Britain cropped up in a conversation I had with him about the relative merits of British and American jazzmen.

We were discussing sax sections. And John said:

"People constantly say that the Americans are better players than we are when it comes to section work. That they obtain a better internal

balance, phrase together better, and so on.

"But there are some fantastically good cats in this country. It's just that they don't get the opportunities to play together as much as the Americans.

"When I was playing with Humphrey Lyttleton's Big Band we had a fantastic sax section. There were Ray



SURMAN: 'I'm looking further afield'

Warleigh, Mike Osborne, Tony Cox, Alan Skidmore — and myself. It really could have been something if we could have played together for several months.

"But on many occasions, you just play together every so often. You barely have time to get the music together — let alone work on such things as phrasing as a team.

"This is one of the reasons why I'm leaving Britain after the summer. I shall probably work on the continent. Believe me, there are some wonderful young musicians in Britain, and it's been great to work with them.

"But it's very frustrating to know that there are so few opportunities for them to express their talents. And it's not only the young cats: there are equally good musicians who have been around for some time.

"But where can they play? Ronnie Scott's is one of the very few places. But I can't get a gig with my own group at Ronnie's these days, and I know of no other place where you can play jazz six nights a week. So I'm trying elsewhere — abroad.

"Dave Holland and Johnny McLaughlin both went to the States for the same reasons.

They're doing very well in America; but I don't fancy the political scene there.

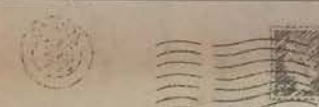
"Too often, jazz is just regarded as another form of entertainment rather than an art form. Of course, it should be entertainment, but radio work is mostly governed by the Light Entertainment departments.

"People like Roger Eames, producer of Jazz Clubs, are very aware of the importance of jazz, and do a great job. But there are too many limitations and too few opportunities for jazz expression."


And that Berklee scholarship? "I didn't take it up at the time for personal reasons. For one thing, I didn't want to go back to college again. I'd gone through all that mess before. And I also had a lot of engagements in England at that particular time.

But the scholarship still stands. I can go there any year within the next fifty years. Unfortunately, it seems the British jazz scene is not so durable. If things decline the way they are, there won't be much British jazz around in fifty years' time. Or many musicians left to play it.

AN EXCLUSIVE INTERVIEW BY LAURIE HENSHAW



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Swing—that's the name of the game

"I DON'T intend to become an expatriate. Our idea is to commute between the States and Europe. And the purpose in mind is to bring the music — valid music, I should add — to all of Europe and, of course, to work as much as possible at this point."

Charles Tolliver, 27-year-old trumpet player on a flying visit to London, was speaking about his presence in Europe as a member of Music Inc, a jazz quartet completed by Stanley Cowell (pno), Steve Novosel (bass) and Jimmy Hoggins (dr).

Tolliver has seen a lot of this Continent since coming here for the first time in 1967 with Max Roach's group. He was back in October last year, when he did some work for Danish radio and subsequently played in and out of Paris as well as visiting Germany, and stayed until late December.

Then, after a spell with Roach in New York, he returned for a third visit (while the group was laid off in January), working in Zurich, Paris, Vienna and again in Germany.

"The main idea at that time was playing and composing for radio bands, but playing club dates where they were offered," Tolliver explained.

"The idea of bringing over a quartet seems to have come up by chance, while the trumpet player was back in the States with Max Roach recently.

He has worked with Roach for two years — "exactly two years last month," he said — but the band, like most jazz groups in the USA (today, lays off a good deal.

"So I decided it was time to come back to Europe again, and during my last two days in New York I suddenly found myself with a hand to bring over.

"Why? Well, I was just talking to Max's piano player, Stanley Cowell, and he decided to come with me. He found Jimmy and Steve, and that is how Music Inc came into being."



TOLLIVER going to commute

Does the unit have a leader? "Not really, I don't believe in them. I believe in total participation and sharing of everything as far as possible, business end as well as the musical.

"They're a great bunch of guys, I might add, and courageous, too. You see, it's impossible now to take a group into a Paris club. We'll most probably live there while in Europe and work out of Paris."

wondered what gave Tolliver the idea initially, of sharing his time between the continents. He said it was two things: the urge to work and enthusiasm in play to more people.

"Normally, in the States, the ordinary jazz musician doesn't work more than six months in the year. It seemed to me a solution might be to do six months here and six there, or a month in each place, or two months. Which ever way it works out.

"Then, too, we're talking about the eagerness of youth our eagerness to bring valid music to as many people as we can. It's chancy, yes. We've taken it on ourselves to bring our music over here. Now it's up to the management and concert promoters whether they want to book us.

"What we play is a conglomeration of everything, with the emphasis on swing — heavy swing. That's why this music is, that's the name of the game I'm in. —MAX JONES.

Carl gets the message from guru George



BEACH BOYS: pick and choose their dates

THEY SAY that fat people are jolly. It might be discourteous to call Beach Boy Carl Wilson fat; in fact, he keeps a watchful eye on his weight—he diets and takes plenty of exercise. But he is well built. And he is very affable.

There are none of the monosyllabic, don't-bug-me man replies from Carl to journalistic proddings. And he is very considerate to fans. Moreover, he has a fascinating memory for names. All round, he is, in fact, the embodiment of the dicta laid down in Dale Carnegie's best-seller, *How To Win Friends And Influence People*.

Dressing Room

Take fans. They were humming on the dressing-room windows on the opening night of the Beach Boys tour at the Dome, Brighton. Carl had had a mammoth plane journey, a car trip and little to eat. He was pretty tired. But like Daniel braving the lions, he opened the window and cracked jokes with the teenyboppers leaping around like firecrackers.

He even welcomed a couple backstage who had travelled from Maidstone specially for the concert. Only to find both shows were a sell out.

To keep in trim for the Beach Boys' rigorous routine, these days, the Beach Boys pick and choose their dates. "You've got to do this, otherwise you find you're going over the fence," he added in a picturesque reference to his avoirdupois. "Brian is a great tennis player. He's good at baseball too. He could have got into the major league."

Carl is pretty happy with his working routine. Though, these days, the Beach Boys pick and choose their dates. None of them is that keen on long-distance travelling, and they have reached the position where they can afford to take it easy, or concentrate on recordings.

"We do a lot of charity shows, says Carl. "Prison work, especially. We played at McAllister Prison, Oklahoma and did another one at Louisiana, New Jersey."

And how did the captive audience react? "Well, they didn't have a chance to get out," cracks Carl.

Niche

Carl doesn't feel that his present niche is the be-all and end-all of his career. "You have to have other interests; otherwise you get hung up. But I am fortunate in that I dig music; I'm doing something I really want to do."

Many pop stars have turned to acting; and made a successful parallel career in it. Carl has no strong ambitions to be an actor, but he'd like to make a stab at it.

"I feel I'd have something



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BARRY RYAN: film test for Warner Brothers

A helping hand from Sinatra

BY ALAN WALSH

THE 1968 Derby was just twinkling to an end on a Japanese portable TV when I arrived at Barry Ryan's quaintly plush West End flat. Barry, now virtually fully recovered from burns sustained in Germany three months ago, never backed the winner (who did?).

But before the year is out, he could be ahead of the field where British pop stars are concerned. Because two days after I saw him he was off to America for a film test.

"I'm sailing on the S.S. France to New York for business talks about my recording in America and to take the test for the Warner Brothers company," said Barry.

And the test was arranged by none other than Frank Sinatra, a close friend of Barry's mother, Marion Ryan, and agent, Harold Davison for years.

CHANCE

"I've never acted before and I don't know if I can, but if this test is successful, there's a chance it may be offered a movie part some time later on," he said, looking nervous and ill and with absolutely no visible facial scars from his burns, sustained when a prop telephone caught fire while he was posing for photographs in Munich for a German magazine.

The accident could not have happened at a worse time for Barry, whose late career took off like a rocket with "Eloise" slumped in Great Britain when the full-page blipped ("It was like 'Eloise' and that was a mistake"), yet seemed destined for great heights on the Continent.

"When I released 'Love is Love' after 'Eloise', it wasn't different enough for Britain, but European countries went for it in a big way. In fact it's still number one in Germany now. Everything was shaping up great over there. I had a big tour lined up and lots of TV and cabaret bookings. Then zump! in a few seconds it's all gone."

"Those few seconds" were tragic and could have been fatal. When the phone blew up in his face, he was badly burned on the neck and hand but fortunately, split-second natural reaction made him shut his eyes. And this reaction probably saved his eyes. His eyes were scathed but miraculously the eyes were not harmed.

"Lots of people have accidents, broken legs and things. But being burned is different. The doctors told me afterwards that an accident like this could have been fatal because with burns, there is considerable shock involved. And the doctors said that the shock can either kill you or not. Luckily, it wasn't that bad. What worried me most when it happened was there was no pain. Nothing

Not until about an hour afterwards and then it was terrible."

What the accident did teach Barry was how people rally round. "I was amazed. Within a few hours of the accident happening, I was offered four private planes to fly me back. And I got hundreds of letters from all over the world and particularly from people in the music business."

"I suppose before, I was a bit cynical, exactly, but I'd started to take things for granted. This made me sit up and think about myself and what was happening. It did me a lot of good in that way."

Now fully recovered, Barry's first job will be back in Munich where the accident happened.

"It's a psychological thing, which the doctors say is natural. I've now got a fear of fire. I can't even stand a gas lighter near my face. I believe the best way to beat this is to go back to Munich again and start work. It's a few people who are afraid to fly—the best thing for them is to force themselves on to an aircraft. It's the only way to beat it."

Barry test "a half of a lot of money" in the last three months. But he's raring to start work again and in the past few weeks has been doing a lot of recording. His agent, Harold Davison, is also negotiating a new American recording contract which will probably result in a switch of labels here (probably to Polydor). Over the next three weeks, a new single will be announced.

RELEASE

"Paul and I went to release a number of his called 'Making Eyes' which is a sort of Hollywood dreamy thing completely different to 'Eloise'. But the decision hasn't been made yet and it could be something else."

"If it didn't go, would we lose him to the American film industry?"

"No. If this doesn't go, I'll try again. The acting thing is really in the air. It's just something that may happen if I am successful in the screen test."

But even if it was offered a part, I wouldn't be surprised to see him go to the States. I'd just go over, do the film and come back. This is home and I like it here."

BY LAURIE HENSHAW

direct," he added with honest candour.

In this respect, Carl recalls a visit to an American Indian, a sort of guru named George Carl, in fact, visits him regularly. "He said I could be a very noted actor," he recalls.

But, of more immediate interest, are a forthcoming Beach Boys album — "We're working on it now," says Carl — and a projected tour of South Africa.

"We had one planned for last January, but we had to put it off. Then we planned to go this month (June) but it would have been for seven weeks,

and that would have been too long.

"We don't like any promoter to get uptight, so we're intending to go next January."

Carl looked blank when he mentioned the possibility of segregated concerts. He had obviously not heard of apartheid. And he seemed disturbed at its implications. But apart from expressing some astonishment at the pass laws, he made no further comments on the projected tour.

RADIO JAZZ

FRIDAY (13)

8.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs) 7.10 p.m. H2: Jazz, 8.25 A3: R and B (Daily, except Sunday), 9.0 B1: Jazz On One (Peter Clayton, Mahalia Jackson, Benny Green), 9.10 U: Donegan, 11.5 E: Jazz from New York, 11.30 T: Frank Sinatra Sings Sammy Cahn, 12.0 T: Clark Terry-Beb-Brookmeyer Quintet, 12.15 a.m. E: (1) Duke (2) Johnny Mathis, (3) Ravi Shankar (4) Sarah Vaughan (5) Buddy of Franco, Oscar Peterson.

SATURDAY (14)

4.5 a.m. J: Finch Bandwagon, 10.35 B1: Jazz Record Requests (Steve Race), 2.35 p.m. H2: Radio Jazz Magazine, 4.15 H2:

Blues Power, 6.32 B1: Jazz Club (Joe Harriott Quartet, Amancio O'Silva, John Surman/Russ Henderson, Catypse Band, Hurep), 10.0 A1: Memphis Slim, Curtis Jones, etc. 10.30 Q: Pop and Jazz, 11.0 J: Jazz, 11.15 A2: Get To Know Jazz, 11.30 T: Frank Sinatra, 12.0 T: Woody Herman Ork (1967 Monterey JP).

SUNDAY (15)

12.5 p.m. J: Finch Bandwagon, 4.30 H1: Jazz (Frans Elsen Trio), 9.0 U: Rock-Pop-Jazz-Beat (Ozz: Sebasky), 10.0 B1: Mike Raven's R and B Show, 11.0 B1 and 2: Appreciation of Coleman Hawkins (Humph).

MONDAY (16)

7.30 p.m. Q: Big Band Serenade.

7.45 B1: Just Jazz (John Dunn), 10.20 E: Kurt Edelhagen Ork, 11.0 A3: Free Jazz, 11.25 H2: Jazz History, 11.30 T: Nat King Cole Sings My Fair Lady, 11.45 A3: Joe Turner (Hughes Parkside), 12.0 T: Thelonious Monk and Oliver Nelson, 12.25 a.m. J: Bobby Troup Show.

TUESDAY (17)

5.25 p.m. H2: Jazz, 6.5 B3: Jazz Today (Charles Fox), 9.5 Q: Pop and Jazz, including (8) Ted Heath Ork, 10.30 V: Jazz Corner, 11.0 U: (1) Milt Buckner Trio (2) Dave Pike Set, 12.0 T: Davey Brubeck Trio, GERRY Mulligan.

WEDNESDAY (18)

7.30 a.m. V: The Mood is Blues, 9.15 B1: Jazz Workshop (Mick of Mike Payne, commentary by Miles Kingdon), 10.30 Q: Woody Herman, 11.20 H2: Radio Jazz Magazine, 12.0 T: Ozzie Gillipie, Sarah Vaughan, 12.15 E: Blues.

THURSDAY (19)

10.40 p.m. Q: Jazz, 12.0 T: Ravi Shankar (1967 Monterey Pop Festival).

Programmes subject to change.

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"OUR NEXT single will be a blues number, like 'I'd Rather Go Blind,' so we couldn't possibly be classed as a pop group," said lager-loving Stan Webb in a Fleet Street pub recently.

The ubiquitous Chicken Shack lead singer and long-headed guitarist was his usual cheerful self, perhaps even more so, and with every right with the group's latest single, the Lita James song "I'd Rather Go Blind," settled comfortably in the MM Top Thirty.

Minor

"I thought it would get to about 45 and drop out. I certainly didn't expect it to get to be a minor hit. But it's paved the way for the next one," said Stan polishing off another lager and sending publicist Bill Harry hot-foot for more.

"I think it's another good advertisement for the band. We're getting much more musical although we'll stay with the blues, but stretch it to its limits."

Chart

The success of the Chicken Shack endears the Fleetwood Mac singles "Albatross" and "Man Of The World" have proved. That groups like the Mac and the Shack are receiving due acknowledgement from the public generally, and not just from the more esoteric blues following.

'Chicken Shack will stay loyal' says Stan

BY TONY WILSON

Said Stan, pausing only for a pull at his lager, "I think we've built up the following, but no matter what group you are if it's a good enough record it should get into the chart. If a blues band makes a record good enough it should get in. There's not that many blues bands about. The Cream's 'White Room,' which was a fantastic record, didn't exactly sing the chart. It should have done because it was a good record."

