

Melody Maker

AUGUST 17, 1968

1s weekly

'HEY JUDE' THEIR LONGEST EVER SINGLE



BEATLES NAME

THE DAY

THE Beatles' new single "Hey Jude" — at seven minutes and five seconds, their longest ever—will be released on the new Apple label on August 30. The B side is "Revolution," which lasts for four minutes 20 seconds. Both songs are by John Lennon and Paul McCartney.

"Hey Jude" features Paul McCartney in the main vocal role and also features a 40-piece orchestra, the largest the group have used since "A Day In The Life." The flip, "Revolution," features mainly John Lennon.

Press officer Tony Barrow told MM: "There is no such thing as a lead singer on a Beatles single, but Paul and John take the dominant vocal parts in the tracks."

On the same day as the Beatles single is released, Apple are also releasing three other singles. They are "Sour Milk Sea" by Jackie Lomax, the theme from the London Weekend Television series "Thingummybob" by the Black Dyke Mills Band, produced and composed by Paul McCartney, and "Those Were The Days" by Mary Hopkin.

Tony Barrow also told MM that the group had completed eight tracks for the new album.



LULU LEAPS OFF!

LULU leaps off — to the sun! She has been booked at Tito's plush nightspot at Palma, Majorca on September 14 and 15. Meanwhile, in London, her manager Marian Massey and film producer Frank Granat both denied a report that Don Partridge would appear in Lulu's next film, a British musical which will be filmed mainly on location in Blackpool.

"I haven't heard a thing about it," said Miss Massey while Mr Granat commented: "I've never met Mr Don Partridge and he is certainly not being considered for a role. Trevor Howard is under consideration."

Barry Clayman, Partridge's agent, told MM on Monday: "Don had talks about a film with Lulu but nothing has come of them."

This Sunday, Lulu tapes Up Tight, a BBC-2 colour show starring MD Johnny Harris. Guest star is Georgie Fame.

IN THIS WEEK'S 40-PAGE MM



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DYLAN-NEVER AGAIN

PAGE 9



ROUND-UP OF THE FESTIVALS

PAGE 30

Mothers for London date

THE Mothers Of Invention, America's avante garde pop group, are coming to Britain in October. The group, which has been called The Great American Nightmare, appear in two concerts at London's Royal Festival Hall on October 25, their only British dates.

To coincide with the trip, MGM Records are releasing their most recent American album "Lumpy Gravy."

The Mothers, led by Frank Zappa, are expected to arrive in Britain from America on October 22. After their London appearances, they visit the Continent for concerts in Frankfurt, Stockholm, Copenhagen, Hamburg, Munich, Vienna, Berlin and Amsterdam.

Their last British visit was in September last year when they appeared at the Royal Albert Hall.

SHAKEN

Of this concert, the MM said: "Almost a freak out. Not a love-in. Most definitely a send-up... Without doubt this was one of the greatest live performances to have shaken this earth on this side of the Atlantic for a long long time."



ZAPPA: "Nightmare"

MELODY MAKER POP 30

- 1 (1) **MONY MONY** ... Tommy James and the Shondells, Major Minor
 - 2 (2) **FIRE** ... Crazy World of Arthur Brown, Track
 - 3 (6) **HELP YOURSELF** ... Tom Jones, Decca
 - 4 (5) **THIS GUY'S IN LOVE** ... Herb Alpert, A & M
 - 5 (3) **I CLOSE MY EYES AND COUNT TO TEN** ... Dusty Springfield, Philips
 - 6 (4) **MRS. ROBINSON** ... Simon and Garfunkel, CBS
 - 7 (8) **SUNSHINE GIRL** ... Herman's Hermits, Columbia
 - 8 (9) **LAST NIGHT IN SOHO** ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
 - 9 (7) **I PRETEND** ... Des O'Connor, Columbia
 - 10 (15) **DAYS** ... Kinks, Pye
 - 11 (16) **KEEP ON** ... Bruce Channel, Bell
 - 12 (17) **DO IT AGAIN** ... Beach Boys, Capitol
 - 13 (10) **MACARTHUR PARK** ... Richard Harris, RCA
 - 14 (13) **DANCE TO THE MUSIC** ... Sly and the Family Stone, CBS
 - 15 (14) **YUMMY YUMMY YUMMY** ... Ohio Express, Pye
 - 16 (18) **UNIVERSAL** ... Small Faces, Immediate
 - 17 (12) **BABY COME BACK** ... Equals, President
 - 18 (25) **I'VE GOTTA GET A MESSAGE TO YOU** ... Bee Gees, Polydor
 - 19 (23) **HIGH IN THE SKY** ... Amen Corner, Deram
 - 20 (11) **THE SON OF HICKORY HOLLER'S TRAMP** ... O. C. Smith, CBS
 - 21 (20) **HERE COMES THE JUDGE** ... Pigmeat Markham, Chess
 - 22 (—) **HOLD ME TIGHT** ... Johnny Nash, Regal-Zonophone
 - 23 (30) **YOUR TIME HASN'T COME YET BABY** ... Elvis Presley, RCA
 - 24 (28) **ON THE ROAD AGAIN** ... Canned Heat, Liberty
 - 25 (19) **YESTERDAY HAS GONE** ... Cupid's Inspiration, Nems
 - 26 (—) **I SAY A LITTLE PRAYER** ... Aretha Franklin, Atlantic
 - 27 (22) **GOTTA SEE JANE** ... R. Dean Taylor, Tamla Motown
 - 28 (21) **WHERE WILL YOU BE** ... Sue Nicholls, Pye
 - 29 (24) **MY NAME IS JACK** ... Manfred Mann, Fontana
 - 30 (29) **HARD TO HANDLE** ... Otis Redding, Atlantic
- Two titles tied for 10th position

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POP 30 PUBLISHERS

1 Planetary Nom, 2 Essex, 3 Valley, 4 Blue Sea/Jac, 5 Carlin, 6 Patern, 7 Monique, 8 Lynn, 9 Morris/Patricia, 10 Dayray/Carlin, 11 Shapiro Bernstein, 12 Immediate, 13 Carlin, 14 Carlin, 15 T.M. Music, 16 Immediate, 17 Kassner, 18

Abigail, 19 Carlin, 20 Burlington, 21 Jewel, 22 Writers' Workshop, 23 Carlin, 24 Southern, 25 Franklin, 26 Shapiro Bernstein, 27 Jobete/Carlin, 28 Welbeck, 29 Feldman, 30 Carlin.

US TOP TEN

- As listed by "Billboard"
- 1 (5) **PEOPLE GOT TO BE FREE** ... Rascals, Atlantic
 - 2 (1) **HELLO, I LOVE YOU** ... Doors, Elektra
 - 3 (2) **CLASSICAL GAS** ... Mason Williams, Warner Bros
 - 4 (11) **BORN TO BE WILD** Steppenwolf, Dunhill
 - 5 (—) **LIGHT MY FIRE** ... Jose Feliciano, RCA Victor
 - 6 (3) **STONED SOUL PICNIC** ... 5th Dimension, Soul City
 - 7 (8) **TURN AROUND, LOOK AT ME** ... Vogue, Reprise
 - 8 (9) **SUNSHINE OF YOUR LOVE** Cream, Atco
 - 9 (4) **GRAZING IN THE GRASS** ... Hugh Masekela, Uni
 - 10 (6) **HURDY GURDY MAN** ... Donovan, Epic

TOP TEN LPs

- 1 (2) **DELILAH** ... Tom Jones, Decca
- 2 (7) **BOOKENDS** ... Simon and Garfunkel, CBS
- 3 (3) **THE SOUND OF MUSIC** Soundtrack, RCA
- 4 (6) **A MAN WITHOUT LOVE** ... Engelbert Humperdinck, Decca
- 5 (1) **OGDEN'S NUT GONE FLAKE** ... Small Faces, Immediate
- 6 (5) **CRAZY WORLD OF ARTHUR BROWN** ... Arthur Brown, Track
- 7 (8) **BARE WIRES** ... John Mayall, Decca
- 8 (4) **THIS IS SOUL** ... Various Artists, Atlantic
- 9 (10) **JUNGLE BOOK** Soundtrack, Disneyland
- 10 (—) **A SAUCERFUL OF SECRETS** ... Pink Floyd, Columbia

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BENNETT: to leave

Shadows—Brian Bennett to leave

DESPITE REPORTS, the Shadows will probably not split at the end of the year, although drummer Brian Bennett may leave the group.

A spokesman for manager Peter Gormley's office told MM: "Brian wants to leave after the Palladium season which opens on September 19, but the rest of the group have plans to re-form with another drummer. I

don't think they've finally decided what they will do but it's certainly not definite that they are splitting up."

The Shadows have weathered various personnel changes since they formed. Hank Marvin and Bruce Welch are the only founder members.

The group are working with Cliff Richard at the London Palladium from September 24 (they join the show five days late because of prior commitments) until Christmas. "They will decide what to do by then," said the spokesman.

BRUBECK QUARTET KICK-OFF EXPO '68

JAZZ EXPO '68—London's own jazz festival—takes place again in October with a host of American and British star names.

The Dave Brubeck Quartet, featuring Gerry Mulligan; the Dizzy Gillespie Big Band Re-Union; the Art Blakey Sextet; the Elvin Jones Quartet; the Horace Silver Quintet; the Muddy Waters Blues Band; the Gary Burton Quartet; Sun Ra; the Earl Hines All Stars and the Newport All Stars are among the American names appearing at the festival which is described as "The Newport Jazz Festival in London."

FESTIVAL

The full line-up of the festival, arranged by the Harold Davison Organisation, is as follows:

SATURDAY October 19. Royal Festival Hall, 6.15 and 9 pm: The Dave Brubeck Quartet featuring Gerry Mulligan and the Don - Rendellian Carr Quintet.

SUNDAY, October 29. Hammersmith Odeon, 6.00 and 8.45 pm: The Dizzy Gillespie Big Band Reunion and the Mike Westbrook Concert Band.

MONDAY October 21. Hammersmith Odeon. 7.30 pm: The Drum Workshop, featuring the Art Blakey Sextet with Slide Hampton, Billy Harper and Bill Hardman; the Elvin Jones Quartet with Joe Farrell and Jimmy Garrison; Max Roach; Sonny Murray and Ginger Johnson's African Drums.

TUESDAY, October 22. Hammersmith Odeon, 7.30 pm: The Story Of Soul, featuring the Horace Silver Quintet with Sandy Brecker, Benny Mauphin; the Muddy Waters Blues Band, with Otis Spann, Pee Wee Madison, Luther Johnson and Paul Osher; the Stars Of Faith and Joe Simon.

BURTON

WEDNESDAY, October 23. Hammersmith Odeon, 7.30 pm: the Gary Burton Quartet, with Larry Coryell, Roy Haynes and Steve Swallow; Sun Ra and his Solar Orchestra; Red Norvo and the Michael Garrick Sextet.

THURSDAY, October 24. Hammersmith Odeon, 6.45 and 9.10 pm: The American Folk-Blues Festival '68, featuring Jimmy Reed, John Lee Hooker, T-Bone Walker, Curtis Jones, Big Joe Williams and the Eddie Taylor Blues Band.

FRIDAY October 25. Hammersmith Odeon, 7.30 pm: The Earl's Hines All-Stars, with Budd Johnson, Booty Wood, Monty Johnson, Bobby Donovan, Bill Pemberton, Oliver Jackson; the Newport All Stars with Ruby Braff, Benny Carter, Barney Kessel, Red Norvo, Salena Jones and her Trombone Band, Alex Welsh and his Band and the Roy Budd Trio.

SATURDAY, October 26. Hammersmith Odeon, 6.00 and 8.45 pm: Count Basie and His Orchestra; the Stan Tracey Big Band.

SPENCER ROBBED

VANDALS WRECKED and robbed the Spencer Davis Management offices in Wardour Street, Soho, twice last week. Petty cash was taken and furniture damaged on July 28 and the day after another break in took place and a replacement petty cash box stolen.

The Spencer Davis group van was also stolen in Cardiff on Thursday last week, and was later recovered by police. But the group were still unable to fulfil an engagement in Scarborough as it broke



DIZZY GILLESPIE: stars with big band

down on the way. The group go to Belgium on August 29 for concerts, and to Holland on September 1 for three days.

TIM ROSE TV SHOW?

TIM ROSE may film a TV spectacular for America following talks between his manager, Jack Beale, and a visiting American Broadcasting Company executive.

Jack Beale has just finished

filming Tim Rose in an Eye-line production directed by Piers Bedford. The film will be press shown tomorrow (Friday).

Based on Tim's "Long-Haired Boy" hit, it will be used for promotion purposes by Columbia in the States. Tim Rose is now working on his next CBS singles and second album. Owing to the success of his recent British tour, Tim Rose will make another tour from August 28 to October 15.

Don may tour Australia

DON PARTRIDGE, currently starring at Blackpool's Central Pier, may tour Australia later in the year.

Agent Barry Clayman told the

MM on Monday: "Don will take a well-earned holiday after his Blackpool season."

"He then has some cabaret dates, and there is a possibility he may tour Australia later."



PARTRIDGE: Cabaret

Pentangle sign for solo London concert

THE PENTANGLE have been signed to appear at London's Royal Albert Hall on November 5 in a solo concert.

From August 26-31, they appear at the New University Theatre in Edinburgh. As reported last week, they open an extensive British tour, arranged by the Harold Davison Organisation at Cardiff's Sophia Gardens on November 8.

On Saturday (17), they appear on Radio One's Country Meets Folk.

BEN.E. FOR BBC-2

BEN E. KING, who appears on BBC-2s Late Night Line-Up on August 28, is currently touring Britain.

On August 23 he plays the Mardi Gras and Victoriana clubs, Liverpool, then goes to the Clockwork Orange and the Twisted Wheel Clubs, Manchester (24), Douglas House, Bayswater (25), the Golden Torch, Tunstall and the Cedar Room, Birmingham (26), El Rondo, Leicester (27), Locarno, Stevenage (28), Locarno, Blackpool (29), The Royal Ballroom, Tottenham and Birdcage, Portsmouth (30) and Middlesbrough Music Festival, Boston Gliderdrome and all-nighter at the Beachcomber, Nottingham (31).

JOHNNIE RAY VISIT

PENDING FINALISATION OF contracts, Johnnie Ray may pay yet another visit to Britain, later this year.

Burton Brown of the DeLfont Grade office is busy pencilling dates in for the "Prince of Wales" who will play a number of club dates in the north backed by his own eight-piece band.

It is planned to open the tour at the new super-club due to open in October—the

Wakefield Theatre Club, Yorks, after which it is planned for him to visit Bristol, Leigh, Bolton, Liverpool, Barnsley, Bradford before moving to Germany and returning here for a final week in Yorkshire.

LIBRARY FOR HOLLAND

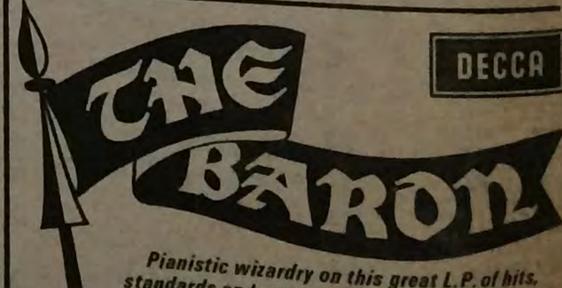
NEW YORK Public Library go to Belgium and Holland on September 16 for an eight-day visit, following the success of their MCA single "Gotta Get Away," in the

Belgium and Dutch charts. They will also take in a short promotional trip to Norway.

They undertake their first U.S. tour starting on February 16 next year and will play six weeks of dates on the college circuits. This is being finalised by the group's managers, Henry Sellers and Danny O'Donovan.

On September 14 the group appear at Nottingham University then continue with further university dates at Manchester (October 2), Bristol (5), Loughborough (12) and Hull (19).

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Young Girl
Georgia on my mind
MacArthur Park
Moonlight on the Seine
Sunny girl
What a wonderful world
My Valentine
Honey
My favourite girl
Someone to watch over me
Man without love
Hazy





HENDERSON: solo attraction

Tenorist Henderson for Scott's

U.S. TENORMAN and composer Joe Henderson is going in to London's Ronnie Scott Club on Monday (19) for three to four weeks. He will appear as a solo attraction and will also be featured with Ronnie Scott and the Band. Opposite Henderson on the bill is singer Joy Marshall.

Henderson, who currently records for Blue Note, arrived in Britain last week. He is working on some arrangements to be used by Scott's new band Personnel of the eight-piece is Scott (tnr, bari) with Kenny Wheeler (tpt, flugel), Chris Pyne (tmb), John Surman (bari), Ray Warleigh (alto, flute), Gordon Beck (pno, organ), Ron Mathewson (bass) and Tony Crombie (drs).

WAGE DISPUTE HITS £50,000 TV POP SHOW

A £50,000 TV show being produced by Jack Good had the plugs pulled out at the last minute because of the current TV wages dispute.

The show, for Yorkshire Television, was due to be filmed at Elstree on Sunday. It would have been networked throughout Britain in October, and shown in colour in America.

But, when the dispute unexpectedly hit the filming plans, the stars instead gave a one-and-a-half-hour's live performance before the invited 250-strong audience.

Those taking part — all of whom would have been seen in the Jack Good show, titled *Innocence, Anarchy and Soul* — were Jerry Lee Lewis, Lulu, Alan Bown, Flirtations, Julie Driscoll and the Brian Auger Trinity, Breakaways, Chris Farlowe, Don Lang, Lonnie Donegan, Dominic Grant and Ian Whitcomb.

Commented Lulu's agent, Dick Katz: "Artists will have to be paid for these cancelled shows."

ENGELBERT SINGLE

ENGELBERT Humperdinck made a lightning trip to Lon-



JOLLS, LULU, BOWN: all due to appear

don last Sunday from Blackpool and recorded four tracks for a new single.

The release, probably not before the first week in September, will be chosen from the four recorded titles which manager Gordon Mills described as "four smash hits."

No titles were available at presstime.

INCREDIBLES NEW LP

THE INCREDIBLE String Band completed their as yet untitled fourth album this week. It was produced for Elektra Records by Joe Boyd of Witchseason Productions. The release date will probably be in October.

Another Witchseason group, the Fairport Conven-

tion, are working on their second album at Olympic studios this week and this will be released by Polydor later this year.

Both groups appear in the *Magical Mystery Tour* being presented by Middle Earth at a secret venue on August 24 and 25.

STATUS OPEN IN U.S.

STATUS QUO, whose American tour opens in Los Angeles on September 27, have had their five-week trip extended by a further four weeks to take in dates in Australia and Canada.

While they are in America, the group will take part in a film thriller, "Fusion," in which they will sing three

because of this technical problem."

The Andy Williams concert filmed by the BBC at London's Royal Albert Hall and shown on BBC-2 in the Show of the Week series on June 2 has not yet been scheduled for a repeat on BBC-1. "But it may eventually be seen," said a BBC-TV spokesman.

numbers, which they are writing, and minor acting roles, playing appropriately, an English pop group.

The film is being made by B. P. C. Pictures, who will also film two three-minute television films of the group. The filming for "Fusion" lasts seven days and will take place in Los Angeles beginning on October 6.

DAVE CLARK SINGLE

A NEW SINGLE by the Dave Clark Five titled "Red Balloon," which has just been released in America, will be released in this country on September 6. It was written by Raymond Froggatt.

On August 31, London Weekend Television screens "Hold On—It's The Dave Clark Five," the first of a series of spectaculars written, produced, directed and financed by Dave Clark.

The hour-long show has Lulu and Richard Chamberlain as guest stars.

SAMMY LEAVES

SAMMY RIMINGTON, clarinetist, saxophonist and guitarist, left the Barry Martyn band last week to work with his own groups and freelance. He has his own quartet playing Thursdays at the Beulah Jazz Club in Thornton Heath.

Rimington told the MM on Monday: "I'm going to play along with the quartet for the time being and do a few odd jobs with other bands. But I'm also rehearsing a little string-jazz group along the lines of the old Hot Club Quintet. I hope to launch it in about a month."

Sammy plays guitar in this group, and he already has two more guitars and a bass lined up. He is looking for a fiddle player.



FRANKIE

Tremeloes, Cupid's, Seekers, Love Affair, Vaughan —singles due

THE TREMELOES, Marmalade, Cupid's Inspiration, Seekers, Frankie Vaughan and Love Affair all have new singles released within the next month.

The Tremeloes' single, out on September 6, is "My Little Lady" an Italian song with English lyrics by Alan Blackley and Chip Hawkes. B side is "I Miss My Baby."

The Seekers' single, released tomorrow (Friday) is "Love Is Wine." The group broke up three weeks ago but EMI decided to release the record.

Frankie Vaughan releases "Souvenirs" with "Getting Used To Having You Around" as the B side, on August 30.

Cupid's Inspiration's follow-up to "Yesterday Has Gone" is "My World," released on September 13. No B side has yet been fixed.

Marmalade also have a new single out on September 20 tentatively titled "Marianne."

Love Affair's single is "A Day Without Love," written by Philip Goodhand-Tait, out on August 30. The B side is "I'm Happy" an original by the group. Co-managers John Cokell and Sid Bacon have formed a music publishing company Cobac Songs to handle Goodhand-Tait's songs.

EASYBEATS STAY ON

EASYBEATS, WHO appeared at the Split Song Festival, Yugoslavia, last weekend, are staying on for an extra five days at the invitation of the Yugoslav authorities.

A film of their Festival appearance was shown to a total of 350 million viewers in Yugoslavia and the USSR.

Manager Mike Vaughan flew to New York on Monday to negotiate dates for the group.

