

Melody Maker

SEPTEMBER 14, 1968

1s weekly

Jagger is mad over LP sleeve ban

MICK Jagger is furious at a top-level decision to ban the sleeve design for their next album, "Beggars' Banquet," because it is alleged to be "offensive."

And the album won't be released in Britain or America until the dispute between the Stones and Decca Records is resolved.

On Monday Mick told the MM: "The front of the album looks like a low-down American toilet wall. It doesn't actually show the bowl, which is rude, like they do in the Harpic adverts, but you can just see the top."

"It's got Rolling Stones written on the wall and on the back the words are all about the record."

"There are no swear words at all, nothing obscene. But they've just said we can't use it as a record cover."

"Nobody who buys our records would object. And there aren't any political slogans, unless you call Lyndon loves Mao a political slogan."

"It's really terribly harmless sleeve notes written in graffiti style."

"We suggested that a solution would be to put the sleeve in a brown paper bag marked 'unfit for children' but they still wouldn't release it."



MICK: 'harmless'

"Theatre censorship and film censorship are slowly disappearing and the only worthwhile censorship is self-imposed by the artist."

"You can't have entrepreneurs making moral judgements."

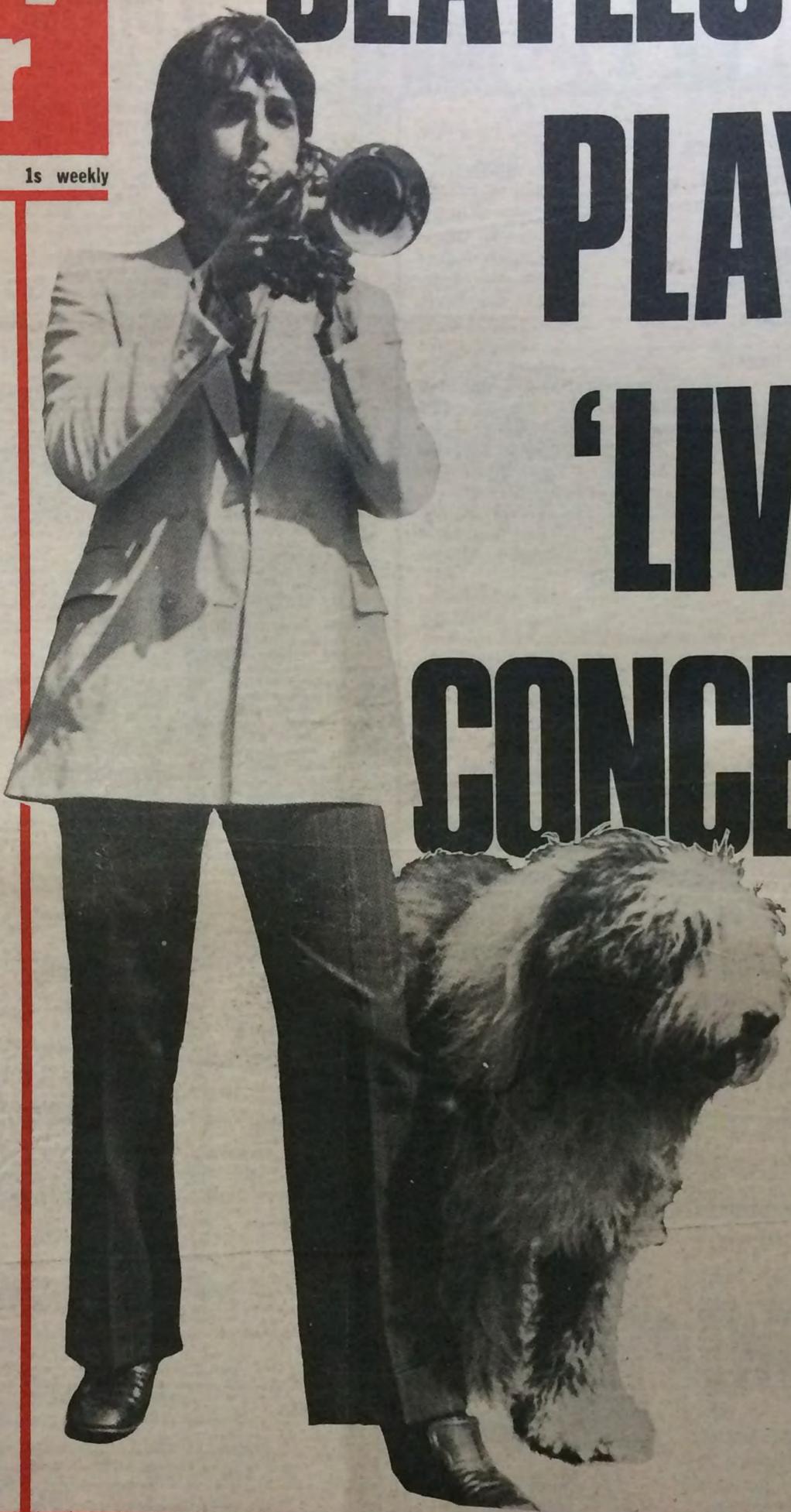
"But I'm sure there are reasonable and God-fearing gentlemen at Decca, and that a final solution will be reached."

"The music on the album is of the sort we could play on stage and I personally think it is better than our last one and the one before."

"'Street Fighting Man' is not coming out as a single because we're too busy doing other things to promote a single."

A Decca records spokesman said on Monday: "We can make no comment on this at all."

BEATLES TO PLAY A 'LIVE' CONCERT?



Says Paul—
'Singing live is much more appealing to us now'

THE Beatles are planning a live TV show — and may even appear in concert.

Paul McCartney told the MM this week: "The idea of singing live is much more appealing now — we are beginning to miss it."

"We will be doing a live TV show later in the year. I don't know about a concert, but it might lead to that."

"I love the idea of playing again — and I know the others feel the same way."

NEW LP

The Beatles recorded a special film clip last week to be shown on Top Of The Pops tonight (Thursday).

Said Paul: "We recorded both 'Hey Jude' and 'Revolution.' We decided to do clips this time instead of many films and that sort of thing. We all really enjoyed doing it."

"'Hey Jude' is at number one in the Pop 30 for the second week and, in America, sales have already topped two million."

The Beatles hope to complete their new album, as yet untitled, by the end of this month.

Their Press Officer, Tony Barrow, told the MM: "It will probably be out in time to catch the pre-Christmas sales rush."

Paul McCartney talks to the MM on page 5.

Louis makes Yorkshire return



ARMSTRONG

LOUIS Armstrong and his All Stars will be back in Britain in December—for a two-week season at the new Wakefield Theatre Club, in Yorkshire.

Satchmo is just one of a host of star names booked for the new Yorkshire nightspot which opens on October

6 with Dusty Springfield as the star. The club is only a few miles from the Batley Variety Club where Louis starred for two weeks in June. He opens in Wakefield on December 1.

The Wakefield club is also presenting a week of Jazz Expo '68—selected star jazz names from the London festival, opening on October 20. Among the names appearing

during the week are the Horace Silver Quintet, the Muddy Waters Blues Band, the Stars of Faith, the Dizzy Gillespie Big Band Reunion, the Gary Burton Quartet, Red Norvo, the Dave Brubeck-Gerry Mulligan Quartet, the Newport All Stars with Benny Carter and Ruby Braff, Count Basie and His Orchestra and Earl Hines.

In addition, the club is

negotiating to present Ella Fitzgerald for two weeks next spring and the Woody Herman Herd for a week around the same time. Johnnie Ray has been booked for a week from October 27.

Among the other stars who will appear are Charlie Drake (October 13); Matt Monro (November 2); O. C. Smith (17); Kathy Kirby (December 15).

EMPEROR ROSKO BLIND DATE—PAGE 9

MELODY MAKER POP 30

COME TO BERLIN WITH THE MM!
Fame joins all-star bill!

- 1 (1) HEY JUDE Beatles, Apple
- 2 (3) I'VE GOTTA GET A MESSAGE TO YOU ... Bee Gees, Polydor
- 3 (2) DO IT AGAIN Beach Boys, Capitol
- 4 (7) HOLD ME TIGHT Johnny Nash, Regal Zonophone
- 5 (5) I SAY A LITTLE PRAYER Aretha Franklin, Atlantic
- 6 (6) HIGH IN THE SKY Amen Corner, Deram
- 7 (4) THIS GUY'S IN LOVE Herb Alpert, A & M
- 8 (23) THOSE WERE THE DAYS Mary Hopkin, Apple
- 9 (8) HELP YOURSELF Tom Jones, Decca
- 10 (9) ON THE ROAD AGAIN Canned Heat, Liberty
- 11 (20) JESAMINE Casuals, Decca
- 12 (14) DREAM A LITTLE DREAM Mama Cass, RCA
- 13 (10) SUNSHINE GIRL Herman's Hermits, Columbia
- 14 (17) LADY WILLPOWER ... Gary Puckett and the Union Gap, CBS
- 15 (11) MONY MONY Tommy James and the Shondells, Major Minor
- 16 (16) I PRETEND Des O'Connor, Columbia
- 17 (13) DANCE TO THE MUSIC Sly and the Family Stone, CBS
- 18 (12) FIRE Crazy World of Arthur Brown, Track
- 19 (15) KEEP ON Bruce Channel, Bell
- 20 (27) LITTLE ARROWS Leapy Lee, MCA
- 21 (22) HARD TO HANDLE Otis Redding, Atlantic
- 22 (19) I CLOSE MY EYES AND COUNT TO TEN Dusty Springfield, Philips
- 23 (18) DAYS Kinks, Pye
- 24 (29) CLASSICAL GAS Mason Williams, Warner Bros.
- 25 (24) AMERICA Nice, Immediate
- 26 (30) ICE IN THE SUN Status Quo, Pye
- 27 (25) DREAM A LITTLE DREAM Anita Harris, CBS
- 28 (21) MRS. ROBINSON Simon and Garfunkel, CBS
- 29 (—) YESTERDAY'S DREAM Four Tops, Tamla Motown
- 30 (—) I LIVE FOR THE SUN Vanity Fare, Page One

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POP 30 PUBLISHERS

1 Northern Songs; 2 Abigail; 3 Immediate; 4 Writers Workshop; 5 Shapiro Bernstein; 6 Carlin; 7 Blue Sea/Jac; 8 Essex; 9 Valley; 10 Southern; 11 Mills Music; 12 Francis Day and Hunter; 13 Monique; 14 Francis Day and Hunter; 15

Planetary Nom; 16 Morris/Patricia; 17 Carlin; 18 Essex; 19 Shapiro Bernstein; 20 Shaftesbury Music; 21 Carlin; 22 Carlin; 23 Davroy/Carlin; 24 Randor; 25 Chappells/Immediate; 26 Valley; 27 Francis Day and Hunter; 28 Patern; 29 Jobete/Carlin; 30 Immediate.

US TOP TEN

- As listed by "Billboard"
- 1 (1) BOOKENDS Simon and Garfunkel, CBS
 - 2 (2) DELILAH Tom Jones, Decca
 - 3 (3) HOLLIES GREATEST HITS Hollies, Parlophone
 - 4 (4) WHEELS OF FIRE (Double Album) Cream, Polydor
 - 5 (6) IN SEARCH OF THE LOST CHORD Moody Blues, Deram
 - 6 (5) A MAN WITHOUT LOVE Engelbert Humperdinck, Decca
 - 7 (7) THE SOUND OF MUSIC Soundtrack, RCA
 - 8 (10) JUNGLE BOOK Soundtrack, Disneyland
 - 9 (—) BOOGIE WITH CANNED HEAT Canned Heat, Liberty
 - 10 (8) BARE WIRES John Mayall, Decca

TOP TEN LPs

- 1 (1) PEOPLE GOT TO BE FREE Rascals, Atlantic
- 2 (4) HARPER VALLEY P.T.A. Jennie C. Riley, Plantation
- 3 (3) LIGHT MY FIRE Jose Feliciano, RCA Victor
- 4 (2) BORN TO BE WILD Steppenwolf, Dunhill
- 5 (7) 1, 2, 3, RED LIGHT 1910 Fruitgum Co., Buddah
- 6 (6) THE HOUSE THAT JACK BUILT Aretha Franklin, Atlantic
- 7 (8) YOU'RE ALL I NEED TO GET BY Marvin Gaye and Tammi Terrell, Tamla
- 8 (—) HUSH Deep Purple, Tetragrammaton
- 9 (5) HELLO, I LOVE YOU Doors, Elektra
- 10 (—) HEY JUDE Beatles, Apple

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THE FANTASTICS
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JON HENDRICKS, Annie Ross and Georgie Fame with the Count Basie orchestra. That's the star addition to this year's Berlin Jazz Festival from November 7-10.

The Dave Brubeck-Gerry Mulligan Quartet and Nina Simone will not now appear at the festival, but there is still a fantastic line-up of jazz star names, including Dizzy Gillespie, Maynard Ferguson, Don Ellis, Art Blakey, Max Roach, Gary Burton Quartet, the Elvin Jones Trio, Sun Ra, the Horace Silver Quintet, Muddy Waters and the Stars Of Faith.

And once again, the MM is running a special all-inclusive trip to the festival at the low price of 26 guineas. This offers direct flights by Britannia jet-prop aircraft to Berlin and return, two nights at a good hotel and tickets to three nights of the four-day festival.