Chicken Shack have recently had a change of personnel. The lovely Christine Perfect left the group to spend more time with her husband John McVie, Fleetwood Mac's bass guitarist. Her place at the piano and organ has been taken by Paul Raymond, formerly with

the Plastic Penny. "A girl in the band tends to be a bit of a novelty," opined Stan, "unless she is a raving singer like Janis Joplin. Paul's organ playing has brought the sound up. The audience expect a bloke to be good anyway. I think it's a change for the better. The group is much closer knit now than ever."

Extra

The follow-up to "I'd Rather Go Blind" is a Stan Webb composition "Tears In The Wind." Said Stan, "We use nothing extra on it like brass or reeds. It's like the new album we've just done. No brass or anything. There's a

THE BLUES PAGE



WEBB: 'You won't catch me playing a ballroom'

difference in sound because we've switched from a four-track studio to an eight-track studio. "The new LP has some very interesting numbers, some very heavy stuff. We've done Davy Graham's 'Angle' with acoustic guitar. It's just a minute long. And no impressions this time. Everybody thought it was funny when I did them on the album but after you'd played it six or seven times it's like being brainwashed. You never

want to see another television programme." The Chicken Shack intend to remain as loyal as they can to the blues and play them whenever possible. "Those are the people that started you off. A lot of below-standard bands get a record in the charts and start playing ballrooms and cabaret, they turn their backs on people. You won't catch me playing a ballroom. You can make as much money playing concerts and colleges."

BLUES ON RECORD

A **MOTHER** very worthwhile Storyville release, **GOOD ROCKIN' TONIGHT** (Storyville 65002), returns to currency an excellent Lightnin' Hopkins item, subtitled "Live recording from Bird Lounge, Houston, Texas," where it first appeared here in SLP174. The cover added that there were three bonus tracks by John Lee Hooker and those two are present. John Lee sounds in potent, highly rhythmic form as the remixer's masterfully on "Teachin' The Blues," advising the student to "dig my feet" and "comp's attention on the striking 'Two White Horses' a d' rockin', top-tappin' 'Talkin' 'Bout My Baby.' The Hopkins tracks, made at the Bird Lounge in '64, include leisurely guitar and vocal improvisations on "Heard My Children Crying," "Don't Treat That Man," "You Treat Me Lightnin' Wrong" and "I'm Gonna Meet My Baby," also a jumping boogie-style "Like Jimmy" with good-humoured lyrics about a drinking friend. Sam's. This is high-standard voice and guitar blues, and real value at 25c. — M.J.

Albort King and the Stax brigade — including Booker T. and Al Jackson — make strong music on **KING OF THE BLUES GUITAR** (Atlantic 58917), a 1964 Memphis-made set. This was a good period for the indiana-born King, and buffs who don't have the earlier Stax release would do well to buy it. Those who already own

A leisurely Lightning from the Bird Lounge



HOPKINS

"Born Under A Bad Sign" (Stax 723) will be less content because five of that LP's 11 songs are repeated on this LP. They are "Born Under A Bad Sign," "Crooked Saw," "Oh, Pretty Woman," "Personal Manager" and "Lauderdale Blues" and undoubtedly they represent the meat of that earlier album. Others on this Atlantic release have been issued as singles. They include an attractive "Cold Feet" in place about his guitar, "I Love Lucy," and a couple of instrumentals, "Overcast Junction" and "Funk-Shun." But there is plenty of whining guitar and other instrumental interest in the record, which is a good example of contemporary blues, Memphis style. — M.J.

Shakey Jake (James O. Harris) was born in Earle, Arkansas in 1921 and spent his early years on a farm, but eventually moved to Chicago

and here came under the influence of such bluesmen as Sonny Boy Williamson and Little Walter Jacobs. His performing career began in his early 30's. The nickname comes from his predilection for gambling and is a contraction of his dice-rolling call "Shake 'em Jake." His harmonica playing and singing are solidly **FURTHER UP THE ROAD** (Liberty LBS33217) he is heard with a set recorded in 1946 in Los Angeles, with his All Stars, a group that included Sunnyland Slim on piano, Kenny Courtney (harp), and guitarist Luther Allison, with Wandering John replicating Sunnyland Slim on other tracks. They combine to produce some very listenable cuts including "Hold That Bus, Conductor," "A Hard Road To Travel," "Muddy Waters' Long Distance Call" and a harmonica instrumental for "Jake." "Strolling On The Strip." One for Chicago blues fans with some good passages from the lead instruments behind Shakey Jake's relaxed vocals. — T.W.

The country blues is enjoying a great deal of popularity at the moment through the efforts of such people as Dave Kelly, Mike Cooper and Ian Anderson, all of whom have

worked to a large degree in a solo capacity. Now Ian Anderson is extending his interest into group work. Just how this comes off is shown on **STEREO DEATH BREAKDOWN** (Liberty LBS33242E), featuring the Ian Anderson Country Blues Band — Anderson (gtr, vocals), Chris Turner (harmonica) and Bob Rowe (bass gtr) — augmented by jug, piano, washboard and mandolin on various tracks. Much of the material is original Anderson. The tracks vary from the straight blues styling of "Little Boy Blue" to a jug band sound on "My Babe She Aint Nothing But a Daggone Crazy Fool Humble." The album catches the idiom well and the ensemble numbers like "Hot Times," "Stereo Death Breakdown," and "That's Alright" have a good degree of swing. — T.W.

A **waller of electric blues** bands have sprung up in the past year or so with the common denominator of playing 12-bar stuff, much of it in various degrees of modernity. But a few hands have tried to work within the framework, yet inject their own ideas in to what they are doing. Such a band is **KILLING FLOOR** (Spark SBLP 102), who plays a mixture of blues and modern rock on this first

album. The result is a fairly well executed set that has variety and effort. All but one of the tracks are original, the odd one out being an updated version of Willy Dixon's "Woman You Need Love." The band has a useful asset in pianist Lou Martin who is heard to good effect on "Come On Home Baby," with some Jerry Lee Lewis inspired playing and a solo track, "Louis Blues." Guitarist Mick Clarke, singer Bill Thordycroft, bass Smith (drama) and Stuart McDonald (bass) fulfill their roles more than adequately with Thordycroft blowing some nice harp on "Bedtime Blues." A good debut album. — T.W.

As the American folk revival picked up, the majority of performers gravitated towards the white folk forms but a few, like Dave Van Ronk, became involved with Negro folk tunes and consequently came in for some stern criticism from some quarters. The coarse-voiced Van Ronk is heard on **BLACK MOUNTAIN BLUES** (Xtra 1001) and is one of the better interpreters of the idiom, if only from the point of view of sincerity. He backs himself well on guitar having a reasonable grasp of the various styles. With the current wealth of blues material available the necessity of white bluesmen could be questioned but it should be remembered that Van Ronk began with a far more limited source — Furry Lewis being his prime mover — and then discovered the whole field eventually. His respect for the music, prompted by his initial interest in jazz was enough for him to try to invigorate others in the music through his performances as on this album, which includes a variety of songs including "Duncan And Brady," "Winin' Boy," "Back Water Blues," "Makin' It," and "How Long." — T.W.

From the tongue in cheek, to the brain in ferment

NEW POP ALBUMS

MOTHERS OF INVENTION ("Uncle Meat" (Transatlantic). A double volume set of madness, absurdity, riotous music, rock and roll, electronics and sprechstimme by Frank Zappa. Suite Gramercy presents us with another bafflement. Meat of the music, as Frank explains in the sleeve notes, was recorded from October '67 to



FRANK ZAPPA

February '68 and is not particularly representative of the Mothers' work as presented on their recent tour. But it remains exciting, weird and basically entertaining. Zappa's writing ranges from the tongue in cheek to the brain in ferment. There's an extract from Theria's Schoenberg in there as well as Keuben and the Jets. The lyrics are quite... Very serious and loaded with secret underground candy-rock psychedelic profundities, so we can make what we like of them. A lot of below-standard bands get a record in the charts and start playing ballrooms and cabaret, they turn their backs on people. You won't catch me playing a ballroom. You can make as much money playing concerts and colleges."

TYRANNOSAURUS REX: "Unicorn" (Regal Zonophone). A problem confronted T. Rex & Co. They were aware of growing pressure on them to provide something new after the initial acceptance of their busguffily simple formula. But how to change and yet maintain the qualities that made them unique on the group scene? Marc Bolan and Steve Peregrino Took have successfully saved the situation from stalemate with the aid of a selection of economically-priced instruments to augment and even replace their original line-up of acoustic guitar and bongoes, and some more positive production from Tony Visconti. The result makes their third album the most interesting yet without damaging the child-like qualities of Marc's poetry or wildly altering their sound. Steve Took obtains an almost Phil Spectorish drum sound on "She Was Born To Be My Unicorn" and his piano boogie is most effective on the pretty but strong "Cat-black (The Wizard's Hat)" one of the best tunes Marc has written.

FRANK SINATRA: "My Way" (Reprise). An absolutely superb album from Francis First, the choice of numbers is great — "Yesterday," "All My Tomorrow's," "My Way," "For Once In My Life," "If You Go Away" and "Mrs. Robinson." Also the Don Costa arrangements fit Frank's voice and style like a glove. Lastly the man is in great form with his voice sounding more "lived-in" than ever, more mature, and (perish the phrase) more with-it. Anybody who likes Sinatra will dig this.

NINA SIMONE (Polydor). When the name Nina Simone is mentioned people react violently. They love or they hate. There's never any qualifications. We dig and if you do, get this album. She has an African ambience about her singing. A strange, mysterious voice full of anger and energy, a tireless voice. She's beautiful here on songs like "Don't Smoke In Bed," "Little Girl From Big Town," "Loves You Porgy" and "Good Bad."

OTIS REDDING: "Sittin' On The Dock Of The Bay" (ATCO). As the note says — "Otis Redding was the best ever had." Here's proof. The songs like the title track, "The Glory Of Love," "Nobody Knows You," "Ole Man Trouble" and "Don't Mean With Cupid" are some of the best he's ever had. The album before so listen in at your friendly neighbourhood record store. You'll be hooked within four bars.

"BOB AND EARL" (B&C). Bob and Earl, the mystery duo who have carved their selves a new career out of the Phoenix ashes of Harmon Shackie, weigh in with a bag of soul numbers, this cheap album release. Offers little new in the soul field but a competent and interesting and occasionally tasty little thing that serves as an introduction to the duo. They each take solo numbers but it's as a double vocal act that they really shine.

SAM AND DAVE: "Double Trouble" (Atlantic). We got double trouble with this album — some of the tracks roared out loud and clear and on others all that was audible was the backing, with the voices faint and muffled in the distance. Could be the record or perhaps the player. Anyway, what did come out sounded pretty fine. Sam and Dave have managed to do something new with the contrasting solo form, two voices, providing colour against the other works very well. And the band sounds tight and brassy. All together another great little album from S and D.

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SINGLES

SCOTT WALKER: "Lights Of Cincinnati" (Phillips). An ideal song for Scott by Tony Macaulay and Geoff Stephens.

He walks a narrow path between tenderness and strength and the ballad warms to him as he warms to it.

He hasn't been in the chart for a year, but such country flavoured sentiment will gain him a comfortable hit.

HERB ALPERT: "Without Her" (A&M). A superb production making exciting use of dynamics, with Herb's gentle voice giving way to great waves of sound from the orchestra that will give unsuspecting deejays and engineers palpitations.

A Nilsson song and a hit.

MONEY: "Come Laughing Home" (Major Minor). A Manchester group making a pleasant job of a song from a Northern comedy presented by Reg Marsh and Bill Kenwright, ex-Coronation Street stars, who have formed a theatrical management company.

CAT STEVENS: "Where Are You" (Deram). And the Cat comes back — a welcome figure from the not too distant past, with one of his own thoughtful and attractive compositions. His voice retains its old unusual qualities with a



SCOTT WALKER: narrow path between tenderness and strength

certain extra strength and moodiness.

A fine production which shows perhaps all is not lost at Deram.

SPOOKY TOOTH: "Son Of Your Father" (Island). A hit has long escaped the group the term "heavy" was created for, and Elton John's song could help them break through.

A good back beat and nice organ chords give a gospel blues appeal.

Spooky have a new album

released soon containing a "pop mass" written by vocalist Gary Wright with electronic music by Pierre Henri.

GRAHAM BONNEY: "Leander Angelina" (Columbia). Graham has a good voice and always makes mature productions like this warm and pleasant ballad. Success has eluded him in Britain although he is popular on the Continent.

He will need a song with stronger appeal than this unfortunately.

MARMALADE: "Baby Make It Soon" (CBS). Dean Ford is consistently improving and he sings this Tony Macaulay composition with strength and sincerity.

CHER: "I Walk On Gilded Splinters" (Atlantic). Cher's version of the Dr. John song is excellent — evil and rocking.

The band are funky and the whole production makes it a better bet than Marsha Hunt's version, if the tune is going to take off here at all.

GENO WASHINGTON & THE RAM JAM BAND: "My Little Chickadee" (Pye). Geno's best attempt yet to gain a single hit. He sings well and the band are crisp and clean on an exceedingly commercial tune.

EDDIE WILSON: "Shing-A-King Stroll" (Action). Splendid boogaloo beat, with singing trumpets, chicken scratch guitar and plenty of shouting from Eddie. A ripe steamer for all the discos, and note the magic drumming.

DESMOND DEKKER AND THE ACES: "It Mek (Pyramid)" (Pye). It seems nobody can spell at Pyramids. My copy of "It Mek," whatever that means, is spelt "It Mick," hailed as a follow up to "Isrealites" by Desmond Dekker. Still, I can't spell niver.

This is absolutely splendid. Mr. Dekker has a strange voice, but one to send shivers down the spine and grow pimples on the eyelids.

Another hit.

JOHNNIE TAYLOR: "Feet-ly (I Wanna)" (Stax). It seems to be a good week for soul records (he said covering up a yawn and staring vacantly into the middle distance, removing grime from finger nails and twiddling thumbs).

It's got a good beat, and they really rock. Oh man how they rock. I REALLY feel like

doing the sing-a-ling now, or balancing a corn on the cob on my nose and reciting the Southern Region timetable in Romansy.

1910 FRUITGUM CO: "Special Delivery" (Buddah). Well they are getting better. From being merely abominable, they are progressing into "Foul Rock," with overtones of Bilge 'n' Boogie.

Over to Foul Up Smith, my record producing adviser: "Yeah, it's pretty bad, but it could be so much worse. Now if they'd let me get in that control room, you'd have seen the balderdash fly."

TREMELOBS: "Once On A Sunday Morning (Cuando Salí De Cuba)" (CBS). One is aware the Trems are popular in South America, but this is getting ridiculous! They'll all be growing moustaches and wearing ammunition belts before the summer is out.

But a fine record, and an easy hit.

BYRDS: "Lay Lady Lay" (CBS). Shining out of the slag heap this week are the Byrds with the Bob Dylan tune that invites the lady to lay on his big brass bed.

Strange, oh of course, they are going to show magic lantern slides under the blankets. Spiffy sound and if it's not a hit I'm going on holiday, I'm going on holiday anyway, so plague not everybody.

BEACH BOYS: "Break Away" (Capitol). Reader Edwin Weasle was muttering the other day: "Come on Beach Boys, let's have some of those great old songs you used to make and enough of sound you've been giving out lately."