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U.S. TV Producers bid for 'Top of the Pops'

AMERICAN TV producers have been bidding for Top Of The Pops — BBC-TV's top-rating pop show.

Producer Johnnie Stewart told the MM on Monday: "Top TV men on visits to this country have asked if they could have the show two or three times. They say there is nothing like it in the States—that it would be a gas over there."

"Regularly, we also get asked for a Top Of The Pops clip of such-and-such an artist for showing, say, on TV in Germany."

"But so many odd things stand in the way of deals of this kind. Some agents don't want clips of their artists to be seen on TV. There are also problems involving copyright and the musicians' unions — on both sides of the Atlantic."

"Frankly, I don't know how Top Of The Pops would go in the States. Certainly, when I was there in March of last year, they had no networked pop show."

IDLE RACE FILM

IDLE RACE have pulled out of a pop film called Pop

Hiseman to form own band



HISEMAN

DRUMMER JON Hiseman is to quit John Mayall's Bluesbreakers and will form his own band, to be called Jon Hiseman's Coliseum.

Jon told the MM this week: "I've been planning to do this some time. It will mean missing a tour of the States with John but I have to do it now while the musicians I want are free. Dick Heckstall-Smith is joining on tenor and Tony Reeves, who was on Mayall's 'Bare Wire's' album is on bass."

'NOTHING LIKE IT IN THE STATES'

Down because they were "not satisfied with the final result." A spokesman said that although the film, which also stars Don Partridge, Julie Driscoll and Zoot Money, had been finished, they were not allowing their part to be included.

The group have now signed with the Spencer D's Agency and have signed to write the music for a Midlands Band TV commercial. The commercial is to be entered in the Cannes Grand Prix, a festival of TV commercials. They have also completed their first album "The Birthday Party" released next month.

DERAM RUSH

ALBUM

DERAM ARE rush - releasing the Ten Years After album "Undead," tomorrow (Friday). Recorded live at Klooks Kleek last June, the album was made originally for the U.S. market but so much interest has been shown in it in Britain that Deram

have decided to issue it here.

The group, recently returned from their first, and highly successful U.S. tour, played the National Jazz and Blues Festival last weekend and tomorrow night (Friday) appear at London's Marquee. They return for a second American tour of major East and West Coast venues in September.

DUSTY ON

GERMAN TV

DUSTY SPRINGFIELD flies to Germany for television and radio recordings as part of a promotion campaign for her latest single, "I Close My Eyes And Count To Ten," arriving in Germany on August 26.

On September 4 Dusty goes to America to start promotion engagements tying in with a possible singles release. She goes into a recording studio on August 22 and will record three titles for a follow-up. Among them will be a Clive Westlake composition. Westlake wrote "I Close My Eyes."

Among overseas engagements fixed for Dusty next year are a cabaret season at the Hotel Chevron, Sydney, Australia, from March 20 to April 19 and an appearance at the Gala Du Disc, Berlin, on March 15.

MOVE'S NEW DISC

THE MOVE have a new single, "Wild Tiger Lady," a Roy Wood composition, being released by Regal Zonophone

on August 30.

Mr. Tony Secunda, the group's manager, said earlier this week that all differences between the Move and himself were now resolved and association between them had been resumed. "Everything now is bigger and better than ever before," stated Secunda.

On August 23 the Move play the Bilzen, Belgium, Pop Festival for two days then go to Brussels for a two-day television and promotional visit.

jazz news

IT is reported from New York that Buddy Rich has filed a bankruptcy petition in Las Vegas, Nevada. It listed his assets as 11,000 dollars and his liabilities as 328,250 dollars.

According to the petition, Rich's liabilities include 47,766 dollars in income taxes and 11,133 in withholding taxes.

None of this, we are assured by the Davison Agency, will affect the Rich band's forthcoming tour of Britain. It should open, as announced, at Bristol's Colston Hall on September 24, and Buddy will be playing Croydon (26), then on to Leeds, Manchester, Coventry, Newcastle, Sheffield and Wolverhampton.

Harold Dejan's Olympia Brass Band have recorded an album in Berlin for release here on Doug Dobell's 77 label. The New Orleans parade musicians cut eight tracks, including two funeral dirges, the old spiritual, "Lord, Lord, Lord" and a version of "She's Coming Round The Mountain."

Monty Sunshine's Jazzband is recording a new LP this week for United Artists.

The Saratoga Jazz Band, playing in the classic New Orleans style, has started Saturday sessions at the White Horse Cellars in Birmingham. Bill Nile's band blows at the Accrington Jazz Club on Sunday (18), and the Smokey City Six on August 25. Terry Lightfoot's Jazzmen play the



HENDRIX: Festival

Hendrix film at National Film Theatre

THE JIMI Hendrix film, Experience, is being shown at London's National Film Theatre on Monday and Tuesday (19 and 20).

The film will be seen in a British Festival of short films. "Experience" is showing at 8.30 p.m. (Monday) and 6.15 p.m. (Tuesday).

Jimi features his "Purple Haze" and other specialities. Including a 12-string guitar solo titled "Putting My Heart Together."

AMEN CORNER begin work next week on a new album which they have been asked to reproduce especially for the US market. The same album, with some track changes will be released in Britain later this year.

The album will be a mixture of standards and original material.

Andy Fairweather-Low has been approached on behalf of the group by Italian film producer Vittorio Colletta to write and record sound track music for a film he is producing in the near future. The group will probably accept although as yet no actual details of the proposed film are known.

THE PAPER DOLLS fly to Amsterdam for a television date tomorrow (Friday) and appear at the Scene Two, Scarborough, the following day.

Rich files bankruptcy petition

Osterley Jazz Club tomorrow (Friday) . . . Dick Sudhalter, Danny Moss and Nevil Skrimshire guest at the Fox And Hounds, Haywards Heath on Sunday (18) — Sudhalter with new silver cornet.

Ornette Coleman will be the subject of a 90-minute documentary film to be directed by Shirley Clark, whose pictures — The Connection, The Cool World and Jason — have marked her as one of the most important contemporary filmmakers.

Ornette and Clarke are currently in San Francisco preparing to work on the film. Some scenes have already been shot during recent Coleman concerts in Philadelphia and Washington, but the rest will be completed in San Francisco and Coleman's home town, Fort Worth.

The London Jazz Centre has finalised the programme for the first of six monthly concerts it is presenting at London's Conway Hall. The Rendell-Carr Quintet will share the bill with the John Surman Trio on Friday, October 11.

James Ashman's Record Shop

in New Row, St Martin's Lane, London is from now on to specialise in jazz and folk records only. It will be called the James Ashman Jazz Centre and it will offer new and second-hand albums.

Alice Coltrane, John's widow, has been signed to an exclusive recording pact by ABC-Impulse, a label her husband recorded for. Mrs Coltrane, who performs on piano and harp, will record her own and John's originals. In addition, Impulse will acquire some Coltrane tapes which are in his wife's possession.

Pianist Dave Stevens and his wife, Trixie, who went to live in Australia some three years ago, are back in Britain for a three-months' stay.

The Birmingham Arms in Moat Row is a new rendezvous for Birmingham's traditional fans. It is the meeting place of John Minnion's Salutation Club, which has had to find new premises owing to the demolition of the old, and the new stomping ground on Mondays of Don Pawson's Delta Jazz Club.

John Meyer's Indo - Jazz

Fusions featuring Joe Harriott give another London concert at Queen Elizabeth Hall on Tuesday, September 17. The programme will include the first performance of Mayer's "Indo-Jazz Etudes."

Manager Don Aldridge leaves London this week-end to finalise bookings for Sandy Brown and Beryl Bryden at the forthcoming Prague, Warsaw and Vienna festivals. . . . Bill Greenow's Strong Jazz plays the Six Bells, Chelsea this Saturday (17) and the Prince Of Wales, Ravenscourt Park on Sunday lunchtime. . . . Cy Laurie opens his jazz club this Sunday at the Bedford Corner Hotel in Bloomsbury. . . . MM quartet plus John McLaughlin pollwinner Terry Smith and his and other players star in a Modern Jazz Guitar Night at London's 100 Club on Monday (19). . . . Bob Wallis' Storeyville Jazzband will play at the Feltham Sunshine Jazz Club on August 21. . . . Alex Welsh and his band appear at the Manchester Sports Guild on Saturday (17) and at Birmingham's Elbow Room (29). . . . John Chilton's Swing Kings play their first booking at London's Kensington, Russell Gardens, tonight (Thursday).

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STONES' NEXT ALBUM A GAS



JAGGER: singing and writing best yet.

THE Rolling Stones have returned and they are bringing back rock and roll with them. They have finished their next album, titled "Beggar's Bouquet"—and it is the best record they have yet done.

In all aspects it is a great album; great Rolling Stones' material and performance; great rock and roll album without pretence, an achievement of significance in both lyrics and music.

"Beggar's Bouquet" marks the comeback of the Stones from the disastrous "Their Satanic Majesties Request," a recording episode as unfortunate as any for any group in the world.

Their new album will mark a point in the short history of rock and roll: the formal end of all the pretentious, non musical, boring, insignificant, self-conscious and worthless stuff that has been tolerated during the past year in the absence of any standards set by the several great figures in rock and roll.

DYNAMIC

This Stones album should be the mark of that change for it was "Satanic Majesties" which was the prototype of junk masquerading as meaningful. In "Majesties," the Stones fell hook, line and sinker into the post-Sergeant Pepper trap of trying to put out a "progressive," "significant" and "different" album, as revolutionary as the Beatles.

But it couldn't be done because only the Beatles can put out an album by the Beatles.

And only the Rolling Stones could put out "Beggar's Bouquet." The music is characterized by its assertion of rock and roll: strong, dynamic lines from the bass and the drums. With these come an overlay of Keith Richards on acoustic guitar; Brian Jones on steel guitar and piano, much of it directly from the country and western tradition in rock and roll. In feeling—and in some of the lyrics and phrasing—it is also reminiscent of Bob Dylan's "Highway 61."

Both Mick Jagger's singing and his writing are his best yet. The lyrics from "Jigsaw Puzzle," one of the tracks, show the Dylan influence. This track features Brian Jones on slide guitar

by **JAN WENNER**
of San Francisco's Rolling Stone

and the piano playing of Nicky Hopkins, who has been on several of the Stones records but really excels in the new album.

On this track, he plays in the chordee Dylan style. The song begins with these instruments in a slow ballad style and then goes into an extended instrumental break, with powerful bass punches—a whole rock and roll scene.

The artwork for the album follows the idea of the title. The best shot, for a double spread photo on the inside of the album, is a picture of the Stones dressed ragamuffin style at a huge eating table in a castle with a fantastic spread before them.

CHERRIES

The photo will be printed in dark brown, approximating the old daguerrotype photo and just a few things, like cherries in a bowl will be tinted a rose colour like the postcards of the 1920s.

Although the record itself was recorded at London's Olympic studios, it was taken to California for the final touches. It had already been mixed once in London but they were so dissatisfied with it they called in Glyn Johns, their regular engineer, to re-do the mix. Johns was in Los Angeles producing the Steve Miller band's second album and worked on the Stones tapes in the middle of July from midnight to four or five in the morning for about a week.

In addition to "Jigsaw

Puzzle," there are 11 other tracks on the album. They include the already-released "Jumpin' Jack Flash," which has spent some time in the MM chart already, and "Child Of The Moon," which was the hit's B side. Another track was originally titled "Silver Blanket" but this has now been changed.

SIMPLE

"Beggar's Banquet" is a cohesive work in style and spirit yet the tracks are all easily identifiable on their own, each with its own distinction.

"Factory Girl" is a simple track, with very basic lyrics about a cat who is waiting in the rain for his girl, a factory girl, and he describes how she looks. There is a country fiddle on the number.

"Parachute Woman" is a moderate blues, an R&B number really, with a strongly echoed harmonica.

"Prodigal Son" is almost literally the story from the Bible, about the son who leaves home and then returns. It is done in modern phrasing although some of the things, like killing the fatted calf are taken right from the Bible. Mick does it in a deep Southern voice accompanied by a mouth harp and acoustic guitar.

RAVERS

"Street Fighting Man" and "Stray Cat" are what are called ravers. They are very strong, hard bluesy numbers with heavy guitar chording and pace, reminiscent of what the Stones must have felt like a long time ago when they were

unknown and trying to make it.

"Cat" is about a 15-year-old chick with an older sister both of whom are invited up for a little fun. The solos on electric guitar are a little disappointing but the excitement of the 12 bar structure turning around and around again with harder and harder punches and accompanied by a mellotron is superb. They are great numbers.

"Dear Doctor" is a hokey, country-ish song. Mick said that it wasn't intended to be a laugh or in any way light but that it came out that way and it makes a good change of pace. The song sounds like some bizarre jug band with a string bass and a washboard.

"No Expectations" is probably the best song, in the classical meaning of song. It is very together, a ballad in the country style but a very smooth one. Lyrics are plain but elegant. Nicky Hopkins on piano dominates with a Floyd Cramer style.

CONGA

"Sympathy For The Devil" is bound to be the most "significant" song on the album—a complex piece, about five minutes long. It was originally done in a very Dylanish style but they cut another version. Keith plays bass, Bill Wyman plays maracas, there is a conga drum and everyone in the studios at that time contributed yelps and "oohhs." Mick did the grunts.

No absolutely final release date has been set for the album which was originally due to be released on July 26, Mick's birthday, but it does not look like being in the shops until the end of this month at least.

The album uses country and western music as it traditionally has been used in rock and roll: it's an album which is also an example of the basic musical aesthetic values of rock and roll that have been present in all the great rock and roll records of the past.

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the way they are played—based entirely on the amount of pressure used in plucking the strings. The electronic characteristics of this pickup require special amplification considerations which are built into all Baldwin amplifiers. Removing the restrictions long imposed on the classic guitar because of volume limitations opens up the use of the instrument to many new areas. For the first time the classic guitar is no longer strictly a personal instrument. It can now become an integral part of any number of musical combinations.



FOR LEAFLET, WRITE

BALDWIN

CHESHAM CLOSE, ROMFORD, ESSEX

MR. NINE PER CENT the loser agent

by Leon



ARTHUR BROWN quit the stage at Sunbury's National Jazz Festival with a stream of ungodly oaths on Saturday night, but it was an understandable display of hellfire.

For days beforehand Arthur had been planning the climax to end all climaxes. The Nice had planned to come by helicopter, with your Raver on board to report progress, but it would not have been allowed to land after dark. Arthur was also planning a helicopter but dropped it when he heard about the Nice scheme.

The stunt finally scheduled, at great expense, was nearly ruined by the accident involving crushed fans. "We started late because of a drum battle," said Arthur, "and we had to turn the PA down because of the noise. Just as I got into my act, John Gee announced the accident. We had to keep the crowd from panicking, and the band played instrumentals.

"When I finally came to 'Fire' and the introduction to the finale, I was told it wasn't ready, and I walked off, and smashed the mike." But eventually the show went on and the crowd were amazed by the spectacle of dwarves, clowns, fire eating, belly dancing, an eight-piece

Arthur's world really went crazy

choir and marching bands. Compere John Gee showed remarkable restraint in face of much senseless provocation at Sunbury. Not only rockers enjoy Jerry Lee, so why so selfish lads?

Jethro Tull building up big fan following. Tim Rose jammed in John Peel's tent. Dick Jordan of Klook's Kleek managing underground group Junior's Eyes. Watch out for them with Aynsley Dunbar.

Iain Hines' group Icarus have recorded "The Devil Rides Out" inspired by Dennis Wheatley's novel, on Spark Records. Iain is brother of Frazer "Jamie" Hines of TV's Dr Who series. Jamie is to record "Who's Dr Who" by Les Reed and Barry Mason for Major Minor.

Alex Welsh band shared a train to Devon with Harold Wilson. The train



The RAVER'S weekly tonic

broke down. Jonny Ross heard over 2,600 compositions before choosing his new release "Don't Stop Your Loving". Jiving K. Boots heard over eight million full-length operas before choosing to be violently sick.

Nite People staged naughty strip show at

Sunbury. Why doesn't anybody ever put a line in about — asks Jonathan Northam. Congrats to Wally and Sue Fawkes on birth of a son. Proud boast of a jazz writer: "Yes, I listen to all kinds of music—as long as it's jazz."

Kenny Ball had a blow with Acker Bilk and the band at London's 100 Club on Sunday. Ball and the band delighted to get card from Louis saying: "I shall never forget our engagement together."

Bruce Turner's playing a rave at the Albion, Ludgate Circus. Julie Felix now managed by Harold Davison. Who tears mini-cab numbers out of London phone directories?

Jonathan King has single out in the States "A Message To The Presidential Candidates."

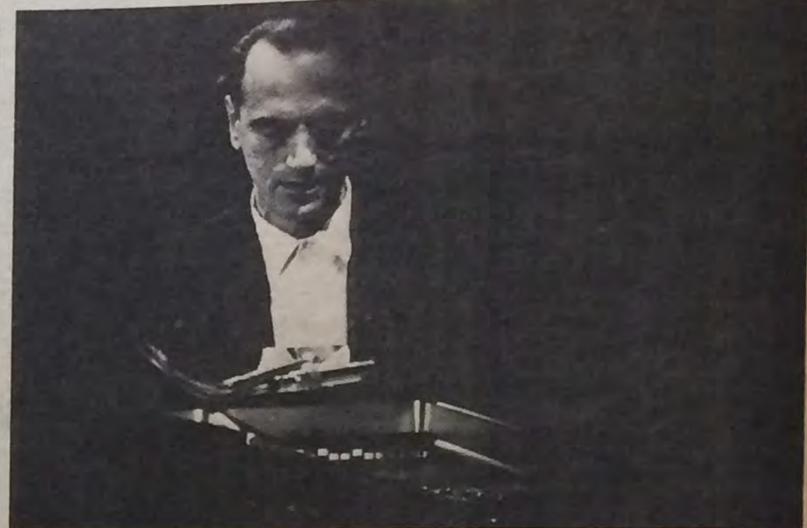
Is Graham Bell the Jim Morrison of Beckenham? Fine drumming from Tony Oxley with Ronnie Scott and from Carl Palmer with Arthur Brown.

Wasn't Marc Bolan once king of the mods? Peter Frampton upset at not being able to perform at the Festival. A little man with a beard warned Arthur Brown about his evil act. After the accident, Arthur felt a tap on the shoulder and the bearded mystery man said: "I told you so."

Pink Floyd tour of States extended by three weeks. Bee Gees claim "15 minutes ovation and 13 curtain calls" at Forest Hills Stadium in the States. What did they do—Swan Lake? Jon Hiseman's band should be a gas.

Simon Dee switched on Morecambe illuminations. Jiving K. Boots switched off Glasgow main water supply. Max Jones actually bought a tie so he could drink at El Vinos. Long John Baldry taking £25 an hour helicopter lessons, and needs 30 to become proficient. Which manager is known as: "Broke, busted, disgusted, agents can't be trusted?"

Searchers' glad confusion with the Seekers is over. John Mayall had a blow with Canned Heat in the States. Deejays Tony Blackburn, Alan Freeman, David Symons, Ed Stewart, Stuart Henry, Pete Brady, and singers Mike Wade and Big Pete Duker will be in a cycle race at Herne Hill on September 21.



LENNIE TRISTANO: little or no chance for pre-show rehearsal

Tristano the master makes a memorable debut

CAUGHT IN THE ACT

FOR many the father of the modern jazz piano, 49-year-old Lennie Tristano, conquered a Harrogate Arts Festival audience on his first ever appearance in this country.

Lennie, backed for most of his spot by his pupil, bassist Peter Ind, was in brilliant form and was obviously delighted at his reception. His hard-hitting two-handed style wrote a remarkable keyboard message much of which was as near free-form as is possible without this being declared.

Lennie had little or no chance for pre-show rehearsal with the supporting group of Charlie Burchall (tr), Bruce Turner (alto), Derek Phillips (gtr), Bernie Cash (bass), and Ind. They opened the proceedings and were called on stage by the master for a final set. Tristano told me he always approached the piano and the concert with a blank mind. He said: "I just sit down at that piano and what's inside me comes out. I give my everything for the audience and they are all-important to me. I always hope, that they enjoy themselves as much as I do."

Turner's lyrical alto stood out in the supporting group, particularly on "I'll Remember April." This, though, was only an aperitif for the entrance of Lennie, guided on stage by Ind.

The audience took him to their hearts from the first note. Many were obviously musicians. One, from London, sitting near me said at the end: "So ends a pilgrimage. It has been well worth it."

Tristano told me he most enjoyed listening to Bach among classical writers and a little of this influence was apparent in his playing. So too was the sheer humour of the man as he stole a line from a pop song and wove it expertly into the framework of the standard he was working on.

Helping so much to make this evening with Tristano one to remember was obviously sympathy between master and pupil. Ind was the complete foil to Tristano.—STAN PEARSON.

collar from which dangled a sparkling medallion, Bruce intermingled soul such as "In The Midnight Hour" to the romantic "Try A Little Tenderness."

It's hard to point to any part of his act and hail it as the highlight, although it was "Keep On" that the fans wanted to hear, so of course it gained the biggest ovation of the evening.

Doctor Marigold's Prescription supplied the backing for Bruce, in addition to playing six numbers on their own which included "Dirty Old Man" and "My Old Man's A Groovy Old Man." — PETE BROWN.

JAZZ CENTRE

WHAT a marvellous opening to the Jazz Centre Project's Monday evening sessions at the 100 Club. Despite the diversity of the musicians on view, Sandy Brown's Quartet, Alexis Korner with Victor Brox, and the Chris McGregor Group, a symbol of the variety of music which the Centre ultimately hopes to present. A really good crowd turned out on what is normally regarded as a pretty dead evening.