The full itinerary is: **FRIDAY, November 8.** Leave London at 9.30 am and travel to Lu-



BLAKEY

ton airport for flight to Berlin. Transfer from airport to hotel. Seats provided for the evening performance.

SATURDAY, November 9. Morning and afternoon free for sightseeing. Optional tours of East and West Berlin available. Tickets provided for festival.

SUNDAY, November 10. All day free for shopping and sightseeing. Evening at festival, followed by return flight to Luton and transfer to central London by coach, arriving at around 5 am on Monday morning.

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DOORS CONCERTS TO MAKE UP TV SHOW

THE DOORS will be seen in their own hour-long show on Granada television on October 4.

The programme, produced by Joe Durden-Smith, is tentatively titled When The Mode Of The Music Changes, The Walls Of The City Will Shake, a phrase coined by Fug Tull Kupferberg.

Most of the show will feature highlights from the Doors' two concerts at the Roundhouse last weekend but there will be sequences shot during the group's stay in London.

A Granada camera crew travelled from America with the group.

SCOTT PLUS SCOTT

SCOTT WALKER's tour with the Ronnie Scott Band will open at Finsbury Park Astoria, London, on October 4.

Also on the bill are the Love Affair, Tommy James and the Shondells and the Paper Dolls. The Scott band will include top jazzmen Terry Smith, on guitar, and Tony Crombie, drums.

Full dates are Finsbury Park (October 4), Manchester Odeon (5), Bradford Gaumont (6), ABC, Edinburgh (9), City Hall, Newcastle (10), Odeon, Birmingham (11), ABC, Chesterfield (12), Empire, Liverpool (13), Colston Hall, Bristol (14), Odeon, Cardiff (16), Adelphi, Slough (17), Gaiety, Ipswich (18), Granada, Tooting (19), and New Theatre, Coventry (20).

Scott returned from holiday in the South of France on Monday and will spend three weeks recording a new album.

HOLLIES SINGLE

THE HOLLIES' new single will be released on September 27 and it breaks a long series of A sides written by members of the group. The title is "Listen To Me" and it was written by Tony Hazard.

The group goes to Sweden from September 27 to October 1 and starts a month's tour of American colleges on October 4.

CASUALS RETURN

THE CASUALS, whose first British hit "Jesamine" is at

Luxembourg deny rumours

RUMOURS that Radio Luxembourg are to cease production of programmes in their London studios in the near future were "categorically denied" in London on Monday by managing director Geoffrey Everitt. The rumours suggested that the station would close their Hertford Street studios and produce all programmes from the Grand Duchy of Luxembourg.

Mr Everitt also denied rumours that three deejays—Jimmy Young, Pete Brady and Tony Blackburn—were to have their contracts terminated.

JANIS QUITS

SINGER Janis Joplin is to leave Big Brother and the Holding Company in Novem-



SCOTT: tour

number 11 this week in the MM's Pop 30, play their first British dates for more than two years at the Elms Court Ballroom, Chester, on September 21.

They were due to return to Britain from Italy yesterday (Wednesday) and spend the next two weeks rehearsing a new stage act.

Other dates include: "Flamingo, Redruth (28); St Michael's Hall, Rochester (October 4); Queen's Hall, Marbeth (5) and Pavilion, Hemel Hempstead (9).

AMEN ABROAD

AMEN CORNER are to make three major foreign trips. On November 14 they start a four-week tour of America which will be followed by three weeks in Japan and Singapore.

They return to Britain for two months and then, in early March, start a seven-week Continental tour, visiting Germany, Belgium, Switzerland, Austria and France. Then, in July of next year, they will tour Australia and New Zealand.

The group, whose "High In The Sky" is at number six in the Pop 30 for the second week running, flew to Germany and Holland this week for TV dates. As a result, they put back their LP recording sessions until next week. They will also be recording a new single.

STATUS QUO CANCEL

STATUS QUO, whose "Ice In The Sun" reached number 26 in the MM Pop 30 this week, have cancelled their American tour due to start on September 27. "Ice In The Sun" has entered the American charts and the group will now go to the States around October 7 for ten days of TV, radio and promotion dates.

A British tour, including cabaret, ballroom and concert dates is now being lined up for them for the rest of Octo-

ber. A new, full scale American tour is being set up to start around January 7. Their album, "Picturesque Matchstickable Messages," will be released in both Britain and America on September 27.

The group guests in BBC-TV's How It Is (September 19) and Radio One O'Clock (23).

DAVE DEE GUESTS

DAVE DEE, Dozy, Beaky Mick and Tich—whose new single, "The Wreck Of The Antoinette" is released tomorrow (Friday)—guest in Top Of The Pops (today), the Joe Loss Show (tomorrow) and Saturday Club (14).

The group will star in a charity show at the Royal Albert Hall on November 15 in aid of the Outward Bound Trust. The concert will be attended by the Queen Mother.

This week, the group recorded inserts for the Jimmy Young, David Symonds and Dave Cash Radio One shows. On September 21 they star with the Small Faces and Flirtations at a Pop Festival in Berne, Switzerland.

From September 15 to 20 they double in cabaret at the Cleopatra Clubs in Newport (Mon) and Piling. This week they signed contracts of their pantomime season in Dick Whittington at the ABC, Stockton, from December 26 to January 18.

TOM RELAXES

TOM JONES returned to Britain on Sunday after a holiday in Portugal. He spent this week relaxing before starting rehearsals for the first of a major series of TV spectacles for America to be taped in England.

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BBC 2 TO RECORD CONCERTS IN COLOUR

SUN RA and his Solar Arkestra will not appear at this year's Jazz Expo, which opens in London on Saturday, October 19.

The Ra band was billed for the Wednesday (23) Hammersmith Odeon concert, along with Gary Burton, Red Norvo and Michael Garrick.

Ronnie Scott and the Band, currently at the Scott Club, have been added to the bill for that night. But the Harold Davison Agency told the MM on Monday that another US attraction will come over in Sun Ra's place.

During the course of the festival, BBC-2 is to record 11 double programmes featuring the Expo artists. These shows screened in colour and lasting some 25 minutes, will be the major part of a 26-programme series to be titled Jazz At The Maltings. A likely starting date is October 10.

All the American artists at Jazz Expo will take part in the BBC series. So also will Salena Jones and her Trombone Band, the Rendell-Carr Quintet, Ronnie Scott and the Band, Buddy Rich's band and the Oscar Peterson Trio. These artists will be driven from London to Suffolk on

SUN RA OUT OF EXPO '68

free days to record their shows at the Maltings, the Aldeburgh Festival's concert hall at Snape, Suffolk.

Producer Terry Henebery, now almost fully recovered from injuries received in a car crash in Switzerland last April, is in charge of the series—BBC TV's first full-scale jazz series in colour. Benny Green is to introduce the programmes.

BEE GEE TO QUIT ?

BEE GEES lead singer Barry Gibb asked to leave the group at the weekend. But manager Robert Stigwood turned down his request. And at presstime, a spokesman for the group

said it was unlikely he would leave the group "in the foreseeable future."

But the spokesman admitted that Barry was anxious to make a career in films. "He may move into films while remaining as part of the Bee Gees," said the spokesman. He denied that Gibb was being prevented from leaving the group. "It's not a case of holding him to his contract against his will," he said.

On Monday, Barry flew out with the rest of the group to Brussels to start work on a French TV spectacular.

JULIE IN DISPUTE

FOLLOWING a dispute at

London Weekend TV's Wembley Studios last Sunday, Julie Driscoll, Brian Auger and the Trinity did not appear on the David Frost Show.

A statement from the group's press representative Anne Ivil said on Monday: "The contract with London Weekend Television and Brian Auger, the Trinity and Julie Driscoll has in our opinion been broken by London Weekend Television. A writ is being issued by our lawyers and the matter is now sub-judice. I have been advised by the lawyers to say no more as it would be contempt of court."

A spokesman for London Weekend Television refused to comment at presstime.



SLY DEBUT

SLY AND the Family Stone make their British debut on BBC's Top Of The Pops tonight (Thursday) and their first appearance will be at the Royal Tottenham and the White Lion, Edgware tomorrow (Friday). A date at the Roundhouse has been cancelled.

On Saturday (14), they appear on Dee Time and at Birmingham's Plaza, Oldhill, and Plaza, Handsworth. The rest of the dates are: Blaises and Douglas House, London (15); Orchid Ballroom, Purley (16); Sherwood Rooms, Nottingham (18); Mardi Gras and Victoriana, Liverpool (20); California Ballroom, Dunstable (21); Hampstead Country Club (22); Golden Torch, Tungstall (23); Kursaal, Southend and Revolution, London (24); Mayfair, Newcastle (26); Top Rank Swansea (27); Seagull Ballroom, Isle of Wight and Kimble's, Portsmouth (28); Tabernacle, Stockport (29) and City Hall, Sheffield and Co-operative Hall, Doncaster (30).

SCOTT CLUB CLOSES

ON SATURDAY night (14), when Joe Henderson, Joy Marshall with the Brian Lemon Trio, and Ronnie Scott and the Band conclude their season at London's Scott Club, the Scott Club closes for two weeks for redecoration. It then reopens on Monday (30) for three nights to present the Buddy Rich big band in two shows an evening, for which tickets cost 40s each.

The Rich band will perform in the enlarged ground floor room.

On the Thursday, October 3, the Gary Burton Quartet begins a 10-day engagement in the main room, and on that day Ronnie Scott's new club has its official opening.

South African folksinger-guitarist Nick Taylor appears opposite the Burton group. On opening night the Gun plays upstairs in the club, and this group will be followed on Friday and Saturday by Juniors Eyes.

WOOD ILL

GUITARIST Chris Wood of Traffic was taken ill last week with bronchial pneumonia and the start of their new American tour has had to be delayed.

EQUALS CONCERTS

THE EQUALS are to headline two concerts on September 28 at the Stockholm Concert Hall, Sweden—the closing event of British Week.

Negotiations are in progress for the group to make return tours of Ireland and Scotland.

MARY IN CONCERT

MARY HOPKIN — number eight this week with "Those Were The Days"—will make her first London appearance at the Royal Albert Hall. She joins Tiny Tim in his concert appearance on October 30.

A spokesman for Apple Records said on Monday that Mary had been offered roles in two films but both had been turned down.

FUGS TO MAKE LONDON DEBUT

THE FUGS, first of the American underground groups, will arrive in Britain on September 18 and will appear in concert at the Roundhouse, Chalk Farm, on September 19 and 20.

They will also appear on BBC Television's How It Is.

Their latest album, "Tenderness Junction," will be released on September 20 to coincide with the visit. It will be released by Transatlantic Records. The group record for Reprise in the USA. The Fugs (above) are Ed Anders Ken Weaver and Tuli Kupferberg.

FOLK NEWS

THE Festival of Contemporary Song featuring Joni Mitchell, Jackson C. Frank, Al Stewart, Fairport Convention and the Johnstones, takes place at the Royal Festival Hall, London, on September 28. The show, excluding Joni Mitchell, then goes to Philharmonic Hall, Liverpool, on November 23 and City Hall, Newcastle, November 24.

The Incredible String Band have some dates fixed for an autumn tour starting in October. On October 18, they play the Free Trade Hall, Manchester, then Birmingham Town Hall (25), Philharmonic Hall, Liverpool (26), City Hall, Newcastle (27), the Dome Brighton (November 1) and either the Royal Albert Hall or the Royal Festival Hall (2).

The Troubadour, which opened to a packed house recently, had the Strawbs as its guests on Saturday, Miles Wootton and Alan Taylor on Sunday and Dennis and Vanessa Rennard (22), Come All Ye (24), a Lancashire night on September 28 with Harry Ogden and the Valley Folk, and Iranga and Piranga, a husband and wife singing team from Ceylon. As usual Redd Sullivan has the hot-pie concession with Martin Winsor the jellied eels.

Stefan Grossman guests at the Folk Blues club, Anglers Hotel, Teddington, on Saturday, and he is followed on September 21 by the Heath Siders and John James (28).

November sees the publication of Wearside Songs, a book of original songs about

Sunderland by Geordie Coulson. He has a second book, Sail, dealing with the last days of sailing vessels, to be published early next year. Both will be available from the York Press, 8 College Street, York.

The Stoke folk club have made a long playing record featuring the club's resident singers Jeff Parton, Jill McLean, John Mountford, Brian Berrington, Andrew Finney, the Kavaan, Chris and Jerry and Kay Berrington. It's available from Smoke Records, 158 Birches Head Road, Hanley, Stoke-on-Trent.

Tonight (Thursday) Champion Jack Dupree is the opening night guest at the Highcliffe Folk and Blues Club, Highcliffe Hotel, Greystones Road, Sheffield, where

the regular singers include Tony Capstick and Robin Lovell. On September 19 country duo Pete Stanley and Brian Goleby are the guests and the next sees Wizz Jones and Clive Palmer as the featured singers. Wizz, by the way, has signed a contract with United Artists Records and hopes to have an album out in November.

Another club opening up after the summer break is the Fore Folk Club, at the Two Brewers, Regent Road, Salford. The Fore Folk are residents and their guest on the opening night, Sunday, is Steve Benbow. Other guests lined up for the club include the Pennine Folk, Dave and Toni Arthur, Jeremy Taylor, Martin Winsor, David Campbell and Diz Disley.