Perhaps the lads marked Weasle's words. For to they return with some fabulous harmonies.

It's actually a double A side with "Celebrate The News" on the flip, but methinks "Breakaway" is the one.

SPENCER'S WASHBOARD KINGS: "Pimlico" (Parlophone). A surprisingly modern sound from a band noted for their revivalist approach, in the obvious comparison is the New Vaudeville Band.

BOBBY BLAND: "Gotta Get To Know You" (Action). Really, what it's all about is the master takes the helm and sings up a storm on a dramatic soul opus with splendid backing.

MARK WIRTZ: "My Daddy Is A Raddie" (CBS). Producer Mark Wirtz takes on singing a kind of bubblegum bluebeat children's song. Mark gets Wirtz and Wirtz.

GUY DARRELL: "Birds Of A Feather" (Page One). Can this be it — the hit to put Guy and all who have followed his career out of their misery? Heavy echo on the guitar sounds nice and Guy chorales well, a la Joe South.

O. C. SMITH: "Friend, Lover, Woman, Wife" (CBS). Yes, that's Agnes, what a woman. A sight better than Clara Botley, known throughout South. Ruislip as a poisoner, strangler and beast. O. C. sings about his mysterious woman in his usual admirable fashion, and I wouldn't mind betting he'll sell a few.



REVIEWER: CHRIS WELCH

DISQUES FLECHE AND JEUNE MUSIQUE
THANK FRANK SINATRA FOR
WHAT HE DID WITH
"MY WAY"
CLAUDE FRANÇOIS' "COMME D'HABITUDE"



DISQUES FLECHE 5, RUE CLEMENT MAROT PARIS 8^e

MICK FARREN

OF THE DEVIANTS

on the latest sounds in BLIND DATE

RICHIE HAVENS: "Lady Madonna" (MGM).

I have this album. This is Richie Havens doing a Black Beatle. There's a track on the album called "Ballad of Ramon" which I can get involved in far more than this. I don't like it when the Beatles did it. This seems far in front of his natural rhythm, which is much slower than this. I really dig Havens but not that.



A and M album "Straws" AHL8 936.

Is this the Straws? Woody Guthrie did a song called the "Ballad of Jesus Christ" which makes it clear that anyone who stood up today and said "I'm Jesus Christ," would be torn to pieces. The use of the conception is good, and the sound is a bit like what the Who were using a few years ago on the "Who Sell Out," but the care hasn't gone into it. I don't like this very much.

DELANEY AND BONNIE: "Get Ourselves Together" (from the Elektra album "The Original Delaney And Bonnie" 74309).

I've got this thing about spade chicks. I'll probably find after saying that this is the Ladybirds. I quite like this. This has the same thing about it as the difference between Ike and Tina Turner produced by Phil Spector and produced by Ike Turner, they are in two different categories. I'd

be quite pleased if I heard this on the radio when I was in bed in the morning. It's just all there. But nobody's trying very hard. I wish producers would try as hard as Spector. You can do so much more with this gospel-oriented folk.

GROUP THERAPY: "A Very Happy Day" (from the Philips album "You Need Group Therapy" SBL7888).

You could do the Billy Monster to this. No idea who it is. Group Therapy? They were good when they were over here. I like the cut-up beat but the vocals are bit confused. This is the nicest thing yet, apart from Havens.

MOTHERS OF INVENTION: "Prelude To King Kong" (from the Transatlantic album "Uncle Meat" TRA 197).

This is "Uncle Meat" isn't it? Not a great deal you can say about this. There are some really amazing things on this, although this isn't one of them. Zappa seems to have developed a pre-occupation with brass on this album. You've got to think of this in terms of being film music, which is very hard when the film hasn't been made. I think Zappa's becoming self-indulgent with the length of his cuts. Some of them are becoming too long to sustain the interest. The use of percussion on this album is beautiful. The Mothers have a terrifically distinctive sound, much of it has to do with their drummer, Jimmy Carl Black. Great records like this never get played on the radio, only the rubbish. So the Revolution gets held back another three years.



GINGER BAKER AND ERIC CLAPTON: 'It's not Cream'

DONOVAN: surprise appearance

How Motown was

WHILE WALKING in Downtown Detroit on a sunny morning last week, someone tried to snatch my handbag. "It happens all the time," a young girl told me cheerfully. "Don't worry, you'll learn which streets not to walk down." 12th Street is one of the roads that nobody walks down. It was along the blocks of this street that the vicious riots of a few months ago raged, and so far, nobody has bothered to rebuild the burnt out supermarket; office blocks and houses. Their charred husks stand as ugly memorials to past violence and the few miserable buildings left along the street have "Soul Brother" scrawled on the side of them: Hopeful pleas to the black racists, the slogans mean "Hey man. Leave me alone. I'm one of you."

And yet, it is in the heart of Detroit, in the very centre of one of America's most violent cities, that the vast Motown record company has successfully made its headquarters. While other businesses flee to the suburbs or safer towns, Motown buys a new office block in the middle of the city. No need for them to paint "Soul Brother" on their premises during the riots: Everyone took it as read.

Mrs Esther Edwards, sister of the famous Motown president, Berry Gordy Jr, and herself a vice president of the company, put it to me quite simply.

Varnish

Peering businesslike over her femininely cluttered desk (hand mirror, lipstick, nail varnish, tissues) she said "Detroit loves Motown and Motown loves Detroit. They are proud to have us here and perhaps that is why our buildings escaped damage during the riots."

Before we settled here, Detroit was known just as a place where they made cars. Now it is known around the world as the centre of the Motown recording company. From our side of it, we have been very lucky in Detroit and lots of our talent has been drawn from the town."

But in spite of the company's sentimental feelings towards Detroit, the current rumours indicate that the love affair has become a bit one-sided in recent months. The mystic part of the relationship — the idea that it was something in the Detroit air which made the Motown



ROBINSON: vice president of Motown GORDY: Detroit

JANE ENNIS traces the growth of Gordy's brainchild from a tenement Detroit to a multi-million dollar

sound so successful — has been dismissed as nonsense by most people at Motown since they began to produce hit records in other towns.

Says Mrs. Edwards: "The entertainment industries of America are situated on the East and West coasts and if our acts at Motown are to continue on an upward plane, we must expand our activities in these areas. Berry has moved to Hollywood to concentrate on our interests there, but this does not mean we shall be pulling out of Detroit entirely."

Born in Detroit, Berry Gordy started his fantastic career by owning his own record shop, but in those days, jazz was his main interest.

He says: "I was a Charlie Parker fan and Miles Davis. I had this record shop down here called 3D Record Mart and it was a very hip place. We had all the latest jazz albums, but people kept coming in and asking for the Dominoes and Johnny Ace. I couldn't understand all these droves of people coming in. I said: 'Hey look, Miles is swinging. Miles is too much.' And they said 'We want Billy Ward and The Dominoes. We want B. B. King. You got a B. B. King record?'"

Finally, Berry started to stock R and B records (or "race music" as it was then called) in his shop — but he was too late. The shop was on the way to bankruptcy.

He says: "I found it was

the R and B that I really felt. I didn't really feel the jazz. I tried to play jazz. I really tried. All my life, I was always a sort of second jazz. Whenever they needed another man, they always let me sit in and play at some chords. But my feeling was really with what I had heard in the churches. I really had the funky beat."

Simply

Esther Edwards explains Berry's rise to success like this: "Berry never strove to be a giant in the record industry. He simply wanted to produce a few hit records to sell to other companies for distribution. He would have been satisfied to do just this if the record companies had recorded the tunes the way he heard them in his head. But they didn't."

"When he found he couldn't get the sounds he wanted, he decided he'd have to do it himself. This is how it has been with Berry in everything. If he had got things done the way he wanted, he would never have gone any further."

When Berry decided to start recording his tunes himself, Detroit was the natural choice. Where better to start a business than in his home town where his family and friends would give him financial and moral support?

By knocking down two

interior walls inside his house on West Grand Boulevard, he formed a recording studio which is still widely used by Motown today.

From the one small house, Berry expanded his business by gradually buying up other houses in the street until he had a row of eight. Slowly it dawned on Detroit and the record industry that Motown was succeeding in a big way. Journalists arrived and went away writing stories about the "Detroit Sound."

Nine months ago, Motown moved out of the row of houses into a large office block downtown, keeping just the original Gordy house as a recording studio.

Says Mrs. Edwards: "We were sorry to leave because there was a lovely family atmosphere about working in those houses, but the outside travel between offices was getting impossible. From an administration point of view, this block is much better."

Family

But the family feeling extends beyond the Gordy relatives. Artists are encouraged to think of themselves as part of a family unit — and this is just what they do. When they are not on tour, performers are supposed to call in at Motown offices for polishing, rehearsing and general keeping in touch and the

Herb Alpert sings



RICHIE HAVENS: providing gentle excitement



BLIND FAITH: there is so much more they are going to do

PICTURES BY BARRIE WENTZELL

Stevie Wonder born



... Detroit was the natural choice

**of Berry
ment in
r giant**

fact that they very happily accept this request is proof that they enjoy visiting the Motown centre.

On my call at the centre, Marvin Johnson wandered in and out of the offices laughing and joking with secretaries and chatting about his English tour: "Can't wait to get back," he said. Gladys Knight and the Pips sat round a piano in a rehearsal room tinkling at a blues. Shorty Long was creating up a group of people in another room with his gags. Smokey Robinson and the Miracles were walking up and down the corridors letting people admire their new cowboy gear.

Stevie Wonder had called by with some new songs and walked through the offices uncanonically recognising people by their laughs and sighs. He identified me from hearing me clear my throat and call someone's name across the office. "Hey, it's Taurus, the Bull from England," he said. (Stevie remembers people by their birth signs rather than their names.) In his plush office in the new Motown block I talked to Smokey Robinson, Vice President of Motown.

Smokey and the Miracles have been with Motown from the very beginning and have had a lot to do with the success of the company. Together with the other artists, they were the first artists to record on the Motown label. That was back in 1958 and the song was "Got A Job."

A prolific writer and lyricist (he's been described by Bob Dylan as America's greatest living poet) Smokey wrote his first song at the age of six.

He recalled: "It was for a school play and I had the part of Uncle Remus. I can't for the life of me remember how it went though. I have always written songs, but it wasn't until I met Berry that I had any luck with them. When we first met, I had a book of 100 songs which I proudly showed him. He liked just one of them and told me exactly what was wrong with the other 99. The one that he did like — 'My Mama Done Told Me' — was recorded on the flip side of our first single."

Smokey Robinson's trust and loyalty to Berry Gordy are legendary at Motown. He has been offered a million dollars cash and no end of contracts to leave, but says he has never been tempted.

Laughing, he recalled: "In the early days of our success, small recording companies flocked to Detroit. There was a superstitious feeling that you could come to Detroit and record on the Expressway (motorway) and you'd get a hit record. These companies soon found out they were mistaken and left. I'm not trying to take any credit away from Detroit where it is due, but I don't believe in any magical formula. It's just cut and pray. That's all. Cut and pray."

Secret

Another popular myth concerning Motown success is that they have some secret way of recording their songs. Smokey denied this.

He said: "It is a combination of hard work and talented people."

This certainly seemed to be the case, for when I went to watch Stevie Wonder cut a tape for a new single, I certainly didn't notice anything out of the ordinary in the recording studios which would account for the Motown sound. True, they take a lot of trouble recording their rhythm section and sometimes use as many as three drummers on one record. But otherwise, everything seemed usual.

It was 11 p.m. when I arrived at the studios. The backing had already been recorded and Stevie, dressed in a green track suit and without his famous sunglasses, looked very young standing alone on the recording floor wearing jumbo sized earphones.

Through his earphones, Stevie heard the pre-recorded backing and was reminded of the lyrics by producer Don Hunter who murmured each line to Stevie through a microphone just before Stevie reached the point of having to sing it.

They went on tirelessly until 2.30 a.m. when Don got a tape which almost satisfied him. And even then he said: "I'm not sure about it at all. Stevie needs a new single badly, but I don't know whether this is the one."

The song, tentatively called "Something To Say" is still under consideration. A sinister thing happened during my last week in Detroit which pinpointed the reasons for the souring of the Detroit-Motown affair.

I accompanied a Motown live show to a University in Michigan. The show starred Stevie Wonder, the Spinners and Bohannon and the Motown Sound and it made the deals we get over here look pretty wet.

Although an excellent show, I noticed that the seats were only half full. The students sitting next to me explained that a minority of "Black Powerites," most of whom were not even connected with the University, were to blame for this. These militants had put pressure on white students not to attend the show.

I bumped into some of these militants hanging around outside when I stepped out to take a breath of air. Dressed identically and wearing "Afro" cuts, they gathered in a ring around me, asked me what I was doing and pushed me about a bit. Later on, one of the Spinners discovered that he had had his stage suit pinched by one of this crew.

As can be seen from this incident, Motown has to be very careful of becoming involved in the black power movement. The militant racists in Detroit are just waiting for the chance to use Motown for their own ends. Motown management are well aware of this and are quick to point out that they are not an all black company.

From a business point of view, as long as being in love with Detroit means siding with the black racists, Motown will cool the affair. It may be black people recording the hits, but when it comes to the buying, Motown is interested in the colour of your money, not the colour of your skin whatever the racists might like to think.

BLIND FAITH lead 150,000 to the shores of a lake and so — they experienced a revelation, and even the scribes of the land noted it and said it was good. And the scribes aren't usually too hot on pop revelations.

There was something intensely Biblical about the unique free concert given by the new supergroup and friends in London's Hyde Park on Saturday.

Even if God wasn't an astronaut, he might well have played guitar, because it seems a powerful instrument to obtain due reverence.

The spectacle of thousands of people sitting on the grass, packed tightly together and simply listening to music in silence was quite uplifting.

Peace

"But the papers don't write anything about this — there's been no trouble." It was said at the end of the afternoon of peace, music and sunshine.

But the Sunday Mirror, and several other national newspapers noted how well the concert had gone and the Daily Mirror in a leader article stated: "There are not many countries where more than 100,000 youngsters could get together so peacefully and give the police no real worries... let's spotlight (and applaud) one of the most remarkable and amiable gatherings of young people ever seen in this country."

Fans even came from America to see the first appearance together of Stevie Winwood, Eric Clapton, Ginger Baker and Rick Grech. There were 7,000 in the park at 9 am having slept all night, and then by 2.30 pm when the Third Ear Band began to play, the entire Cockpit area was surrounded.

Doctor

Their clarinet, violin, cello and tabla drum ragas droning hypnotically in the heat and dust induced a feeling we were on the banks of the Ganges instead of the Serpentine.

Edgar Broughton proved tremendously popular but just a bit worrying with his "Demons Out" routine and cries of "You've got the power, what are you going to do with it?" Interesting, but silly, I thought, with so many people crushed together.

As it happens there were two calls for a doctor, once when a girl was hurt and when a man collapsed in the heat.

Richie Havens provided gentle excitement with his acoustic guitars and conga drum player and received great applause for a driving "Maggie's Farm."

Then a thrill of excitement went through the park when Donovan made a surprise appearance and asked to sing. In a white jacket, he smiled at the silent masses singing "Brown Skin Girl" and "Colours," and invited them to sing along. Then — at last, after a final "stretch period" at 5 pm, — walked Stevie, Eric, Ginger and Rick and the mass of cameramen in front of the stage surged forward. They opened up with Buddy Holly's "Well All Right" — Steve on electric piano and

Following Blind Faith to the shores of a lake

Chris Welch reports on Saturday's free concert at Hyde Park

soon established the new sound of Blind Faith.