It's always good to hear Sandy's vinegary statements, but his vocal on "In The Evening" with Brian Lemon's rolling piano blues in back of him was a particularly nice moment. Brox is surely one of the most underrated people around, and this piano, pocket trumpet and amplified viola all have a curiously understated simplicity about them which is quite definitely moving. But on "Come Back Baby" when he and Alex were joined by

Dave Stephens on piano, there were some real peaks of excitement as well.

McGregor's final set was obviously blistering, and fantastically together. Opening with the familiar "Going Somewhere," moving into a new named composition with slight boppish undertones and finishing with the cod Shepp-style march, the six musicians never let up for one instant. Duke Holland is back in the rhythm section, but in a band of this kind such a category is almost meaningless as the boundaries between the orthodox front-line instruments and the percussion players has almost been erased away completely. My one criticism is that for a whole slab of music the intensity of expression is almost too much. A spot of light and shade would highlight the moments of drama even more.—CHRIS TOPHER BIRD.

ALAN HAVEN

WHEN Alan Haven opened his current season with a newly-formed trio at Ronnie Scott's last week, Salena Jones was lavish in her praise. Salena: "He's really in a groove."

As a long-term and abashed admirer of Alan's playing, I echo that praise. I know of no other jazz organist — and I stand by the music — and I stand by the music — overworked word "jazz" so able to evoke a mood. Moreover, one whose style is so readily identifiable.

Alan is now supported by drummer Robin Jones and guitarist Tony Utter. Utter couldn't find a more satisfying backing.—LAURIE HENSHAW.



CHANNEL: returned to Britain with a hit.

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BRUCE CHANNEL

AFTER six years, Bruce Channel has returned to Britain with a hit record and renewed vigour. This was the impression one gained after watching the good looking Texan at North London's Tottenham Royal Ballroom, on Friday. Clad in a light blue military styled jacket with Mandarin

O. C. SMITH peered over a metal balcony 60 feet from the ground. A steady penetrating drizzle dropped non-stop from a wicked grey sky as he peered down at a sheltered camera crew on the ground. "Hey," yelled O.C. with a grin. "This ain't fair. Can't we get Governor Wallace to do the stand-in?"

The film, sponsored by CBS Records, was for promotional use with O.C.'s follow-up single "Main Street Mission" which was rush-released last weekend. CBS had hired the film company to make the film on O.C.'s one free day before he left for New York yesterday (Wednesday).

It had been planned to film on Wimbledon Common, but the weather scuppered that plan and the morning was spent shooting scenes in a dingy yard at the rear of the film company's offices in St Martin's Lane.

London on a wet Friday isn't the most grin-provoking of places but throughout the whole session O.C. remained cheerful, polite, shaking hands with strangers, slipping in jokes, complying with every request of director Ted Francis or cameraman Duggie Hill without a murmur.

Perched on his balcony, silhouetted against the sky, O.C. suffered the drizzle as he waited patiently for cameras to be angled and shots to be tracked.

"I don't mind as long as I don't have to jump with a tiny parachute," he said, brandishing a very British broly.

There is very little which seems to upset the placid exterior of O.C. who in a very short time has achieved a reputation as a nice guy.

He's outwardly cheerful and full of life; inwardly, however, there's another O.C., a serious man, concerned with human rights as well as Civil Rights. I asked him about the other serious side of himself.

"Well, basically, I'm a happy sort of person. I like to have fun, enjoy myself. Basically, I like people. I like meeting them and talking with them. I like a good time. That's what we are here for.

"But there is a serious side; I can't deny that I am concerned with things like civil rights and politics, because they affect me too, as a Negro and a person."

He is concerned that prejudice and poverty exist, because he is a thinking person. He is concerned even though he is affected by racialism far less than other Negroes because of his profession as an entertainer.

"I am affected far less than, say my brother would be if he were a cab driver," he says. "Because I am in show business and Negroes in show business have always had a sort of acceptance, a privileged position. I don't feel prejudice as much as some. But I can feel for other Negroes."

Gunfire

He feels when he stands on his lawn in his "well-integrated" western suburb of Los Angeles and hears gunfire coming from the Watts ghetto in the distance.

Or when he sees 26 people crammed into one room in the ghetto.

He cares that Richard Nixon has got the Presidential nomination and feels that he will probably become President.

He is bothered because he feels that someone like Nelson Rockefeller would be better for his people.

But this caring is underneath; he doesn't flaunt his beliefs in your face. Not because he is in show business and doesn't want bad publicity, but because he just isn't that sort of person.

There is no Black Power belligerency about O.C. despite being actively involved in fighting racial prejudice along with his friend and show business colleague, comedian Bill Cosby.

There is humour in the man—typified by his reply when I asked him if he'd like to go into acting. "Sure," he said. What sort of role, I asked? "Oh, 1968's Step'n Fetchitt! Or

maybe a new Marmaduke! Something like that."

O.C. has been a professional singer since he left the Forces in 1958 (he entered the service from high school so has never had a non-show business job) and with experience in many fields, such as the Basie band (he has a fund of Basie stories, mostly hilarious, mostly unrepeatable) and the minor and major cabaret circuits, he has finally made it into the hit record scene.

"I was lucky. Everything in life is a lot of luck. I was discharged from the service in New York, which at that time was the centre of the music business.

Peanuts

"I left the air force and started knocking on doors. You had to be in New York to get anywhere.

"It didn't matter how big a star you were in Chicago or Illinois or anywhere, if you wanted to make it nationally, New York was the only place to be. I started knocking on doors and got work almost immediately.

"I don't mean I made money. What I got was peanuts. But I broke in and things soon got better."

Today, as well as being a hit on both sides of the Atlantic, O.C. is an established artist on America's club circuit and a tour of Britain is being lined up at

present by Britain's Harold Davison Organisation.

In addition, he has a house in a good part of Los Angeles, a wife who digs what he's trying to do, two sons—Mike (who is 11) and Kelly, aged seven and he also owns a piece of a leading L-A

nightspot.

He's got a lot going for him, has O.C., not the least of which is an inbuilt ability to mix with people. He could become a very big star, which wouldn't displease him.

And it couldn't happen to a nicer guy.

And he triumphs, despite all, at the Revolution

THE Dynamic O. C. Smith made his West End club debut at the Revolution last week and did his level best to be dynamic. It wasn't easy. For one thing, it wasn't easy to make himself heard, what with the chatter of beautiful people and the trouble he repeatedly experienced with the microphone. And then he seemed to start up too late — I was 1.20 am before he launched into "Hello, Young Lovers" — so that he had to struggle somewhat to win the attention of an over-heated, jaded, overflowing crowd. That he succeeded to a large degree is tribute to his voice, professionalism and engaging manner. But it wasn't, judged from where I sat, the sort of attention I'd pick for a singer of his kind. A man on my right argued rather loudly through the first three songs, and a decorative young lady at a table in front of me talked throughout the act. On top of it all, O. C. suffered from a bit of private

hecking down front. And the piano, expertly handled by Jack Wilson, sounded muffled so that even the opening trio instrumental (he was accompanied by Tony Cromble and Kenny Baldock) reached me as through an ear sieve. A dog's night, you may think; but no. I enjoyed O.C.'s singing so far as I caught it, and liked the way he presented himself.

He is in all respects much improved since the days-with-Basie and, as I'd expected from his recent albums, knows just what to do with material such as "Work Song," "Little Green Apples," and, of course, his gussy "Son Of Hickory Holler's Tramp." For me, "Fever" and "If I Ruled The World" were less successful though competently done. It took him until the fifty "Work Song" to grab the, shall I say, listeners, and it was "Tramp" which finally sealed the deal. Still, it wasn't an evening that caught fire except in terms of pure therms. — MAX JONES

What does O.C. really care about? Feeling for other Negroes and gun fire in Watts for a start . . .

BY ALAN WALSH



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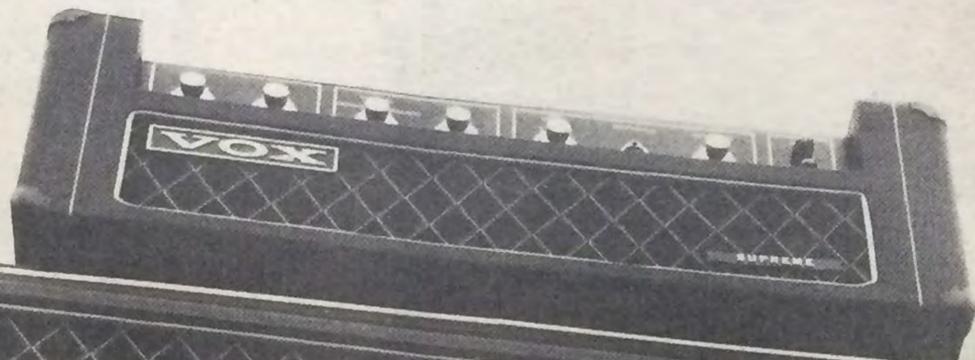
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Dylan—we may never see him perform again



BOB DYLAN is unlikely ever to appear in concerts again. This is my considered opinion after two weeks talking with his friends and business associates and despite rumours that he will visit Britain in September or October. But he is expected to start work on a new album soon.

Though he continues to live in isolation from journalists and show business people at his home in Woodstock, friends who visit him often say he is now fully recovered from the motor-cycle accident which heralded his departure from the scene.

"I have never seen him in better shape," said one who has known him since the earliest days when his sparsely-attended New York concerts lost money.

But he feels that he cannot return to concerts, for it would merely be a sterile repetition of things he has already done. He prefers to stay at home with his wife and three children—she is expecting a fourth—and to make music with his friends and write songs.

Painting

One of the fruits of this period was the recently issued album of music by his backing group, the Band, "Music from Big Pink," which has received somewhat mixed reviews. Big Pink is Dylan's home, and the Band lived with him for a year just playing in preparation for the album.

The cover of the record is a pretty little painting by Dylan himself which has a startling kind of childlike innocence.

Dylan's only brief emergence from this self-imposed isolation was his appearance at last year's Woody Guthrie memorial concert. He was expected to appear and leave immediately after performing just one set at the first two concerts, but he enjoyed himself so much that he stayed right through for a second appearance, leaving only at the very end.

Perhaps as a result of this, the Transatlantic music scene was abuzz with rumours that he would make a repeat appearance at a similar event, the mem-

He prefers to stay at home with his wife and three children

says **KARL DALLAS**

orial to Woody organised at the Newport Folk Festival. But few of his close acquaintances expected him to show up, and he didn't do so, though his manager, Albert Grossman, was there—possibly to look after his current big property, Big Brother and the Holding Company, featuring the electric Janis Joplin.

Meanwhile, Dylan's brother, David Zimmerman, is managing a brilliant new singer-songwriter called Michael Lessac of whom Dylan's record company, Columbia, are expecting great things. Will he be another Dylan? No one can be that, and anyway Columbia's legendary A&R man, John Hammond, who discovered Dylan playing at an early Carolyn Hester recording session, is certain there will be more Dylan records.

"You know, Bobby's first album didn't sell at all well and the company were thinking of dropping him," he recalls today. "For a while they called him 'Hammond's Folly'. But with the second album—'Freewheelin'—it was obvious that we had something very important, and the first album began to sell too."

"He has had remarkable freedom to work without censorship here at Columbia. I can only think of two occasions when there was any trouble at all. One time, the lawyers were worried about one song but we went ahead and recorded it anyway."

"I think Bobby realised he would get that sort of freedom at very few other companies which is why, after all the talk of moving to another label, he is still with us."

"While I am sure he will do no more concerts, I am equally certain there will be more records and they will provoke as much discussion as 'John Wesley Harding' did. He hasn't stopped developing."



CANNED HEAT

CANNED Heat, who crept into the bottom of the chart last week at 28 with "On The Road Again" are a hard blues and rock group from Los Angeles who have been creating a stir on both sides of the Atlantic in recent months.

The five-man group were first noted here on a Liberty album called simply "Canned Heat" which was a fine example of their wide ranging style which sweeps across blues, folk and dynamic rock.

In the States, their impression was marked by coverage and analysis in Down Beat, the jazz and blues aficionados' Bible.

THE BEAR

The group is led by an ebullient 20-plus stoner named Bob "The Bear" Hite. Lead vocalist Hite, born in Torrance, California wanted as a boy to be a deejay. But he started in music singing in a series of West Coast jugbands which eventually led to the formation of Canned Heat.

On stage, Hite wears baggy pants and quaint clothes and his appearance suggests the origins of his nickname.

Al Wilson also handles vocals and plays the harmonica and guitar. He suffers the nickname "Blind Owl" because of his short-sightedness.

At 14, he started playing New Orleans style trombone at Southern California clubs, switched to guitar and also plays recording session work as well as being a member of Canned Heat. He is a traditional jazz devotee and has an outstanding library of historic records.

TWO-MAN

Henry Vestine is claimed to be one of the finest blues guitarists in the country. He has played every sort of engagement from two-man blues sessions to five band college concerts.

Larry Taylor joined Canned Heat as bass guitarist through a succession of groups. At 14, he was playing bass with Jerry Lee Lewis. He is from Brooklyn, New York, but moved to

Coming from the States in September—a hard blues and rock group

Los Angeles where he joined the group.

Adolfo de la Parra, born in Mexico City, is the drummer. He was the last member to join the group and plays most of the percussion instruments.

The group is regarded in

the States as one of the most authentic blues groups in the field. Their biggest appearance to date was at the International Pop Festival in Monterey, California last year.

Canned Heat have two albums available in Britain:

"Canned Heat" and "Boogie With Canned Heat," both on Liberty.

They are due to arrive in Britain on September 3 for a month of television dates and live appearances, but venues have not yet been finalised. — ALAN WALSH

<p>THE MIRETTES The Real Thing</p> <p>b/w Take Me For A Little While UN 505</p> <p><i>'Disc'</i> Penny Valentine says: "Without a doubt my favourite record of the week - head and shoulders above anything else for listening appeal, impact and sheer excitement of sound." (July 27th, 1968).</p>	<p>LEADY LEE Little Arrows</p> <p>b/w Time Will Tell MU 1028</p> <p>Happy, chart-bound Little Arrows!</p>
<p>I Will Wait For You</p> <p>b/w Talk To The Animals MU 1029</p> <p>Greatest since 'Wonderful World'!</p> <p>LOUIS ARMSTRONG</p>	<p>Grazing in The Grass</p> <p>b/w Bajabula Bonke (The Healing Song) UN504</p> <p>The No.1 Chart-Topper from the States.</p> <p>HUGH MASEKELA</p>

Jazzscene 1

Cliff Jordan and the new Frontier

A RECORD COMPANY that produces dates under the leadership of such as bassist Wilbur Ware and drummer Edward Blackwell could hardly be said to be in it for the money. Such an organisation is Frontier Records which is headed by tenor saxophonist Clifford Jordan in company with New York publisher Harvey Brown. "We are not trying to produce a commercial product," Jordan stipulated. "We want to show a clear musical portrait of the musicians involved. For example, on Wilbur Ware's date he talks for five minutes about himself and his time away from music and he mentions the fact that his last date was with me in 1961."

Frontier Records has yet to release its recordings—four sessions are in the can to date—but when Jordan was in London last week to publicise his activities, he made a point of the relatively large amount of money he and Brown had speculated on producing musicians whose talents they believed in. "We paid our musicians higher fees than they would normally get and we'll pay higher royalties," he said. "To date we have spent over 6,000 dollars and naturally we would like to try to get some of that money back so that we can spend maybe 12,000 on the next!" "We hope that this project will give jazz musicians the incentive to do something of their own rather than spend time playing something rather palatable that's tailored to the public's taste."

Aside from these sessions, Jordan played saxophone on a Don Cherry date, and in the future he envisages recording the highly regarded but little known pianist Gil Coggins who previously appeared on record with Miles Davis, Jackie McLean and J. J. Johnson. "The scene is so weird for jazz musicians now that I don't think that Gilly really believes that anyone wants to do a session with him," smiled the pleasantly urbane Jordan.

"We also plan to tape Big Nick Nicholas, the saxophonist who was one of Bird's professors, and vocalist Little Jimmy Scott. He's a fantastic singer, in a class like Billie Holiday but we have to find him. He's in Cleveland somewhere so it'll really be like an adventure trip to run him down."

Eventually the saxophonist anticipates his albums selling through "those who really like the music enough to shout about it. We're not trying to make a fortune," he went on, "just trying to get an audience for some good music. Frontier is interested in bringing to light the jazz that has been kept in the dark."

Jordan was just one of a handful of US visitors who were in town last week. Randy Weston and Babs Gonzales have gone, Freddie Redd and Marian McPartland are still with us, yet it seems incredible that the saxophonist was making his fourth trip across the pond.

"It's only my second time 'on my own'," he smiled. "The other times I was like Max Roach's son and like Charlie Mingus' son! Mingus, incidentally, is my favourite teacher! I had more fun with him than with all the rest of them."

The "rest of them" makes an impressive listing. During his 36 years, Jordan has played with Silver, Roach, J.J. Stitt and McGehee and last year he toured West and North Africa for twelve weeks with Randy Weston's Sextet.

He has consistently led his own groups and recorded for many labels under his own name yet he remains that enigma: the under-rated jazz musician. Spelt out simply, Clifford Jordan is a long way from being an innovator.



JORDAN: incentive

although he's a firmly personal saxophonist.

In musicians' circles, though, the Chicagoan has a good name and not only as an instrumentalist. He has an impressive list of original compositions to his credit and Max Roach, Lee Morgan and Mongo Santamaria are just three of the names who have recorded his works.

It is towards recognition as a composer that Jordan is directing his efforts now. "I'd definitely prefer to make a living that way," he stressed. "I want to write because I can express myself through other people that way. I can reach a bigger audience when someone else is explaining my message to the world."

Stylistically, he maintained, his work can be pinned down to a recognisable motif. "My style is detectable because my writing is very simple. That's mainly because I was writing music before I could read it properly and so I had to write what I could read myself and leave the difficult bits for the soloists to interpret."

It was with his Atlantic recording of songs written by Leadbelly that Jordan reached his widest public. The album, his favourite own recording, was inspired by the ex-Monk, Mingus and Lester Young drummer, Willie Jones.

When Pres died, Jones quit music and started devoting his life to the study of Negro music. An old friend of Jordan's, he one day lent the saxophonist the Leadbelly Library of Congress set. "I realised that I had been hearing that music for years but had never owned a record of his," Jordan explained.

"I found myself buying more of his records and singing his songs, and pretty soon I decided to do the album. It didn't cover anything near what he did and what he had to say, for Leadbelly was truly a fantastic artist."

Valerie Wilmer



BASIE: 'I feel they'd laugh if I did a piano record.'

FOR almost four decades, the big band domain of the jazz world has been dominated by two benign and bogus aristocrats of the piano who have cheerfully defied all the laws of musical economics by sustaining flourishing orchestras and making a handsome living.

And while the prodigious talents of Edward Kennedy Ellington as pianist, composer, orchestrator and bandleader undoubtedly earn him higher ranking in the jazz honours list, William Basie deserves almost comparable immortality if only for having invented the Basie rhythm section—a most hallowed jazz institution.

It is exactly forty years since Basie, after being a vaudeville accompanist, made his real jazz debut with Walter Page's Blue Devils. This month — on August 21 — he will be 64, and nearly half of those years have been spent leading a big band.

SERENE

A modest, kindly and habitually serene man, Basie, whose conversation has a close affinity with his piano style in its economy and aptness, is not exactly one of the most-interviewed jazz giants. And when I trapped him in the lobby of the Provencal Hotel in Antibes, during the recent jazz festival, he seemed at first to be a little uneasy and doubtful of his capacity to provide enough material for a worthwhile interview.

It must have seemed to him like being asked to play four or five Phineas Newborn-type choruses on piano.

He sat in his Bermuda shorts and yachting cap, sipping a tonic and, from time to time, acknowledging the passers-by.

And he beat me to the first question by asking, "How

Four decades of Basie, aristocrat of big band jazz

William "Count" Basie this year celebrates four decades of band-leading, a career which has seen him scale the heights to become, with Duke Ellington, the two recognised giants in the field. Never the most talkative of men, Basie was finally cornered and interviewed for the Melody Maker by STEVE HOLROYD during the recent Antibes Jazz Festival. In this first part of a two-part feature, Basie answers those critics who have decried his recent adventures into the "commercial" field.



long is this going to take?" — and perhaps we could do a little now and some more later.

But as he began reminiscing back through the years, the uneasiness fell away and he talked freely and frankly.

His slightly offhand and distant manner, initially, was clearly a form of armour, employed by many jazz celebrities on the road, as a protection against the kind of involvement which would make an already arduous round of travelling and suitcase living insupportable.

They have warning memories of a thousand hang-ups, and it is only by shutting out energy-consuming distraction that they can maintain the pace of one-night-stand existence.

"Retire?" said Basie. "Well, my wife is trying to get me to retire, but I keep going. I still dig the music as much as ever, though, and, anyway, I'm not doing as many one-night stands as I used to. I'm not physically up to it."

Basie, his prominent eyes

twinkling, neatly sidestepped my invitation to give a credit rating to his various records and bands and said, "I enjoyed making all the records, and I dug all the bands."

Then he added, "Of course I have very happy memories of the first band with Lester, Herschel, Buck, Harry Edison, Walter Page and Jo Jones — but I couldn't actually say that one was my favourite band."

ALL-ROUND

"The band I have now I would say is one of the greatest all-round bands. It is musically capable of doing a lot of things."

"We've played a lot of different books with singers — we just got through doing a concert with Judy Garland in Philadelphia, and she was wonderful—and it's one of the most versatile bands I ever had."

"All the reed section can double different instruments and we don't have that read-

ing problem with the band as a whole like we did in the old days."