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JAZZ EXPO '68

THE NEWPORT JAZZ
FESTIVAL IN
LONDON

SATURDAY 19th OCTOBER LONDON ROYAL FESTIVAL HALL 6.15 & 9 p.m.	SUNDAY 20th OCTOBER HAMMERSMITH ODEON 6 & 8.45 p.m.	MONDAY 21st OCTOBER HAMMERSMITH ODEON 8 p.m.	TUESDAY 22nd OCTOBER HAMMERSMITH ODEON 8 p.m.	WEDNESDAY 23rd OCTOBER HAMMERSMITH ODEON 8 p.m.	THURSDAY 24th OCTOBER HAMMERSMITH ODEON 6.45 and 9.10 p.m.	FRIDAY 25th OCTOBER HAMMERSMITH ODEON 8 p.m.	SATURDAY 26th OCTOBER HAMMERSMITH ODEON 6 and 8.45 p.m.
THE DAVE BRUBECK QUARTET featuring GERRY MULLIGAN and THE DON RENDELL-IAN CARR QUINTET	THE DIZZY GILLESPIE BIG BAND featuring JAMES MOODY SAHIB SHAHIB CECIL PAYNE HAROLD LAND CURTIS FULLER ETC., also the MIKE WESTBROOK CONCERT BAND	"THE DRUM WORKSHOP" featuring the ART BLAKEY SEXTET with SLIDE HAMPTON BILLY HARPER BILL HARDMAN, etc. ELVIN JONES QUARTET with JOE FARRELL JIMMY GARRISON Etc. MAX ROACH SONNY MURRAY also GINGER JOHNSON'S AFRICAN DRUMS	"THE STORY OF SOUL" featuring THE HORACE SILVER QUINTET THE MUDDY WATERS BLUES BAND with OTIS SPANN 'PEE WEE' MADISON LUTHER JOHNSON PAUL OSHER etc. THE STARS OF FAITH JOE SIMON	THE GARY BURTON QUARTET RED NORVO RONNIE SCOTT & 'THE BAND' THE MICHAEL GARRICK SEXTET ETC.	"THE AMERICAN FOLK-BLUES FESTIVAL, '68" produced by Lippmann & Rau JIMMY REED JOHN LEE HOOKER T-BONE WALKER CURTIS JONES BIG JOE WILLIAMS and the EDDIE TAYLOR BLUES BAND	EARL HINES ALL-STARS featuring BUDD JOHNSON BOOTY WOOD BOBBY DONOVAN ETC. NEWPORT ALL-STARS with RUBY BRAFF BENNY CARTER BARNEY KESSEL RED NORVO SALENA JONES and her TROMBONE BAND ALEX WELSH & HIS BAND ROY BUDD TRIO	COUNT BASIE AND HIS ORCHESTRA with 'LOCKJAW' DAVIS FREDDIE GREEN GROVER MITCHELL MARSHALL ROYAL CHARLIE FOWLKES ETC. plus the STAN TRACEY BIG BAND

Tickets for concerts at the Royal Festival Hall priced 10/-, 13/6, 16/6, 21/-, 25/-, 30/-
Tickets for concerts at the Odeon, Hammersmith priced 8/-, 10/6, 13/6, 16/6, 21/-, 25/-

Tickets now available from "Jazz Expo" Ticket Dept., Harold Davison Ltd., Regent House, 235-241 Regent Street, London, W.1

PLEASE SEND STAMPED ADDRESSED ENVELOPE WITH POSTAL APPLICATIONS

DUSTY'S NEW SINGLE OUT NEXT WEEK

DUSTY SPRINGFIELD'S next single will be released on September 20. It is "I Will Come To You", written by Clive Westlake who penned "I Close My Eyes And Count To Ten."

Dusty has cancelled her American tour, due to start on October 25, in order to concentrate on cabaret dates in the North of England.

On October 6 she opens at the new New Theatre Club in Wakefield for a week. She follows with weeks at the Golden Garter Civic Centre, Withenshaw October (20) and the Fiesta Club, Stockton (27).

BBC2 is screening her 55-minute colour spectacular this Sunday (15) under the title, Dusty.

Dusty guests in Top Of The Pops (19), and Dee Time (28) and goes to Holland for a TV show on October 4.

Her American trip will now open on November 24 with an appearance on the Ed Sullivan Show.

ENGELBERT OFF TO U.S.



ENGELBERT HUMPERDINCK has been set for a 10-day promotion visit to America next month. He flies to the States around October 8 after completing his season at Blackpool ABC. The season closes on October 5. While in the States he will appear on major television shows including the late-night Tonight show. It will be Engelbert's second visit to America—his first was for four days 18 months ago. His new single "Les Bicyclettes" is rush-released tomorrow (Friday).



LIZA HOPES A CHANGE OF NAME WILL DO THE TRICK

Humperdinck used to be known as Gerry Dorsey but a change of name meant a change of luck for him. The young lady with big smile in this picture is hoping that the same will happen for her. Formerly Margaret Burns, she has changed her name to Liza Dulittle and hopes to do a lot in the pop world with a song called "I've Got To Get A Grip Of Myself."

CZECHOSLOVAK JAZZMEN FLEE AFTER RUSSIAN INVASION



AGENT Don Aldridge, who recently returned from a trip to East Europe, reports that at least three of the Prague Dixieland Band—including pianist-leader Dr Zdenek Camrda and drummer Paul Polanski—escaped from Czechoslovakia into Austria after the Russian invasion.

Several members of the Gustav Brom Orchestra have turned up in Germany. A special concert in aid of the exiled musicians will be held in Munich later this month.

ERROLL Garner is offering a reward of a thousand dollars for the return of special arrangements which vanished while the pianist was en route by plane from Chicago to New York. They included all the arrangements he uses on his appearances with symphony orchestras. Garner's latest MGM album in the States, "Up In Erroll's Room," featured seven horns and arrangements by Don Sebesky.

TRUMPETER Ken Ingram, who recently gave up leadership of Birmingham's long-established Eagle Jazz Band, has formed a new group, Ken Ingram's Classic Jazz Kings, which is playing Wednesdays at the Crown, Station Street.

THE Gin House Ragtime Band play from 8 pm to midnight on September 28 at the Dell, Lloyd Park, Croydon, in aid of the British Olympic Appeal Fund. The new Cy Laurie Jazz Band visits Manchester Sports Guild for the first time on October 5. Other attractions at the Guild include Dave Shepherd's Quintet (September 14), Alex Welsh (21) and Kid Martyn's Ragtime Band (28).

SANDY Brown stars at the Six Bells, Chelsea, on Saturday (14). The club is shortly moving to new premises. The Don Rendell-Ian Carr Quintet visits Bognor's new jazz venue, the Bali-Hai Club, Aldwick, on September 17.

TRUMPETER Lee Morgan, now a freelance in New York, joined forces with tenor saxist

Bennie Morgan for a new Blue Note album. Backing them were Cedar Walton (pno), Reggie Workman (bass) and Billy Higgins (drs). Another North London pub, the Torrington Arms in North Finchley, has launched regular Thursday jazz sessions. Tonight (Thursday) the club features Don Rendell with the Spike Heatley Trio. Tony Coe stars on September 19.

GUITARIST Ray Russell's Quartet plays Three Tuns, Beckenham, on September 15, the London School Of Economics (28) and London's 100 Club (October 7). Muddy Waters included soprano sax and two electric bass guitars on a new Chess album, "Electric Mud." The Graham Collier group plays the Bull's Head, Barnes, on September 16.

THE Midland Jazz Club had a highly successful reopening at the Factory, the new extension of Birmingham's Opposite Lock club. Alan Eldon plays the club today (Thursday). Booked for the Opposite Lock are the Johnny Patrick Big Band (tonight), Graham Collier (25), Maynard Ferguson Big Band (October 2) and Champion Jack Dupree (October 30 and 31).

HUMPHREY Lyttelton's band plays Osterley Jazz Club on September 20. Tomorrow (Friday) the club features John Chilton's Swing Kings and the New State Jazzband. The Acker Bilk band will be featured in the next late-night jazz concert at the Belgrade Theatre, Coventry, on September 27. The Martinique Jazzband plays the Sackville Bar, Hove, tomorrow (Friday).

Blues Convention a success concert series may follow

FOLLOWING the success of the first Blues Convention at London's Conway Hall last weekend when over 600 people were turned away because of a full house, the organisers—Alexis Korner, Chris Trimming and Alan Newby—are planning further promotions.

Alexis told the MM: "We are already discussing plans for the next convention and also for a series of concert promotions. All four of us would like to thank the audience for the enormous contribution they made to giving the Convention such a wonderful atmosphere."

STARS FOR FILM

JULIE Driscoll, Brian Auger and the Trinity, Don Parttridge, Zoot Money, Kevin Westlake, Gary Farr, Blossom Toes, Chris Barber and the Jet Setters are all featured in a new pop film, Popdown, which is scheduled to go on general release in Britain in November or December. The film is a parade of music and image ranging from a Mod Zoo with a fantastic array of animals to a carnival in Rio staged at one of London's top discotheques. Music is the language of the film, with no dialogue at all.

Among the cast are Diane Keen, who was in Here We Go Round The Mulberry Bush, Jane Bates, Carol Rachell, and the film also features bossa nova guitarist



ALEXIS KORNER

Luis Bonfa, who wrote the music for Black Orpheus.

FELIX SINGLE

JULIE FELIX has a new single, "Hey, That's No Way To Say Goodbye," a Leonard Cohen song, released on September 13 by Fontana Records. The B-side is a Tom Paxton composition, "This World Goes Around and Around," the title track from her next album.

On Saturday she appears on Radio One's Country Meets Folk and then goes to Essen for the song festival on September 25. On October 10 she appears in concert at the Central Hall, York University, Hemel Hempstead (23) and the Free Trade Hall, Manchester, on November 23.

NEW LABEL

RIM Records, a new label, will be launched by Rediffusion on September 27. Desmond Beatt is general manager of Rim, which will be distributed through Philips Records, and they have a female A&R chief, Joan Walker.

The first releases will include two LPs and three singles. The albums are "Sillohouettes Of Success" by the

Howard-Blakley Orchestra, and "An International Affair" by Oriol Clair.

The singles will be "I Ain't Got The Right" by Judi Ryland; "Goody Goody Gumdrops" by a Liverpool group, the Taste of Honey; and "A

NEWS EXTRA

DOZENS of people were taken to hospital at a French festival in Paris where the Moody Blues were playing last Saturday. They were overcome by heat. A crowd estimated at over 250,000 attended the festival called the Festival de l'Humanite.

Simon Dupree and the Big Sound have a new single "Thinking About My Life" released on September 20. The Spinners start three days at St Helens' Theatre Royal tonight (Thursday). Deep Purple, whose "Hush" is in the American top ten, fly to America in October for an eight-week tour. Manfred Mann is to release "Please Mrs Henry" as an American single, but not in Britain. The Rockin' Berries record a new single next week for November release.

Judy, Ginn and Jim open at Quaglin's in London for two weeks from Monday (16). They are a Canadian duo brought to Britain by Rolf Harris.

The Alan Bown tour Scandinavia from October 1-9. Their new album is released on October 1 on the Music Factory label. deejay Keith Skues' book about Radio One, Radio Onerful, will be published by Landmark Press on October 24.

London blues group Shakey Vick has signed a recording contract with Pye and John Schroeder will produce a live LP of the group during the next six weeks. Young Blood, whose first single

Quiet Tear," written by Herb Alpert, and sung by Don Pelosi.

Other signings to the label are: singer Russ Sainy and guitarist Vic Flick. MD Tony Osborne has signed to record an album for Rim.

"Just How Loud" was released last week, have signed for the Jimmy Young Show from October 7-12. Skip Bifferty's next single will be "House Of The Rising Sun"—the old Animals' hit of five years ago. Negotiations are under way for Tintern Abbey to spend four weeks in France from next April, playing cabaret weeks in Juan-les-Pins, Cannes, St Tropez and a show in Paris.

American label Tetragrammaton have signed Scottish group Writing On The Wall. The label already have an American hit with Deep Purple. Dave Berry starts a five day visit to France on October 4 and then moves on to Germany for TV. New singer Ayshea opens a week in cabaret at Birmingham's Dolce Vita on November 3, followed by a week at the Cavendish Club, Blackburn. On December 2 she opens for two weeks at London's Astor Club.

Ten Years After appear at Bluesville, Manor House, London, tomorrow (Friday) and at Tofts, Lowestoft on Saturday (14). Peter Green's Fleetwood Mac fly to Austria on September 18 for an appearance on the TV show Spotlight. Savoy Brown Blues Band go to Sweden and Denmark next week for concert dates with the Doors and Canned Heat. Kiki Dee opens a week of cabaret at the Dolce Vita, Birmingham, on November 10.

ROUNDHOUSE SHOW

THE SMALL FACES, Action and the Spontaneous Music Ensemble appear at the Roundhouse tomorrow (Friday) and the Scaffold, Peter Brown's Battered Ornaments, Juniors Eyes and the Terry Reid Fantasia appear on the following evening (Saturday).