They played for over an hour tastefully, almost gently, in contrast to the violence of Cream, with arranged passages well together.

"I'd Rather See You Sleeping On The Ground" was a tasty slow blues, then came the Rolling Stones' "Under My Thumb" a nice gesture as Mick Jagger and Mar-

some Faithfull were there to dig them.

There was some cries of "Lead, Baker!" i.e. a request for a drum solo, answered by other sections of the crowd with: "It's not Cream — it's Blind Faith. So what you like?"

Steve took them at their word and announced the next number: "Do What You Like."

This gave Rick a chance to play a bass solo which drew warm applause and Ginger made everybody happy by maintaining an evenness of his power for a joyous blast of drum thunder.

It's obviously too early to start making assessments of Blind Faith — there is so much more they are going to do. As Ginger said at the beginning: "This is the first rehearsal."

It would be nice to hear Steve switch to guitar for some numbers, and Eric join in on some of the vocals.

As it was it proved a warming experience to see and hear them at last united and making such a splendid gesture to their fans.

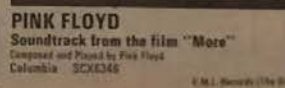
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Composed and Performed by Pink Floyd
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ISLEY BROTHERS
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WOODWIND special

JAZZ AND POPULAR music owe an enormous debt to a Belgian instrument maker, Adolph Sax whose mid-nineteenth century contemporaries must have thought him ripe for the funny farm when he came up with that curious hybrid the saxophone.

Just about every innovation in jazz over the past 35 years has been masterminded by sax players — Charlie Parker, Sonny Rollins, John Coltrane, Ornette Coleman, Archie Shepp and the rest.



● CHARLIE PARKER ● ORNETTE COLEMAN ● JOHN COLTRANE

ADVENT

Yet the debt isn't all one way either, for until the advent of jazzmen like Coleman Hawkins, Sidney Bechet and Johnny Hodges, the full possibilities of the saxophone had not been realized and its use largely restricted to military bands.

When you come to think about it, it's a pretty weird machine anyway. As the Concise Oxford Dictionary of Music puts it: "Its construction principles are hybrid, combining the conical tube of the oboe family and the single reed of the clarinet family; brass is its material."

The result, however, is an instrument on which it is possible to obtain an infinite

SAXISTS—ALWAYS THE INNOVATORS

BY BOB DAWBARN

variety of sounds. It is this ability to produce highly personal sounds — more so than on brass instruments — which has made saxophone players the dominating voices in jazz since the late 1930s.

The first jazzman to attain fame as a saxophonist was Coleman Hawkins, who died on May 19 last. His role as a pioneer was one of incomparable importance and, virtually single-handed, he proved that the saxophone was the ideal jazz solo voice and not just a rather cumbersome cousin of the clarinet, useful for special effects or to add body to the dance bands of the era.

He became the tenor sax new full-blooded, warm tone and a rhythmic flexibility that made him the all-pervading influence on his instrument throughout the 1930s.

VITAL

The other vital tenor influence of the period was Lester Young whose dry, sardonic tone and sparse phrasing was the antithesis of Hawkins and was to exert enormous fascination on the younger musicians involved in the Bop revolution. Young was the musical father of Stan Getz and virtually all the new tenor players in the late 1940s and early 1950s.

Meanwhile, the alto saxophone had been keeping pace with its larger brother. Johnny Hodges, who joined Duke Ellington in 1928, and Charlie Holmes, with the Luis Russell band, were two who brought a new-found elegance to the alto and Hodges and Benny Carter were to remain the major voices until the advent of Bop in the mid-1940s.

Hodges had worked, as a youth, for Sidney Bechet, an extraordinary virtuosity failed to have the far-reaching influence it might have done if he had played a saxophone other than the soprano — he remained the only major figure on that instrument until John Coltrane demonstrated its suitability for the avant garde jazz of the 1960s.

MAJOR

In the mid-1940s, jazz was stood on its head by the advent of Bop and its major voice was Charlie Parker the genius of the alto sax whose ideas can still be heard in so much jazz improvisation, whatever the instrument played.

Parker, and trumpeter Dizzy Gillespie, lifted the stylistic restrictions from jazz and gave it the chance to develop into a major art form. Their amazing techniques set new standards of performance.

Parker's conception, with its warmth and essentially beautiful tone, were first challenged by a tenor player, Sonny Rollins in the mid-1950s. Rollins developed a harsh, at times downright ugly, tone which he allied with deliberate melodic distortions to build great blocks of sound.

This conception was carried further by John Coltrane, who, in the late 1950s, evolved his so-called "sheets of sound," employing violent

cascares of notes seemingly unrelated to the rhythmic pulse of the theme. In the early 1960s he became fascinated by lengthy improvisations often based on only two or three notes.

He became the greatest jazz influence since Parker and inspired, through his essays into free improvisation, many of the major developments in what has come to be known as avant garde jazz — though it is doubtful if his music really belongs in this category, rather running parallel to it.

Of equal importance were the recordings made between 1960 and 1962 by an alto player, Ornette Coleman, which did not employ the traditional concept of jazz improvisation based on chord changes and did not seem to use a regular beat. The music was emotional and free — and caused the greatest controversies in jazz since the early days of Parker.

His importance has been emphasized by the number of young musicians who have adopted his approach.

It is too early, as yet, to evaluate the importance and influence of most of the avant garde saxists, but Archie Shepp deserves mention because of the odd way in which he spans the entire history of saxophone playing — at times he can play with the smooth, lyricism of Coleman Hawkins at others with the brutality of a Rollins or Coltrane.

An odd sidelight on the woodwind in jazz, has been the eclipse of the clarinet — the favoured instrument of the Swing Era — in favour of the flute as the accepted double of saxophone players.

There has also been the freeing of the baritone saxophone from its role as mere sheet anchor of a sax section. Harry Carey, with the Duke Ellington band since 1926, first revealed its solo possibilities. Gerry Mulligan in the early 1950s showed that it could be as agile as either the tenor or alto.

Today men like Britain's John Surman are making it a major voice capable of dominating the jazz ensemble.

In pop music, too, the sax is coming back into favour after all the honking tenor symbolised the rock-and-roll music of the early 1950s. — BOB DAWBARN.

NEXT WEEK THE SMALL FACES WHAT NEXT?

Sax rears its head in the groups

AN INCREASING number of groups are utilising saxes, flutes, clarinets and other woodwind instruments in their line-ups. Three such, all playing in differing styles, are Audience, King Crimson and Blodwyn Pig.

Audience feature an amplified acoustic Spanish guitar as part of their instrumentation. "I play more or less to blend with the pure acoustic guitar in the group," says Keith Gemmett, who plays sax, flute and clarinet.

SPRUNG

"Although in some numbers I play the sax more like the trumpet, I think the use of the sax in groups has sprung out of the soul band thing. Our stuff is a bit more jazz oriented due to the use of the tenor.

"Nobody looks surprised when they see us using a sax, though. The real surprise is whether they hear me using a flute wired up through a wah-wah pedal.

"The sax is amplified through my own PA system. The clarinet and flute have a special attachment.

"I also play clarinet, but this is an experiment, really, at the moment.

"We seem to be getting a folkly sound, in a way. I often use the sax in unison with the singer's voice, which gives an unusual harmonic effect."

King Crimson is another group which features clarinet. It is played by Ian McDonald, who also plays sax, flute and Melotron. Says Ian: "The use of the sax in the band enables us to achieve a greater range of colour and dimensions, providing another voice, another lead instrument. The guitar, which all too often is the dominant lead instrument, is balanced by the use of a reed instrument.

UNISON

"We use the sax and guitar together in unison and harmony. This strengthens lead lines and riffs. Play at volume it can have the effect of a complete sax or brass section.

"The saxophone is an expressive solo instrument, as is guitar, and one seems to complement the other. We play a thing called '21st Century Schizoid Man,' in which we try to create a neurotic feeling by using very fast, jagged sax/guitar runs. The sax can also be used for more flowing, melodic music, but we generally tend to use the softer tone of the flute or clarinet."

Ian thinks one reason for the sax appearing more frequently in groups is that the usual combinations of instruments is too limiting. "The groups want more colour, saxes and flutes provide it, as do violins, viols and other instruments which more groups are using now.

"Players like Don Ellis and Eddie Harris are taking brass and reed instruments further and further into unexplored musical territories.

EFFECTS

"This is largely due to the sophistication of amplification and electronic effects."

Mick Abraham's Blodwyn Pig has Jack Lancaster on tenor and soprano saxes and flute. Explaining how he fits into the band's framework, Jack says: "Mick produces sounds on his guitar that occasionally sound like a tenor, so consequently we found no difficulty in blending and working together.

"The tenor sound is also close to the male human voice in fact, and we make full use of this in the group.

"On one song, Mick sings for a short passage in unison with the tenor without any accompaniment.

"With the group being small, we have to be careful about arrangements. The lone sax playing riffs over the top of a vocal can sound terrible so the sax and the guitar have to work closely together.



Blodwyn's Jack Lancaster

"If we think a riff would be nice in a certain place, then we arrange it so I can play tenor and soprano simultaneously. This sounds like a pinch from Roland Kirk, but we only use it to fill out.

"Anyway, the first person I saw playing two instruments together was Charlie Carroll at the Blackpool Tower circus when I was a kid."

"Jack says one of the main difficulties a sax player comes

up against is volume. "In a loud passage, soprano cuts through well but sometimes it's difficult to keep your intonation correct when blasting.

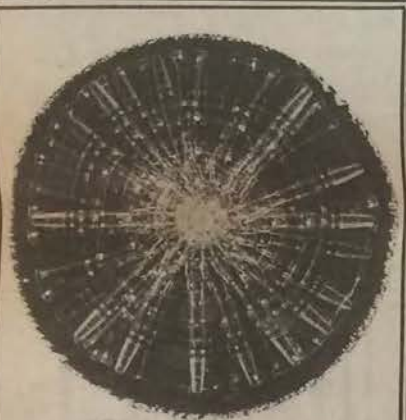
NORMAL

"On the tenor I use a 'bug,' which picks up the bottom register better than a normal mike.

"The disadvantage of this is that it changes my tone to such an extent that I don't recognize my own playing. So I try, whenever possible, to use a straight mike, or if it's a particularly loud part, turn the 'bug' to half volume and use a combination of both.

"Most numbers we play have extended solos, and volume is a problem here again. But we manage to get over this by careful attention to dynamics."

TONY WILSON



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2

AFTER FIFTY YEARS in the hands of jazz musicians, the saxophone remains the most personal of instruments, and it still has the greatest potential. It will honk, scream, soothe or vibrate according to the feelings of its master. Charlie Parker made the alto give up many of its pearls, placing them in the harmonic context he helped to create, and there was still room for more to be done. Nevertheless, in 1950, Parker was the end and the future, or so it seemed. After his death there was talk of a new messiah, one day perhaps. Messiahs are unhappy people. They are turned away from inns, scorned by Philistines and crowned with adverse criticism. Such was the fate of Ornette Coleman when he entered our lives and offered a new way. He came in directly, the hardest way of all.

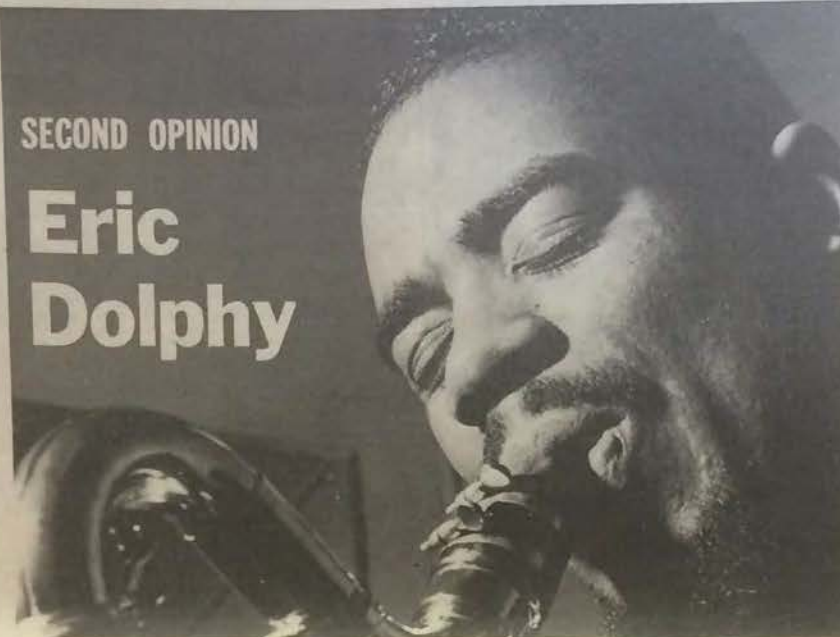
VALID

Eric Dolphy arrived less conspicuously, on a Parker ticket, valid anywhere, everywhere had them in the "fifties." Even the grey mist of the West Coast occasionally revealed a Bird-like figure. Once in a Down Beat interview, Miles Davis tried to put down a good Dolphy record by saying he remembered when he played like Parker. Where else was there to start? Just to put things straight, some of us still remember when Miles was a poor copy of Diz, but this will not render "Sorcerer" less potent.

Sudden visions are the least communicable (and least believable) of experiences, so with caution I confess to something close to this when I first heard "Scream'n' The

SECOND OPINION

Eric Dolphy



Blues." Under Oliver Nelson's name, it featured Dolphy in a conventional sextet, probably aimed to catch the soul/down-home/chitlins 'n' gravy market of the time. Certainly Dolphy stood out.

His solos burst from the group, full of unlikely intervals and sharp corners which no man had considered before. He played them and reached for others. They were there and he could prove it. He had won. This was chord-based jazz, as hot as its history and ready to move away. A leap for freedom from ground level and with a safe landing each time.

Later records showed him following his earlier implications, rapidly developing into one of the frontiersmen of the new music and always moving impatiently on. A stay in the land of Mingus was fruitful. He and trumpeter Ted Curson explored it together, finding separate paths within calling distance.

The two Candid albums they made contain wisdom, joy, and prophecy, so there should be a philanthropic record company to put them back in the shops. On the second of these albums, Dolphy played "Stormy Weather" and created unique climatic conditions. Frogs fell from the sky and the storm should have amazed the world. Complaints about the noise meant that the substance of it all had been overlooked. A great pity.

METHOD

The bass clarinet became part of this method, an extension of his alto and another range of sound. His solos would rise from the lower register like bubbles in boiling oil and continue up to a shriek, briefly grasping what was not readily available and moving on for more.

The search was aggressive and continuous. No achievement was ever enough for him. He was like a painter who completes a masterpiece only to continue painting over the floor and walls until he falls back exhausted.

Flute is an instrument which can reduce identity to some extent, because of the way in which it is blown, and this is where the essence of Dolphy was diluted. Even so, the familiar phrasing, again an extension of the alto, came through without the flexible pitch and tone which he achieved on the other instruments.

Taken in context with other tracks, his flute recordings are as if he had allowed down to check his bearings. Despite this, few other flautists have made such good jazz sense.

A challenge which he accepted readily was that of the unaccompanied solo, a prospect most others find uninviting either from disinterest, fear of being alone, or lack of imagination.