"As for records — well the one we just did with the Mills Brothers I enjoyed very much."

If Basie has loved making all his records, many of his long-standing fans have been distressed by the blatantly commercial trend of recent releases. I pointed this out to the Count and he said:

"Well, this was something I really wanted to do. The kids around my house were crazy about the Beatles — and I think the Beatles are very talented. So I took some of their tunes and we recorded them."

"As it happened, that record didn't really make it as far as the kids were concerned. 'Well, dad,' they said 'you tried'."

OWN BAG

"But we do a lot of college dates and we had to have some pop material for these concerts, and we play these pop things as best we can."

"I frankly admit I almost overdid it — and I know it's been a drag to a lot of our jazz fans. But, on the other hand, you have to get in everywhere that you can because if you can make it half-way with the kids, well that's a very important market."

"And maybe they might get to appreciate the jazz at the same time. I think it's half-way paid off."

"But I'm getting back into my own bag now — I'm going to do some old Basie originals with new arrangements by Eric Dixon. He does most of the charts for the band now and he's really developed into a very nice arranger."

Talk of arrangements led automatically to another criticism which has been directed at the band in recent

years — that the arrangements on successive albums are all too similar.

Basie won't wear this criticism.

"That's the way it should be. The band has to sound like the Basie band. We often get arrangements written the way the arranger thinks, but we run them down and eventually they come out the way we think they should be. When a guy writes for the band he should listen to it and try to follow the style."

And in the sense that Basie made his reputation by sounding like Basie, the Count has a point.

Easily the most characteristic feature of all Basie bands has been that inimitable rhythm section which, says Basie, like most good things in jazz "just sorta developed."

He added: "We used to play a lot of head arrangements in the old days and we'd kick them off with the rhythm section in front. That's how it started, I guess."

The key members of the section are, of course, Basie himself and Freddie Green, but while Basie pays glowing tributes to Green, he is inordinately modest about his own contribution.

"Freddie has been my right arm for 30 years and if he leaves the band one day, I'll probably leave with him!"

RHYTHM

"I've been asked to make a record with just the rhythm section — but I feel I'm dated as a piano player. I'm just part of the rhythm section and I'm happy they allow me in."

"There are so many young kids playing so much piano today that I feel they'd laugh at me if I did a piano record. Yeah, my style is pretty dated."

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NEXT WEEK: BASIE ON FREE JAZZ, TONY COE, HIS GREAT AMBITION — AND HIS GREAT WEAKNESS.



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SPOTLIGHT ON TWO AMERICAN GIRLS IN THE NEWS

HOW MAMA CASS WON THE WILL-THEY-WON'T THEY SPLIT SAGA TO EMERGE WITH A MONSTER HIT

THE latest episode in the Mama's and Papa's will-they-split-or-won't-they saga is a single by mammoth Mama Cass which seems certain to be a monster hit.

"Dream A Little Dream Of Me" is the title, heralded in the States by the awesome sight of Cass, with a coquettish come-hither look, lying naked in a field of flowers, forming a double spread advertisement in a music trade weekly.

SQUABBLING

The record, which has already been covered here by Anita Harris, is billed as Mama Cass WITH the Mama's And Papa's, so there is at least a change of emphasis in the group which was believed by many on this side of the Atlantic to have gone the way of all squabbling groups months ago.

Already a hit in America, "Dream A Little Dream Of Me" is an old American song, originally published

BY ALAN WALSH

in 1931 and associated in the past with Ella Fitzgerald. Cass, backed vocally by John Phillips, his wife Michelle Gilliam and Denny Doherty, is a strong melodic performance.

It is reminiscent in feel to some of the group's earliest successes, but this time toning down the group harmonies in favour of the strong melodic lead of Cass.

The surprising thing is that the record was ever made at all, because last October, Mama Cass Elliott announced in London that the group had broken up. There were rumours and suspicions of a rift between the group and Cass said at that time that the group felt that they had done all they could and were just repeating themselves.

The group had flown into London for a concert at London's Royal Albert Hall which was subsequently cancelled. They arrived in Britain by

ship—and at Southampton, they ran into trouble with the police which caused headlines all over the country.

Cass was arrested as she stepped off the boat on to the dockside. After a fantastic and undignified tug-of-war between the police and the group, she was taken to West London police station. She spent that night in a cell on a charge of stealing two blankets and two keys from a London hotel earlier in the year. The following morning she appeared at West London court. But no evidence was offered by the prosecution and the charge against Cass was dismissed. The magistrate even said she left the court without a stain on her character.

HIDEAWAY

The incident seemed to cast a shadow over the whole trip to Europe for the group which was said to be "a rejuvenation adventure" trip, combined with at least one major appearance.

The appearance was cancelled; Phillips, his wife Michelle and Denny Doherty, accompanied by singer Scott McKenzie flew off to a holiday hideaway in Majorca, while Cass stayed in London alone—and made the "we've split" announcement.

"We thought this trip would give the group some stimulation, but this has not been so," she said.

And it certainly looked as though she was right. Apart from an odd rumour or line or two from the West Coast, there was little or no news of the group. In the natural course of things, they fell from the limelight; after a time, people ceased to wonder why they split and if they thought of the Mama's and Papa's at all, it was usually a retrospective view, perhaps thinking how much good music they had made in their time.

SWAN-SONG ?

But now, a year later, the pot's boiling again. Perhaps the group have patched up their differences, gained the rejuvenation they were seeking . . . who knows?

But they have managed to work together in the studios, and the result is "Dream A Little Dream Of Me." Looks like it's starting all over again. Or is it? Is the record merely a swan-song for the group? Only time will tell . . .



CASS: lying naked in a field of flowers.

LOCK UP YOUR SONS—HERE COMES JANIS, BIG BROTHER'S ROCK AND ROLL WOMAN

SHE wears a micro-length dress with a neckline plunging down to the navel. She swoops around the stage like some kind of female bat about to get a kinky thrill from drinking your blood. Her voice rises to a hoarse screech, then falls to a husky whisper whose tone promises unmentionable pleasures.

She wears a wildly decorated cape which she suddenly discards with the showmanship of a good stripper, and a shudder runs through the audience.

But off stage the "Rock and Roll Woman" of Big Brother and the Holding Company, Janis Joplin, the 25-year-old ex-college drop-out who is probably the world's sexiest white female singer, is something quite different from her overpowering public image.

She's a thoughtful, shy, slightly cynical girl who has no illusions about what she is doing musically, and not too sure about where it's all going to lead.

FAILURE

"What I'm doing is a product of my own head," she said decisively, "not of my own culture. I didn't grow up with bare feet listening to the black folks in de cotton fields or any of that crap."

"What actually happened was I heard Leadbelly when I was 15. I thought there it is, the sort of music I want, right?"

"No one expected me to be a singer. My parents wanted me to be a sociology teacher but up to a couple of years ago I was a complete failure. Then I started singing with this band and like wow!"

BY KARL DALLAS



JANIS: promise of unmentionable pleasures.

I tried to imagine what a couple from Port Arthur, Texas, who wanted their daughter to be a sociology student, would think of her cavorting round stage like the hottest property since Gypsy Rose Lee.

"I don't think it bothered them," she said. "They came to see me once recently and they seemed pleased I was a success. That's all. Everyone had got so used to the idea I was a failure and now suddenly there I was, obviously a success."

"That's all that really matters to them, I think, that I'm a success. They don't really relate to me much," she ended up a little sadly.

Then her own mood changed abruptly as we began to discuss her work.

"Currently, Tina Turner is my biggest influence," she said quite frankly. "I saw her a short while ago and I realised that this was what I'm trying to do. I mean, she just comes on stage and aaagh! She hits you right there. That's what I want to do. There's no other significance or anything, I'm just trying to

give people enjoyment."

I had just seen her take the normally pretty staid Newport Folk Festival audience and put them through the emotional meatgrinder of her show and have them pleading for more. How did she like a folkie audience?

SERIOUS

"They were great. I mean they couldn't have been greater if I'd invented them myself. But they are a bit too, you know, serious. Political really."

"It's obvious they think a great deal about the music and they really dig it, but that's not where my head is at. I was afraid of how they'd feel when I first came on and went aaaaagh!"

She cocked one knee and spread her arms in a briefly sketched reminder of her stage come-on. "That's what I'm trying to do and they seemed to like it."

Seemed to like it? A 15-year-old boy who'd been asking me serious questions about the Waterstones a few moments before her appearance was standing on his seat applauding as if he was trying to slap out a flame between his hands when she finished.

Will we be seeing her in Britain soon?

IMPACT

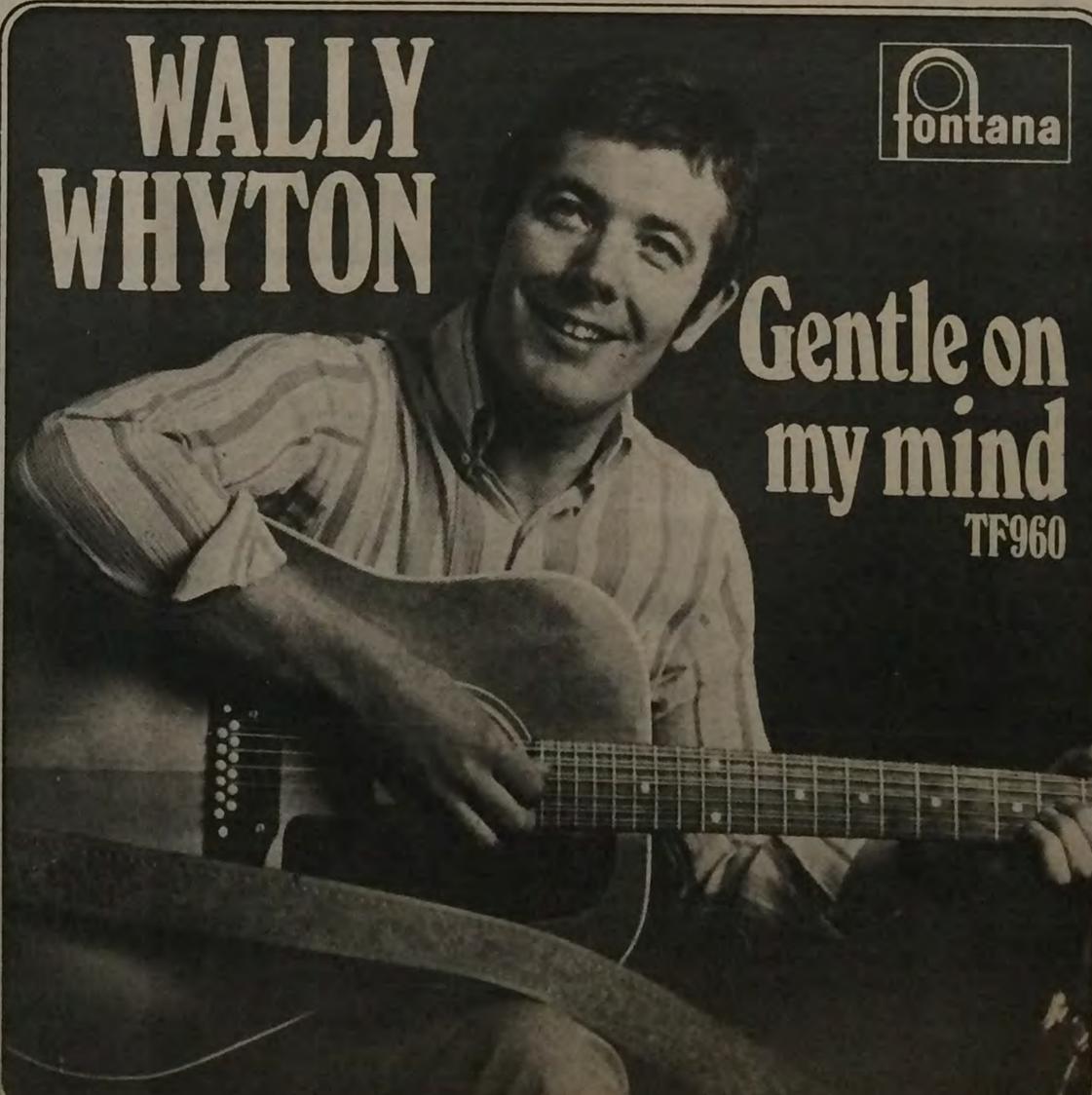
"Oh, I hope so. There's nothing planned just now but I know you people really love the blues. Everyone who's played there has told me about it."

"Of course, we've had no hit singles or any of that crap. But neither have some of the American groups you've had. I certainly do hope to be in England soon."

Lock up your sons, all you mothers, if you're not sure that they can take the full unducted impact of Miss Janis Joplin.

WALLY WHYTON





Gentle on my mind

TF960

Jazzscene 2

BILL EVANS was the first person I met when I arrived in London. As I was checking in at the White House hotel he was at the reservation desk arranging to stay on for an extra week. It is always a pleasure to see Bill. We don't get a chance to meet very often, and when we do, it is usually for a hurried chat between sets at the Village Vanguard, or on the phone or at some airport.

This time, at the end of his run at Ronnie Scott's, he was staying in London to relax with his wife, Elaine. We didn't see each other for a few days, though notes and phone calls were exchanged.

We finally arranged to get together, but on the day I received a call from Bill. "I'm afraid I can't make it after all, Marian," he said, "but I've written out a couple of things for you and I'm sending them up."

Shortly after, the porter brought a manuscript copy of "Waltz For Debby" and "Very Early," which I thought was a graceful gesture showing how considerate a person Bill is.

This sensitivity comes out in his playing; to me it is the music of a romantic-tender, caressing, gentle yet strong as times. Bill is a gentle person, though this is only one of the many facets of his personality which reveal themselves through his music.

I hear in his playing much emotion that doesn't appear in his ordinary conversation. He speaks in a rather dry monotone. This is his way, and he is very direct, with a lively sense of humour.

Everything he says is to the point. When he warms to a subject the words come pouring out, as if he has a great deal to say and very little time in which to say it.

To me, Bill Evans has a certain aura, a mystique; musicians and laymen alike rhapsodise over his music. Is he, indeed, as some say, a genius? Is he a tremendously talented artist or, as Cecil Taylor once said, "merely a cocktail pianist?" There is no doubt he is one of the most discussed musicians on the scene today, and one of the most widely imitated.

emotion

I find his group very interesting to watch, as well as listen to, for though they don't indulge in any of the usual forms of showmanship, their seriousness is in itself natural showmanship which is real and affecting. All the emotion is in the music, and the intent listener will be rewarded.

Bill is immensely tolerant of, and kind to, the musicians in his group, letting them express themselves as they see fit.

"When a man starts with the trio," he has said to me, "I tell him what I want. From then on it is his responsibility to the music. I expect him to play what is right for the piece. I allow him to come out in his own

Bill Evans,

genius or cocktail pianist?

way. "I want to be concerned with my own musical problems, and I expect the others in the group to be adult, and to know what their role is."

He also appears to be tolerant of the noise element that is a drawback to working in a night club. He shows he is affected by it only by hunching even closer to the keyboard.

"It's like pulling a blanket around me, shutting everything else out. This way I can concentrate better. But I never play ballads when the people are noisy."

I finally caught up with Bill. He was in bed. He and his wife had returned from sight-seeing in London and were relaxing when I knocked on their door. He was sitting up in bed eating biscuits and drinking milk as if he hadn't had a square meal for days.

"When the job is over I just like to take it easy, not think about appointments or anything," he explained while Elaine went to make me some tea. The room was warm, and with the blinds down it was quiet and a little oppressive. We talked about the date at Scott's, and the trio's new drummer, Jack DeJohnette.

"He's really stimulating. He fits in beautifully, filling in a different way. He's a very creative person, plays



MARIAN McPARTLAND

is the British pianist who married Jimmy McPartland in 1945 (they are now divorced) and settled in the USA the following year. She worked in a group with her husband from '46 to '50, then started her own trio in '51. Marian, who is a journalist, radio disc jockey and record company owner as well as a pianist and composer, writes this week about her piano-playing colleague, Bill Evans.

piano himself and so he has a melodic approach. As a matter of fact, he's getting me off my musical ass."

I mentioned a comment I'd heard, that DeJohnette was in effect forcing Bill into a more aggressive way of playing.

"People have a certain image of my playing," Evans replied. "They never think of me as a strong player, more as a ballad player. Yet they only have to listen to some of my earlier records to realise I am basically a stronger player."

material

"When Philly Joe was with the group he got me into playing harder." (Philly's remark to me the other day seems appropriate here: "Playing with Bill is one of the most

beautiful things that could happen to a drummer.")

We talked about Bill Evans' early influences: "Well, Nat Cole was one of my major ones... Earl Hines, a lot of horn players, people you never heard of, I listen to everybody here and there. But my main influence, if you really want to know, was Bud Powell."

I wondered whether there were any recordings of Bill and Scott La Faro still unreleased. "Just one of the things we made the night before he died. Everything we played has been put out except 'I Love You Porgy'."

How about new material for the trio?

"Once in a while I pull a set out of the hat — new things we've never played before — but not of course when I'm under rigid set conditions like a Saturday night at the Vanguard.

"We never rehearse really, so everything is out of the hat one way or another. But I have to have a basic repertoire because we must pace our sets and we don't play long tunes, so naturally we fall into a lot of the same things.

talking

"But I want some new tunes... we're doing a couple now — 'Mother Of Pearl' and 'Eddie does Embraceable You' (Gomez) as a feature; and we're doing Denny Zeitlin's 'Quiet Now'."

Evans was getting animated now, talking and drinking more milk as his thoughts were expressed.

"You know, Marian, when I was in the band at home in my teens, I used to come

right out and say things to the other musicians, and I'd move right up front and take over — not just to take over but perhaps because I could see nobody else could handle it.

"This when I was about 14. But I always knew the reason for everything I did, and when I play I know exactly what I'm doing. Years ago, I had dreams about composing. I was really set on jazz in a very deep way, but I feel my childhood was squashed, musically speaking, because nothing was done about it.

"Later, I learned basic musician things, like counterpoint and music analysis. Kids should get all this at 11 or 12, but in America they're just taught to read music, they don't get any theory."

"My advice to kids is to learn how music is put together, and to start as early

as they're interested. A child enjoys solving problems."

I asked what his advice would be to young piano players starting out. He said: "I'd advise: Know clearly what you're doing. Play much less and be very clear about it. How far can you go on instinct? Then it gets to be just rhapsodic confusion."

better

"The thing you are going to build on must be basic. As you learn how music is put together you will know how to create. It's much better to spend 30 hours on one tune than to play 30 tunes in one hour."

Listening to Bill talk, I thought about what his friend, Pat Smythe, said about him: "He imposes his own aura on every tune he plays, and he has, above all, the ability to give a performance which can only be described as magical. This magic conveys itself to musicians and non-musicians alike." To put it my way, Bill is unique as a pianist, composer, and as a human being.

The bands of Britain: part 7 Compiled by Max Jones

BLIND LEMON'S EAST COAST JAZZMEN. Johnny "Blind Lemon" Holborn (clt,ldr), Dave Mitchell (tpt), Bill Cater (tmb), Joyce Cater (pno), Ken Ford (bjo), Harry Burrell (bass), Keith Stutt (drs). This band emerged during '66 from sitters-in with the Bluesicians in the Hull area. Its front line is composed of former local bandleaders, and the man in charge at present has been playing since '51. The Jazzmen's style is loosely New Orleans based, and the resulting sound is described as "not unlike the Dutch Swing College Band's output." Repertoire includes originals as well as standards. Besides sharing the Hull Jazz Club residency with the Bluesicians, the East Coast Jazzmen play colleges and social clubs.

BLUESICIANS. Graham Galtry (clt,ldr), Trevor Hickson (tpt), Jack Duffy (valve tmb), Alan Harmer (pno), Ken Ford (bass), Don Murray (drs). This band, formerly the Humber-side Bluesicians, started life in early '66. It shares the residency with the East Coast Jazzmen of the Hull Jazz Club, Haworth Arms, on Tuesdays. The Bluesicians appear in local colleges and social clubs and have played in concert in York. They have worked with several guest stars at the Hull Club.

Their style they describe as "Dixieland, very much in the Condon mould with excursions into small-band swing."

DAVE JONES BAND. Dave Jones (clt, bari), Nick Stevenson (tpt), Pete Strange (tmb), Alan Crosswhite (gtr), Tony Desborough (bass), Tony Allen (drs), Colin Knight (pno). Dave Jones, former Kenny Ball clarinetist, started his own group early this year. It is building up a good following in the London area, playing mostly music in the Eddie Condon style though the band all feel "very broad-minded" about their mode of playing.



MILLINER-LITTLEJOHN

Says Jones: "Our immediate aim is to get established and obtain regular bookings."

JOHN KEEN NEW ORLEANS BAND. John Keen (tpt), Roger Jones (tmb), John Deferay (clt), Petra Naundorf (bjo), Ashley Keating (bass) (when not playing banjo with the Gothic Jazz Band), Dennis Savory (drs). John Keen moved to London from the Gloucester area early last year. He played with various traditional groups before forming his own band in March of '67, with a residency at the Jolly Gardeners, Putney, on Thursdays. Now the band has moved round the corner to the Railway Hotel. Petra Naundorf is the girl banjo player from Germany; Roger Jones came here from Australia with Graeme Bell. The band's policy is to play free-blowing New Orleans jazz. Sitting in is encouraged.

Says Keen: "Interest in jazz seems to be on the increase and I'm enthusiastic about the present scene. London musicians are so broad-minded."

LOUISIANA JOYMAKERS. John Simmons (tpt,ldr), Jim Gunton (tmb), Dick Douthwaite (clt,alto), Pete Douthwaite (bjo,gtr), Norman Emberson (drs).