Proceeds will go to the Notting Hill Gate Neighbourhood Service, which covers housing problems, children's welfare and legal advice.

Blackhill Enterprises also present a further free concert in Hyde Park at 3 pm on Saturday (14). It features the Move, the Action, Peter Brown and the Battered Ornaments and Berkeley James Harvest.

ESSEN FESTIVAL

A STRONG British contingent has been lined-up for the International Song Festival in Essen, Germany, from September 25 to 29 which stars the two controversial American groups, The Mothers Of Invention and the Fugs.

Britain will be represented by Alexis Korner's Blues Group, Julie Driscoll and the Brian Auger Trinity, Julie

Clem finally quits

LEAD SINGER Clem Curtis quits the Foundations to go solo in America at the end of this month. On the group's recent American tour, Clem was offered extensive work as a solo singer and decided to leave the Foundations. "It is an amicable split," he told MM. "I felt that it was too good an offer to turn down and the boys agreed with me." The Foundations are currently auditioning singers to replace Clem. Among the names in line is Warren Davis of the Warren Davis

Monday Band. Clem spent a whole day last week with American singer Sammy Davis Jr who has promised to take an interest in his solo career.

The Foundations go into the studios in October to record a new single, possibly with their new vocalist. Drummer Tim Harris was unable to appear at a date at Portsmouth's Brave New World last Saturday because of a poisoned arm. Eric Allandale took over drums and they are looking for a dep for the drummer.



CLEM CURTIS

TOWARDS A NEW HUMANITY
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 PRESENT
DR ALAN COHEN
 IN A SERIES OF LECTURES

ARTS LABORATORY, 182 DRURY LANE, W.C.2
DRUGS AND HIGHER CONSCIOUSNESS
 SEPT. 15th, 4 p.m.

THE ART OF SELF-DISCOVERY
 SEPT. 18th, 7 p.m.

JOURNEY TO THE EAST
 (An intro to Universal Mysticism)
 SEPT. 19th, 7 p.m.

OCCULTISM v. MYSTICISM (What are we doing here)
 SEPT. 20th, 7 p.m.

MAHATMA GHANDI HALL, 41 Fitzroy Square, W.1
MIND EXPANSION (Real or imaginary)
 SEPT. 22nd, 7 p.m.

Felix, the Family Blossom Toes, Colin Wilkie and Shirley Hart.

Folk stars Bob Davenport and the Rakes may also accept an offer to appear.

CHARITY SHOW

SUTTON, Surrey, Round Table are presenting the Shadows, Gerry Marsden and Anita Harris in a big charity show at the Odeon Cinema, Wimbledon, on October 11.

The show is being produced by Brian Rix and is in aid of charity.

Don't wait for...

THE WEIGHT
 WIP 6046

You know what I'd love

to do? Produce an album for Elvis!



"THERE SEEMS to be a big cloud of anti-Beatle matter hanging around at the moment," said Paul McCartney.

"But it usually works itself out—and the fact that the record has gone to number one proves it."

We were discussing the seven-minute "Hey Jude" which, despite a somewhat guarded reaction from critics, had reached number one in the MM Pop 30 within three days of release.

The chief criticisms seem to be that this represents something of a step backwards for the Beatles and that the ending goes on much too long.

I asked if Paul thought these were valid points.

"Steps back are fine," he retorted. "If we can really make a record as good as, say, 'Great Balls Of Fire,' we will be delighted.

"It's only phony intellectuals who want to step forward all the time.

"We felt it was time to step back because that was what we wanted to do. You can still make good music without going forward. Some people want us to go on until we vanish up our own B sides.

"As far as the ending is concerned we were faced with the choice of fading it out early, which was the obvious thing to do.

"I know people think we are a bit thick, but we do know that if you are to make a record commercial, you must make it nice and short.

"But we liked the end—we liked it going on. The deejays can always fade it down if they want to—like a TV programme. If you get fed up with it you can always turn over.

"You don't have to sit through it, although a lot of people enjoy every second of the end and there isn't really much repetition in it."

I asked how the new album was going.

"We should finish it next month," Paul told me. "A lot of the tracks are done and we always speed up toward the end, doing tracks in a day or so."

Are there any unusual tracks?

"There will be a couple that people will talk about," he agreed.

MM EXCLUSIVE BY BOB DAWBARN

"People seem to think that everything we say and do and sing is like a political statement, but it isn't.

"In the end, it is always only a song.

"One or two of the tracks will make some people wonder what we are doing—but what we are doing is just singing songs.

"This business of people taking everything we say as an important pronouncement sometimes gets me down. Then I realise it doesn't really matter at all and I don't really mind.

"The knockers don't really

upset us. Once you go to number one, you can't go any higher. You are only faced with the possibility of coming down. That sort of thing doesn't worry me — though I suppose it could.

"I remember Brian Matthew reviewed 'She Loves You' and said it was utter drivel and the worst record we had ever made. He said it would never be a hit."

"It was a fantastically 'anti' review and we were all worried about it. Of course it turned out to be one of the biggest ever. The reviewers have been proved wrong so

often we don't worry any more."

Paul said nothing was happening yet about the projected third Beatles feature film.

Asked about Apple, he commented: "Things are going a lot better now than they have done. And we have got two hits—ours and Mary Hopkin's."

I wondered if he was interested in the American underground scene and whether he might see Doors or Jefferson Airplane while they were in London.

"I might," he said. "I don't plan these things, really. I like that scene and I saw Jefferson Airplane in San Francisco. They are nice people.

AND PAUL TELLS HOW HE DISCOVERED MARY HOPKIN

I heard of Mary first in Liverpool. Justin and Twiggy had come up in their new car . . . showing off again . . . you know how it is.

Well, we were eating our pudding later that evening and we talked about Opportunity Knocks and discovery shows generally and I wondered whether anyone ever got discovered. I mean really discovered on discovery shows.

Then Twiggy said she had seen a great girl singer on Opportunity Knocks and (luckily as it turned out) this was the time we were looking around for singers for Apple Records.

When I got back to London next day, several other people mentioned her, so it began to look as if Mary really was something. Twiggy's not soft.

So I got her phone number from the television company and rang her at her home in Pontardawe, Somewhere in Wales, and this beautiful little Welsh voice came on the phone and I said: "This is Apple Records here; would you be interested in coming down here to record for us?"

She said: "Well, 'er, would you like to speak to my mother?" And then her mother came on the line and we had a chat and two further telephone conversations, and later that week Mary and her mum came to London. We had a nice lunch and went to Dick James's



MARY: 'would you like to speak to my mother?'

A girl who's very together

studios in Oxford Street and I thought she was great.

But at the same time, I thought she was very Joan Baez—a lot of Joan's influence showed. However, Mary said she could do other things and I agreed that there was no limit to her possibilities. There couldn't be a limit because she was very together.

Well . . . a long time earlier, maybe a couple of years ago I'd first heard "Those Were The Days" when Gene (Raskin) and Francesca, American singers, sang it in the Blue Angel in London and I'd always remembered it. I'd tried to get someone

to record it because it was so good. I'd hoped the Moody Blues might do it but it didn't really work out and, later in India, I played it to Donovan who loved it, but didn't get around to doing it.

We rang Essex Music, the publishers of the song, but they didn't know anything about it other than that they owned the song. They had no lead-sheets, no demos. But David Platz of Essex, nice man, sent to America and we got the demo and everything.

Paul McCartney

NEW SINGLES



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3700 THE SELOFANE - "SHINGLE I A O"
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ROCK

"But, really, I'd rather see Elvis. I've never seen him and that would be nice. I saw a great TV show he did with lots of rock things in it.

"You know what I'd love to do? I'd love to produce an album for Elvis. His albums haven't been produced very well and as I am a fan of his I think I'd be able to produce him well.

FEEL

"I'd try and get the same feel as the first couple of his albums had. It would be great!"

by Leon

A READY made symphony orchestra has been found by Middle Earth, the London "Underground" club following their advertisement for classical musicians in last week's MM.

Ian Knight, stage manager, said on Monday: "We have got a student orchestra lock, stock and barrel. The idea was that it would be nice to have a change from endless pop music at the club. We tried a professional orchestra, but the cost was enormous and we just couldn't afford them."

"The students can play anything from Stockhausen to pop classics like the 1812 Overture. They will start as soon as they are back at college in about two weeks time."

"There are up to sixty of them and they needed a place to play anyway. They can even break down into small jazz groups."

"Our alternative idea was to get all the big pop groups in Britain together with a string section to perform a specially written piece. A group like the Nice would also fit well with a symphony orchestra. "The students will play about once a month, with a regular pop group to act as the initial draw."

FIGHT

Our American visitors, Canned Heat excepted, brought a touch of old-fashioned "Big Time Groupie" to London last week, a nostalgic reminder of the old days when everybody used to spit and fight on the group scene. It took

MR. NINE PER CENT the loser agent



The RAVER'S weekly tonic

Good grief! It's the underground symphony orchestra

most people a bit of time to remember how to handle "bigtimeorama."

Thank God for Paul McCartney, Mick Jagger, Eric Clapton, Pete Townshend, Keith Moon, Scott Walker, and all talented, intelligent people.

Most people preferred Jefferson Airplane to Doors... Mick Jagger playing Meade Lux Lewis, Pete Johnson and Albert Ammons records. That's yer real underground scene.

SEXUAL

THE OUTSIDE PAGE: Funny the names some groups use. Wittingly or not, some pop groups use

titles which are covertly sexual. The Marmalade for example is obviously a reference to the slang Aboriginal term for the female breast, "Marma Marma." Herd is surely the ultimate in double entendre, and if you still don't get it, means the male organs, or ears, which protrude from the side of the male head. But the name which leaves many baffled and often not a little sickened is Fairport Convention which means... which means... well it MUST mean something filthy. And if it doesn't we could always make something up.

Dare we ask who are the Bodley Nose Incorporating

the Magnificent Carrot?... Arthur Brown, Stevie Winwood, Jim Capaldi among faces digging the Doors and Jefferson Airplane... Duster Bennett's mum is his roadie... Billie Davis recording pilot for new TV series, Discotheque, produced by Muriel Young.

ROW

A man in white tie and tails conducted the Nice throughout their act at Boston Glyndodrome, baffling the group... Good Grief Dept; Jonathan Northam quit Prestige Publicity — after a row.

MM's Tony Wilson spent over twenty hours at Round-

house... Chris Welsh victim of violent bottle attack by the Beast.

David Ackles is a 31-year-old Californian romantic who has, over the years, written some quite beautiful and relevant songs... Jiving K. Boots, is a 31 year-old Elephant and Castle teddy boy, who has, over the years, ruined some quite ghastly rock hits.

A genuine mod rang the MM to say he was the bloke who got Gert's knicks off in the bus shelter.

Ethel Schlock and the Lincoln Invalid Carriage, "communicate in a fluridised mechanical star storm of sexual terrorism and

generated the Egyptian stone blocks of cataclysmic thought-speak," writes Furlong in Cosmic Telegraph and Stepney Borough News Peter Barden's group, The Village, going down a storm and opened Chelsea's Pheasantry pop night... Another good group about —Gracious... Easybeats are cheerful lads and deserve a break with "Good Times."

Thank yew—Jack Barrie... DeeJay Chris Denning was to have gone to Prague to broadcast on pop, but only businessmen and invalids are allowed in. Says Chris: "I can't go unless I've got lumbago or sell machinery."

FLAG

Cards from the Nice in Helvetia says: "Not enough oxygen up here to burn a flag. Keith Emerson claiming to be Icarus and had to be forcibly restrained by knee on neck from leaping off mountain."

Alexis Korner joked about a "Worthing cotton field where prospective blues men could taste the lash" at Saturday's Blues Convention—and fans took him seriously.

Reader C. Petch is a brilliant cartoonist... Sorry to anybody insulted, threatened, sworn at or abused during the great alcoholic trip.

NEXT WEEK IT'S POP POLL RESULTS TIME! ORDER YOUR MM NOW! HURRY! HURRY!

CAUGHT IN THE ACT

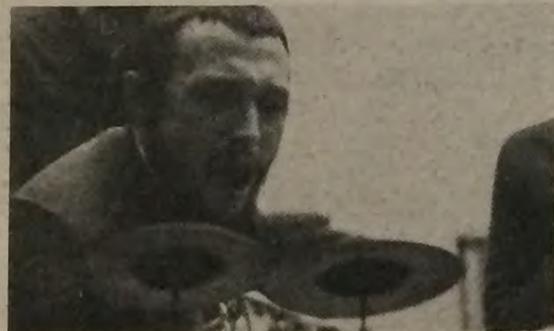
"IT'S SO good to play in a club where people enjoy blues," said Canned Heat lead singer, Bob Hite, when the group opened their first British tour at London's plush Revolution Club last week.

Some people, judging by the applause following solos, enjoyed them, but there was also a pack of noisy individuals chatting so loudly that even the Black Dyke Mills Band playing Wagner would have had a job to make itself heard. It appeared the noise makers were there because it was Canned Heat, chart group, rather than Canned Heat, blues group.

Canned Heat played well and have a punch and attack to their ensemble numbers, although Hite's vocals tended to get over-riden. Al Wilson, who plays nice slide guitar and very good harmonica, also contributed numbers including the group's British hit "On the Road Again."