Dolphy could keep both shape and balance in this

BY ALAN TWELFTREE

form, transmitting his ideas directly to the listener, person to person contact. In clubs as well as on record he was happy to stand alone for a lengthy solo as a regular part of his performance, not merely when the rest of the band were still in the bar.

His sudden death from acute diabetes in June 1964 brought to an end a career of surprising intensity. In the space of four years he made many recordings and in many different sets of circumstances, with surging Mingus groups, with Booker Little, John Coltrane, George Russell, or with groups of his own choosing. In each he retained his own identity, immediately recognizable and with never any compromise. Fortunately no one as far as I know, tried to record him with organ and conga drum.

The relevance of Dolphy now, aside from the perennial pleasure for the converted, could be that of initiator. Looking back at my own experience I can suggest him as a possible link between the old and the new. Find Dolphy and you may find the key.

Apart from the two Candid

albums which I mentioned, there are many of his important recordings still in the catalogues.

Transatlantic have the Prestige Albums, "Outward Bound," "Here and There," "Scream'n' the Blues," (under Oliver Nelson) and "The Quest" (under Mal Waldron).

BUDGET

The Dolphy Memorial Album, formerly on Fontana, is now on the budget price Joy label. Blue Note have the excellent "Out To Lunch," one of the last recordings he made. On all of these, and on many other sessions, you will find his own special blend of originality, dedication, and sheer musical ability.

As with any original artist, there is an initial shock when his music takes you somewhere new. Since it is now nearly five years since his death and stranger musics have been offered, the shock should have lessened. His value will never diminish while we need courageous music to deflower the senses.

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WOODY HERMAN: co-author of tutor

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IS it possible to learn to play the saxophone from books? What kind of instrument is best for the beginner? — Harold Jones, Cardiff.

In my opinion, a book for teaching is fatal. You've got to be shown so much you can pick up a guitar and get a sound out of it right away. But with a saxophone, you've got to know how to set your reeds and crook, blow properly (otherwise it could injure your health), place the sax in your mouth correctly and develop the right embouchure. I spend the first two lessons showing these necessities to my pupils and watching them rather than listening. When buying an instrument, go to a reputable dealer, preferably with your teacher or another qualified musician. Don't buy a cheap saxophone, because you need all the help you can get out of the instrument when you are learning. It should be a full artists model, ranging from top F to bottom B-flat, and it must be low pitch, or it could prove useless to you. Look at the pearls (finger stops), to see if they're badly worn. When a player's hands perspire a lot, acid in the body can cause mouthpiece, reeds, sling and case for the purchase price. If not, refuse to buy. — Saxist-leader JOHNNIE GRAY.

from the end of the rod to the mark must be identical to the diameter of the end of the tuning slide cork. If the flute is fitted into the head in the correct position, varying this position will NOT help matters whatsoever and can only result in further aggravation of tuning discrepancies between various individual notes on the instrument. The flute is, therefore, either built at a lower pitch than standard, or otherwise, you are playing it flat by incorrect positioning of the head joint in relation to your embouchure. — Free-lance saxist, teacher and dealer BILL LEWINGTON.

I RAY (tenor-sax and would like to learn all the chord combinations and make the best use of them in jazz improvisation. — Harry Garratt, Bristol.

To make the best use of chords in jazz improvisation, it is essential to train your ear to hear the harmony that fits a melody and also to be able to make melodies. To learn every chord and its inversions takes a long time, so as a guide to start off with, the main essentials to know are: the basic tri-chords in root position in every major key. This is not so hard to learn as it sounds, as basic tri-chords are the first, third and fifth notes of the scale and the full chord construction is built up by adding 6, then 7, 9, 11, 13 intervals of the scale. Also you need to know how to alter the basic chords. Four types of basic alteration are needed: (1) Minor, flat third note of major scale (second note of tri-chord); (2) augmented sharp last note of chord; (3) diminished, flat all but root (first note); (4) dominant, flat seventh note of major scale (fourth note of chord). Notes between chords are passing notes and you pass quickly over these when improvising, dwelling on the actual chord notes, called modal notes. The ability to read chord symbols is a must. A good book of reference is Woody Herman Saxophone Digest (Chappell, 5s). This will give you all the other information you need and some excellent exercises. — Sax-instructor teacher WINSTON INGRAM.

he use and could be recommended a good pick-up for my Rogers plectrum acoustic guitar? — J. J. Webb, Tipton, Staffs.

I experiment a good deal with strings, using several makes, including Mohawk, Gibson and Fender. I use light-gauge strings for solid guitars and Gibson Sonomatic for plectrum guitars. The best pick-up for your requirements would be a De Armond. — DAVE GOLDBERG.

WHAT is the type and make of guitar prominently featured on Peter Sarstedt's single, "Frozen Orange Juice" and "Aratus Loser"? — Marilyn Rhodes, Perth.

It is the Rotosound steel guitar, played by Pete Willsher, salesman and demonstrator at the Rotosound showroom in London's Denmark Street.

WHICH guitar string and amplifier are used by Martin Barre, of the Jethro Tull? — P. Collard, Whitley Bay.

My guitar is a Gibson Les Paul Special which I bought in a heater-up condition, almost as new, and had it completely overhauled by the makers in America. I also have a Fender Stratocaster, which I occasionally use on sessions. My strings are Fender Rock n Roll with a J. Alvey Turner light gauge banjo string for the top E. I've experimented a lot with different amplifiers, but am very satisfied with my present equipment, which is known as Hiwatt and is made by a small, independent, and relatively unknown electronics firm. It consists of a 200-watt amplifier with four 4 x 12 cabinets. I ordered it specially for the States, where the large halls in which we played called for plenty of sound. — MARTIN BARRE.

THE cleaning rod for flute has a little mark at the end of it, which I understand should be in the centre of the blowing hole when the rod is placed in the head joint. If a flute is flat when the mark is in the centre, could you please tell me if it is correct to push the tuning slide in, or does it throw the instrument out of tune when the mark is not in the middle? — B. G. Leeds.

The correct position of the tuning slide cork is the same distance from the centre of the blowing hole as the diameter of the end of the tuning slide cork. Confirm that the mark on the cleaning rod is correct for the particular instrument. Thus, the distance

TO my mind Dave Goldberg is the best plectrum guitarist in this country. What strings does he use and could he recommend a good pick-up for my Rogers plectrum acoustic guitar? — J. J. Webb, Tipton, Staffs.

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WHICH is the best type of microphone for amplifying a piano, and would it be possible to wire this up to a Hammond C3 organ, using the PR40 tone cabinet as an amplifier? — T. Walker, Blackburn.

You require the ribbon type of moving coil microphone, connected directly into the organ console phono plug, but an additional pre-amplifier would be necessary. — KEITH BECKENHAM, chief demonstrator, Hammond Organ (UK) Ltd.

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Trade talk

COMPILED BY CHRIS HAYES

● An authoritative book which promotes wider understanding of copyright and its attendant problems has been written by a world-famous expert on the subject, Mr. R. F. Whale, general manager of the Performing Right Society Ltd. Published by the British Copyright Council, 25-33 Berners Street, London, W1. It is titled Comment On Copyright and it costs 3s 6d plus 6d postage.

● Latest mains-operated tape-recorder by Philips is the single-speed two-track N4302 based on the successful N4304, but with a number of improved features, including an illuminated moving coil meter, which indicates modulation level during automatic or manual control. The N4302 takes any standard reel size tapes up to 1 1/2 hours playing time using LP tape or 2 x 1 1/2 hours using DP tape.

● Premier's new 14 x 9 1/2 inch hi-fi snare drum with a conventional snare strainer (throw-off) has an entirely new shell in an attractive brushed-chrome finish. It gives a far brighter sound and resists the effects of finger marks, condensation, etc. Called the New 37, it retains the features which have made it a best-seller, including 20-strand wire snares, low-profile die-cast metal hoops, better throw-off action, die-cast chrome-plating, Eye-play-Extra plastic heads and a down-to-earth price.

● Leading musical instrument makers and dealers, Rosetti and Co. Ltd., have joined forces with internationally-famous publishing house, Keith Prowse Music Publishing Co. Ltd. to extend services to the retailer and give both firms a better springboard for future growth, especially in the field of music education. This is a move against monopoly, towards sharpening of competition in our industry, states Rosetti chairman Michael Huska.

● Radon's new Arundel integrated record player/tuner incorporates a Garard M10 Mk 2 player unit with manual and automatic facilities coupled with the latest transistor amplifier design and built-in radio tuner, with automatic stereo reception and indication. The unit is supplied with separate power supplies for amplifier and VHF/M sections, together with separate AC and DC fusing in power supplies. Output is 10W per channel.

● APY Electronic Industries Ltd. have acquired a controlling interest in Stuart Dorking and Co. Ltd., trading as Jennings Electronic Developments. Including a loan to Jennings, the consideration paid totals £35,000. The association will give Jennings a broader production base and provide a further outlet for APY's audio equipment division, which is already active at home and overseas under the brand name of Cybernet.

WOODWIND special

4

How to build up a good tone

THE FIRST things I ever get asked about are mouthpieces and reeds. And my advice is: get something fairly average. A medium mouthpiece and a reed of medium strength.

It will take about three or four years' playing before anyone will know whether he wants to change to something different. Whether he requires a more open lay or smaller lay for the mouthpiece, or a very hard or soft reed.

It also depends upon what kind of sound the player wants to produce. And this is determined to some extent by

By John Surman

the shape of one's mouth, the lie of the teeth. It's mostly a matter of trial and error, really, before you find out the ideal combination of mouthpiece and reed to achieve the sound you have in your mind.

The sound you want to produce — whether you want to play loudly or softly — and the type of work you want to do are all governing factors.

Everyone experiments with mouthpieces and reeds. I have been trying out a new type of plastic reed made in Germany. I don't think it is yet available here. But the reeds and mouthpieces you can already get in Britain are all excellent. Matching makes of reeds and mouthpieces are less important on the baritone sax than on the clarinet.

I'm not particularly qualified to talk about the clarinet, but I do understand it is very difficult to get the proper tone on clarinet if you are using the wrong mouthpiece.

So many people come up to me and ask me what type of baritone mouthpiece I use, and I just tell them I have one made in this country.

MODEL

As for the actual model of saxophone you get, this again depends on the type of work you want to do. If you intend to play in a large band, then I personally find that an American model is ideal for the production of a strong bottom tone.

But for solo work — which I do most of the time — I find a French saxophone is more responsive, has a faster action and cleaner harmonics. But I expect there are plenty of players who would disagree with me! And I do think that the workmanship on the keys is better on the French makes.

MAJOR

There haven't been any major changes in the design of saxophones. They still haven't added a top F sharp to the baritone as they have on alto and tenor; the low A has been the most recent development.

But whatever type of saxophone you buy, you've still got to play it! And, to obtain



SURMAN: listen to records

a good, full tone — the first essential — you can't go wrong in practising long notes. This is a very good basis for building up a good tone. Sustain the notes until you can play them with no vibrato.

Does a person's physique have any bearing on his playing capabilities? I suppose in theory it should. But some of the best players I know don't really look after themselves. For instance, Coleman Hawkins hardly ever bothered about eating. But I wouldn't recommend anyone to follow this pattern of behaviour!

And anyway, now that the Hawk and Coltrane have gone, the tenor is in for a bad spell.

And if you are determined to take up baritone, I must warn you that there isn't all that much work around; not many people use baritone. But by the same token, there aren't that many good baritone players around.

STRINGS

You could add a couple of strings to your bow by doubling on oboe or bassoon. But any one of these instruments is a life's study in itself. I consider myself first and foremost a baritone player; I certainly wouldn't try to compete with the professional bass clarinetist who had made this instrument a life's study. He would play it a million times better.

As you know, I double on soprano sax. Now this is a very strange instrument. It's very difficult to play in tune. This is a technical thing really. It has something to do with the size of the bore and

the size of the openings of the tone holes. Again, there's not much work available on soprano. Why did I take it up? I just happen to like the instrument.

Of course, it's important to find a good teacher. It doesn't necessarily follow that the best players are the best teachers. Best way to find a good teacher is to go on someone's recommendation.

TAUGHT

Ideally, you should practise as much as possible. But if you do only ten minutes a day, make sure that those ten minutes are spent in hard concentration on what you have been taught. But if you can spread out the ten minutes to quarter-of-an-hour, then that's better still.

Listening to records by first-class players can help you to develop a vocabulary. But it's even better to listen to good players in the flesh. This will give you a far better idea of their total production than merely listening to them on records.

It's my biggest regret that I never had a chance to hear Coltrane playing "I've Got a Feeling" — so I never knew what he really sounded like.

But I did hear Miles Davis. And, believe me, his tone was a dream. Better by far than anything captured on recording.

Whether you want to concentrate on solo playing or section work depends really on your attitude to jazz. But just learning to play the baritone will in turn develop your ability at improvisation — which is what jazz is all about.

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Reeds on record

A NEW Philips release on their Mercury label, titled "Saxophones" (SMWL21026), presents a variety of saxophones (and indeed trumpet players and others) in small-group settings of the mid-1950s.

The groups are the Lester Young Quartet (43); artist Pete Brown's All Star Quintet (44); the Keynotes of '44, featuring Bud Johnson's tenor, and of '44, featuring Willie Smith's alto; Charlie Shavers' All American Five of '44, with Coleman Hawkins (tr); Casey Cole's Orchestra (45); with Don Byas (tr) and Aaron Sachs (cl); tenorist Ted Nash's Quintet (46); the J. C. Heard Quintet (45) with Phil Phillips (tr); and finally Herbie Haymer's band of '44 which features Herbie's tenor. So there it is: nine good saxmen and a clarinetist for fair measure. Plenty of styles to study.

Other recommended reed collections are:

■ **BACK TO BACK & SIDE BY SIDE** (VSP11/12) A special price 2 LP package combining a couple of justly renowned Johnny Hodges reeds from the late Fifties. Apart from Hodges and Ellington, Ben Webster's tenor is heard

■ **JAZZ CLASSICS** (Transatlantic PR7454): Marvellously creative Stan Getz tenor improvisations from the recordings 1949 and 1955 which allow for interesting comparisons.

■ **OSCAR PETERSON WITH THE JAZZ GIANTS — SONNY STITT, COLEMAN HAWKINS, BEN WEBSTER** (VSP31/32): The products of two-and-a-half fine LPs released in one of MGM's bargain-price VSP double-barrel sets. Especially masterful Stitt and Webster.

■ **THE ATLANTIC YEARS, VOL 1** (Atlantic 58813): This reissue features John Coltrane's tenor in the company of Bill Jackson, Hank Jones, Paul Chambers and Connie Ray.

■ **GERRY MULLIGAN MEETS PAUL Desmond, JOHNNY HODGES** (VSP35/34): Students of the baritone can enjoy Mulligan, 1957 and '60 vintage, crossing axes with artist Paul Desmond and Johnny Hodges. A lesson in relaxation.

■ **FREE FOR ALL** (CBS Ream 52836): Artie Shaw, one of the music's most accomplished clarinetists, is showcased in 38 big band arrangements from 1937.

■ **TOP TENORS** (Regal 3574): An influential tenor style of the Thirties and Forties is exhibited by George Tucker and Roy Hayes, which first appeared here in '62. Dolphy plays alto, bass clarinet and flute.