Bill Phelan (bass). This London-area band—leader Simmons lives in Carshalton, Surrey — was formed late in '66 after Simmons and Dick Douthwaite returned from their second visit to New Orleans. The pair played parades with the Eureka and Olympia brass bands over here, learning much from such men as Kid Sheik and Harold Dejan. The Joymakers play regular Saturdays at the Whyte Hart in London's Drury Lane.

Says Simmons: "Our aim is to present New Orleans music as played by the musicians active in the city today."

MILLINER-LITTLEJOHN SEXTET. Tony Miller (tmb), Alan Littlejohn (tpt), Lew Hooper (tnr), Matt Mathewson (pno), Pete Chapman (bass), Mal Cutlan (drs). Milliner and Littlejohn formed a quintet when Tony left Sandy Brown some five years ago. It had, most unusually, a trumpet-trombone front line; tenor was added two years later. During the whole of its life, the band has been resident on Wednesday at London's Tally Ho, Kentish Town. It has broadcast often and, in '67, accompanied Bill Coleman and Earle Warren on tours. The sextet, which has a broad musical policy, doesn't recognise stylistic pigeon holes.

Says Littlejohn: "Provided the tune is good and the arrangement swings, what does it matter who wrote or played it? We do numbers associated with Leadbelly through to Mingus."

OKEN RHYTHM KINGS. Gerry Bath (pno,ldr), Robin Wood (bjo), Gerry Gittins (drs), Jed Collard (sousaphone), Clive Whittingham (cornet, tpt), Peter Kendall (tmb), Clive Taylor (alto, clt), Plus Jill Whittingham (bjo), Hazel Collard (voc) on some dates. The Rhythm Kings got together two years ago, the musicians coming from both Bristol and Bath. The band plays regular Saturday evening and Sunday morn-



MONTY SUNSHINE

ing dates at the Old Duke, Bristol. Its style is New Orleans in the Morton and King Oliver tradition.

Says Bath: "The present band was formed partially out of the old Climax Jazz Band. I've taken the view that nothing much of importance has been written since 1931—so we don't play it."

TIA JUANA JAZZ BAND. Bobby Fox (tmb,ldr), Cuff Billett (tpt), Mick Jupp (clt, sop, alto), Dave Meggeson (gtr, bjo), Tony Goff (bass), Jack Cowie (pno), Alvern Ember (drs). Back in the mid-Fifties there was a Tia Juana Band on the Southampton scene, but the group was re-established as a working unit on Christmas Eve, 1965, with only one original member. Since then, the Tia Juana has built a good reputation along the South Coast, and regular appearances in London and the suburbs are spreading it. Most of the personnel have had previous experience with bands on the road.

Says Fox: "Our aim is to provide what jazz is intended to provide—music for dancing. We are certainly happiest when the audience 'move out'."

MONTY SUNSHINE'S JAZZ BAND. Monty Sunshine (clt), Alan Wickham (tpt), Charlie Galbraith (tmb), Geoff Downes (drs), Ron Russell (bass), Colin Bates (pno), Sunshine, London-born clarinetist who made his name with the Ken Colyer and Chris Barber bands, started on his own early in '61. Since then he has worked steadily in British clubs, recorded and made many broadcasts, and built up a large following on the Continent. His band has played in France, Belgium, Holland, Germany, Denmark, Sweden, Norway, Austria, Poland, Hungary and Czechoslovakia. Says Monty: "To me, it's far more interesting playing the music today because the listeners seem to be the same sort of age as ourselves. The people we played to before the boom are back on the scene again, and I find them interested in a sensible way. All round, I'd say business is a lot better than in the worst, post-boom period."

WOOL CITY JAZZ BAND. Benny Netherwood (tmb,ldr), Dennis Rayworth (clt), Alan Forsyth (pno), Eric Easley (drs), Gerry Beaton (bass), Dave Kendall (tpt). This well-established Yorkshire band has been in existence for 15 years and has gained a following in jazz clubs and hotels throughout the county. It plays mainly traditional jazz but, when the occasion demands it, includes modern swing numbers. The band has signed with the International Wool Secretariat and now plays throughout the North in various forms provided by them. Bert Gaunt, trumpeter with this band for a number of years, recently died. The West Yorkshire Jazz Society ran a benefit for his dependants on July 8.

"Workwise, the situation in London is improved here," says Netherwood. "Times are good and we have more work than ever before."

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BLIND DATE

STEVIE WONDER: "You Met Your Match" (Columbia).

Stevie Wonder. I dig that. I don't think it will be a great hit because this is what they expect of him. Great record for dancing and listening, the whole bit. I don't know if it will be a smash.

RICHARD BARNES: "Woman, Woman" (Columbia).

Not the Union Gap? Take it off. I don't know who this is. Why wasn't the Union Gap's version released here. It was a fantastic number one in the States. Don't like it. No, I can't buy it.

SANDIE SHAW: "Together" (Pye).

Don't know who it is. I think that it would be a hit in the States, but I don't know about here because I don't know the market. I like the feel — it's the way she sings it. The arrangement is good.

THE SUGAR SHOPPE: "Skip A-Long-Sam" (Capitol).

Didn't appeal to me. I don't know, it's hard for me to say. I like this or that record but the kind of record that appeals to me is one that you can identify with. If you take any record on merit there is always something good about it, the arrangement, the voice part.

THE LOCOMOTIVE: "Rudi's In Love" (Parlophone).

To me this will be a hit record if it gets the right exposure, but if it doesn't it will be nothing. I like the feel.



BRUCE CHANNEL SINGLES OUT THE NEW SINGLES

O. C. SMITH: "Main Street Mission" (CBS).

It's O. C. Smith. I like that but I don't think this is what O.C. is looking for. It'll probably be a hit. One thing I didn't like was the tinny guitar. Good arrangements. I dig O.C.

THE MARIANE: "Like A See Saw" (Columbia).

Don't like it. Just sounds like everything else that has been made in the last few years. Because of the overall sound and feel, to me it sounds like everyone.

LEN BARRY: "456 (Now I'm Alone)" (Bell).

No. I don't like this. It's the rain effect, that's what it is. It doesn't blend with the song. I wouldn't buy it.

E LAINE DELMAR: "Sneakin' Up On You" (CBS).

No, don't like it. It sounds like the kind of thing they play on the sweet music stations in the States. It's not a pop record. It's a good record but it won't get any pop plays.

LOUIS ARMSTRONG: "When You Wish Upon A Star" (Buena Vista).

I can't judge that record — I love the man too much. As far as pop success is concerned, it doesn't get out of the gate.

THE MARBLES: "Only One Woman" (Polydor).

I love that, yeah. Good, it's got a lot of feeling. I don't understand the market here, but in the States it would get great action.

BILLY JOE ROYAL: "Storybook Children" (CBS).

Didn't turn me on. Sounds a lot like Gene Pitney. Billy Joe Royal? Did he have a hit here with a thing called "Hush"? He should have had a number one with it. He's one of the greatest singers around, but I don't like this.

THE EQUALS: "Laural And Hardy" (President).

Take it off. This should be a monstrous hit. I like the rhythm and the feel of it. I love it, but I don't know whether it will be a hit.

Why does nobody love the Beatles?



By ALAN WALSH

THE knives are out in force. Fleet Street is gunning for the Beatles.

They are asking "is the public's love affair with the Beatles over?"

Journalists state they are bored with the Beatles without considering how bored the Beatles may be with them.

This is not an apology or defence of the group. They don't need the MM for that.

And in truth, I am just as bored with some aspects of the Beatles' activities as the national press.

It is an attempt to put the position of the group, who after all, however rich they are, are really only a musical group and not the conscience of the nation into perspective.

So let's spell it out. In the eyes of the press and their readers the Beatles are public property.

In a sense, they have accepted public money, in that their wealth came from the pockets of the people in return for a record, a book, a wig, a theatre or cinema ticket, etc.

Therefore, says Joe Public, anything they do is entitled to be criticised. But just how valid is this argument? Firstly, only one aspect of the Beatles can fairly be considered public property: that part of them which is concerned with their performance whether on record or on film.

The rest of their activities are private and should, in a fair world, be considered as such.

John's relationship with Yoko Ono; Paul's romance with Jane Asher, their involvement with the Maharishi; even



Paul and Jane Asher — should their romance have been considered as a private or public activity.

their experience with LSD are all really parts of their private existence — as people and not as Beatles — and should be considered as such.

The Beatles have not accepted public money. Everything they have earned has been payment for service.

Inflated, it may be, that's another argument, but when the cash flowed into their accounts it was from a public well content with the pleasure they received for the price they paid.

So where can the Beatles be criticised? Firstly, their Apple Shop project was exploited by its employees using the Beatles' name.

The connection of the group with it ensured it publicity and this aspect was encouraged.

Therefore, it comes in my opinion into their entertainment field and is a fair and justifiable target for criticism.

But that is no reason to assume that their record company, or

their film company, or their music publishing company, or their electronics company will not succeed.

You can't pre-judge them. Okay, they haven't produced anything yet. But the time to say they "boobed" here is when they have and not before.

So that brings us to their recording, their music. Which is really their raison d'etre.

So far there has not been such a thing as a Beatles record which has flopped. Some have been more successful than others, and the days of their singles going straight to the top are over.

But their last single "Lady Madonna" made the top ten. So will their next "Hey Jude." "Sergeant Pepper" was hailed as a triumph.

The day they do produce a rotten record, I'll be the first to stand up and say it.

So I believe the Beatles should be considered to have the same rights as other people in Britain. Their public life (i.e. their entertainment side) and their private life (which should remain private).

Don't forget, the public wouldn't get the chance to get bored with the Beatles' personal activities — like John Lennon and Yoko Ono, Paul and Jane, George and the Maharishi — if these activities were not ruthlessly and persistently publicised by the very newspapers who are professing to be bored with them now.

So turn on the music. And forget the rest.

PETER "GINGER" BAKER

and after 13 years of bohemian submission, he is at last able to reap the fruits of success. His image is of a violent extrovert with triple Scotches, and prone to attack anyone who steps out of line.

His long, wild ginger hair, ferocious expression and black leather jacket are a public at-large that he is a recluse. Angels.

Security

Yet he is a family man, only peace with the world. He has discreetly expensive part of his obviously expensive cars jostle for space. Ginger can find peace to indulge in feeding tropical fish.

The financial rewards of the Cream in America, where Baker, Eric Clapton and "Super Stars," have given Ginger security. His wife and two children after years of road.

Personality

Many good drummers have emerged since first shook the group scene with his Bond Organisation. While some may none have inflicted their own personality, or offered such drama and excitement.

Mr Baker arrived in Fleet Street to take a row, in a Jensen FF, a car practically tailor-made for him.

He tends to drive with the same determination and relentless vigour that characterises his more explosive solos, so it is just as well that designers have produced a vehicle that can corner at 40 mph on wet road, without sliding, and a braking system that refused to lock the wheels.

"This is the safest car in the world," said Ginger taking off in Park Lane, and only prevented by Ministry of Transport regulations from going up to 30,000 feet.

Beast

"I got the car cheap," admitted Ginger. "They cost £6,000. I got it for £5,000. It's the best car I've ever had."

My feet pressed imaginary brakes as the G forces pushed me back in the seat, and we overtook the crawling, inferior products of domestic motor design, left sniffing and clanking at the traffic lights.

Even taxi drivers, doing their usual tricks of shooting out of side roads, or cutting up on the inside, sensed a beast was among them, and one sight of the monstrous bonnet kept them at bay.

We flew into Harrow at some nameless speed and

if any st... to be pe... tall man... leather j... tied back... stomp hon... after pillag... Ginger, children Karen, and "Lou"

THE man who rivals Little

Richard as rock and roll's King of Excitement arrived back in London last week for a fleeting visit. Jerry Lee Lewis, piano pounding shouter of rock's classic era was here again to put some life into a Yorkshire Television Spectacular (later cancelled).

He faced the press at an informal gathering at London's May Fair Hotel, fended off questions about his marriage from story-seeking national newshounds and talked about his new musical scene in America: country and western.

Country

Fair-haired Jerry (much better-looking than his pictures would have you believe, with a little tan) and deep Southern tan said that although on this trip his British fans expected his wild numbers like "High School Confidential," "Great Balls Of Fire," etc. back home in the States he was increasingly working the country circuits.

"Here I'm regarded as purely a rock and roll artist," he said in a back-track that indicated his Southern ground. "On the show, I'm really just doing the rock thing. But the country field back home has been really good to me over the past 10 months or so."

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WHICH guitar, strings and amplifier does Stevie Winwood use?—Roger Neil, Stratford.

Stevie plays a Gibson Firebird and uses a Marshall 50-watt amplifier with one 6 x 10 cabinet. He uses Picato strings and has two 1sts as his 1st and 2nd. He uses 2nd, 3rd, 4th and 5th as his 3rd, 4th and 5th and 6th.

WHAT was the instrument used on John Barry's recording of "Vendetta?" (P. Taylor, Hove). Is there a fan club for Bobby Goldsboro? (H. Parker, Rayleigh). Where can I get budge man Freddy Davies's record of "Semolina" for my nine-year-old son? Record shops have never heard of it. (Mrs Kemp, Gosport).

Instrument featured on "Vendetta" is a cimbalom, described in Musical Instruments by Sibyl Marcuse (Country life, 50s) as a dulcimer of the Hungarian gypsies. Secretary of Bobby Goldsboro Fan Club is Barbara Scott, United Artists Records, 37 Mortimer Street, London, W1. Shops can order "Semolina," but if in trouble, send 9s 6d to cover disc, packing and postage to Major-Minor Records Ltd, 58-59 Great Marlborough Street, London, W1. Catalogue number is MM 512.

HAVE there been any changes in Kenny Ball's band since 1965-6, is he due to visit Germany shortly, and what trumpet does he play?—A. Windgassen, Laerherdstr, Germany.

The only changes since 1965-6 have been Terry Lightfoot on clarinet for Dave Jones on February 10, 1967, and Andy Cooper for Terry Lightfoot on November 10, 1967, although John Parker deputised on piano for 13 weeks when Ron Weatherburn was ill. The band goes to East Germany for 10 days on September 1 but has no bookings at present in West Germany. Kenny has two trumpets which he uses equally. They are a King Silver Flair and a Getzen. He also plays cornet and flugelhorn.

DID WOUT STEENHUIS ever play with Django Reinhardt? What make is his Hawaiian guitar which bears the name John Jelmer. Is this the person who writes a lot of his numbers? How long has he been playing?—John Fairs, Rustington.

I played once with Django when he visited Holland just after the war. I backed him with a jazz group in which I played rhythm guitar. I made the Hawaiian guitar myself, which is why it is labelled John Jelmer, a pseudonym I use for songwriting. On each of my LPs there are four to six of my own compositions. Many have been featured by other artists. I've been playing guitar for 25 years. —WOUT STEENHUIS

I SEE that clarinettist Ernie Tomasso's seven-year-old son, Enrico, played trumpet for Louis Armstrong when he flew into Leeds on his way to Batley. Has Ernie any more kids as talented as Enrico?—Reg Wheeler, Taunton.

Yes, two of them! Enrico was taught by Dickie Hawden and within 12 months had won a big county music contest playing Bobby Hackett's "Featherbed Blues." Peter (11), who is training to be a concert pianist, came second with a Bach Prelude, but is as good on jazz and blues. Sharon (8) is studying dancing and is a promising little jazz singer who amused Louis with her version of "I Ain't Gonna Give Nobody None Of My Jelly Roll!" Ernie is still busy on soprano, alto and clarinet, and his versatile family is completed by his wife, Jeanne, who is a pianist-accordionist singer and dancer.

WHERE can I get a psychedelic design painted on my bass drum? (A. Thornton, Kidlington). Who was most associated with "Shrine On The Second Floor?" (V. M. Ainsley, Portsmouth). Whose photograph adorns the sleeve of the Savoy Brown Blues Band's LP, "Getting To The Point?" (R. Walker, Forest Gate).
 Psychedelic designs on drum heads are the speciality of John Hooker, 30 Lotts Road, London, SW6. Cliff Richard featured "Shrine" in his film, Expresso Bongo. Face on the Savoy Brown LP belongs to lead guitarist Kim Simmonds.

by Chris Hayes

melody maker reports on the festival scene



TYRANNOSAURUS REX: plonking 'Deborah' with their usual energy.

MUSIC triumphed— despite accidents, rockers, rain and neighbours—at the Eighth National Jazz And Blues Festival.

The elements, fate and even, it seems, the God Of Hell Fire, conspired to spoil the three day event, watched by 60,000 fans from all over Britain and the Continent.

But the organisation battled on to present the nation's finest showcase for modern pop, blues, jazz and folk talent, an event as important to the artists as it is to their audience.

And patience was rewarded with Sunday's two concerts, which ran free of trouble and proved a day of recognition for the New Wave blues bands of Jethro Tull, Chicken Shack et al.

All week previously heavy rain had threatened to turn the grounds into swamp land and wellington boots became essential equipment.

Mercifully the downpour stopped just before the show was due to start on Friday night with Taste and Timebox, who warmed up the crowds despite the traditional cry of "Get off" from a small army of rockers in town for their idol Jerry Lee Lewis.

The rockers were upset when Marmalade came on early, and compere John Gee bravely suggested "fill your mouths with fish and chips," when catering was set up.

But Marmalade, whose knees had been knocking,

Music triumphs, despite rain, accidents and the rockers

went on and played an excellent set, kicking off with the Who's "Can't Explain," and "Stop In The Name Of Love."

Jerry Lee brought jive to Sunbury, and there was a good deal of Kwango dancing at the rear, while the rockers roared and tried to jump on stage.

Security guards threw them off, and this led to the usual tempers lost and objects thrown. John Glover, famed road manager, had to have stitches and lost some teeth due to a flying bottle, and an iron scaffolding bolt went through Andrew Steel's bass drum.

The Herd were waiting at the artists' bar and were disappointed at not being able to go on.

The show was stopped as the rockers wiped blood off their noses, picked up their girls and motored off.

Jerry had been a gas on "High School Confidential," and "Great Balls Of Fire," his piano rumbling gaily through the damp, dark night.

Saturday afternoon was a much more gentlemanly affair with energetic jazz from Mike Westbrook, earning an ovation, Don Rendell and Ian Carr, Alan Haven, and Ronnie Scott.

Alan Haven was often exciting with Robin Jones on drums, but his ballads—"Meditation" and "Deep Purple"—were a trifle on the cocktail side. It was interesting to note the same faces digging the jazz were later digging the groups.

Ronnie Scott blew a rewarding set with Kenny Wheeler on flugel and Gordon Beck piano, closely watched by several of the groups, including Ten Years After and the Nice.

Ronnie got to grips with some free form, and the rhythm section piled up mountains of sound behind the horns. Dave Holland's bass playing was quite incredible,

and Tony Oxley contributed a fine drum solo. It was interesting to note his occasional use of a snare, bass, tom tom roll, popular as a climax among group drummers.

Jon Hendricks brought fun and entertainment with "Every Day," "Work Song" and "Roll Em Pete," and had to provide an encore due to vast amounts of cheering.

Saturday evening kicked off with the irrepressible Joe Cocker, and young Mr Marc Bolan and his Tyrannosaurus Rex, plonking "Deborah" with their usual energy.

Clouds were being a minor sensation in the small marquee, with some ridiculous drumming and cries of "bloody good" from all concerned.

Ten Years After, back from America and covered in cowboy gear blew a violent and aggressive set with superb Alvin Lee on guitar, gaining much

Kempton Park

applause and yelling. Also back from the States was Jeff Beck and the old firm of Rod Stewart, Micky Waller, and Ronnie Wood, with Nicky Hopkins guesting on piano.

Jeff played the finest guitar heard for a long while and "Beck's Boogie" filled with quotes, fast runs and even a bit of Scruggs and Flatt. The group were well together and Rod was in excellent throaty form.

Then came the Nice. Last year they were playing in the rear tent and the sensation they caused then led to their massive acceptance during the last few months. "Rondo" was the expected orgasm, and "America" with flames spurring from Keith Emerson's organ was pretty amazing.

Biggest surprise for all, except those who had been back stage, was Eric Clapton's appearance with Ginger Baker

Youth Jazz Ork —more a case of 'play something revolutionary' Sofia, Bulgaria

THE LONDON Youth Jazz Orchestra last Thursday crowned two years of hard work by winning a Gold Medal at the 9th World Youth Festival in Sofia, Bulgaria. Appearing in the Festival's Light Music Contest with over 20 other groups, the Orchestra played an excellent half-hour set which left the audience shouting for more.

Apart from the closing "Upright" from the Buddy Rich book, they played the Herman arrangement of "Taste Of Honey" and Count Basie's "Cute," with fine big-band drumming by Paul Litton. Altogether nine soloists were featured from the 20-piece line-up, with Pete Duncan outstanding on flugel and baritonist Mike Page very much in command on the old Dankworth/Bobby Breen score of "Nearness Of You."

Otherwise, the Light Music Contest proved that pop groups sound the same all over the world, and some of the East European groups were surprisingly good. A Yugoslavian soul band called the Ellipse, fronted by singer Eddie Dekenga, produced solid versions of "Watermelon Man" and "Hold On, I'm Coming."

Of course, this huge cultural scene has a political theme, namely backing the cause of North Vietnam, so the Youth Band's dixieland unit (with assistant director Dave Gelly on soprano) led the 200-odd British visitors in the Festival's opening procession to the Vasil Levsky Stadium in Freedom Park. Instead of the perennial "Play Something We can dance to," it was a case of "Play something revolutionary."

After playing various concerts in Sofia, the band finishes its trip with a week's tour of the Black Sea resorts.

An added attraction here will be 17-year-old singer Sandra King, who made her debut with the band on Friday in the Bulgarian Philharmonic Hall.