The material ranged from hard blues to a more country-oriented sound on numbers such as Blind Lemon's "See That My Grave is Kept Clean" and a stomping, "Going Up the Country." Good though Canned Heat are, when it comes to blues there are British bands that can still hold their own with their American counterparts.—TONY WILSON

Canned Heat sizzle through the noise



JOHN STEVENS: egoless music

Kenny Wheeler (flugelhorn), Trevor Watts (bass clarinet), Peter Lemer (piano), Jeff Clyne (bass), Norma Winstone (voice) and Stevens (percussion) was a telling reminder of the musical calibre of those involved in the group music which is supplanting free jazz—and involved not just as "experimenters" but experienced masters of its specific skills and idioms.

Most of the time the renunciation of self went so far that everything, including the wordless singing of Winstone (and sometimes of Stevens as well, as far as I could tell), seemed to be part of a single endless and shimmering sound from one huge wind instrument.

The Buddhist character of the piece was set by the "composed" opening, in which everyone produced similar sounds, but without rhythmic co-ordination. The first five minutes or so consisted of a slow tremolo, the next five or so (equally hypnotic) of a melody whose every note was sustained to maximum length, and then gradually they moved into a free improvisation around these two elements of tremolos and sustained notes, building through passages of mystical simplicity or blinding intensity

SME

NEARLY ALL the Spontaneous Music Ensemble's concert at the Arts Lab over Bank Holiday was devoted to John Stevens' composition "Family," a version of which can be heard on the Third Programme this Friday. The formidable personnel of

JETHRO TULL FIRST ALBUM coming soon on ISLAND RECORDS

fly-swating session, but the humour was Zen — profoundly serious, and an ideal resolution for an example of composing for improvisers and of egoless music at their best.—VICTOR SCHONFIELD

WHITBY FESTIVAL

RISEING above the high standard of dancing, workshops and singarounds at the third Whitby Folk Festival was last Saturday's folk concert at the Spa Theatre, Whitby. Hurriedly reorganised due to last-minute cancellations, what could have been a shambles proved to be a raving success with the packed audience.

Dorothy and Derek Elliot again proved their potential with sensitive, yet powerful, treatments of their material, to be followed by Mike Waterson with his quiet mastery of style and technique which contributes a new freshness to un-

Small village, big festival

THAT'S a slogan that one of the organisers, Louis Rushby, coined for this year's Towsersey (Oxon) Festival. Small (even tiny) is the word for the village, but big is certainly the word for Towsersey's festival bank-holiday weekend.

Last year the festival held two ceilidhs. This year, there were five, three of them packed and two lunchtime ones only a shade less so, because of the competition of the other events.

Dennis Manners, the ceilidh compere and festival committee chairman, said advance ticket orders were 75 per cent up on 1967, and the big Sunday evening ceilidh, in the thirteenth-century barn next to the pub, had to be duplicated in the village hall. He thinks the MM report of last year's event played quite a big part in putting the festival on the map.

Hopping from one to the other, I found them both very lively, packed to suffocation point, and expertly run—one by Dennis Manners, the other by Bob Grant, a genial Oxford merris-man, whose reverberating baritone voice and extrovert comic personality tower above the audience as much as his six-foot-odd height.

The Yetties, playing, singing and dancing with great verve, were principal booked guests, though there's no "star-treatment" meted out at Towsersey. Another booked guest was John Kirkpatrick. He too is skilled in song, dance and instrumental music and is now revealing talent as an excellent songwriter.

The list of people who popped in to the festival included Dave Calderhead, Dave Copper and

accompanied traditional songs. The Darlington Mimmers added colour and hilarity to the whole proceedings with their up-dated play.

Unexpected top-of-the-bills, Tim Hart and Maddy Prior, brought the audience to their feet with their highly professional, simple and unaffected singing and playing of such numbers as "Horn Of The Hunter" and "Babes In The Wood"—a very good concert rising out of an excellent festival.—CHRIS GARDINER

BLUES CONVENTION

THE First National Blues Convention held last weekend at the Conway Hall, W.C.I. was an unqualified success. An international flavour was created by the many visitors and artists from overseas, including Canned Heat.

The 15 recitals, covering every aspect of the blues, were all well received by large audiences and a film of Bo Diddley was shown to a packed house. Enormous interest was aroused by the guitar workshop which was continuous throughout the Convention with the standing room only notice permanently on display.

The Saturday evening concert was played to a wildly enthusiastic audience which encouraged the organisers to close the Convention with another live performance concluded by a jam session comprising of at least 15 musicians including Champion Jack Dupree.—CHRIS TRIMMING

Linda Cockrill (singing beautifully as a duo), and half the Dartford club, which closed specially for the occasion. Every festival shows some new talent emerging. At Towsersey, it was plainly Dartford's resident group, the Crayfolk, who got you saying to yourself "There's a group to be watched." More contemporary in treatment than the other, predominantly traddie, festival performers, the Crayfolk slotted in to the spirit of the place beautifully, winning universal approval from the festival goers and organisers. But that's quite natural, because Towsersey is the least bigoted, warmest, friendliest festival in the British folk calendar—at Towsersey the only dirty word (apart from one or two in the more earthy songs) is "purist"—ERIC WINTER

fontana WALLY WHYTON Gentle on my mind TF960 [Photo of Wally Whyton]

A is for Arkansas and Alabama, states which are part of the bluesland in America's South, and for Atlanta, Georgia, where some early blues records were made. Also for the Arhoolie label.

B stands for boogie woogie and barrelhouse, essentially piano blues styles from the South and South-West which reached maturity in Chicago during the late Twenties and early Thirties. Also the bottleneck school of guitar playing, the host of blind bluesmen from Blind Blake and Blind Lemon to Blind Gary Davis, an old champion, Big Bill Broonzy, and contemporary performers Bobby Bland and James Brown.

C is for country blues, not easily definable as a style but a category taking in much vocal-guitar music produced by men who grew up in the blues areas of the rural South. It is also for city blues, often a similar music but with new content and drive, and of course Chicago where many of the modern blues sounds were born.

D is down-home, which refers to the raw, unsophisticated, rural quality in blues. And the Mississippi Delta region which has been a fertile breeding ground of quality blues singers and guitarists.

E stands for Sleepy John Estes, a highly personal stylist and one of the oldest blues singers still active, and barrelhouse pianist Will Ezell.

F is for faking and fretting, both important techniques applied to the blues guitarist's art, for Blind Boy Fuller and folk blues, the antecedent of today's big city blues and pop-blues. Also for form. The most common blues form is one of 12 bars divided into three phrases, the traditional three-cornered stanza based, at its simplest, on the tonic, sub-dominant and dominant.

G is for guitar, the pre-eminent blues instrument which took up and answered the singer's theme.

H is for Son House, Mississippi blues master; W. C. Handy, composer of "St. Louis," "Memphis Blues," "Yellow Dog" and many more classics; the highway which features in so many blues; and the harmonica which is the bluesman's "harp" or axe.

* "The Blues is . . ." goes the line of a lyric to a Duke Ellington melody. But what are the blues? What makes this American Negro folk form the greatest creative influence in popular music of the Sixties? As a guide to the uninitiated, Melody Maker expert Max Jones erects some signposts which can be followed on the road to a genuine appreciation of the blues.



AN ABC OF THE BLUES

I is instrumental blues, which also has a long history, and improvisation, still an essential of blues. It is said that the accompanying figures and breaks executed spontaneously during the early sung blues may have been the first manifestations of Negro jazz.

J must be for jazz, which is part of the blues as blues is an important part of jazz. Each exerts a continuous influence on the other. J is also for the Johnsons — Robert, Tommy, Lonnie and the rest — and Skip James and the late great Elmore James from Mississippi.



ELMORE JAMES

K is for kazoo, another humble instrument used, like the harmonica, to play the part of a trumpet or other wind instrument in spasm bands, one-man bands, and the blue-blowing type of group. Also for knife, employed in the knife-blade (or bottleneck) guitar method, and Kokomo Arnold, a fine exponent of the idiom; and for Kansas City, and contemporary blues giant, Riley B. B. King.

L is for Louisiana, grass-root country for blues and cajun (Arcadian) music, not to say jazz. Also for the London Blues Society, meeting place for blues fanciers.

M is for Mississippi, perhaps the most fecund of all country blues territory (Charley Patton, Son House, Bukka White, the Johnsons, Ishman Bracey, John Lee Hooker and Howling Wolf on down), for Muddy Waters, who was born in Rolling Fork, Miss. And songster-

guitarist Mississippi John Hurt.

N for Nashville, a country music centre, Newport for its folk festival and New Orleans bluesmen from Jack Dupree to Snooks Egan.

O stands for author-broadcaster Paul Oliver whose Bessie Smith, Blues Fell This Morning, Conversation



MUDDY WATERS

With The Blues and Screening The Blues have helped to illuminate the blues scene.

P is for piano, less portable than, say, guitar or harmonica, but important as a solo and accompanying instrument. Also for Paramount, a pioneer blues label; Poetry Of The Blues by Sam Charters (who also wrote The Country Blues and The Bluesmen).

Q stands for queen . . . Queen Bee Victoria Spivey, pianist-singer from Texas who also plays uke, and the late Queen of the Blues, Dinah Washington.

R is for Ragtime, an influence on early blues pianists and such Southern guitar styles as those of Blind Blake, Bill Broonzy and 12-string exponent Huddie Ledbetter. Also for rhythm-and-blues, the contemporary blues sound; mother of the vaudeville blues, Ma Rainey.

S is soul, a much maligned cult word in popular music but a necessary ingredient of convincing vocal blues, and spiritual — a source of the emotional soul quality and the approximate religious equivalent of the blues song type. Also for Empress of the Blues, Bessie

Smith, and the other singing Smith girls. for Tennessee, home of many fine singers and the blues state of Texas which gave

birth to Blind Willie Johnson (a gospel artist who influenced blues players), Lemon Jefferson, Texas Alexander, Lightning Hopkins and T-Bone Walker.

U is for urban blues, the style, and Charles Keil's book of that name examining the contemporary popular music culture.

V stands for vibraphone and violin, sometimes employed in blues; for Victor records, Vicksburg and the famous "Vicksburg Blues," altoist-singer Eddie "Cleanhead" Vinson.

W is for the work-song or holler from which the blues took its character; and for the washboard, used percussively in blues or jug-band playing, and Washboard Sam, who wielded one to fine effect.

X is for Xylophone, played by Jimmy Bertrand on a few Blind Blake records.

Y stands for Jimmy Yancy, a father of the Chicago blues piano, and for the Yellow Dog, which is the Yazoo Delta Railroad.

Z is for Zydeco, a Gulf Coast musical sideshoot compounded of R&B and "French" Louisiana blues and cajun music.



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Jazzscene

The big band that makes Gigi run

THE entrepreneur has always played an important role in jazz. But for John Hammond, that glorious Basie band could have flowered and withered unsung in the Midwest. But for Norman Granz herding unwieldy groups of star soloists from State to State after the war and then finally breaking through to Europe we would not have had a European jazz scene brightened by so many illustrious American stars.

Certainly, without the Italian cafe owner from Cologne, Gigi Campi, the Kenny Clarke-Francy Boland partnership never have got off the ground and reached the stage it's at now where it's an even-money bet against any repeat any — big band in jazz.

The lunacy of the organisation which produces the superb end product of the Clarke-Boland band would do S. J. Perelman and the Marx Brothers proud. Yet it works.

It centres in Cologne, where Campi owns a successful cafe in the fashionable Hohestrasse. Across the street from the Cafe Campi is a small office tenanted by a British ex-National Serviceman, John Legg, who helps run Campi Music, a publishing firm, and can dial a number anywhere in Western Europe without latting an eyelid. He has to be able to do things like this as the band, when it works, has to be called in from places like London, Copenhagen, and sometimes Vienna.

Since the Belgian pianist Boland moved to a remote Swiss village for his health, Campi has kept on at him to get a telephone. "Francy," he says, "when are you going to get a telephone?" Boland looks sheepish and mutters about having to catch a bus to Frankfurt.

Whim

Campi, when the band is in town, tends to spend a lot of time in the office across the way, playing tapes of the band at a ferocious volume. When he makes an appearance in the cafe, his wife usually has a fistful of messages for him, and a worried look. But one gets the impression that, when the band's about, unless they're about music they'll have to wait.

It could be that the Clarke-Boland is an expensive whim for Campi. Expensive, it is, but it's nothing less than an obsession. For him, Kenny Clarke is "my father"; Francy Boland is nothing less than a "genius." Normal PR stuff? No, not really, for he means it and the opinion of a man who will spend the whole night arguing learnedly about the merits of virtually every big band in jazz history has to be respected.

In the band's seven years of existence, he has hustled the length and breadth of Europe and it wasn't until last year that the financial burden

of the project was lightened by a deal with eight European radio stations to support the orchestra by means of joint productions.

Total

The musicians in the band are still somewhat amazed that it has carried on so long. Their enthusiasm for the whole idea is total, and Ronnie Scott, a man who's been teetotal for a good many years, was elated enough to down a Scotch after their wonderful performance at the last night of the Jazz-am-Rhein Festival recently.