■ **CHARLIE PARKER, Vols 1 to 5** (Saga ERO 8005, 6 and 7, 8031, 8035 and 8032): These six albums offer remarkable value in every sense, covering Bird's career from the mid-Fifties through to '53. Dirty, Miles, J. J., Wardell, Gray and others contribute too.

■ **OUTWARD BOUND** (Transatlantic PR7454): A reissue of an Eric Dolphy album, with Freddie Hubbard, Jaki Byard, George Tucker and Roy Hayes, which first appeared here in '62. Dolphy plays alto, bass clarinet and flute.

■ **JOHNNY DODDS** (RCA Victor 80783): These interested in New Orleans clarinet could do no better than listen to Dodds on these late Twenties tracks.

■ **THE INFLATED TEAR** (Atlantic 58813): Roland Kirk is a unique multi-instrumentalist and though a few students will be struggling with switch, mazzola or whistle, they'll be enlightened by his genius on these strange horns as well as the more conventional tenor and flute.

JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

Herdsmen in the Forties • Big band Buddy • A salute to Edmond

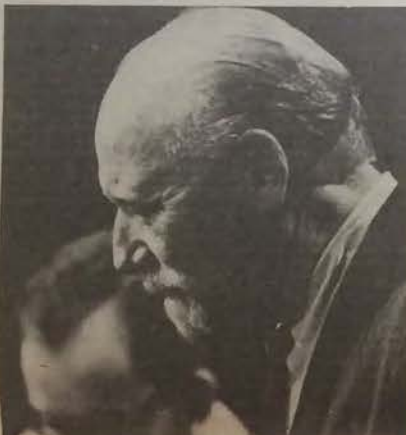
"THE HERDSMEN." Crisis Country (d); Characteristically B.H. (d); Mean To Me (d); She's Funny That Way (d); Northwest Passage (c); Green Sands (f); I Wake Up Dizzy (f); Sloppy Joe (a); The Man I Love (a); Seven Corns Eleven (a); Russian Lullaby (b); Got Rhythm (b); Mercury International SMWL2103B. (a) — Red Norvo All Star Sextet; Norvo (vibes); Aaron Sachs (cl); Teddy Wilson (pno); Remo Palmieri (gtr); Slam Stewart (bass); Eddie Dell (drs) 27.45.

(b) — Red Norvo All Star Sextet; Norvo (vibes); Joe Thomas (tp); Vic Dickenson (trmb); Hank D'Amico (cl); Wilson (pno); Stewart (bass); Spoor Powell (drs) 10.10.44.

(c) — Chubby Jackson Orch; Jackson (bass); Howard McChes (tp); Bill Harris (trmb); Flip Phillips (tr); Ralph Burns (pno); Billy Bauer (gtr); Dave Tough (ds) 10.13.45.

(d) — Bill Harris Sextet; Harris (trmb); Pete Candoli (tp); Phillips (tr); Burns (pno); Bauer (gtr); Jackson (bass); Alvin Burroughs (drs) 10.14.45.

(e) — Neal Hefti Orch; Hefti (tp); Kai Winding (trmb); Charlie Ventura (tr); Tony Aless (pno); Bauer (gtr); Jackson (bass); Alvin Stoller (drs) January, 1947.



RED NORVO: modelled on the Goodman combos

the time. Pete Candoli was very much a Dizzy Gillespie man and both he and Kai Winding sound rather immature when compared with their later offerings.

The two who really sum up the period are Bill Harris and Flip Phillips. Harris's solos have worn remarkably well and he plays beautifully on "Cryin' Sands," recorded a month after the full Herd version. Phillips was firmly rooted in the Hawkins-Webster school and though hardly a great original, he had a full tone and a pleasantly sophisticated melodic approach.

A thoroughly enjoyable album. —BOB DAWBARN

EDMOND HALL

EDMOND HALL: "Celestial Express," Jonman (4); "Four," Edmond Hall Blues, Profoundly Blue, Profoundly Blue No. 2, "Celestial Express" (4); "Rompin' In '44," Blue Interval, Smooth Sailing, Speer Red (4); "Blue Note 86509." Hall (cl) with (a)—Meade Lux Lewis (celeste); Charlie Christian (gtr); Israel Crosby

features very good Norvo vibes in the Hampton swing vein. The drum-less rhythm team functions admirably. Side One, equally vivid for Hall, is the more interesting for some incisive and imaginative guitar playing, solo and in support, by the late great Charlie Christian working, unusually, on an acoustic instrument.

His playing alone, on "Jamin'" and "Profoundly" in particular, would be worth the price of the album to stringers, and it is worth noting the influence of Teddy Bunn on his phrasing here.

Truth to tell, the celeste is a bit too prominent throughout, giving at times the impression of a business comb hand crossed with a jazz quartet. In '41 it may have been a daring experiment, but today we would prefer to hear, say, Hall, Christian and Crosby as a trio, or maybe with a good drummer making up a quartet. —MAX JONES.

BUDDY RICH

BUDDY RICH ORCHESTRAL: "Richer Than Gold," "The Craft," "Sweet's Tooth," "Clon Man," "Here Comes Charlie," "Vordere Suite," "Cherokee," "Wants A Little Girl," "From The Shack," "Song Of The Islands," "Mercury International SMWL 21035." Rich (ds); Emmett Berry, Harry Edison, Joe Ferrante, Stan Fishelan, Jimmy Nottingham, Eddie Taylor, Billie Taylor, Byers, Jimmy Cleveland, Willie Dennis (trmb), Earl Warren, Phil Wood (cl); Al Cohn, Benny Golson (trss), Steve Perlow (btr); John Bunch (pno); Sam Herman (gtr); Phil Leskin (bss) March, 1959.

A TEN-YEAR-OLD star-studded big band album that concentrates on the traditional virtues of the genre — swinging, punching brass, smooth sax section and good soloists.

The general direction brings to mind the Basic band, an effect heightened by Ernie McKinley's arrangements which mainly build from riffs on the faster numbers.

The soloists, notably Al Cohn, Benny Golson, Phil Woods and Harry Edison, play well, but the core of the album is the ensemble playing and the sections all play with the highly professional precision you would expect from the line-up. —BOB DAWBARN

THE leaders, and nucleus, of each of these groups were members of the Woody Herman Herd of the mid-1940s, hence the title of the album.

They were hardly epoch-making sessions, but it is all relaxed, swinging jazz which has retained its good-natured charm and is just as enjoyable a quarter of a century later as it was at the time it was made.

The Norvo Sextet, obviously modelled on the Goodman combos of the period, has excellent vibes from the leader as well as Wilson's elegant piano. The Septet has the added attraction of Thomas's uncluttered trumpet.

The remaining sessions all showed the top influences of

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In brief

Scott Walker already seems to have an identifiable style as a record producer, putting jazz musicians into settings which are, presumably, intended to bring them to the notice of a wider public. His latest prototype is the admirable saxist Ray Warleigh whose solo is featured with strings and an excellent rhythm section on RAY WARLEIGH'S FIRST ALBUM (Philips SBL 7882). Warleigh's strong musical personality and hard tone avoid the usual traps of sax-with-strings albums but the settings, arranged by Harry South, Derek Warner and Jimmy Deuchar, allow him to show only one side of his character. There are a few of those extraordinary flights of fancy which mark his playing in the flesh. —B.D.

Some jazz units go on as long as they become an institution and in today's turbulent world institutions come under constant attack. No doubt many revolutionaries will scoff at MODERN JAZZ QUARTET NIGHT IN TAHISIA (Atlantic SB8 128) but let them, for people who like to hear swinging improvisation will be in their element. The

fact that the vehicles for their art are "fired old standards" like "How Deep Is The Ocean?" "Ghost Of A Chance," "My Old Flame," and "Yesterday" is the strong point of the album. What is better at certain times than to hear predictable jazz played supinely? Here that's what's offered and the effect is most satisfying. John Lewis is one of the most talented and sensitive of all jazz pianists, Milt Jackson is beautifully rhythmic and Percy Heath and Connie Kay a magnificent rhythm team. If you haven't already got these sides they're well worth a listen. —J.H.

The performances on NEW YORK TO CHICAGO 1922-1928 (18 10 8 a p BLP12007) feature so many important early musicians who were working in these towns during the five years concerned that I'm unable to refer to all of them. Johnny Dunn and/or Juns Clark (tp); Jimmy Harrison (trmb) on track 23; New York recordings by Percy Bradford's Jazz Phonics; King Oliver and Ed Kuhn (trmb) with Clarence Williams' band in support of

singer Sara Martin (Long Island, 28); Tommy Ladnier (cornet); Jimmie Noone (cl) with Ollie Powers' Harmony Syncopators on three Chicago tracks; B.T. Wingfield (cornet) and Julie Cobb (cl) also on a pair of titles by Pickett-Parham's Apollo Syncopators and Kid Ory (trb) and Artie Starkie (cl) also with Tony Parham and his Five-Five (Chicago, 27) on some of the best known. The Bradford Band's music is very closely organized. Sara Martin's two are almost all vocal and a bit stayer for most tastes, but they're excellent of this type and period of "theatre jazz." The real star of New Orleans here is Parham on "Play That Thing" (take 3) by Powers (who was really Powell). Tommy Ladnier and Noone are too mature to be true for 1922. Vocalists miss out the two takes of "Jazzbo Jenkins," but a little of the old and rare can be enjoyed. The gaps through the recording "mush." Plenty of good solos and break solos. The four Red Parham tracks. All told, the LP is a gemmine of jazz. The LP is a genuine find for collectors. It is distributed by Continental Record Distributors of Dean Street, London, W.1.

Selling the people Pete's problem of Battered Ornaments

A MAN of many words is Pete Brown, leader and manipulator of the Battered Ornaments.

As a poet, he was closely involved with poetry and jazz some years ago, has read his writing at the Edinburgh Festival and been published in his own right, and later collaborated with Jack Bruce and Eric Clapton on such numbers as "White Room" and "Sunshine Of Your Love."

Now he has his own thing going with the Battered Ornaments and their first album, "A Meal You Can Shake Hands With In The Dark," has just been released on EMI's new progressive label, Harvest.



PETE BROWN'S BATTERED ORNAMENTS

"We didn't know which label it was coming out on," says Pete, who resembles a rather big Toby Jug and constantly seems to be buried inside one of those bulky Algham coats.

"They're early efforts and they are a bit primitive," he says of the tracks on the album. "When I first heard them I had the horrors, but after a few listens it strikes me as being quite entertaining."

It's funny and serious. It seems to have a sense of humour running all the way through it. It's about 50 minutes long, so it's good value.

"There are a few mistakes," he admits. "The voice is a bit off but the boys play well. I've learned a lot from them. Everyone plays fantastically on it, it's very loose and there's a lot of improvisation."

"The group is finding its market in colleges and the progressive clubs and we have one or two little pop festivals and there are air-tings from abroad and the television."

They have just done a TV show, Free For All, which goes out on July 19. "It's not a pop programme, but an arts programme — supposedly," he says. "We tend to work in spurts. There's

a great insane rush and then it dies."

Of the Battered Ornaments, he says: "There are lots of weird things about the group. People think I started it as a tax dodge and a lot of others think it's to make money, but I can make more money as a poet doing one-nighters on my own."

"The first six months, we weren't making much. We got a strange reaction because we found that there weren't many groups around that improvise. Most groups have arrangements followed by solos."

"We play all the time, there aren't many solos — and a lot of people were worried by that — but they realised we were entertaining and we're serious about what we are doing, although we may get on stage and laugh and joke and make insane comments."

"The songs we do are quite sophisticated and not obviously commercial. They are really an extension of what I was doing in my poetry."

"People want to label you desperately but they can't label us. Now we just say we are a rock group."

Despite all the activity with the group, Pete has plenty going for him outside. Currently he is writing songs with Jack Bruce.

"I'm writing stuff on Jack's album, although he's responsible for some of the songs. We did this mammoth set of songs using people from Jon Hiseman's band and mine. They're really tight, which is the way Jack likes them. They're the most way-out pop things ever."

Pete has a new book of poetry due out soon, Let 'Em Roll, Kafka, "but I'm trying to give it up."

Says Pete: "There are a lot of my poems about. My publisher wants to print them. I don't mind, but I could never go back to the hard grind of reading again. I'm too far into music now."

Pete is also working on his autobiography, "which is being done as a series of taped conversations. It'll take years, and will be as much about other people as me."

But right now, the Battered Ornaments are Pete's main concern. They are working on another album and Pete thinks there may be a single "in the air."

Of the second LP, Pete states: "It has a much stronger group feel. The first LP sounds like a lot of people digging each other and it's happening. We seem to know what we want now, and it just remains to convince the population of England."

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IRISH ROVERS: 'we had to fight for our image'

Escaping the Irish folk tag

LAST YEAR, a song written by Playboy magazine cartoonist Shel Silverstein, topped the charts in America, Canada and Australia. Called "The Unicorn," it was recorded by five Northern Irishmen called the Irish Rovers.

The Rovers — Will, Joe and George Miller, Jim Ferguson and Willie McDowell — first met up in Canada. Will was working solo and eventually teamed up with the other four who were already working as the Irish Rovers.

Success

That was a few years ago. Now they are enjoying a great deal of success but not without a lot of hard work at the beginning. They travelled around

FOCUS ON FOLK

America for about two years finding work where they could and then got a big break, playing at the Purple Onion in San Francisco, which has been the starting point for a number of famous acts including the Smothers Brothers and the Kingston Trio.

"We did a live album which was atrocious," said Will Miller. "Then the album with 'Unicorn' came out and by some act of providence, the single of 'Unicorn' was released."

Perhaps it was the luck of the Camphills, for playing lead guitar on the record was Glen Campbell, now firmly established himself on the American scene.

It was a surprise hit and nobody was more surprised than the Rovers themselves. It led to them getting five gold records,

their own television series, appearances in the Virginian television series and making commercials for Aer Lingus. "It gave us a foot in the door," says Will. "It got to number one in the Irish chart as well. In America it sold to all kinds of people, children, hippies and older people."

Bitter

"The only bitter thing about it was that the Bachelors recorded it over here and probably because there were two versions, neither happened."

Did the Rovers have any problems about being compared with the Clancy Brothers? "We had to fight their image of being the drinkers and fighters, we're cowards!" says Jim Ferguson. Added Will, "We're trying to get away from the Irish folk thing. We wrote most of the ma-

terial for the second album. It's all contemporary, the only thing Irish is the dialect. But the Claneys were the first successful Irish group in America and were the forefathers of the movement."

The Rovers are hoping to break through in Britain as well as in America and Canada and spoke warmly of the English audiences, who they think would enjoy their act, which they describe as song with plenty of humour. "But because a song is No 1 in the States, it doesn't mean that it will be number one in Britain," says Will.

The Irish Rovers are hopeful that they will make their name in Britain with their next single, "Peter Knight," which is released in a month here by MCA.

TONY WILSON

FOLK NEWS

THE final bill for this year's Cambridge Folk Festival at Cherry Hinton on August 1, 2 and 3 has been announced by organiser Ken Woollard.

The main bill comprises The Dubliners, Alex Campbell, the Young Tradition, Al Stewart, the Johnstons, Joe Locker, Noel Murphy and Shaggis, Ralph McTell, Dave and Toni Arthur, Derek Brimstone and Magna Carta, making their first major festival appearance.