Recommended by Mark Murphy and Ronnie Scott, she has already gassed the band and the Bulgarian public with imaginative interpretations of "Quiet Nights" and "Spring Can Really Hang You Up The Most."

Everyone is hoping that she will be a regular feature of the Youth Orchestra's appearances from now on, and an important addition to the local jazz scene. — BRIAN PRIESTLEY.

SUNDAY — BY TONY WILSON

HATS off to Jethro Tull for providing the bright spot in a rather subdued Sunday evening. Lead singer Ian Anderson projected a zany sense of humour throughout a hard working set and proved that the blues can be fun.

The show was opened by John McCoy and the Tramlines, who received some barking from one section of the audience but compere John Gee came to the group's defence admirably. Following McCoy came John Mayall with his group whittled down to a quartet. Making like Big Chief Sitting Bull, he bartered through some meaty blues material.

The Fairport Convention, odd group out on this bill, and making their second appearance of the day, acquitted themselves well.

The Chicken Shack were next and guitarist Stan Webb appeared to be unhappy about the amplification and this was not one of their best sets. Webb's vocals were often inaudible, although Christine Perfect fared better with her solo.

Spencer Davis and his group played a reasonable set that included "Dust My Blues" (well somebody had to sing it) and "Mr Second Class."

The moon shone down on Stevie Winwood with Traffic (Dave Nason has returned to the fold) and they went on some musical odysseys with "Mr Fantasy" and "I Feel Good."

In the afternoon, the Eclection pleased with their original music, the Johnstons, too, made a favourable appearance. Sonya was sweet but somewhat out of her depth. The Fairport Convention, with Sandy Denny singing really well, were very good although they must tighten up on instrument changing because of time waste. Al Stewart who acted as compere teamed up with the Convention for three songs and provided a highspot. The incredible brought the show to a mystical, and highly enjoyable, close with a number of new songs, including some from the Incredible String Big Band.

Gentle setting for some sparkling jazz

MOLDE, NORWAY. is a modern town of 18,000 inhabitants nestling between the fjord and the mountains, less than 200 miles south of the Arctic Circle. It is typical of modern Scandinavia that Molde should be holding its seventh international jazz festival. Preceded by folk music and poetry the festival lasts for four days. After attending the nightly concert, fans flood the streets on their way either to the jazz dance at the town hall or to the jam at the hotel where the musicians stay.

The first concert opened on a no compromise note, with the German avant garde, Manfred Schoof Quintet, who employed thunderous drums and passages of Shepp-like chaos. The quintet had the expected colourful appearance with the drummer (Jacky Libezit) sucking a green plastic tube.



DON CHERRY/PHIL WOODS/JON HENDRICKS

Molde, Norway

MARRIED

This and other concerts were married by cameramen of Norwegian TV and a Swedish film unit crawling between musicians' feet and poking their lenses almost into the bulbs of instruments. Phil Woods, who followed, was accompanied by the Kenny Drew Trio. The Trio comprised: Drew (pno), Niels Hennning Orsted Pederson (bass), and the effervescent Al Heath (drs). Notable in their first set was a well conceived solo by Pederson on "Nature Boy" and Phil Woods' ren-

dition of "Freedom Dance." The Norwegian, Montreux prize-winning, Jan Gararek closed the first concert with a tortured tenor solo. Later the same evening the Schoof Quintet really showed their mettle at the jam; a feat they were to repeat on other evenings.

The Asmund Buerken Sextet, from Trondheim, opened Thursday's concert with some workmanlike performances of standards. Of note were the leader's Adolphe influenced, alto. Vedo on trombone and Kjell Weder, usually at home on guitar, piano and recorder.

Monica Zetterland followed, accompanied by the Steve Kuhn Trio. Joe Henderson, accompanied by the Kenny Drew Trio. The latter instrument he played on his lap. The audience, although stunned, called for an encore and got Cherry's rendering of a native chant.

Jon Hendricks' highly-polished set included the first performance of a number entitled "No More" and the unbelievable drum stick lute, those of us who caught him at the Ronnie Scott Club were knocked out by.

was truly lyrical. The group included Jacques Thollot (drs), Ken Carter (bass) and Karlham Berger (vibes, vln). The latter instrument he played on his lap. The audience, although stunned, called for an encore and got Cherry's rendering of a native chant.

At the jam Don Cherry

proved he still knows how to play great jazz although he had a habit of walking off stage during his own solos.

Saturday brought an additional concert and the first show opened with "Norway's First Lady Of Song": Karin Krog who, complete with electronic effects, presented songs nearer to pop than jazz.

The last concert of the Festival featured Jon Hendricks, the Norwegian Per Borthen band, who had done stalwart work at the nightly dance, and some sexy songs by Monica Zetterland.

WAILS

At the jam we heard an incredible line-up of eleven musicians playing "Do What You Like Music" including Karin Krog doing Yma Sumac type wails and Cherry on tuning fork. The volume became so great that Karin Krog sat with her fingers in her ears. The "happening" was followed by Jon Hendricks singing "Work Song" and scolding on "Yard Bird Suite."

The festival finally wound-up in the early hours in a little restaurant high above Molde with some great piano from Karlham Berger and Oistein Ringsted. So excellent a festival in such a setting deserves a place among the famous international events.—BRIAN EDWARDS.

Chris Welch



Pop singles

A Berkshire hoedown that could be Traffic's biggest...

TRAFFIC: "You Can All Join In" (Island). (Available from One Stop Records). An import which should be released here, because it is immediate hit material and could be Traffic's biggest yet. Astoundingly commercial, this is the Dave Mason song that has been described, with good cause, as a "Berkshire square dance," and there is a definite hoe-down atmosphere present, with plenty of country and western guitar, and hooting saxophone from Chris Wood. As a group they have improved vastly. Even in recent weeks and in dull August they bring a spark to the chart scene.

RAY STEVENS: "Mr Businessman" (Monument). Ray, you all remember, was the man responsible for such classics as "Ahab The Arab," and "Harry The Hairy Ape," songs noted for their levity.

But here is a serious self-penned composition with strong lyrics hitting at the American way of death, or life as it is sometimes called, if the "businessman" is seen as representative of the American male at his zenith.

An excellent arrangement gives a dramatic platform to his powerful and sincere performance. This deserves much attention. Or as Harry the Hairy Ape would say: "Boo! I bet that scared you!"

FOUR TOPS: "Yesterday's Dreams" (Tamla Motown). Not a Holland-Dozier or even a Holland song, and the Tops suffer accordingly. This is a Hunter, Bullock, Goga and Sawyer composition — would you believe? Hunter's bits weren't bad, but Bullock's... Grim days ahead for the Tops, one feels.

PEPPERMINT RAINBOW: "Walking In Different Circles" (MCA). Something rather horrid seems to have happened to the drum kit on this session.

From the introduction one might deduce that cement has been poured inside the snare drum and that the hi-hat cymbals have been beaten out of shape by a posse of rampaging music lovers.

This is Pop Music Book One, designed presumably to keep record company executives happy. One can imagine them 17,000 feet up in a crystal palace built on some Swiss mountain covered in eternal snow, surrounded by naked secretaries and flowing Scotch.

They haven't been outside the great, grey world for ten years, but have all their products lowered by the monthly helicopter.

"Ha," says Franz Ogré, "Dis is an nice record. I could play this to my grandmother if I hadn't had her shot in 1943. Dis is vot I call goat music. Now then Melinda, just smash that priceless Ming vase, and play me der next hit!"

LOUIS ARMSTRONG: "When You Wish Upon A Star" (Buena Vista). If you had both ears shot off during a hunting accident you might consider this attractive. If you dig the Hot Five, weep a little.

C. SMITH: "Main Street Mission" (CBS). Tre-



TRAFFIC: bringing a spark to a dull chart scene

PICK OF THE WEEK

PERISHERS: "How Does It Feel" (Fontana). A jolly din by a Liverpool group with their first "real" release. Previous records were made as a different group. This is bubble-gum music, with mobs of "cling-cling-ling" piano and "Simon Says" organ, and throaty vocals.

It goes down very big in Kuala Lumpur, they tell me, but as the Perishers are hard-working gents and most of this week's releases are stark bilge, I would not hesitate in recommending the faltering buyer to hurl purses of silver at the shop assistant and clamour for this perishing record.



mendously dramatic introduction leads into a fine vocal by the man who has emerged as a great new popular singer. Taken at decidedly funky tempo, the lyrics tell a story but unfortunately everything peters out towards the end and fails to fulfill the promise of a great hit. Seems like the arranger ran out of ideas, which is something of a tragedy.

DUSTER BENNETT: "It's A Man Down There" (Blue Horizon). For a bloke who comes from Welshpool, Montgomery, and has lived in Kingston, Surrey, since the age of two, Duster the one-man band gains quite an authentic sound, whatever that means.

He plays guitar, harmonica, bass drum and hi-hat cymbal while singing, and one can't help feeling it would sound better if somebody else was doing it.

A Funky Don Partridge might make a good night club attraction, but sounds pretty ropey on record.

JERRY LEE LEWIS: "What's Made Milwaukee Famous" (Has Made A Loser Out Of Me)" (Mercury). Pretty damn good piece of music making, and a good western for all you boys who like whips and chaps.

This is in his country vein, with nasal escalation at the end of each line or two.

ADGE CUTLER AND THE WURZELS: "Up The Clump" (Columbia). Thinly veiled send-up of "At The Hop" and hilariously funny, with Wurzel music given a lively rock treatment that must shake the turnips out of the ears of the thickest yokel.

RASCALS: "People Got To Be Free" (Atlantic). Not getting any younger, they have dropped "Young Rascals" and not wishing to be billed as the Ageing Rascals or Approaching Senility Rascals, are simply "The Rascals."

Having established that and played for enough time, one merely reports a good record. Yes, it is good. (Thinks — what else can one say about a good record?)

Oh yes, toe-tapping beat, interesting brass arrangement, soulful voice, and a red label.

GUY DARRELL: "Skyline Pigeon" (Pye). It's funny, y'know, as life goes on one finds certain places and faces that are comforting and reassuring in their eternal presence.

It's nice to know, as one strolls across Westminster

Bridge, that dear old Big Ben will still be there, booming out the hours across Father Thames.

It brings a tear to the eye and a jerk in the stomach when one sees Her Majesty the Queen appear on the balcony at Buckingham Palace to wave to the crowds whenever war ends, or to return to England after years abroad and find the same friendly traffic wardens going about their daily duties in time honoured fashion.

In the pop world, where the scene changes daily, one has become used to Guy Darrell making records year after year and never getting hits. Here he comes again, with an awe-inspiring ballad, that brings a lump into my throat. Curse this steam pudding and custard.

WORLD OF OZ: "King Croesus" (Deram). Every now and then in popland there is "an event." A new group is launched and wise journalists catch fast trains to the Cornish Riviera, book a single room at the Black Pig, take a draught of sleeping potion and turn the light out, until the new group has passed — hitless — overhead.

For those unfortunates who remain in the firing line, there is a barrage of sincere telephone messages announcing the greatest group the world has ever known, a plague of photographs and a glut of phoney stories, designed to be sprayed at an unsuspecting public.

Here is such a new group. Can this mean the end of the civilised world as we know it? Make records by all means chaps, but for God's sake spare us the promotion campaign. P.S. It's a mid-tempo rockaballad — quite nice. Or as Roger Camp says: "Fits well."

LEROY HOLMES: "The Good, The Bad And The Ugly" (United Artists). Can you name your most appalling experience in life? Some might suggest being locked in a crashed submarine on the ocean bed.

Others might cite being forced to watch Thames Television. I would strongly put forward the case of travelling on a British Rail Southern Region train. But all these pale into insignificance besides a performance by Leroy Holmes of "The Good, Bad And Ugly."

Champion Jack gets return date in Birmingham



NEWS IN BRIEF

CHAMPION Jack Dupree pays a return visit to Henry's Blueshouse at the Crown Hotel, Station Street, Birmingham, on September 10.

Singer Billie Davis is to be backed on future dates by

Kippington Lodge and has signed to Schroeder Music for publication of her own songs.

Diz Dizley hosts a guitar night at London's 100 Club tonight (Thursday) and introduces Denny Wright and bassist Johnny Hawkesworth.

Baronist Ronnie Ross has been added to the bill of the Harrigate Jazz Club's festival as a solo attraction tomorrow (Friday). The concert tomorrow (Friday) and Saturday (17) feature Alex Welsh, Ken Colyer, Monty Sunshine, Max Colby and Colin Peters with Dick Morrissey.

Paul Korda has landed the leading role in Hair which opens at the Shaftesbury Theatre, London, on September 26. Tim Andrews has a role in the musical Liz which opens at Canterbury's Marlowe Theatre prior to a London run.

The Symbols have a new single "Do I Love You" released in November. Skip Bifferty and the Lemon Tree have been signed to appear as joint resident groups in the German radio series It's All Here.

The Climax Chicago Blues Band plays every Wednesday at the Museum in Sutton Coldfield's Parade. Time Box start a Continental tour on October 3 in Brussels, followed by appearances in Rome and Liege.

The Barrier, who tour Japan in September, will continue on for a two-week cabaret spot at the Eastern Hotel, Manila in the Philippines starting on September 20.

Norman Vaughan whose single "Any Time" is released tomorrow (Friday) will be on the David Frost Show on Saturday (17).

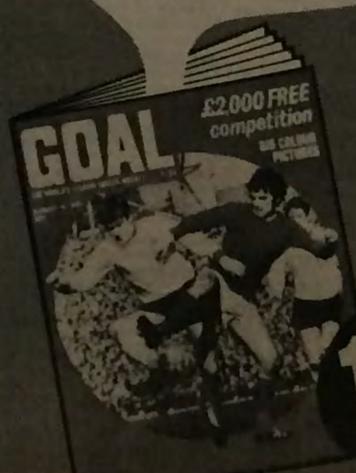
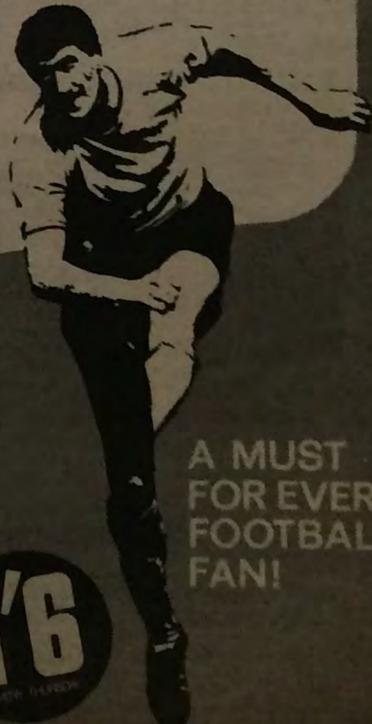
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A MUST FOR EVERY FOOTBALL FAN!

1/6

Vintage Goodman with Christian

CBS are giving collectors and historians a great deal of important music on the cheap Realm Jazz series. Recording has been improved in many cases, without the addition of echo or phony stereo, and the 16 tracks per album represent excellent value.

Most of these sets should please present-day jazz fans, too, once they adjust their ears to the period, especially recommended.

Guitarist Christian is the named star here — and an influential, sensitive soloist he certainly was.

But it should be borne in mind that this is Goodman music, unmistakably a logical extension of earlier BG trio, quartet and quintet efforts, even though Christian was generously featured and created many of the tunes.

All these tracks have been out before—a dozen of them on one album. "Charlie Christian" on Philips, two more on the Philips "Goodman Combs" LP — so readers must check their shelves before buying.

Naturally, numbers have been chosen which display the guitarist's powers, and it is of additional interest to note that all but one are originals (blues and riff themes) credited variously to Goodman, Christian, Hampton, Basie and Mundy.

Flavour

"Gilly," one of the numbers presenting the compact George Auld, Cootie Williams, Goodman front line in ensembles which have some of the lightness and flavour of Kirby's sextet, turns out to be the same theme as "Draft," done here by a slightly later group with Basie in place of Keny Kersey on piano and Jo Jones in place of Harry Jaeger.

Both pianists do excellent work, as do most of the drummers. Dave Tough lends special lift to "Waiting For Benny," "Smo-o-o-oth One," "Airmail" and "Blues In B," and this session is particularly striking because we have off-the-cuff jamming caught by the engineers.

Christian, obviously, was head man at setting the riffs, the "Benny" track is gripping for his contribution, also for the beat and Cootie's non-Ellington type solo. "Airmail" swings most infectiously.

But substantial solos abound. Christian was an innovator and keen blues player (though hardly as deep a blues man as Teddy Bunn) and his individual talent is well illustrated on "Till Tom," "Seven," "Six Appeal," "Feud," "Wind" and several more, not forgetting the one big band performance, "Solo Flight," on which he has to register successfully over a shouting band.

A point to finish with is that, important though Christian was to the music, you could as fairly label the album "Lionel Hampton" or, of course, Goodman small-group music started in any event, if you go for riffs small-group swing you should love this—M.J.

CHARLIE CHRISTIAN: "With The Benny Goodman Sextet And Orchestra," Seven Come Eleven; Soft Winds; AC-DC Current; Till Tom Special; Gone With What Wind; Six Appeal; Gilly; Waiting For Benny; Blues In B; Wholly Cats; A Smo-o-o-oth One; Poor Butterfly; Gone With What Draft; Airmail Special; Breakfast Feud; Solo Flight. (CBS Realm 52538.)

Christian (gtr), Goodman (clt) with various lineups, 1939-41.



GARY BURTON: caused some critical heads to be lost

NEW JAZZ RECORDS

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

A Saga reissue of COUNT BASIE AND SARAH VAUGHAN (Saga Eros 8074), playable stereo or mono, makes inviting value for lovers of the remarkable Sarah. It's not bad for Basie followers either, but takes second place to singer and, so far as I can hear, does little to inspire her. Sarah is a romantic, decorative type of singer and today is probably better suited to a more romantic setting, though there's no denying the quality of much that she and Basie's men do here. In its original release on Columbia 335X1360, the album contained one extra track, "Perdido" on which Sarah scatted against the band. It isn't a vital omission. What is left includes virtuoso performances of "Lover Man," "Aloha Oe," "Mean To Me," "Gentleman Is A Dope" and Freddie Green's "Until I Met You." This cheap reissue does not run to a sleeve note and the printed personnel includes a few omissions, among them Edward F. Jones, Jr. on bass, "George Cotten" on trumpet and "Chas. Baker Fowlkes, saxophone." For which read Eddie Jones, Sonny Cohn and Charlie Fowlkes. Quite often on this set Sarah indulges in exaggerations of a kind her non-fans find irritating; but as I've said before, she expresses herself by means of bravura. You can't have Vaughan without the other. — M.J.

STAN KENTON

STAN KENTON: "The World We Know," Sunny; Imagine; A Man And A Woman; Theme For Le; Interchange; Invitation; Girl Talk; The World We Know; This Hotel; Changing Times; Gloomy Sunday (Capitol T2810).

Kenton (pno), unidentified orchestra.

STAN KENTON albums of the last few years come titled "From The Creative World of..." and this endearingly pretentious epithet, thought far from being inaccurate, strikes me as a striving after past glories.

The fact is that the Kenton band of the great times in the early Fifties is no more, and Stan's output tends more and more to be a warming over of some of the more successful elements of his musical policy through the years.

This set is made up of band performances with Kenton's piano the only solo voice. As always, it's beautifully played and the arrangements (I presume that they were done by Stan himself as the sleeve note is rather uninformative

and ambiguous) draw on the rich Kenton heritage in a most pleasing manner.

The Kenton arrangers of the past, men of the calibre of Pete Rugolo, Bill Russo and Bill Holman provided a large vocabulary which is now in everyday use in all kinds of fringe music. Here Kenton proves that, with the master's touch, he's still king in that field.

The material is heavily romantic and many would dismiss the whole set as mere mood music, but there are exquisite moments. "Girl Talk," for example, is turned into a brassy big band vehicle, and "A Man And A Woman" is transformed by a slow tempo and excellent voicings.

Kenton fans like myself will find this set becoming better with each playing. It's unspic-tacular by his own standards, but an extremely enjoyable set.—B.H.

JIMMY SMITH

JIMMY SMITH: "Jimmy Smith's Greatest Hits" First LP: All Day Long; The Champ; The Sermon. Second LP: Midnight Special; When Johnny Comes Marching Home; Can Heat; Flomingo; Prayer Meetin' (Blue Note B5789901).

Smith (org), with various personnel.

THERE is a school of thought that takes the line that Jimmy Smith's pre-eminence as the supreme jazz organist is undeserved. Certainly of late Smith has been re-treading ground so familiar to those of us who have followed his progress since those first stunning Blue Note albums.

But this two album package from his golden age with Blue Note should be enough to convince the unbelievers, for it certainly justifies its title artistically if not commercially.

Smith's eight-and-a-half minute version of Dizzy Gillespie's blues, "The Champ," is one of the great virtuoso jazz performances, and most of the other tracks with people like Lou Donaldson and Stanley Turrentine set the pattern for the plethora of sax-and-organ combos which mushroomed in Smith's wake.

Smith was the catalyst around which the oft-criticised "Typical Blue Note blowing session" were often built; how much that particular currency has been devalued of late can be ascertained by reference to the excellent "Prayer Meetin'" (with Stanley Turrentine's tenor) and "The Sermon" (with Art Blakey), Kenny Burrell, Lee Morgan, Donaldson, and Tina Brooks).

There are plentiful examples of Smith's excellence as a blues player, and with the

rhythmic chores being handled by Blakey and the superb Donald Bailey throughout the eight tracks, it is almost pointless to comment on this aspect.

A timely reminder of just how and why Smith was, and still is, a powerful jazz, and even pop, influence, this two-LP set sells at 51s 11d. B.H.