The British contingent in the band now stands at five—saxists Scott, Tony Coe, and Derek Humble, trumpeter Jimmy Deuchar, and drummer



KENNY CLARKE: 'the King of Europe'

Kenny Clare — although American trombonist Nat Peck commutes from London for dates as well. Deuchar and Humble live in Cologne, and Shake Keane, still with the Kurt Edelhagen band, has also played with the band.

The amount of jazz talent in the band is formidable. Stand in the Cafe Campi and have an excellent Italian coffee and within minutes you'll be surrounded by Johnny Griffin, Benny Bailey, Idrees Suliman, Dusko Goykovich (another Cologne resident), Ake Persson, Kenny Clarke, Jimmy Woode, Sahib Shihab, and — if he's not out scouring the town for a vegetarian restaurant—Tony Coe.

During the recent Festival, Campi booked the Kenny Drew Trio, with Al "Tootie" Heath on drums and the phenomenal Nils Henning

Orsted Pedersen on bass. Phil Woods, Tony Scott, Hank Mobley, Dexter Gordon and Albert Nicholas were there—drinking, talking shop, comparing Europe with the States.

Problems

Klook, the "King of Europe" according to Tony Scott, had to take a fresh American expatriate to task for importing some of the Stateside problems along with his horn.

Talk of the "old days" in New York, Klook's reminiscences of the early days of the MJQ, Tony Scott telling how he started the Dom off as a jazz spot, Derek Humble trying to recall the names in the Sunderland side of Len Shackleton vintage. Fascinating.

Just as fascinating was an afternoon rehearsal in a studio on the outskirts of Cologne.

Boland writes all the arrangements. It's a little-known fact that he wrote for Basie and Benny Goodman years ago, and lived with Charlie Mingus's drummer Danny Richmond, in Harlem for a couple of years.

To a casual observer at the rehearsal, Boland is inconspicuous to the point of almost being absent. Various musicians call the tunes to be run down, they're counted in, and away they go.

Ronnie Scott shouts "Griffin's miffin" as the Little Giant slides from his chair to talk to a female visitor or hunt for some food and drink.

All present and correct again, they run down "Now Hear Our Meaning." Boland leaves his piano stool and

more by demeanour than words expresses satisfaction. And on to the next tune.

On stage, Boland is tucked away in a corner. All eyes tend to be on the spectacular two-drummer partnership with Klook and Kenny Clare. Then, as the band builds to a climax, Boland creeps in front of it, like a mouse, and brings it to a close.

Between the fanatical Campi, the shy recluse Boland and the mature, worldly-wise Clarke, there is a strong belief that, before long, the glories of the band must be revealed to a world-wide audience. Several records have already done this, but recent

aural evidence leads me to believe that this band is the greatest thing on 34 feet.

What makes Gigi Campi run is the conviction that the Clarke-Boland Band is a living example that the big jazz band is still capable of producing that rare excitement that no other musical aggregation can equal.

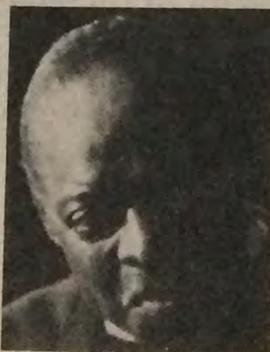
He's running that bit faster now because the band has reached a height where it's arguably the greatest of its kind in the world.

BOB HOUSTON



WOODE, COE, GRIFFIN AND HUMBLE ON STAGE

Rediscovering Basie



BASIE: 'a kick for me'

EDDIE "LOCKJAW" DAVIS raced down a wildly gyrating path with his tenor saxophone; Harold Jones, the drummer guided the ensemble into a seismic closing chorus. Two piccolo players sealed off the finale with one of those simple three-note codas that have grown to be a trademark of the band.

Count Basie, rising from the piano bench, quietly said, "I think we got it, fellas. Let's take five."

They had just finished recording "The Magic Flea," one of a set of tunes for a forthcoming album on Dot Records. The concept and content of this LP will differ conspicuously from that of any other project undertaken by the band in recent years.

As critics (including myself) have pointed out, the Count has been trapped for some time by a problem that has confronted too many jazz artists. Unable to maintain best-selling commercial stature simply by playing the caliber of music associated with him for three decades, he embarked on a variety of untypical undertakings in search of a hit.

Some, like the albums with Frank Sinatra and Tony Bennett, have been musically valid. Too often, though, there has been a pattern of pot-boilers for the public and pans from the fans.

Last week, in a Hollywood recording studio, Basie rediscovered himself. "The Magic Flea" and the eight other numbers were all original instrumentals—not culled from a Disney movie, not borrowed from the rock world, but made to measure for the band to display its inspired and irresistibly personal sound.

"This is a kick for me," Bill Basie admitted. "These are all original compositions by a writer who's new to the band, Sammy Nestico. He's a 20-year serviceman — last March he retired as chief arranger for the U.S. Marine Band."

"One of our brass men, Grover Mitchell, recommended him to me—they're old buddies, both trombone players and both from Pittsburgh. We can really dig into every tune — and he's so melodical!"

"It's a good feeling to get back to your own thing again."

Asked for an honest evaluation of the commercially oriented LPs, he said, "It's a thrill working behind singers like Frank and Tony. As far as the album of 'Happiest Millionaire' tunes is concerned, and the album with Jackie Wilson — well, the arrangers did a wonderful job, and we were trying to reach a certain market, but maybe they didn't come off too well. "I know there are still a

lot of people who want to hear the kind of things we used to play—like what we're doing here today.

"Besides, the band is in fine shape now. Harold Jones has been invaluable—a great drummer can do so much to pull everything together."

Basie demonstrated his point exuberantly as the men resumed their rundown of the deftly scored Nestico specials. For an opening track there was a tune that will serve, fittingly, as the title number of the album: "Basie Straight Ahead."

Marshall Royal's alto was handsomely showcased in "Lonely Street." Then, in "That Warm Feeling," Basie switched over to organ while Nestico, sitting in at the piano, offered some Count-like counterpoint.

As the men filed out of the studio, Grover Mitchell commented: "This is the best album we've made in five years."

Someone else amplified the point: this was the first uncompromising jazz LP the Count had taped during that time span.

LEONARD FEATHER

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EMPEROR ROSKO

BLIND DATE where the stars single out the new singles

TREMELOES: "My Little Lady" (CBS). No idea who it is. It's the type of record that three-quarters of the disc jockeys on Radio One will play. It's a better than average production. I'd say it was a British production. Dedicate it to Ladybird, and forget it.

ERROL DIXON: "Back To The Chicken Shack" (Decca).

It's got an intro that would be great for commercial radio. It's a bit too dated. It'll be a big hit with the Melody Maker, this. It would be all right if I had a six-hour programme. I could find space for this, but it's not up to the standard of the blues I play on my show. One for the specialists.

JEFFERSON AIRPLANE: "If You Feel Like China Breaking" (RCA Victor).

Who let Curtis Knight in here? Not recorded very loud. Take it off. I've nothing to say.

JULIE FELIX: "That's No Way To Say Goodbye" (Fontana).

It's the type of thing I like to listen to at the

Deejay Emperor "Mini-Max" Rosko, whose Saturday show is the longest running on Radio One, casts a majestic eye over some of the week's new singles. Rosko moves from Paris to London next month because of "the riots and the police. They are getting radar for cars now so I can't speed anymore. Also, I want to back Britain as the Government has been good enough to give me a work permit!"

house. Is that Judy Collins? Is it Julie Felix? Oh, I guessed one. It's one of the best records she's made for a long time. If they can get a few of the mums and dads to buy it, it could make the charts.

JOHN ROWLES: "The Pain Goes On Forever" (MCA).

They're getting longer introductions on records. It reminds me of commercial radio. Forget that opera scene. I'll send it to Jimmy Young for Christmas. Don't want to know. Is that a Mike Leander production?

BLACK DYKE MILLS BAND: "Thingumy-bob" (Apple).

Hello, George! It will appeal to some people, won't it? Long live steam radio. Thank you, George. Apple 1 is utopia, Apple 2 is under heavy fire, Apple 3 is out of sight. For

Apple 4, I will say no more.

DAVID ACKLES: "Down River" (Elektra).

I like this. This person was influenced by somebody. This is the sort of record I put on at the house about four am. If he has an album, I bet it's groovy. Sounds like a cross between Dylan and Tim Rose. If there was a show on Radio One at four am, it would get a lot of plays.

MARVIN GAYE AND TAMMI TERRELL: "You're All I Need To Get By" (Tamla Motown).

Something's going to happen in a minute. It's got to be Marvin Gaye and Tammi Terrell. I could do a Jonathan King and say I didn't like it. It would only be provoking. It's out

of sight. It's not a commercial as their other ones, but it's the sound of today. I think that the duo sound is coming up. We've had the groups and the solo singers and now the duos are coming up.

VINCE HILL: "You Forgot to Remember" (Columbia).

OFF! They say he's popular. I respect the man. You must respect the artist. I don't like this at all, but he's making it with somebody. I don't think in my life I've liked a Vince Hill record.

SHARON TANDY: "The Way She Looks At You" (Atlantic).

It's a shame it's so up-tempo. It would be better medium-tempo on the lines of "Something There To Remind Me." I don't think it's an established artist, but this could help to establish her. It's rushed, but good production. Good record.

THE ASSOCIATION: "Six Man Band" (Warner Brothers).

No. Just one of 700 records produced in the world each week. The Association. I've never really dug up Association.



JULIE FELIX

CHART-BOUND SINGLE & EXCITING NEW HIT ALBUM

THAT'S NO WAY TO SAY GOODBYE
TF969



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Johnny Nash and the need for a new image



AMERICAN singer Johnny Nash flew into London last week with a problem: his act. "For a start, I've got no charts (arrangements) with me," he said soon after his arrival. "And it's two years since I appeared in public so I'm not prepared at all for the appearances I have to do on this trip."

Johnny, whose "Hold Me Tight" is riding high in the MM Pop 30, was in Britain for a week for a spot on BBC's Top Of The Pops, a few interviews—and three gigs. And when I met him in an Oxford Street office, he was busy rehearsing with a group for his shows.

"At home, I've got the arrangements for a full nightclub act which I used to do, but I've spent the last couple of years as a record producer and writer for other artists although I have made a few records myself."

He has also been overhauling his image which he described as having been "choir boy" after his long stint with America's Arthur Godfrey Show.

"The show, which I enjoyed, was mainly for the housewives and the middle-aged and I'd got locked in a certain image which I felt it was necessary to change. I didn't regret having been with the show—but I reached a point where I had to stop, get out and start doing my own thing. There was a whole section of the people I wasn't getting to—like the teenagers and I felt I had to change that."

When he quit the Godfrey show, he went into major night clubs with a cabaret act, then started to concentrate on his recording and writing activities with his partner Danny Sims. "We originally had the Cowbells, though we haven't now," said Johnny, who runs JAD Records in the States. "We also had a big hit with 'Let's Move And Groove Together' by Sam And Bill and we also have Lloyd Price, who has had a number of gold discs with songs like 'Personality'."

Big smash

But although he was producing for others, Johnny is firstly a singer. "I love singing. That's my bag mainly, with Danny handling the business." So when he wrote "Hold Me Tight" towards the end of last year, he decided to cut it himself.

"We did it in January or February and to be honest, it's amazed me. I thought it was cute and could possibly be a hit, but I had no idea that it would be a big smash."

"In fact, it has taken us so much by surprise that we are sort of following the record about," he said. He'll be following the record into Europe soon. "It is being released soon in Sweden and I'm also going to record it in a number of different languages. But I'll be doing this differently—the countries which are going to release the disc will get the backing tapes and I'll do the voice over when I arrive, with a local language tutor. That way, it whips up some interest and controversy to help the record."

What of a follow-up to "Hold Me Tight"? "Well, I've already recorded an album of rock-steady material like 'Hold Me Tight' and the second single will be chosen from that, with the rest of the material making up my first album here."

"But I just don't know which track will be chosen as the follow-up. I try not to pick singles. I didn't pick the hit. Really I've stopped trying to pick winners. I'd sooner just listen and hope..." —ALAN WALSH

THE POWER OF POP

PERSONAL OPINION BY ALAN WALSH



● JAGGER: banned

THE Beatles sing about it — and there really is a revolution in pop. Or that's how it would seem to anyone reading the news about American radio stations banning the Rolling Stones' new U.S. single "Street Fighting Man," a track from their new, but as yet heard-by-few, album "Beggar's Banquet."

For years, the Establishment in Britain and more particularly in America, have refused to take popular music seriously. They equated pop with Moon and June romanticism and were blind to the increasing social significance of a music being created by a

discontented, disillusioned youth. American society is scared — and the fear manifests itself in repressive and brutal police tactics and hasty censorship in various forms. Their Establishment feared that mass playing of the Stones single could incite even more riots in Chicago during the Democratic National Convention and consequently the record was banned by the radio stations.

Ludicrous though their reasoning is — the riots did not need to be helped along; they were spontaneous and required little help from the music scene — it does illustrate that there is in America, and probably here, a fear that pop music could become the rallying call for civil disobedience. In the eyes of young people, their problems are inexorably linked with their music — whether it's the defiant, rebellious music of

the Stones or the anarchic ridicule of the Mothers of Invention.