Compers will be Shelagh McDonald, Colin Scott, Alec Atterson and Dave Calderhead. A special feature this year will be a band test in which a variety of musical units will be playing. Lined up for this are the Glenside Cell Band, Bob Davison and the Maresden Rattlers, the Famous Jug Bands, Southern Ramblers and the Crusaders West Indian Steel Band. There will also be the usual club tent.

Dave and Toni Arthur are the judges at a folk-song contest at Hackney on Saturday. This is the first Hackney Folk Festival and it is being held at Well Street Common at 8.30 p.m.

Robin and Barry Dransfield will be working full-time in the future and can be contacted at Ashfield Cottage, 50 High Street, Much Wenlock, Shropshire, until mid-July when they are hoping to move to London.

Martin Carthy and Dave Swarbrick, Dave and Toni Arthur, Jo-Ann Kelly, Pat Williams and Geoff White, and Rosemary and Margaret Jenkin appear in concert with John Pearce competing tonight (Thursday) at the Assembly Hall, Tisbury Wells.

Tim Hart and Maddy Prior appear with the Yetties at Yewell on August 1 and at Harrogate. Festival with Martin Carthy and Dave Swarbrick on August 5. Tim has been writing background music for television recently and wrote a song for Trevor Crozier to sing in an episode of the television series Honey Lane.



MAGNA CARTA on Cambridge bill

The Ian Campbell Group record three spots for ATV's Today programme on June 19 and in the evening are hosts to the Yetties at the Jug O' Punch club. On June 21 the group are at Ormskirk College, Liverpool. On July 3 they appear with the Dubliners, Martin Carthy and Dave Swarbrick, the Young Tradition and Dominic Behan at the folk night of the Pop Proms at the Royal Albert Hall.

Dave Pegg and Andy Smith of the Campbells have completed work on a forthcoming album by engine driver Don Bilton, to be released on Xtra and tentatively titled "Farewell to Steam".

Fourteen groups, plus compers Wally Whyton, Malcolm Price and Murray Kash, take part in a benefit concert at the Nashville Room, West Kensington, on Saturday, in aid of Mrs. Brenda Gibbs, widow of the late Bob Gibbs, bass guitarist with the Johnny Young 4, and the three surviving members of the group, who were involved in a car accident last month in which Bob Gibbs was killed. All doors, receipts and money from sales of souvenir programmes will be given to Mrs. Gibbs and the three members of the group.

TONY WILSON

FOLK FORUM

THURSDAY	SATURDAY cont.	TUESDAY cont.
<p>AT DOGHOUSE, Greyhound, Fulham Palace Road. COME ALL YE. Residents and guests, 8 pm.</p> <p>AT FOX, ISLINGTON GRN., N.1. COME ALL YE WITH DAVE BRYANT</p> <p>ASSEMBLY HALL, TUNBRIDGE WELLS TONIGHT 7.45 p.m. MARTIN CARTHY, DAVE SWARBRICK, DAVE & TONI, JO-ANN KELLY, JOHN PEARSE. Tickets at door or phone 38512 to receive.</p> <p>BLACK BULL, High Road, N.20. REDD SULLIVAN WITH ROGER EVANS FOLK COURIERS</p> <p>CLUB ORGANISERS. Few dates still available for YOUNG TRADITION Ring 61-593 6973.</p> <p>FOLK CENTRE, HAMMERSMITH ALEX CAMPBELL</p> <p>ROD HAMILTON, DODD, DON SHEPHERD, JILL DABBY, Prince of Wales, Dalling Road, 2 min. Ravenscourt Park tube.</p> <p>WHITE BEAR, Kingsley Road, HOUNSLOW</p> <p>CLIFF AUNGIER CHAS UPTON, ALAN HOWARD</p>	<p>TROUBADOUR, 18.30. 6148 Brompton Road. DAVE AND TONI ARTHUR</p> <p>MOORUS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11</p> <p>DEREK BRIMSTONE FOLK COURIERS</p> <p>GROVE FOLK CLUB, Abbey Grove, Abbey Wood, SE2</p> <p>SOUTHERN RAMBLERS with guests, 8 pm</p> <p>NACS HEAD, 200 York Road, Battersea</p> <p>RON SIMMONS & DAVE COOPER</p> <p>RAILWAY HOTEL, DARTFORD CLAY COUNTY TRAVELLERS Residents CRYFOLK</p> <p>THE ENTERPRISE, HAMPSTEAD, TOM & SMILEY. Plus residents. The Folk Enterprise and Terry Gould topical Chalk Farm sat. 7.30 p.m.</p> <p>TOWER HOTEL, opposite Watlington Grand Station, How St. THE VALLEY FOLK</p> <p>TRUBADOUR, 7.30 DAVE WARD</p> <p>8 PM AT WARE FOLK CLUB, BREWERY TAP, WARE HIGH ST. FLOWER & THORN PRESENTS ALEX CAMPBELL</p> <p>AT CATFORD, RISING SUN, ROSEMARY HARDMAN</p> <p>AT HANGING LAMP, The Vineyard, Richmond, 8 p.m. JON BETMEAD Plus residents</p> <p>AT THE ROBEY "DIZ DISLEY DENNIS O'BRIEN & CHARLIE HARDY 8 p.m. SIR GEORGE ROBEY, Seven Sisters Road opp. Pinbury Park Station</p> <p>ENFIELD FOLK CLUB, The Hop-poles, Baker Street, Enfield</p> <p>RALPH McTELL JIM CAMPBELL</p> <p>HAMPSTEAD CLUB, Redhill Street, off Albany Street, N.W.1 MALCOLM PRICE Admission 3/- before 8 p.m.</p> <p>MARQUIS of Chancery, Southwick Street, Paddington CLAMFOLK PRESENTS PETE STANLEY & BRIAN GOLBEY</p> <p>MINOTAUR, Nags Head, North Street, Clapham. PINWOOD VALLEY BOYS Resident: Sue Taylor</p> <p>WALTON - ON - THAMES, Ian Church Street JON ISHERWOOD</p>	<p>FOLK AT THE CROWN, The Crown, Richmond Road, Twickenham</p> <p>THE STRAWBS FOLK CENTRE, FULHAM GREHAN SISTERS ROD HAMILTON AND RESIDENTS The Swan, Fulham Broadway</p> <p>ROEBUCK, TOTTERHAM CT RD SECOND HAND plus light snow and records</p> <p>THREE HORSESHOES Folk Club, Heath Street, Nr. Hampstead Tube, presents COLIN SCOTT AND YOUR HOSTS: THE EXILES.</p> <p>BALTABARH, DOWNHAMWAY, Downham Green, Bromley, Kent. RON SIMMONS & DAVE COOPER</p> <p>JACK O'LANTERN FOLK CLUB, DALRYMPLE DRIVE SOUTH OCKENGDON BRIAN LAWLESS</p> <p>KINGS HEAD, Upper Street, Islington GRAND BARN DANCE. Your host: Tony Fawcett. Bands: The Tappers, Traditional Music Band and The Camden Country Band. Weekend: Tommy McCarthy, Bobby Cass, etc.</p> <p>SUREBITON, Assembly Rooms, DEREK SARGEANT FOLK TRIO, JOHN FRASER, JOHNNY SILVO.</p> <p>THE HOLY GROUND, 30 Victoria Place, Baywater, W.2 RONNIE CLAIRDUFF, Introduction JACKIE & BRIDIE Resident JIM MCCANN</p> <p>ROYAL ALBERT HALL CHARTY FOLK CONCERT In aid of Volunteers of St. Oly's College, Clayton Branch of United Nations Students' Association. Guest Comper: DON PARTRIDGE DEENA WEBSTER TINKERS JOHNNY SILVO GROUP OVERLANDERS MALCOLM PRICE CLIFF AUNGIER and many more SATURDAY, 21st JUNE at 7.30 p.m. Tickets 5/6, 8/6, 10/6, 13/6, 15/6, from ROYAL ALBERT HALL BOX OFFICE from June 7th.</p> <p>Hear ye MARC ELLINGTON'S new LP and new single "Peggy Day" and IAN RUSSELL'S new LP "Sing Something Small", and book up these gentlemen of your club without delay.</p> <p>"FOLK FROM SHEBA" 80 Shepherd's Close, Chadwell Heath, Romford, Essex. Tel. 01-599 0479</p> <p>FOLK FROM SHEBA (Licensed annually by the London Borough of Epsom) present TOM AND SMILEY CURRENTLY IN LONDON. Performers: WATT HENCHILL (Judy) MICK STRUTT ROGER KNOWLES (Angie) IAN MALCOLM FOLK GROUP (Sue) ARCHIE FISHER (Sue) COBI SCHRIJVER (On), SWEETIE'S MEN (On) Tel. 01-399 0479</p>
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<p>AT COUNTRY CLUB, 210a Haverstock Hill, N.W.2. 50 yards North. Booking: Mark TUBE, MURRAY KASH introduces.</p> <p>JON BETMEAD ROGERS MOON, DAHA plus guests. 9 p.m. Licensed. Has special summer admission 1.30-2.11 p.m.</p> <p>AT COUSINS, 48 Green Street, 1.30-2.11 p.m.</p> <p>MUSIC OF INDIA with Kabara and Party. Adm. 20. Starts 8 p.m.</p> <p>CHINGFORD MORRISMEN GENERAL, HAVELOCK, ILFORD</p> <p>HAMMERSMITH TOWN HALL FRIDAY, JUNE 27, AT 8 PM. A TOUCH OF THE MURPHYS NOEL MURPHY, SHAGGIS, DIZ DISLEY, JOHNNY HAWKES, WORTH, JOHNNY VEE, DEREK, ROD HAMILTON. Tickets 4/-, 7/6, 10/-. Phone 01-877 8860</p> <p>ANGERS, TEDDINGTON, IAN MCCANN & ROBERT GAISFORD SOUND. OF THE ORANGE BLOSSOM</p> <p>AT COUSINS, 48 Green Street, 1.30-2.11 p.m.</p> <p>AL STEWART New book Martin Carthy, Dave Swarbrick. All night session 12.7. Applaud that Ralph couldn't make it. (A lot of time) (Sue) 1 spotted on the booking.</p> <p>RALPH McTELL SAM MITCHELL KEITH CHRISTMAS</p> <p>BLUES/CREW CROWN, TWICKENHAM IAN ANDERSON'S COUNTRY BLUES.</p> <p>DEN OF INIQUITY MIKE COOPER 7.30 p.m. High Street, Southgate (behind Fire Station).</p> <p>PEANUTS, Kings Arms, 218 Bishopsgate.</p> <p>JOHN FOREMAN</p> <p>THE FO'CASTLE club at the Lantle, Fairfield Road, Kingston. OPENING NIGHT FEATURING THE TRAD UNION at 7.30 - Be there!</p> <p>THE GREENWICH THEATRE FOLK CLUB The Gloucester King William Walk, S.E.10 CRYFOLK 8 p.m. Plus come early</p> <p>THE LCS presents THE SINGERS CLUB. An evening of Political songs with EWAN MACCOLL, PEGGY SEEGER, JOHN FAULKNER, SANDRA KERR, JACK HARSHAW & TERRY YARNELL. UNION TAVERN, 112, Liverpool Street, London, WC1 3AB pm</p> <p>THE FEELERS, The King Street, Wigmore Street, off Midway Street, Near Liverpool Street Station. JOE PALMER introduces.</p> <p>THE JOHNSTONS MIKE DEAVIN, THE UNION and MADA HARRIS.</p>	<p>AT FOX, ISLINGTON GRN., N.1. JOHN FOREMAN</p>	<p>AT FOX, ISLINGTON GRN., N.1. JOHN FOREMAN</p>

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FIFTH CAMBRIDGE FOLK FESTIVAL

1st, 2nd, 3rd AUGUST, 1969

THE DUBLINERS • PATRICK SKY ALEX CAMPBELL THE YOUNG TRADITION • AL STEWART DAVE and TONI ARTHUR

Band Tent • Club Tent • Camping • Licensed Bar • Buffet Tickets 30/- weekend, 17/6 day from MILLERS, Sidney Street, Cambridge CB4 5DD

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BASS (10), semi-pro, appears in 1000, 1200, 1400, 1600, 1800, 2000, 2200, 2400, 2600, 2800, 3000, 3200, 3400, 3600, 3800, 4000, 4200, 4400, 4600, 4800, 5000, 5200, 5400, 5600, 5800, 6000, 6200, 6400, 6600, 6800, 7000, 7200, 7400, 7600, 7800, 8000, 8200, 8400, 8600, 8800, 9000, 9200, 9400, 9600, 9800, 10000.

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A BAND, a Cavalry Band, The Band of the 18th/19th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 18/19th Royal Lancers, Canterbury, Kent.

ABSOLUTELY MUST travel. Young guitarist required, male or female, to form duo with buy 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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ALL MUSICIANS and singers. Acoustic pop band. Unusually talented. Contact Box 8443.
Lead or tenor sax, for gigs. Several bookings. Contact Box 8443. Phone after 8 pm. 744 1433.
BRASS BAND & JAZZ. Requires 1000, 1200, 1400, 1600, 1800, 2000, 2200, 2400, 2600, 2800, 3000, 3200, 3400, 3600, 3800, 4000, 4200, 4400, 4600, 4800, 5000, 5200, 5400, 5600, 5800, 6000, 6200, 6400, 6600, 6800, 7000, 7200, 7400, 7600, 7800, 8000, 8200, 8400, 8600, 8800, 9000, 9200, 9400, 9600, 9800, 10000.

LEAD GUITARIST, pop, Gibson Pro, good time available. — 442 8028.
LEAD GUITARIST, some vocals, experienced, 40/40, in East or West London. Phone after 7pm. John, 01-934 1801.

ORGAN AND VOCAL TRIO or QUARTET. Ideally available following long residence in the West Indies. LATIN-POP-TROPANA STANDARDS. CABARET ACCOMPANION, NO PROBLEM. 01-942 0593

ORGAN QUARTET, vocals, 1000, 1200, 1400, 1600, 1800, 2000, 2200, 2400, 2600, 2800, 3000, 3200, 3400, 3600, 3800, 4000, 4200, 4400, 4600, 4800, 5000, 5200, 5400, 5600, 5800, 6000, 6200, 6400, 6600, 6800, 7000, 7200, 7400, 7600, 7800, 8000, 8200, 8400, 8600, 8800, 9000, 9200, 9400, 9600, 9800, 10000.

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GUITARIST FOR LEADS. London band forming 2 central sets, new nucleus. Gibson 12 string, harp, glockenspiel, harmony, etc.—Sieve, evenings, 730 3445.