GARY BURTON

GARY BURTON QUARTET: "Lofly Fake Anagram" June 15, 1967; Feelings And Things; Fleurlette Africaine; I'm Your Pal; Lines; The Beach; Mother Of The Dead Man; Good Citizen; Swallow; General Mojo Cuts Up (RCA Victor SF7923).

Burton (vbs), Larry Coryell (gtr), Steve Swallow (bass), Bob Moses (drs).

FOR many, the jazz event of 1967 was the emergence of the Gary Burton Quartet, a combo combining youth, vitality, freshness and a magnificent stage presence to make an impact on jazz and pop fan alike.

The elements of recent pop practice in the Burton group are supplied by guitarist Coryell and drummer Moses, both musicians who have graduated to jazz by way of the finishing school of the more progressive pop groups.

The sheer exorcism of having men like this in a jazz combo — and make no mistake about it, Burton's quartet is an out and out jazz unit — caused some critical heads to be lost, and as RCA have taken an inordinately long time to issue this record, the opportunities for sitting back and making a cold judgment have been scarce.

Now it's available, a more sober assessment can be attempted. By the evidence here, I personally will admit to over-rating Coryell and down-grading Moses. The gui-

tarist's role within the group is exceedingly vital, but as a soloist he is rather limited. However, this doesn't really detract from what is an excellent album of refreshing and very enjoyable music.

The empathy between guitar and Burton's beautiful vibes is the all important factor and the leader has fine solos on every track. And there isn't a bad one here. The material, ranging from Duke Ellington to Mike Gibbs and Carla Bley, cannot be faulted. But the heights are scaled on "Mother Of The Dead Man" and "Feeling And Things."

This album will appeal to a much wider audience than the normal jazz release, but those fans who are sceptical of the Burton group's image — the Jimi Hendrix haircuts and the kaftans, etc.—should also get this. It's the kind of album that allays many of the fears for the future of jazz. — B.H.

DONALD BYRD

DONALD BYRD: "Blackjack," Blackjack; West Of The Pecos; Loki; Eldorado; Beale Street; Pentatonic (Blue Note B5784359).

Byrd (tp), Sonny Red (alto), Hank Mobley (trn), Cedar Walton (pno), Walter Booker (bass), Billy Higgins (drs).

BLUE Note's penchant for chucking several highly competent musicians into a studio and letting them get on with it (usually with the help of that great drummer Billy Higgins who must eat and sleep in Rudy Van Gelder's studio) isn't nearly so haphazard as it might appear.

This set, for example, has a slight edge in cohesion and interest over many of its label-mates, mainly because Byrd's group had the advantage of a spell at New York's Five Spot before this.

Byrd is a steady, reliable player in this bag and has his best moments on his own composition "Pentatonic" which is just about the best track here. Walton, Mobley and the rhythm section are all up to par, and if you're prepared to settle for good routine blowing, this is worth acquiring.—B.H.

RADIO JAZZ

British Standard Time

FRIDAY (16)

4.5 a.m. J: All That Jazz (Fri, Mon-Thurs). 7.0 p.m. M1: Jazz Rondo. 7.30 V: Irish Jazz Groups (Gay McIntyre Quartet, Neil McMahon Quartet). 8.0 M1: Jazz. 8.23 A3: R and B (Nightly). 9.30 U: Soul and Pop. 11.5 O: Horst Mulbradt Combo, NTO All Stars. 11.30 T: Andy Williams. 12.0 T: Elvin Jones, Richard Davis. 12.5 a.m. B1 and 2: Alexis Korner with Jazz Film Soundtracks.

SATURDAY (17)

5.0 a.m. J: Jazz Book. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.0 p.m. E: Gai. Den Swing Years. 2.40 M1: Radio Jazz Magazine. 7.15 V: Dutch Jazz College Band. 10.30 Q: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Buddy Rich Big Band. 12.0 T: Gil Evans. 1957. 12.5 a.m. J: Sammy Davis Jr.

SUNDAY (18)

3.5 a.m. J: George Shearing. 7.0 p.m. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph. Peter Clayton, Roy Eldridge, Ian Carr). 9.0 U: (J) Folk (2) The Cream. 9.5 J: Finch Bandwagon. 10.30 A1: French Jazz Groups.

MONDAY (19)

3.45 p.m. M1: Dutch Swing College Band. 11.0 A3: Free Jazz. 11.30 T: Ray Charles Singers. 11.45 A3: Charlie Shavers (Hughes Panassié). 12.0 T: New Jazz Records.

TUESDAY (20)

5.45 p.m. B3: Jazz Today (Charles Fox). 9.15 E: Les Haricots Rouges. 9.30 E: Folk (George Goodman). 11.0 U: Berlin JF. 11.5 O: Jazz Journal. 11.30 T: Louis Armstrong. 12.0 T: Concert Jazz of the Middle 1950's.

WEDNESDAY (21)

8.15 p.m. B1: Jazz Club. 9.0 E: Jazz 9.5 M1: Radio Jazz Magazine. 9.20 O: Jazz For Every-

one, 10.20 E: (1) Jonah Jones (2) Gorme and Lawrence (3) Earl Hines. 10.30 Q: Don Ellis. 11.15 A2: Jazz in Public. 11.30 T: Pop and Jazz. 12.0 T: Horace Silver Quintets. 12.15 a.m. E: Jazz and Near Jazz. 12.30 M: Jazz.

Big Joe Turner, one of the greatest and most driving jazz-blues singers of all time, is in huge form on SINGING THE BLUES (Stateside SL1022).

On this new album from BlueWay he is accompanied with dash, if not subtlety, by a sextet consisting of Buddy Lucas (trn, harmonica), Patti Brown (pno), Wally Richardson (gtr), Thorneil Schwartz (gtr), Bob Bushnell (bass) and either Panama Francis or Herbie Lovelle (drs). As you'd expect, the music swings with unflagging beat and has no little blues feeling. Turner's must be the ideal voice for this kind of blues—loose, heavy, meaty, indulgent, capable of expressing tough humour — and his method of delivery, running the words into one long swinging mouthful of phrase, carries maximum impact. Everything here is vigorously sung incisively timed, and on the best tracks, Turner manages to concentrate enormous vitality, energy, power and rhythmic fluently into the old 12-bar form. "Bluer Than Blue" and "Big Wheel," both very lively, barehous performing, have the band charging in vivid R&B fashion.

"Mrs Geraldine" and "Well Oh Well" are purposeful enough, while the old Turner favourites, "Cherry Red," "Piney Brown" and "Roll 'Em Pete" are invested with surprising freshness and zest. Turner practically never utters an insipid note. Call it rock-and-roll, contemporary blues, what you like... it's fighting music with its own authenticity. Great to see, of course, but happy listening too on record. Joe can certainly lift the band, and the more you hear these songs the more they crease you.—M.J.

John Lee Hooker is a fairly basic artist, and a collection of his songs from the Vee Jay label titled I'm John Lee Hooker (Jay 101) presents him in unpretentious formats well suited to his talents. The somewhat threatening voice, chomping guitar and characteristic heel-beating are heard to good effect on "Maudie," "Boogie Chillun" and other Hooker favourites (gtr). Additional interest comes from the harmonica playing, said to be by Jimmy Reed, on "Time Is Marching." All in all, this is a lot of John Lee value for 23s 5d. But remember that some of the tracks have been out here before.—M.J.

Big Joe Turner, one of the greatest and most driving jazz-blues singers of all time, is in huge form on SINGING THE BLUES (Stateside SL1022). On this new album from BlueWay he is accompanied with dash, if not subtlety, by a sextet consisting of Buddy Lucas (trn, harmonica), Patti Brown (pno), Wally Richardson (gtr), Thorneil Schwartz (gtr), Bob Bushnell (bass) and either Panama Francis or Herbie Lovelle (drs). As you'd expect, the music swings with unflagging beat and has no little blues feeling. Turner's must be the ideal voice for this kind of blues—loose, heavy, meaty, indulgent, capable of expressing tough humour — and his method of delivery, running the words into one long swinging mouthful of phrase, carries maximum impact. Everything here is vigorously sung incisively timed, and on the best tracks, Turner manages to concentrate enormous vitality, energy, power and rhythmic fluently into the old 12-bar form. "Bluer Than Blue" and "Big Wheel," both very lively, barehous performing, have the band charging in vivid R&B fashion.

THURSDAY (22)

4.35 p.m. U: Jazz Magazine. 5.0 H2: Jazz History. 7.0 M1: Jazz. 9.30 E: Barbra Streisand, Tony Bennett. 11.30 T: Nancy Wilson. 12.0 T: Archie Shepp. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348/235, 3-280/214. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-290. J: AFN 547/344/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 221.

GEMS FOR BLUES FANS

FRED McDOWELL, FOREST CITY JOE, ETC.: "Roots Of The Blues," Jim And John; The Wild Ox Moon; Been Drinkin' Water Out Of A Hollow Log; All Night Long; Shake "Em On Down; Levee Camp Reminiscence; Chevrolet; One; Levee Camp Hokey; Eighteen Hammers; From Time; Freight Train Blues; Drink On Little Girl (Atlantic Special 590019).

ALAN LOMAX, assisted by Shirley Collins, made a recording expedition in the South during '59 which produced 80 hours of taped folksong and instrumental music.

From it, seven Atlantic albums were released in a Southern Folk Heritage series. The gems, for blues enthusiasts, were "Roots Of The Blues" and its companion, "The Blues Roll On."

Fascinating

The former, Volume Three in the original series, now now reappears by courtesy of Polydor. It is the same in all important respects, but the sleeve is better made and this issue can be played mono or stereo.

An insert of Lomax's notes on the music and performers was included in the original packet. This is reproduced in large part on the Polydor sleeve, but his introduction to the series (and Gary Kramer's note) have been left off. What is on, however, gives most of the information we want.

Musically, and sociologically if you like, the contents of the set are fascinating.



FRED McDOWELL

This was the record which introduced us to Fred McDowell and the harmonica player, Forest City Joe (Joe B. Fugh), who was killed in a car crash shortly after the session.

McDowell sings and plays the soulful "Been Drinkin'" beautifully. The instrument replies to his loosely constructed blues with three and sometimes four voices," says Lomax of his bottleneck guitar part.

He knocks out a simple country dance blues on "Shake 'Em On Down," accompanied by his sister on comb and Miles Pratcher on second guitar, and the effect is wild. "Freight Train," his third, is a traditional song which Fred has really made over to himself.

Primitive

As for Forest City Joe: he improvises impressively ("Train Time" and "Levee Camp"), and offers fine, primitive Chicago-type R&B on "Drink On." Lomax calls the last, with its guitar and drums support, the blues in its decade.

The rest — from the old, African influenced Mississippi dance stuff produced by the Young brothers, on cane fife and bass drum with Lonnie Young Jr on snare to Vera Hall's unaccompanied "Ox Moan" and Johnny Lee Moore's penitentiary bawling — is endlessly engaging.

I reckon the Youngs, the work song, "Eighteen Hammers," example of a disappearing tradition, and the ancient vocal-fiddle-guitar music on "All Night" (a sort of "Loving Spoonful"), would on their own be worth the price of the LP to students and musicologists.—M.J.

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SIMON AND GARFUNKEL'S SECRET IS IN THE SONGS



The buzz of conversation from the packed audience in London's Royal Albert Hall filters backstage. It's ten to eight and in ten minutes Simon and Garfunkel are due on stage.

There are some worried expressions on the faces of the few people hanging around the dressing rooms. The only person who doesn't seem in any way perturbed by the fact that the singers haven't shown yet is their tall, bespectacled manager, Mort Lewis.

Paradoxical

At five minutes to eight they arrive. Paul nods to one or two people then disappears into the green room to prepare for the show. Five minutes later he and Artie Garfunkel walk out into the spotlight to a huge round of applause. Another concert has begun.

There's something oddly paradoxical about two young men, a guitar and bunch of songs being able to spellbind an audience. It all seems too simple. It is a phenomenon in this day and age. They stand and sing — but it's not the singing, good though it is.

The answer lies in the songs and the ability of these two highly paid artists to project them. They cut across musical barriers. They have been called folk singers yet their singles and albums sell better than most of those by pop music singers and groups. This then must surely make them pop singers, if only by definition.

Paul Simon, slight, dark-haired writes the songs. They are a reflection of what he sees, thinks and feels about the society in which he finds himself. Often moving, poignant, with an occasional touch of bitterness, they are his communication.

Simon and Garfunkel tend to shun the limelight of the show business that have inevitably become involved in. Their music speaks for them and their contact with the press is limited.

On their visit before last, curtailed because

of Art's illness, Paul gave a rare press conference. He proved to be a highly intelligent sensitive person concerned with the state of things around him. But there seemed to be an underlying uneasiness about him despite the superficially relaxed atmosphere of the moment.

Yet London is a second home to Paul. He really began his songwriting and singing career in British folk clubs and even now will suddenly turn up in London searching out old friends at somewhere like the Les Cousins club, in Greek Street. He retains a great natural modesty which can lose him in a crowd. People pass without a second glance — which is the way he wants it.

His attitude to the side of his life that is the working singer is summed up in "Homeward Bound," which captures remoteness of being on the road. The succession of hotels, living out of a suitcase, the boredom and wearying travelling.

Perhaps the most amazing thing is that in all Paul has written about forty songs. It says much for his songwriting genius that he can say so much in them and cover a lot of ground too.

Reluctant

Over the past few years, Simon and Garfunkel have piled success on success. Their "Bookends" album is in the top five of the U.S. best selling charts and Paul has contributed largely to the soundtrack music of the award winning film, The Graduate. It is from this album that their current British hit, "Mrs. Robinson," comes.

Simon and Garfunkel are the reluctant stars of the pop music world. While others strain at it, they attract it without effort. It is a by-product as far as they are concerned and one that is of minimal importance. What is important is that people listen, and react, to what they say through their music.

AMEN CORNER'S SHOPPING LIST

14 steaks, 28 Cokes, 10 bottles of Squeezy and 14 of orange juice



ANDY: ulcers over "High In The Sky"

AFTER two glasses of orange juice, Mr Andrew Fairweather-Low, of the Amen Corner, was observed staggering, shuffling and reeling in a dingy London alleyway this week.

On several occasions he was kept upright only by the helping hand of your MM reporter, and once nearly described a backward somersault.

But this had nothing to do with any alcoholic content in the recently consumed beverage.

Andy was merely trying to walk on a wet pavement while wearing a pair of smooth-soled moccasins.

"Excuse me if I walk funny," apologised Andy, keeping his temper and hiding embarrassment, while passers by watched his performance aghast.

Eventually the nine-stone weakling, buried inside a huge white pullover, was steered into a restaurant, and was able to talk about the success after several anxious weeks of "High In The Sky."

He also talked about the problems and fun of living with his seven-piece group, and the disillusionment that comes with "The Moment Of Truth" when every group discovers business facts of pop life.

SHOCK

"Up until now being in a group was just happiness, and I didn't think about anything. But I've had a shock — which I can't talk about — that makes everything and everybody I look at different. Whereas before it was enjoyment, now it's business."

"When I woke up to reality, I was completely disillusioned and it was such a blow."

But Andy keeps smiling and he is far from becoming morbid.

"We've just moved into a new house. We've got a bedroom each, two bathrooms and a big hall. It's in a nice area, but the fans have found us already."

"I hate to say it but we don't sign autographs for any of them for the simple reason that on a school holiday you can get twenty kids round. At the last house they ruined the front door, and although it's their right to ruin it as they give us our money, it upsets the neighbours and that's why we had to leave."

SCOUTS

"It's funny at the supermarket when we go shopping. We order 14 steaks, 28 cans of Coke, ten bottles of Squeezy, and 14 bottles of orange juice. We told them one day we were boy scouts on a hike."

"Next day we said we were a group called the Beach Combers, but we were retired and not working. The man in the shop: 'Oh yes, I've seen you before.'"

"Then, when the guy came to bring some new carpets, he kept asking who we were, and we told him we were a bunch of millionaires and didn't do any work. I think he believed us because we had seven cars parked on the lawn outside!"

Amen Dennis Bryon does the cooking. "He managed to cook for all of us on one gas

of long swear words. "But even so, what was all that meditation about? Did they just see the adverts on the tube cards, or did they really want to find themselves?"

Has Andy found HIMSELF?

"Never! I'd be too afraid to analyse myself. It's nice to think you are secretly better than everybody else and really you're a genius. If you went to a psychiatrist and he told you you were NOT a genius, it would destroy you."

"You've got to have a bit of mystery even to yourself. When I was small I used to look up to all sorts of people and say: 'Gosh, he's a good drummer, or singer.' When I was 15 I decided I was going to be better than them, and it's so good to try and get out of a rut and become someone."

Who were Andy's idols? "Mick Jagger knocks me out. I used to think he couldn't sing, but he instills the same kind of excitement that Steve Marriott does with the Small Faces."

"We don't create as much excitement as the Rolling Stones or Small Faces, which is a shame, but I just can't

be an outrageous singer on stage. If you are a natural mover it's okay, but you can make an idiot of yourself. Some people move about and move about and make themselves look hideous."

"Gene Pitney once told me to be myself. He looks poised in one spot light, which is better than jitterbugging around like an idiot in ten spotlights!"

ULCERS

Was Andy worried about "High In The Sky?"

"Ulcers! It's been out four weeks, and until it started to sell last week we were really worried. I always have bouts of eating when I'm worried."

"We'll be doing the next one soon. It's from Europe and sounds a bit like a contest song. There is a big discussion in the group at the moment whether we should do a fast or slow one."

"I want to do a Janis Ian song, but I suppose we should do something commercial. I used to think if a song was beautiful it would be a hit, but not after we did 'World Of Broken Hearts'."

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and three pages of news. Full chart service and Britain's best singles reviews by Penny Valentine

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DISC and MUSIC ECHO

OUT NOW 1s

FOLLOWING Frankie Vaughan's appeal to gangs in the Easterhouse district of Glasgow to hand in their weapons, Nigel Denver and Jim McLean are donating the royalties from Nigel's latest Decca single, "The Barras," written by Jim, to help finance a community centre at Easterhouse.

Nigel was in London at Bruce Dunnet's folk club at the Phoenix, Cavendish Square, on Monday where the residents include the Irish Country 4, Helen Kennedy and the Unholy Trinity.

Series

Following the news last week that Sweeney's Men may completely break-up now that Henry McCullagh has left them, there comes

IT was in December last year that Colin Scott returned to England following an unfortunate business venture in Majorca. Colin, however, is blessed with a resilience that makes him bounce right back again — this time into the folk world. His own entertaining approach has made him popular in many clubs although his catholic choice of material has not always been to taste of some club organisers.

Colin started folksinging at the age of 16 in Canada, where he had moved to two years earlier. Then followed five years in California, where Colin combined studying poetry and English at Long Beach University with playing banjo accompaniment to a piano player in a honky tonk bar in Disneyland.

From Disneyland Colin went to Paris as a member of a folk group called

Denver donates royalties to Easterhouse fund

FOLK NEWS
By Tony Wilson



word that the group will, in fact continue, with Al O'Donnell, who may be known to folk audiences over here, as a temporary replacement.

A half-hourly, Saturday

night series in colour, titled Folk begins on BBC-2 on August 24. According to a BBC spokesman it will "Feature genuine folk rather than mock folk." Greek singer, Nana Mouskouri

appears in six of the shows, Leonard Cohen in two, and Australian singers, Lyn and Graham McCarthy in another. Further bookings are to be announced.

Stairs

Dave Caulderhead looking for accommodation for singers coming to the London Folk Music Festival on October 11, 12 and 13. If you can help Dave please contact him at 39 Lonsdale Road, London, W.11, tel. 229 4762.

Barry Beattie is in the Central Middlesex hospital, Acton Lane, Park Royal, where he underwent an operation for the removal of bone splinters from his arm. Barry badly hurt himself, including a fractured arm, when he fell down an unlit flight of stairs recently. It is expected to be two months before Barry will be in action again.

Liverpool country group, the Hillsiders, hire a hall so



that their fans can watch them in comfort—and sell beer at two bob a pint. Having their own club night, says the group, has proved a huge success and gives them a chance to try out new numbers on their most critical audience. The Hillsiders can be heard on Country Meets Folk on Saturday.

Guest

The Purbeck Folk Duo play hosts at the Frome Valley folk club, at the Antelope Hotel, Wareham, Dorset. Started last October, the club has John Pearse as its guest tonight (Thurs), Stefan Grossman (August 22), Derek Sargeant (29), Malcolm Price (September 5) and Pete Stanley and Brian Golbey (12).

At Maidenhead Town Hall on August 30 Ralph McTell, Bill Boazman, the Heron, and Gerald T. Moore appear in contemporary folk concert.

Dave Waite has recorded ex-Countryman, Dave Kelsey which will be released sometime later this year.

COLIN BOUNCES BACK— INTO THE WORLD OF FOLK



What's New, and for eighteen months played at venues such as the Casino Des Paris and the Olympia. Then Colin went to Majorca and invested money in a bar. "But the cops closed it down," says Colin, sadly.

Which brings us back to where we came in, Colin says of his material, which includes Beatles and Rolling Stone songs, "I like to do more of the entertaining kind of thing. I pick the best out of any kind of music. I've never been stuck in any one bag."

"I like the blues, I like some of the sweet songs like 'Early Morning Rain' and 'Four Strong Winds,'

and I do a lot of the Weaver's stuff, I dig them as a group — and I do Beatles and the Rolling Stones.

"It all depends on how far you go. I've got the right to run the gamut of emotion and I have a lot of success with songs like 'Ruby Tuesday.' I do a medley of Beatles songs like 'Girl,' 'Yesterday,' 'Your Mother Should Know' and old Dylan songs that nobody else does and people say how much they enjoy them."