For the first time, pop music — as opposed to folk music, jazz or blues — has a social core; it has romance, too, but born out of realism, even nihilism, rather than conventional idealism.

That's why the Establishment are wary; not because of the arrangements of crotchets and quavers, but because of the feelings and threats behind the lyrics. It's a far cry from "Moonlight and roses, and wonderful memories of you..."

Move'em out—it's the real Herd!

A YEAR ago Peter Frampton was wondering what it would be like to be "discovered" and become a pop star. In a bright blue satin jacket, bright red trousers and huge floppy hat, he would wander into London discotheques where the giants of pop gathered and mutter: "Gosh, I would like to be a star," or words to that effect."

It wasn't long before Peter's talents as a singer, guitarist and composer were recognised and in the ensuing bleat of publicity that surrounded him and the Herd, he suddenly realised why so many stars go off their nuts.

They are simply prone to nervous disorders induced by the strain of being constantly in the public eye.

And Peter was strained to the point where he and fellow Herdsman Andy Bown fled to Malta for a holiday, and refused all interviews.

But the Herd are due to make a comeback soon with a new single and a fresh assault on the chart. Refreshed, they feel they can cope with the pop life without any risk of going off their kernel.

"Don't call it a comeback," admonished Andy Bown, the Herd's cynical organist, who denies being cynical, but knows how to pour our vast quantities of Scotch without stinting.

Peter and Andy were hosting at a small but happy gathering at a large Kensington house.

After a number of Jimmy Smith albums had been played, all adjourned to the garden, where through the haze of Scotch the subject of astrology was discussed and for all I know tap dancing, bee keeping and do-it-yourself neurosurgery.

But before Mr Bown's magic potions took full effect I heard him insisting loudly that the Herd weren't making a comeback and that the exciting tapes he played me of some demo sessions were the "real Herd" and not a "new Herd."

"We just gave things a bit of a rest," explained Andy of the group's absence from the mainstream of events.

"If we hadn't knocked things on the head for a bit people would have been sick



HERD: fresh assault on the chart

of us. Now we have a new record coming out and there is something worth talking about.

"The public were getting fed up. Everything they read seemed to be about us. There were so many articles about us, it even reached the point where they were saying what I wore in bed.

"People shouldn't want to know what I wear in bed, except who I'm sleeping with and they'll know anyway."

Peter agreed: "We've had some publicity we didn't like very much. It got out of hand. It wasn't so much embarrassing as very annoying."

Andy: "And people kept saying we should be a jazz group. We like to play jazz certainly, but it's rubbish to say we are jazzmen. We are a pop group."

Peter: "Since the holiday we have been revitalised and are able to think clearly. Every thing before seemed so jumbled and on top of us."

"When we went to Malta we left no phone numbers and nobody could get in contact with us. We spent a lot of time writing songs."

"Before we went away I thought the pop business must be a big con, you know, having to live up to the big star image."

"The whole thing was a strain. Even when I went to the cleaners to take in a couple of pairs of trousers, the girls stared at me as if my flies were undone. It was very embarrassing. We were all getting very nervy."

"Even in Malta, when they found out who we were, people kept knocking on the

hotel door, and when there were about 46 fans outside we called the police, but they wouldn't come. We even got chased by car loads of people and screaming girls."

"It was our first holiday in three years," said Andy. "And we had been working for 18 months solid before we went away. We were really ill."

"Andy had a nervous breakdown," revealed Peter.

"From now on the Herd are going to do what we want to do," said Andrew firmly, without the trace of a man who suffers from any form of nerves.

The new single will be released in October and fans can be assured the Herd will be back with a moo—I mean bang — very soon! — CHRIS WELCH.

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RADIO JAZZ

British Standard Time

FRIDAY (13)
4.5 am J: All That Jazz (Fri, Mon-Thurs). 7.0 pm H2: Jazz. 7.30 V: Irish Jazz Groups (Jim Farley Quintet), Andy Cusack Trio. 9.0 H2: Jazz. 8.5 J: Jazz. 8.23 A3: R and B (Nightly). 9.30 U: Bobbie Gentry, Lee Hazelwood. 9.35 B3: Avant Garde Jazz Ensemble. 11.5 O: Jazz. 11.30 T: Lee Wiley, Billy Butterfield. 12.0 T: Willie (The Lion) Smith.

SATURDAY (14)
5.0 am J: Jazz Rook. 9.5 J: Jazz Unlimited. 11.56 B3: Jazz Record Requests (Ken Sykora). 2.20 pm H2: Radio Jazz Magazine. 10.30 Q: Pop and Jazz. 11.52 A2: Get To Know Jazz. 11.30 T: Earl Hines. 12.0 T: Gary Burton Quartet.

SUNDAY (15)
3.5 am J: George Shearing. 7.0 pm: B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Charlie Mariano, Benny Green). 9.0 U: Folk and Pop. 9.5 J: Finch Bandwagon. 9.30 E: NDR Big Band with Franz Thon and Herb Geller. 10.30 A1: Antibes JF (Duke Ellington, Count Basie).

MONDAY (16)
2.45 pm H2: Acker Bilk. 3.45 H2: Downtown JB. 10.0 H2: Clarke-Boland Big Band. 11.0 A3: Free Jazz. 11.30 T: Pop and Jazz. 11.45 Pete Johnson (Hugues Panassie). 12.0 T: New Jazz Records.

TUESDAY (17)
10.5 am J: Bobby Troup Show. 5.45 pm B3: Jazz Today (Charles Fox). 9.25 H2: Big Band Spectacular. 11.0 U: Jazz Concert in Brussels. 11.5 O: Jazz Journal. 11.30 T: Pop and Jazz. 12.0 T: Intercollegiate Jazz Festival, St Louis, 1968 (Tues-Thurs).

WEDNESDAY (18)
8.15 pm B1: Jazz Club (Tony Lee Trio, Frank Ricotti Quartet). 9.0 E: Jazz Workshop. 9.20 O: Jazz For Everyone. 9.25 B3: Avant Garde Jazz in Stereo (John Surman). 10.20 E: (3) Dave Brubeck Quartet. 10.30 O: German JF. 11.0 A1: Juliette Greco. 11.15 A2: Jazz in Public. 11.30 T: Ramsey Lewis. 12.15 am E: Jazz. 12.30 M: Jazz.

THURSDAY (19)
4.35 pm U: (1) Jazz Magazine (2) Brian Auger and Julie Driscoll. 5.0 H1: Jazz History. 7.5 H2: Jazz. 11.30 T: Mel Torme.

Programmes subject to change
KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-1829, 2-345-3-848; B: BBC 1-247, 2-1500/VHF, 3-864/194/VHF; E: NDR Hamburg 309/189; H: HifiForum 3-602, 2-298; J: AFN 547/364/271; M: Saarbrücken 211; O: OR Munich 375/187; Q: HR Frankfurt 506; T: VOA 251; U: Radio Bremen 221; V: Radio Eireann 5.30.



● STATUS QUO

Canned Heat, the group that refused to be a juke box and got fired

ENTERTAINMENT and sex — those are the ingredients Status Quo try to sell on stage.

The liversome—Mike Rossi (lead gtr, vcls), Rick Parfitt (rhythm gtr, vcls), Roy Lynes (organ), Alan Lancaster (bass gtr) and John Coghlan (drs)—are back in the chart with a Marty Wilde-Ronnie Scott song, "Ice In The Sun," after a flop with "Black Velis," the follow-up to their world-wide hit, "Pictures Of Matchstick Men," which has sold nearly two million.

Mike and Rick, who could always earn a living as a cross-talk act, visited the MM this week to discuss the scene.

"A couple of promoters have told us that we are too suggestive," admitted Mike. "But we don't believe there is anything disgusting in our act at all. And, after all, sex can't die so it can't be a bad basis for an act."

"We do try to be sexy," agreed Rick. "The dollies like it and it keeps them in front of the stage."

The boys are equally forthright on the subject of entertainment.

"I don't understand these groups that say they are progressive," said Mike. "A lot of those groups go on stage with the attitude: 'If you don't like it, — off. You must entertain. You have got to go out there and try to knock them out.'"

"That doesn't mean we haven't got lots of ideas we want to use on stage," interposed Rick. "In the act, we rely a lot on movement."

**STATUS QUO
KEEP THE
DOLLIES
SO HAPPY**

"We also like to get to a gig early and spend at least an hour tuning up, balancing and getting everything right."

"Then, if you have a bad night it's your own fault," agreed Mike. "We did a Belgian festival a couple of weeks ago and everybody said we stole the show. This was because we took the trouble to have everything right and knew what we were doing."

Status Quo have decided to pull out of their proposed American tour.

"We may go for TV and radio," said Mike. "The new record has gone into the American charts after five days, but we don't think the money is good enough for a full tour."

"We feel it would be better to stay here and promote the record. Everybody seems to go to the States and lose money, and who wants to lose?"

"But really, the British scene is almost finished, it's going down gradually. There just aren't enough places in this country that can pay the money."

"None of us dig working in London. Instead of wanting you to entertain them, the audiences seem to be saying: 'We've heard it all, mate.'"

BOB DAWBARN.

VERSATILE—THAT'S LEAPY

GRAHAM PULLEY-BLANK is the gentleman's real name. From his French ancestry, Poule-blanc. But fans know him as Leapy Lee whose "Little Arrows" single is in the chart.



Leapy's song star status is latest in line of a string of activities. On leaving school in Eastbourne, he started with a group, the Urchins.

Since then, he's been everything from worker in a fireplace factory to bingo caller and antiques salesman in the Portobello Road.

He's also been actor (The Criminal, Circus Of Horrors, Sparrows Can't Sing) and promoter.

"I was the smart guy who went to Ireland in the mohair suit thinking they were all peasants with straw in their hair. They were the ones who took me for a ride. Don't ever under-

rate 'he Irish,' he says ruefully.

"In the heyday of rock 'n' roll, I was signed for a season as lead singer with Rex Morris's Maniacs at the London Palladium. It was in the Harry Secombe show, 'Large As Life.' Well, you can't go much higher than a season at the London Palladium. It's like starting on the moon. After that, I worked downwards."

"I made a single for Pys called 'It's All Happening.' Tony Hatch produced it. I followed up with Ray Davies' 'King Of The Whole Wide World.'"

"Then Ray Davies wrote 'Sunny Afternoon' for me, but it turned out so well, the Kinks decided to do it themselves. As a consolation, he wrote 'Dandy' for me — but Herman wanted it for America."

LAURIE HENSHAW.

AFTER the tensions and hatred of America, Canned Heat, who claim they are the only white country blues group in the world, have found London much to their liking.

Over a typically English meal of sausages and chips at the Top Of The Pops canteen last week, guitarist Larry Taylor even went as far as saying: "London is so groovy, we are even thinking of moving here."

"Why not? We like your scene here and we could easily operate from here to the Continent or even back to America."

Blues

The group's dislike of their native country stems from the intolerance they encounter everywhere.

"It's unbelievable in some places. They are anti-long-hair to the extreme; they are hung-up about our appearance. In the South, they won't even serve us in restaurants."

In the Deep South, they consider a group like us as lower even than the Negroes — and that's saying something."

The group, led by Bob "The Bear" Hite, are outwardly fearsome, but in fact are five nice guys dedicated to the propagation of the blues as an art-form and happy for that reason that "On The Road Again" has made the top ten in Britain.

"The public here and in the States haven't bought 'On The Road Again' because it's a blues record—but because it's a different sound. But it is a blues and it's good that they will accept a number that's blues-based," said Bob Hite. "Look at the Beatles' 'Revolution' — that's a blues."

Rock

"We are not knocked out because it's a commercial success, because commercial acceptance isn't what we are aiming for. But, thank the Lord, they are buying it and listening to it and it may bring a few of the kids, who are nurtured on rock and pop, into the blues camp."

But they aren't hung up by making the pop charts. "It's nice, but if the next single doesn't happen, it's nothing to worry about. Our concern is the music not the money."

"One hit is one more than we expected, anyway," chimed in Al Wilson, the man



who sings and plays harmonica on "Road" and who also handles the vocal on their follow-up, stated by Bob Hite to be a group original called "Goin' Up The Country."

Al continued philosophically: "The first year we were together, we worked for three weeks. We'd get a gig, play three days and get fired . . . because we refused to be a juke-box," said Bob.

The group are insistent that they are a country blues group—the only white country blues group in the world, said Bob. "Not because we think it's better, it's just where our faces are. Our main purpose is to generate excitement on stage and for this we play LOUD, man."

"Not loud, full," chipped in Larry Taylor. "The sound may be full, but it's still loud," retorted Bob.

Loud

Their sound comes from a huge battery of speakers specially built for the group and shipped over to Britain for their month-long European trip.

"But though we are loud," said Al Wilson, "it's not uncomfortable for the audience because the speakers are specially built to eliminate the high frequency whistling which is the thing that causes the discomfort."

The group's manager Skip Taylor commented that on this trip, the group had one intention: work. "And with 30 days working out of 31, that's just what they'll be doing," he said.

"But we still want to hear some music if we can," said Bob. "There are a few people we'd like to see—Eric Clapton, for one and we've heard a lot about the Fleetwood Mac. We'd like to catch them."

"And Arthur Brown, we've got to see him," said Larry Taylor.