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WIMBLEDON TOWN HALL, BROADWAY
BLACK VELVET
(Ex-Coloured Raisins)
Plus full supporting show

FRI., 20th JUNE 8 p.m. till late. Adm. 7/6

£5 **DOVER CASTLE** £5

SUTTON STREET, E.1
off Commercial Road
Tel. 790 1665 for appointment

£5 **FOR THE BEST**
GO-GO DANCER OF THE NIGHT
£5 Every Thursday

TOWN HALL, HIGH WYCOMBE
SATURDAY, 14th JUNE

TASTE
MUSIC BY: SIMON STABLE
COMPERE: PETE DRUMMOND
LIGHTS BY: BLACK SUN

RICHARDSON ENTERTAINMENTS LIMITED
HAVE MOVED TO: 176 Broad Street, Birmingham, 15
TELEPHONES: 021-643 1515 (five lines)

Representing:—
MINDBENDERS
BREAKTHRU
DANDELION
ROY GEE SHOW
SEE SAW

Also Cabaret Artists
Contact: Peter Richardson, John Richardson, John Scott
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FREDDIE MAC EXTRAVAGANZA (arranged with Duat)
SPECTRUM (with T. Atkins)
WORLD OF OZ (with B. Clegg)
PASSION FOREST
BELLE SEBASTIAN

SOUTH BANK RENAISSANCE
Dial Square - Grimsby

Tuesday, 17th June
at the Winter Gardens, Clapham
regret 'Group Therapy' tour off — instead —

BLOSSOM TOES
plus RUMBLE and CALMEN WATERS BLUES BAND
Admission 8/6
Members and College Students 6/6
Licensed Bar and all amenities

at the club
Friday, 20th
Progressions with RUMBLE plus Light Show
Sunday, 22nd Old friends are back
THE FAMILY
Friday, 27th AUDIENCE
July 6th MIGHTY BABY
July 12th COLOSSEUM

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WELWYN GARDEN CITY, HERTS.
Contrary to any other statement, this club is open under new management EVERY Tuesday for the best in blues.

Tuesday, June 17th
FREDDIE KING
plus KILLING FLOOR

Tuesday, June 24th
BRIAN AUGER TRINITY
EVERY Thursday Discotheque
EVERY Sunday Live Tamla-Soul

EDGEHILL COLLEGE ORMSKIRK ST. HELENS
Mon., 16th June GROOVY GRAPPLING !!!
COWBOY JACK CASSIDY v. THE OUTLAW
LOLITA LOREN v. PATTI McGOOHAN
+ 2 other bouts + Dave Roberts in Drag

Fri., 20th June
VANITY FAIR
WHITE TRASH
RADIO DOOM DISCO
Sat., 21st June
FOLK
IAN CAMPBELL
SINNERMEN & GUESTS
Booked through RICHARDSON ENTS. 021-427 5321

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251 HOLLOWAY ROAD, N.7
Awarded the Club of the Year 1968/1969 in North London by W.C.A.
Licensed Bar and Restaurant
Every Sunday Night Midnight Cabaret Show, all West Indian and American latest records
Make this your weekend for enjoyment at this club
Also look out for future American and West Indian Stars

CAT CLUB, WHITE HART ACTON
JOYCE BOND REVUE
SATURDAY, 14th JUNE
The management apologise for non-appearance of P. P. Arnold last week due to illness.

DON RENDELL — IAN CARR QUINTET
plus GUY WARREN
DAVE SWARBICK & MARTIN CARTHY
Saturday, 28th June, 8 p.m.
AVERY HILL COLLEGE, ELTHAM, S.E.9
Tickets 3/6 and 5/- from the Secretary
Avery Hill College Arts Festival

COURTESY TAXI
Agency: J. P. Schofield 01-836 2899

FRIDAY, 20th JUNE, at 8 p.m.
NATIONAL YOUTH JAZZ ORCHESTRA IN CONCERT
North Peckham Civic Centre
Old Kent Road, Peckham, S.E.15
Tickets 3/- and 5/-
from SOUTHWARK ENTERTAINMENTS
28 PECKHAM ROAD, S.E.5. 01-703 2617

Bedford College, Inner Circle
Regent's Park, London, N.W.1
20th June, at 7.30 p.m.
PRINCIPAL EDWART'S MAGIC THEATRE
Synagogue
JOHN PEEL
More details next week!!!!

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1/- per word
YOUR OWN tape recordings transferred onto records — See OTTO LINK R. J. Foley Tape to the Service, Scrabble, Great Yarmouth.

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1/- per word
DO YOU live in SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND, YUGO. SLAVIA, VIET. Then try TANDY'S famous mail order export service and get all your records quickly and cheaply. — Details and free lists of new releases from: — TANDY'S (M), 29 Walsleyhampton Road, Walsley, Worcestershire.
RECORD BAZAAR, 30, 600 from 2s. Write for lists — 1347-4 Argyle St, Glasgow.
SEND 1s and large Sae for 33 page list of 1968/69 45's, LP's. Many rare delights available — Moore, 71 Mill Road, Leighton Buzzard, Bedfordshire.

ADVERTISMENT COPY SHOULD ARRIVE NOT LATER THAN FRIDAY

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"MELODY MAKER"
161-166 Fleet St.
London, E.C.4

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1/- per word
ALL YOUR unwanted 45's bought. Send details for cash offer by return. — 18 Leighton Road, Leighton Buzzard, Bedfordshire.
TOP PRICES given for unwanted records. Send list and Sae for offer. — B. Newton, 66 Clockmill Road, Peckall, Wainst, Staffs.

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Memberships and admission
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Gerrard 4752/4239

WEDNESDAY cont.
FELTHAM CRICKET: FRIDAY, 10.30
ACKER BILK
GOTHIC JAZZ BAND, Earl of Sandwich

THURLOW ARMS, NORWOOD RD., L.V. Group, Artists 4.11, every Wednesday Bar

DAVE BROCK
SOUR MILK SEA CRAMMED CAN

TOBY JUG, Tolworth, Surrey
CHICKEN SHACK

FAN CLUBS
1/4 per word
CASUALS Official Fan Club, S.a.e. Josephine Payne, 9 Tallis Hill, 2nd Fl., Surrey
KENNY BALL Appreciation Society, S.a.e. 10 Miss Pat Saunders, 18 Carlisle Street, W.3.

CREAM POSTERS
3h. 4h. x 2h. 5h.
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PHOTOGRAPHS
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ANTONY LYNN-HILL Associates, WATFAR 51th Groups 18 and 19, Singles 3 gms

GRADUATION BALL
LEICESTER POLYTECHNIC
Friday, 13th June, All Night
9 p.m.-2 a.m.
Fleather Building, Mertonia Class, Leicester

SPOOKY TOOTH
ELECTION
HARD MEAT
J. J. JACKSON
YES
EAST OF EDEN
BACHDENKEL
Greatest Live Soul Band in the Land
People's Show
Clubs, Gopher Doo, Sites and Tables, Fan
Clubs, Public, Clubs, Clubs
Liquor - Bar 80 morning
Full unadvised breakfast inc. in hotel
30/- inclusive, 25/- on door
Tables, Liquor, 8.30 evening, 10.00
What you like!

CALIFORNIA BALLROOM
Widgeons Road, Donmole 62004
SATURDAY, JUNE 14th
SAM THE SHAM
AND THE PHAROAHS
Earl Park - Supporting Groups - Bar extra.

LUCAS and the MIKE COTTON SOUND
May 31st-June 22nd
TOUR OF SWEDEN
42-44 Albemarle Street, London, W.1
MAYfair 1436

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-422 9100

Every Tuesday
JAZZ AT THE WESTERN EAST ACTON
East Acton Underground Station 1 mile from White City Station
First presentation A40
Tuesday, June 17th
HAROLD BECKETT & ART THEMAM

Every Wednesday
JAZZ AT THE PHOENIX CAVENTISH SQUARE
Wednesday, June 18th
BOBBY BREEN & ART THEMAM
Admission 4, Students 5
To book a table ring 429 1700

WEDNESDAY cont.
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ronnie scott's
Until June 14th
KENNY BURRELL
&
SANDRA KING
with
THE PAT SMYTHE QUARTET
June 16th for 2 weeks

MAYNARD FERGUSON
BIG BAND
and
MORGAN JAMES DUO
UPSTAIRS—featuring
Until Saturday
THE GASS
Saxophone quartet
Memberships and admission
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marquee

90 Wardour Street
Thursday, June 12th (7.30-11.0)
***TERRY REID**
***JOINT**
Friday, June 13th (7.30-11.0)
***CHICKEN SHACK**
***THE GROUNDHOGS**
Saturday, June 14th (8.0-11.30)
***PROCESSION**
***THE AUDIENCE**
Sunday, June 15th (7.30-11.0)
***AN EVENING WITH**
***THE STRAWBS**
AND THEIR FRIENDS
***JAMES TAYLOR**
***DAVID BOWIE**

London W.1
Monday, June 16th (7.30-11.0)
***PROCESSION**
***THE AUDIENCE**
Tuesday, June 17th (7.30-11.0)
***FAMILY**
***GRAIL**
Wednesday, June 18th (7.30-11.0)
THE SPIRIT OF
***JOHN MORGAN**
***LEVIATHAN**
Thursday, June 19th (7.30-11.0)
THE GREAT
***FREDDIE KING**

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S.O. Cards valid 7.30-11 p.m.
All old and new Bluesville members welcome
Licensed Bar

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THE CATS (SWAN LAKE)
EVERY SUNDAY THE
STEVE MAXTED SHOW

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High St. Erdington 8 p.m.
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Friday, June 13th
CLOUDS + ELYSIUM
Saturday, June 14th
TERRY REID
DEEP PURPLE

See Card
Sunday, June 15th
JOHN PEEL
8.15-12.8
AYNSLEY DUNBAR
THREE DOG NIGHT
Wednesday, June 18th
THIRD EAR BAND
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Hours: 9.0-3.30, 4.30-5.45 P.M.
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SELMER AL V, new 1180
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MODEL 581, split E, G/A, well 110
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Fidelious Accompaniment-Band Service.
presently No. 4000
For Terms only - "Musical Menu" - 3d.
Send for Free List
All Jazz Straight and Drummer's Items.
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ERLANGER A, marching 890
F.B.M. IMPERIAL 3/4, superb 670
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QUALITY DEMONSTRATION records. Supply tape/manuscript. - Doc Music, 45 Burton Road, Heron Cross, Stoke, Staffs.
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ALL GOOD quality drums / accessories purchased for cash. Will call - Orange, 01-428 0274.
A LUDWIG, Gretsch or premier kit wanted for cash. - Top Gear, 25 & 3 pm.
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2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 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4791, 4793, 4795, 4797, 4799, 4801, 4803, 4805, 4807, 4809, 4811, 4813, 4815, 4817, 4819, 4821, 4823, 4825, 4827, 4829, 4831, 4833, 4835, 4837, 4839, 4841, 4843, 4845, 4847, 4849, 4851, 4853, 4855, 4857, 4859, 4861, 4863, 4865, 4867, 4869, 4871, 4873, 4875, 4877, 4879, 4881, 4883, 4885, 4887, 4889, 4891, 4893, 4895, 4897, 4899, 4901, 4903, 4905, 4907, 4909, 4911, 4913, 4915, 4917, 4919, 4921, 4923, 4925, 4927, 4929, 4931, 4933, 4935, 4937, 4939, 4941, 4943, 4945, 4947, 4949, 4951, 4953, 4955, 4957, 4959, 4961, 4963, 4965, 4967, 4969, 4971, 4973, 4975, 4977, 4979, 4981, 4983, 4985, 4987, 4989, 4991, 4993, 4995, 4997, 4999, 5001, 5003, 5005, 5007, 5009, 5011, 5013, 5015, 5017, 5019, 5021, 5023, 5025, 5027, 5029, 503

MY SON travels all over the country playing to different audiences, practically every night, and last Friday was one of his nights off, but instead of taking advantage and resting, he offered his services with the rest of his group, to play a free open-air concert along with other artists.

Everything would have gone off fine, when along came a small band of hoodlums NOT, may I add, long-haired freaks, as is their usual description, but a gang of crew cut young thugs who seemed to delight in spoiling a night out for the vast majority of people who came there to enjoy themselves.

After many nasty incidents the concert had to be abandoned, much to the disgust of the organisers who went to a great deal of trouble to arrange it. It is time stern measures were taken by the law and stiffer sentences imposed on these so called citizens of the future. — J. GREEN, London, W14.

WORDS FAIL me for the disgust I feel having witnessed the evilness of a tiny band of hoodlums who ruined the pleasure of an estimated 30,000 people at the Camden Fringe Festival Concert on Friday.

Sterner measures for these hoodlums

PETER GREEN'S FATHER WRITES TO MAILBAG FOLLOWING THE ABANDONMENT OF THE CAMDEN FRINGE CONCERT

I hope Fleetwood Mac realize that the offenders were not part of the audience but were merely morons who, not appreciating this form of music, intruded and ruined the climax of a fine free concert — NIGEL LIGGETT, Barseburst, Kent.

I SHOULD like to express my thanks to the many people and organisations who combined to make the Free Concerts such a pleasure for so many people.

Special appreciation goes of course to all the groups and their management as well as to: Blackhill Enterprises, David Hobday, David Lloyd Jones, G.L.C., London Borough of Camden, Orange, Sam Cutler and WEM and countless others, without whose unstinted help the concerts would not have been anything like the success they were. — MICHAEL ALFENDARY (concert organiser), London, NW3.

ALTHOUGH WE are grateful for reader Bryan Ashby's obvious concern for our feelings (Mailbag, May 31), I must point out that because of the nature of our music we have come to expect the occasional "barage of jeering and mockery from a large section of the audience."

This doesn't upset us a bit, in fact any form of positive reaction to us is preferable to polite indifference — that would really bring us down. — CHRIS SPEDDING (Guitarist-Pete Brown's Battered Ornaments), London, N7.


THE MOTHERS OF Invention concert in Birmingham cost me thirty shillings. What I got was a disappointing private jam-session which I felt I was cave-dropping on, with a lousy predictable supporting act.

While Frank Zappa is entitled to do his own thing, should the poor audience have to pay for it? The musician-ship was fine but where, oh where, were the pointed precise works we know from the LP's?

A group of this stature ought to give a better account of itself. — ROGER FLAVELL, Castlecroft, Wolverhampton.

Combine

IN MY opinion The Liverpool Scene are the most creative group in Britain at the moment. They combine intelligent lyrics, the perceptive often moving poetry of



Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

Adrian Henri well to the fore, with great instrumental ability — notably the sensitive resourceful guitar work of Andy Roberts. Using folk, blues and jazz as mediums to express their music, their wit, originality and versatility should be a delight to any progressive pop fan. — STEPHEN MILLWARD, Worcester, Worcs.

IF THE Moody Blues "Threshold of A Dream" was born out of their American experiences, then America can't be as bad a place as Graeme Edge would have us believe. If all groups put as much emotion, depth and meaning into the musical and lyrical statements made by their songs, we record buyers would have little to complain about. — VIVIAN PARLOW, Bristol.

Little

I HAVE collected American blues records for many years but have taken little interest in the British blues groups until recently, when my attention was drawn to them through visiting American artists using them as their backing groups.

The John Dummer Blues Band, currently backing Howlin' Wolf, I hope are not representative of British blues groups because they were the most ham-fisted group I've seen for a long time. Please let's have more visits from the real blues men but let the promoters provide good groups to back them. — B. E. COPE, London, SW14.

THE REPUTATION which soul records are acquiring as being unoriginal is unfounded. It is largely the fault of the English record companies that this impression is created.

At last, a chance to hear the real Warleigh

A BIG vote of thanks to Scott Walker for his lovely production of Ray Warleigh's "First Album," a real sign of Scott's rise to maturity. And thank heavens that at last a great saxophonist has permitted us to hear his gentler, more personal characteristics. Roll on the second album. — J. M. ROSE, London, W14.



WARLEIGH



PETER GREEN: gave up a night off to play at Camden

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SHELLEY PAUL

Dear Dick

Friday 27th June is the date when Shelley's record comes out — that's only a fortnight to go, so put it in your diary, & listen out for it on the radio from 20th onwards. Honestly, I can't stop singing it & I've only heard it twice! Hope I can tell you what it's called next week. P.S.

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