Colin sees the Beatles as the key that has opened the musical door that much wider in recent years, and

Colin for one has walked in. He studied poetry and this is his real first love though and at the Cambridge festival ran a poetry and folk session. Colin is hoping that sometime he will get his own poetry published.

Says Colin, "The songs that I write have words which are poetry — but they are in the pop bag. My biggest influence was Buddy Holly."

Well that will tread on someone's toes. Cries of "Heresy" will be heard. Fortunately burning at the stake has become outmoded — like some of the ideas of what is and what is not folk music. — T.W.



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Blossom Dearie returns to Opposite Lock



BLOSSOM

BLOSSOM DEARIE returns to the Opposite Lock Club, Birmingham from September 3-5. Other big names lined-up for the club in forthcoming weeks include the Maynard Ferguson Big Band, the Gary Burton Quartet, Muddy Waters' Big Band, and Joy Marshall with the Gordon Beck Quartet.

Visitors to the adjoining Factory beat club are Granny's Intentions (tomorrow, Friday), Chris Farlowe (Saturday 17), Freddy Mack (23), and Blossom Toes (24).

THE County Luxury Club (the social club of Stockport County Football Club) re-opened last weekend after extensive alteration and re-decoration, with a new resident group — the Frank Gibson Sound, recently at Mr Smith's Club, Hanley.

The Gibson group is replaced at Hanley by the Kay-Bee Sound led by bassist Geoff Pearson.

FAVOURITE late-night haunt of midland (and visiting) groups is the Rum Runner in Birmingham's Broad Street, where the host is Mike Walker who was formerly with the Redcaps.

Boys from the Move, Sight and Sound, Idle Race, Lemon Tree and Young Blood are among those often to be seen in the club after "gig" hours.

Recently the Move looked-in to see Stacks, a group jointly managed by Mike Walker and Move drummer Bev Bevan. The result was an impromptu session by the Move — and Mike was also persuaded to take the stage to play bass guitar and sing the blues, backed by Bev and the Move's Trevor Burton on guitar.

ALREADY 13-strong, the chain of night clubs in the north-east, Lancashire and the Midlands, owned by the Bailey Organisation, is increased by the takeover announced last week of the Monk Bretton Social Centre, near Barnsley, Yorks.

It originally cost £100,000 to establish three years ago, but the purchase price is not disclosed.

MANDY and the Girl Friends are next week's (August 18) attraction at Club Empress, Bolton, where last week Salena Jones was a tremendous hit with members.

Millie is scheduled to appear at the Empress for the week of August 25 followed by Dickie Valentine (September 1).

Negotiations are already in an advanced stage for the appearance in November of the "Prince of Wails" himself — Johnny Ray.

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 * **THE OPEN MIND**
 Friday August 16th (7.30-11.00)
 * Back from their triumphal American Tour
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 * **TRAMLINE**
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 * **NEAT CHANGE**
 * **YES!**
 Sunday August 18th (7.30-11.30)
 * **HOUSE OF LORDS**
 and **WHOLE LOTTA SOUL**
 with **STUART HENRY**

Monday August 19th (7.30-11.00)
 * **THE NITE PEOPLE**
 * **THE CORTINAS**

Tuesday August 20th (7.30-11.00)
 * **TONY RIVERS**
 and **THE CASTAWAYS**
 * **THE GLASS MENAGERIE**

Wednesday August 21st (7.30-11.00)
 * **JOE COCKER**
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DIZ DISLEY'S GUITAR NIGHT
 with special stars Keith Cooper, Alan Starke, Dennis Wright, etc.

August 16th
MONTY SUNSHINE JAZZ BAND

August 17th
TERRY LIGHTFOOT'S ALL-STAR JAZZ BAND

August 18th
ALAN ELSDON

August 19th
MODERN JAZZ GUITAR NIGHT
 with the **TERRY SMITH QUARTET**
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August 20th
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August 21st
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 Sunday, Aug. 18th, afternoon, 3-6 p.m.
THE DEEP

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 Friday, August 16th
BOB WALLIS'S STORYVILLE JAZZ BAND
 Saturday, August 17th
ALAN ELSDON'S JAZZ BAND
 Sunday, August 18th
ERIC SILK AND HIS SOUTHERN JAZZ BAND

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 SUNDAY
ALEX WELSH AND HIS BAND
 TUESDAY
SAVOY BROWN!

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FREDDY RANDALL and his BAND
 Admission free

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 WED., AUGUST 21st, 8.15-11.30
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 Next week: AMBOY DUKES

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 Thurs., 15th August
 Blues Nite!
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ELMER CRUMBLEY'S JAZZ BABES, Red Lion, Brentford
FANTASTICS
 Fishmonger's Arms, Wood Green

THURSDAY
BEULAH JAZZ Club, 7.30-10.45.
SAMMY RIMINGTON QUARTET, Lord Napier, Beulah Road, Thornton Heath.
JOHN KEEN Jazz band, RAILWAY HOTEL, High Street, Putney.
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 Pied Bull, 1 Liverpool Rd., N.1. Lights by Spectrum.
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 Fishmonger's Arms, Wood Green
THREE TUNS, Beckenham.
MICHAEL GARRICK SEXTET
 Next Thursday: Rendell-Carr Quintet.
UGH Ragtime Band, Green Man, Plumstead.
"WHITTINGTON," PINNER.
TERRY LIGHTFOOT.

FRIDAY
ELMER CRUMBLEY'S JAZZ BABES, Red Lion, Brentford
FANTASTICS
 Fishmonger's Arms, Wood Green

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 THE ONLY LATE-SET IN TOWN
 ALL-NIGHT FOOD AND SNACKS
 DAVID BRADLEY INVITES YOU TO
 GO WHERE THE ACTION IS
 ROCK STEADY AND SOUL
 WITH THE FANTASTIC SOUNDS OF
 LONDONS No.1 DEEJAY
 * **JOHN EDWARD PLUS**
 LIVE! LIVE! LIVE! TONIGHT
 * **GLENROY OAKLEY AND THE ORACLES**

 SAT., AUG. 17th (7.30-6.00 a.m.)
 ALL-NIGHT SOUL SESSION
 GO WHERE THE ACTION IS
 THE MOTIONS
 SOUL SHOW PLUS
 THE TRIADS
 ALSO THE FANTASTIC SOUNDS OF
 LONDONS No.1 DEEJAY
 * **JOHN EDWARD**
 EX-RADIO LONDON—BIG 'L' DJ

 SUN., AUG. 18th (7.30-11.00 p.m.)
 SUNDAY NIGHT SPIN
 Discs, live groups, star guests
 with swinging sounds on and off
 the record, featuring tonight
MR. EXCITEMENT!!
 * **JOHNNY FARLOWE**
 DON'T MISS THE GREATEST DISCOTHEQUE SOUNDS WITH THE VERY LATEST PRE-RELEASES OF SOUL AND R & B

FRIDAY cont.
HIGHGATE JAZZ CLUB, Ye Olde Gatehouse.
DICK MORRISSEY
COLIN PETERS QUINTET
JOHN PETTIFER TRIO
JAZZ DISCIPLES, Green Man, Southend Pond, Catford.
MEMPHIS EXPRESS
 HATCHETT'S PLAYGROUND
NEW ERA JAZZ BAND
 Elm Park Hotel, Hornchurch
OSTERLEY JAZZ CLUB
TERRY LIGHTFOOT
ROYAL OAK, MJS Club, TONY LEE TRIO with TERRY SMITH.
THE BORD JAZZ CLUB, every Friday at Romford Football Club, Brooklands Road, Romford, Tonight. ORIGINAL EASTSIDE STOMPERS.
URBAN GIN HOUSE RAGTIME BAND
 BROCKLEY JACK

SATURDAY
BLACKBOTTOM STOMPERS, Southampton.
BLUES SCENE CROWN HOTEL
 174 RICHMOND ROAD, TWICKENHAM.
THE FREE
CENTRAL PIER, MORECAMBE
THE CAT ROAD SHOW
 STARRING US FLATTOP
 Feat. Jacqui & Peter.
DOC K'S "ANGEL AND ARCH-ANGEL" LIGHTING, "Dolphin", Maidenhead.
GLASTONBURY TOWN HALL (Somerset) SATURDAY, AUG. 17
P. P. ARNOLD
 with the T.N.T.
 also, THE MIDROD ENDS!
JAZZ DISCIPLES, Lee Gate Shopping Centre, 10.45 a.m.-1.15 p.m.
JUNIORS EYES
 Gone to BLAISES
MEMPHIS EXPRESS
 HATCHETT'S PLAYGROUND
ROYAL OAK, MJS Club, TONY LEE TRIO with PETE KING.
SIX BELLS, KING'S ROAD, CHELSEA. BILL GREENOW.
U.G.H. BROCKLEY JACK

SUNDAY
AT THE CLERKENWELL TAVERN 8 p.m. MIKE WESTBROOK BAND.
BEXLEY, Kent. Black Prince Hotel. The Rebel Rousers.
BILL BRUNSKILL'S Jazzmen. Fighting Cocks, Kingston.
BILL GREENOW STRONG JAZZ
 12-2 p.m. Prince of Wales, Daling Road, Hammersmith (next Ravenscourt Park Tube).
COOKS, CHINGFORD
 Royal Forest Hotel
THE EAST SIDE STOMPERS
DAVID JONES Jazzmen. — O.M.T. Croxley.
DENNIS FIELD. Lunchtime. Green Man, Plumstead.
ELM PARK HOTEL
 New Era Jazzband. Lunchtime Jam Session.
ERIC SILK, Thames Hotel, Hampton Court.
FREDDY RANDALL BAND
 Fishmongers Arms, Wood Green
GUN, CROYDON. Phil Brown.
LUNCHTIME SESSION, North London Blues Boat, 12-2 p.m.
CLIFF CHARLES
 Pied Bull, 1 Liverpool Rd., N.1.
MEMPHIS EXPRESS
 SWAN HOTEL, MALDEN
NEW IBERIA STOMPERS, RAILWAY HOTEL, PUTNEY.
NEW MERLINS Cave Club, 8-12
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 Licensed Bar.
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THREE TUNS, Beckenham
RAY RUSSELL QUARTET

SUNDAY cont.
THE QUEENS STAGHOUNDS, Ascot. Archangel lighting.
JUNIORS EYES
U.G.H. BROCKLEY JACK
WHITE MULE
 PALE GREEN LIMOUSINE LIGHT SHOW AT BOTTLENECK BLUES CLUB, ANGEL LANE, STRATFORD. APPLE PIE MAKES YOU STERILE.
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MJS ROYAL OAK. The John Taylor/Pete Burden Quartet with Norma Winston.
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 READING "SHIP" CY LAURIE.
SOLID New Orleans Jazz with the Stead-Simmonds Big Four, at The Shaftesbury, Hornsey Rd.
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THE RESURRECTION
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BRIAN EVERINGTON QUINTET PLUS STAR GUEST!
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BLACKBOTTOM STOMPERS
 George. Morden.
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JAZZ AT QUINTONS
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 Every Wed. "Half Moon," Lower Richmond Road, Putney. This week "Just For Fun"
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DICK BRENNAN
 This Thursday, Aug. 15th, 8 p.m.

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BROOMHOUSE LANE
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 Sat. 17th PETE KING
 Sun. 18th DICK MORRISSEY and IAN HAMER
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 Resident Trio
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 Tuesday, Wednesday and Thursday
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 Friday, Saturday, Sunday, lunch & evening
 Friday August 16th
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 Saturday, August 17th
JOE HARRIOTT and TOMMY WHITTLE
 Sunday August 18th—Lunchtime & Evening
HAROLD McNAIR
 Monday August 19th
 Tuesday August 20th
 Wednesday August 21st
 Thursday August 22nd
DICK MORRISSEY and BOBBY BREEN

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BLOSSOM DEARIE
 and her TRIO
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 Reduced admission before 9.30 p.m. Mon-Thurs.
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RONNIE SCOTT
THE BAND AND JOY MARSHALL
 with the **BRIAN LEMON TRIO**

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 SATURDAY, AUGUST 17th
 Open 7.30-12 Sat and Sun.
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 PHST! This band have been booked to provide the backing for THE SHOW STOPPERS on their second tour of Great Britain

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 RAILWAY HOTEL, 100 WEST END LANE, WEST HAMSTEAD, N.W.6
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AMBOY DUKES
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TUESDAY AUGUST 20th
AYNSLEY DUNBAR
 plus JUNIOR EYES
 Next Tues.: 10 YRS. AFTER
 Plus D.J. PEE, B

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CHICKEN SHACK
 NEXT FRI. AUGUST 23rd **JOHN MAYALL'S BLUES BREAKERS**

BLUESVILLE '68 CLUBS
"THE MANOR HOUSE", opp. Tube, N.4. 7.30-11 p.m. LIC.BARS
BLUESVILLE '68 CLUBS
"THE MANOR HOUSE", opp. Tube, N.4. 7.30-11 p.m. LIC.BARS
MIKE RAVEN, LIVE!!
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 RADIO 1's TOP R. & B. D.J. INVITES
 ALL RAVENMANIACS TO COME AND DANCE
 AT HIS SOUL SERENADE DISCOTHEQUE

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EVERY SUNDAY THE STEVE MAXTED SHOW
BURTON'S · UXBRIDGE
SATURDAY, AUGUST 17th
JOYCE BOND REVUE
 NEXT SAT. AUG. 24th
JIMMY JAMES AND THE VAGABONDS

MOTHERS
 Happening this weekend...
SATURDAY, 17th AUGUST
JOE COCKER
 8 p.m.-Midnight — Four hours of groovy sounds
SUNDAY, AUGUST 18th
 BLUES NIGHT...
KEEF HARTLEY
WEDNESDAY, AUG. 21st, commencing
PROGRESSIVE MUSIC SCENE...
 7.30-11.15 — THREE GROUPS
 ADMISSION 3/- TOO MUCH!!
SATURDAY, AUGUST 24th
AYNSLEY DUNBAR

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Hours: 9.0-5.30 All day SAT

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KING SUPER 20, latest model £120
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RE-OPENS NOVEMBER, 1968
AFTER COMPLETE REDECORATION
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FRIDAYS AND SATURDAYS, NOVEMBER, 1968-APRIL, 1969
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BANK HOLIDAY SEPTE

Three cheers for CBS!

I WOULD like to offer a few words of praise for my favourite record company—CBS.

Over the past few years they have released excellent material by Bob Dylan, the Byrds, Simon

MAILBAG

and Garfunkel, and recently, Blue Horizon artists. They have even sur-

passed themselves by releasing long awaited sounds by Electric Flag, Blood Sweat and Tears,

Spirit and the United States Of America.

Thanks CBS for serving record buyers who like good music and long may you continue to set the pace for other companies. —J. R. GOSLING, Stoke Newington, London.



BOB DYLAN

'Please, please Gregory, use that Phone'

Every week Melody Maker receives hundreds of readers letters. Usually they deal with personal views on music and musicians. But here is a letter by an anxious parent about his son. By printing the following plea, we hope it will serve to widen communication between the "pop generation" and their parents.

I AM writing as an anguished parent suffering acute anxiety as a result of the thoughtless behaviour of my youngest son. It is some weeks now since he disappeared leaving a perfunctory note saying he was "going on the road". Apart from the fact my wife and I have no idea where he may be, our anxiety must become more terrifying with every day that goes by without news, and yet a postcard or a tinkle on the telephone could instantly turn our desperate worry into instant happiness or relief.

FEARS

One hopes it is just lack of thought but as day by day goes by, our fears grow. I regard the influence of pop music on the adolescent teenager as wholly healthy and beneficial and I am especially glad now that Gregory is an avid reader of your excellent paper, since it may be the only means of making contact with my son. It is especially at this time of year that thousands of young people, out of thoughtfulness rather than a desire to hurt, inflict needless sorrow on loving parents, and in asking you to print my letter, I wish to include a plea to the vast numbers of other young people who will read this, who are causing similar unhappiness.

DISTRESSING

Please, please Gregory use that 'phone. It could almost be a song lyric, were it not so personally distressing. The Melody Maker could make a great contribution to the relief of unhappiness by publishing a plea to unthinking teenagers. —JOSEPH W. CLIFTON, Muswell Hill, London.

OUR PRESENT day music scene must be the best for a long while. There are good progressive groups like Blood Sweat and Tears, Spirit and Country Joe and the Fish, while in Britain we have Tyrannosaurus Rex, Incredible String Band and Moody Blues.

Folk is looked after rather well by Roy Harper, Al Stewart, Tom Rush, Leonard Cohen, Simon and Garfunkel, not forgetting Mr Bob Dylan.

Blues go down well and we still have basic rock and Beatle music. So why moan? —BARRY LEVENE, South Ockendon, Essex.

● LP WINNER

AFTER BEING a driving force for five years, the Beatles have taken a giant nose dive, or so it would appear from destructive articles in the daily press.

The current trend is to see who can put them down the most. But who knows, it might be a move by the Beatles to reduce their popularity and give them another challenge to face. —YVONNE C. GOOL, Marlow, Bucks.

● See centre pages

INTENSIVE READING of the MM shows jazz is at the parting of the ways.

Its bastard son pop, has reached maturity and only reactionaries can defy the wealth of good music being played by Doors, Pink Floyd etc on both sides of the Atlantic.

Jazz is in great danger of losing its place as the music of revolution and anti-bowler hat. Merely listen to John Peel then Humphrey Lyttleton. The

only way young jazz fans can be drawn is to change the image and presentation of jazz, and dedicate 75 per cent of jazz air time to contemporary sounds. Show that jazz, as much as pop, is a music of NOW. —LEN SMITH, Wembley Park, Middlesex.

● LP WINNER

THANKS FOR bringing back Pop Think In. I always get a big kick out of each guest's opinion on various subjects.

Don Partridge was an eye-opener. I thought he was a typically British farce, but he proved the opposite. His opinions were frank and enjoyable. —SUZY TRENT, Roanoke, Virginia, USA.

HAVING ATTENDED the Folk Concert at Central Hall, Westminster recently, I must object to the remarks made by R. E. Browne (MM August 3).

I have seen Fairport Convention perform many times and I have never seen them folkier than they were at Westminster. Although they have a contemporary image, they did their best to forget this and their normal electric guitars and drums format was



COUNTRY JOE AND THE FISH

only used in the final number. All their songs were gentle and volume was kept to a minimum and were extremely well received, despite having to warm up a cold audience. —CHRISTINE MARKWELL, Bounds Green, London N11.

THE TIME is 12.50 Monday morning, August 5. Radio Luxembourg deejay Tony Prince has just finished playing "America" by the Nice. After speaking over the intro, he told a long and singularly boring joke in the middle of the record, then sang along until he had amused himself sufficiently, then turned it off. Surely this ignorance and small mindedness is all too typical of today's deejays? —GRAHAM HOLMES, Knightswood, Glasgow.

WHY DOESN'T somebody thank Blackhill Enterprises for those two marvellous free concerts in London's Hyde Park? The groups gave many people great enjoyment and they felt so happy they even picked up the waste paper! A beautiful experience and thanks to all concerned. —H. FAIR, London W14.

I PROTEST at Bob Dawbarn's squalid review of "Karyobin" by the Spontaneous Music Ensemble.

The album has colour, beauty and a simple spiritual feeling which has roots much further back than New Orleans. It's a must for progressive listeners. —RICHARD JOHNSON, Forest Hill, London.

● Bob Dawbarn didn't review the LP in the MM's LP supplement. Also, there was a full review of the SME's album in last week's MM.

PETER GREEN says Paul Butterfield's Blues Band has

got "like a jazz band and doesn't play blues" (MM August 3). Surely Fleetwood Mac with their rock repertoire and strings on their single release cannot call themselves a blues group? Paul Butterfield plays true Chicago blues with brass backing and not over-acclaimed commercial rubbish. —BOB CONWAY, Blues Renaissance, Bexleyheath, Kent.

ZOOLOGICALLY, man is classified as an animal, so when is the RSPCA going to do something about the endless nervous collapses of pop stars? It appears nobody else is going to bother. —IRIS ORTON, Stockholm, Sweden.

I AM ONE of the so called "teenyboppers," and I am sick and fed up of readers who give us this name and think they know absolutely everything.

Far from it, they know almost nothing. Just because they are a couple of years older than us teenyboppers, they think their tastes are right and ours are all wrong. Jazz and blues may have been the craze when "oldies" were young, but now pop has arrived and as far as we are concerned it is on top. —SYLVIA, aged 13, Poplar, London.

You've woken up to the Doors

THANK YOU—it last a British music paper has woken up to the Doors. Ever since their first album, I've been waiting to find out something about them, and had to send to the States for news.

I have worshipped Jim Morrison for a year and didn't even know what he looked like Jim for ever! —VIVIANNE BIDWELL, St Johns Wood, London.



MORRISON

I AM FED up with the way jazz programmes on Radio One are always curtailed, usually because of sport. Recently Jazz Record Requests started ten minutes late due to a concert which over-ran. Of course the programme had to finish on time—to make way for more sport! There is little enough jazz on radio as it is without more time being taken off. —DAVE TAYLOR, Purbrook, Hants.

● LP WINNER

WHAT UTTER drivel Ken Gaunt is talking! (MM August 10). To suggest that the chart must be the sole property of groups and to condemn Sue Nicholls "because she is an actress, not a professional singer," is so childish it hurts.

His silly comment about "echo chambers" is even more pathetic. Could someone please inform him these are an integral part of record production? Pull records to bits by all means if they are bad, but don't judge an artist because of her profession. —BILL KENWRIGHT, Dacres Road, London.

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reviewing the singles in next week's Blind Date

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