Drugs

Groups like John Mayall's Bluesbreakers, Fleetwood Mac and Chicken Shack have headed a revival in blues in Britain over the last couple of years.

And the success of Canned Heat in the States is doing the same there. But why now?

"The FM underground radio stations on the West Coast helped a lot," said Bob. "They had hip kids as deejays who played anything they liked and this was a factor."

"The other major reason has been drugs. I'm not advocating mass use of narcotics, but it's a fact that since people over there started to turn on to marijuana there's been an upsurge in music like the blues."—ALAN WALSH.

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TONY WILSON GOES UNDERGROUD (WHEREVER THAT IS) WITH THE DOORS

Miss Slick, the Airplane's swinging chick

THE VAST hollowness of the empty Roundhouse at Chalk Farm, London, reverberated to the ricocheting sounds of the Jefferson Airplane's guitars, drums and bass as Paul Kantner, Jorma Kaukonen, Spencer Dryden and Jack Casady worked out an idea watched by a few friends from their now famous caravan of fellow travellers.

Up near the domed roof the light show was being set up and electricians trailed wires over the floor in preparation for the Airplane/Doors concerts.

POWER

Grace Slick, the Airplane's girl singer, who has been described as "the spearhead" of the group's musical power, took time off from rehearsing to chat, a conversation that was frequently interrupted by phone calls asking about tickets for the concerts.

Before joining the Airplane, Grace was a member of another group, the Great Society, which she helped to form.

"We went to see the Jefferson Airplane and thought it looked like fun so we started our own group," said Grace.

"We played with the Jefferson Airplane and when the girl singer they had left to have a baby, I joined them."

As well as being lead singer with the group, Grace contributes songs to their repertoire and was responsible for the Airplane's U.S. number one, "White Rabbit."

With her good looks and trim figure it's not surprising to learn that

Grace is a former model and film actress. Not Hollywood-style however.

"What I did could very loosely be called acting," said Grace. "It was in the American underground thing. It was hard to tell who was acting and who wasn't."

SMALL

Although they are increasing, the number of groups with girl singers is still pretty small. Did she find any hang-ups about being a group member. "Only trivial things. Nothing that's important," she replied.

Since she joined the group, Grace thought that the Airplane had undergone some changes musically. "But it's hard to discuss unless you've listened to us. Most groups in San Francisco and California have something of everything in them. You can't say an individual has gone from bluegrass to soul.

"The music's got more chaotic. The total sound is more chaotic only because there is more going on. The playing's better now although, to the average listener, it may be harder to listen to.

FREE

"Most groups, when someone takes a solo, are playing their thing behind. What we do is to play what we call a thing. One just starts and the others follow. It's like jazz, and you can have three or four people playing a line."

The Jefferson Airplane have had the rather nebulous term

"underground" tagged on to them. Did Grace think they were an underground group?

"No, of course we're not underground, whatever that means. It might apply to us here."

The Airplane often participate in free concerts on the West Coast and have played one in London. Grace explained that it was just people and groups getting out into the open air to enjoy themselves and do their thing.

ACT

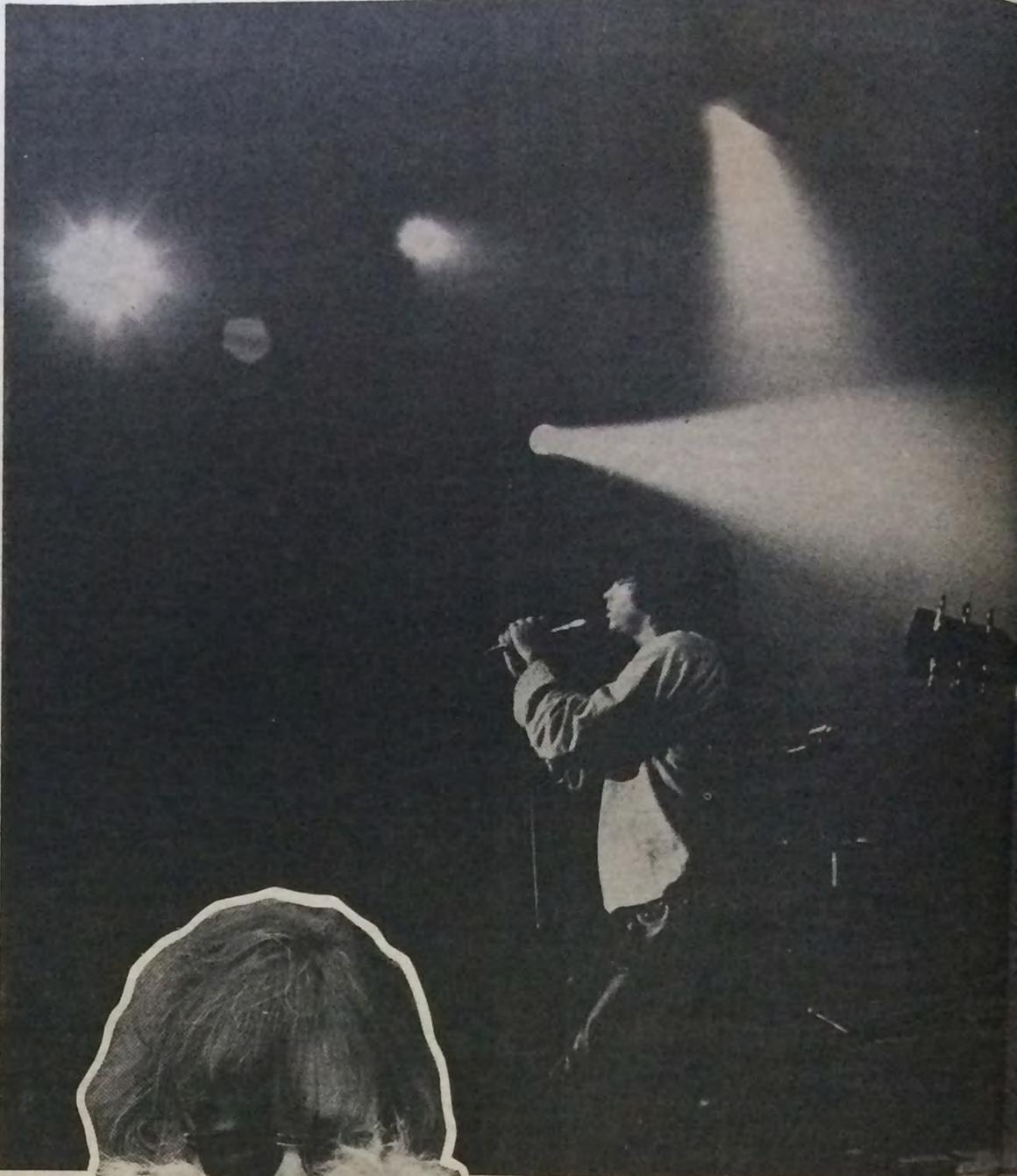
The audience take part almost as much as the group. "It doesn't apply to London because the weather is not particularly right for it." Certainly the concert the Airplane took part in was given a good old London wetting.

Grace said that the stage act, which is loose and informal in presentation, was like this because they find the free concert atmosphere one of the best ways to work.

Away from the group Grace listens to most kinds of music. "It depends on what I'm like and what the people are like. It depends on the group. But it is not just groups, it is also the execution of classical and jazz.

"But everything's music. If you turn off all the sounds in your house you can still hear music. Car sounds, rhythmic sounds, all sounds. There's always music.

"What's that?" The sound of trucks being shunted in a nearby goods yard cracked the silence. "That's music".



Achieving the at Middle E

THE rumours were flying. Doors drummer John Densmore was missing. The groups were arguing as to who would go on first. There was some speculation as to whether they would go on at all.

The Friday night Doors/Jefferson Airplane concert was scheduled to start at 9.30 pm. The audience, over two thousand of them, had been sitting patiently since 7.30 and they had to wait a further two hours before the action began. DeeJay Jeff Dexter kept things moving with records and Pete Drummond gave him a hand.

Then the stage darkened and the audience cheered as dim figures appeared and took up positions behind drums, organ and on guitar. The stage lights went up and as John Densmore, Ray Manzarek and Robbie Kreiger launched into "Back Door Man" to herald the arrival of the front Doors man, Jim Morrison.

He walked majestically on stage clad in a tight black leather suit, white shirt and brown shoes. The crowd applauded him and Morrison, taking up a stance at the mike, smiled briefly and belted into his first song.

His singing is every bit as powerful as the Doors' albums suggest, while the backing trio of organist Manzarek, drummer Densmore and Kreiger, guitar, are really together and play with precision and timing that are quite remarkable.

Wasting little time, Morrison went on to "Break On Through," "When The Music's Over," the Brecht-Weill "Whiskey Bar," "Hello I Love You" and "Natural Child" breaking into a knock-out version of "Money."

pleading, and got the light became ragged with a back med by the bank of amp effect was spot light killing the M standably, M but the group The light we returned to f During "I leapt down space between audience, wh as a TV cam confusion w becoming tie mike wire. into the mic scream into. "Unknown real produc Morrison act the prisoner squad. Densm and the M the floor, "d floor and it s had knocked he leapt up a with its trium over" but lin The Doors of the most on the scene thing hangs there is an un culation projects the n Densmore, Kreiger are v and Morrison sense of show preson, pro entry to the When he sa for the first t is going to b

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THE DOORS AND JEFFERSON AIRPLANE

PICTURES BY BARRIE WENTZELL

Jim Morrison, some people are unkind enough to say, 'thinks he is Christ'



"If the Underground is giving away money, not earning money, then we are not Underground. We run our own scene. I guess we qualify as businessmen," said Doors lead singer Jim Morrison in London last week.

He was replying to a question about whether the group considered themselves part of the "Underground" at a press reception at the Institute of Contemporary Arts.

The Doors, as far as America is concerned, are very much

above ground. They don't appear for less than 20,000 dollars a night and now appear on average four nights a month. Their royalties for records have passed the million dollar mark. Very good business, indeed.

In 1967, "Light My Fire" topped the U.S. charts and their latest single, "Hello, I Love You," which apparently they don't like too much, has just slipped down from number one in the States. Their three albums, "The Doors," "Strange Days" and "Waiting For The Sun," have been best sellers and all have sold a million, as did "Light My Fire" which makes them the Elektra label's hottest property.

In Britain they have yet to make the charts, although "Hello, I Love You," the seventh single to be released on the British market, looks like shaping up to be the first chart entry in Britain for the Doors.

Although they are not part of

the free concert scene in the States, the Doors' individual members, Morrison, Ray Manzarek, organ, John Densmore, drums and Bobby Krieger, guitar, sit in with other groups.

"There's a lot of room to improvise," said Morrison, when the group paid a visit to the Roundhouse last week. "We have a form that we are very familiar with, and we know it well enough to vary it."

"It's always different. I guess I don't like it if people laugh. If somebody yells out in a dramatic moment, it breaks the mood and it's hard to get it back."

The Doors' music often seems to carry undercurrents of violence and strong sexual overtones. Morrison denies, in fact, "They are love songs," he insisted.

"I know there is a lot of violence about but I haven't seen much apart from what I've seen on television and movies. I think that if someone is standing up singing and playing an instrument, what has this to do with violence?"

But what about "Unknown Soldier" with its traumatic firing squad sequence? Again Morrison denied any violence in this particular song and stated that it was a love song. "The violence is just a metaphor. It's about sexual intercourse. The firing squad is just a metaphor for what's going on."

As well as the songs, the Doors' act features Jim Morrison's poetry. "The organ, drums and guitar improvise and I do the same with words and voice," he said.

Morrison is the focal point of the group. Their leader and sex symbol, often pictured

naked to the waist or in leather long, dark brown hair curls down to his shoulders and frames his almost good-looking face. He has been accused of being deliberately sexy on stage and in Newhaven, Connecticut occurred the now historical arrest of Morrison on stage at the end of a show.

As a policeman approached Morrison, Jim calmly held the mike towards him and said "say your thing, man." A minor riot ensued and police arrested people almost indiscriminately.

Morrison himself was charged with breach of the peace, indecent and immoral exhibition and resisting arrest. He was placed under a bail of 1,500 dollars. Later however the charges were dropped.

Off stage he is slightly distant. He precedes answers with a great amount of thought and is not verbose in replying. He has a tremendous self-assurance and coolness. Occasionally one gets the impression he is sending up the questioner with his answers, but it is not obvious.

At the ICA reception he stood amidst a crowd of reporters, cameramen and film technicians controlling things with ease. The hustle frayed other people's nerves but he maintained his cool. There were no signs of irritation at the shower of questions about his sexiness, the group's political or revolutionary position, or what he thought of British groups.

If anything, he was bored by the whole carry-on. He certainly confounded reports that he was rude or unapproachable. Reports which at their harshest said of him that "he thinks he is Christ."



g the impossible Middle Earth

pleading, and finally shouting, he got the lights off and the Doors became vague, shadowy figures with a backdrop of red dots formed by the lights on the group's bank of amplifiers.

The song began and a dramatic effect was building up when a spot light suddenly came on, killing the whole thing. Understandably, Morrison walked off but the group kept on playing. The light went out and Morrison returned to finish the song.

During "Light My Fire," he leapt down into the fenced-off space between the stage and the audience, which was being used as a TV camera run. This caused confusion with the cameraman becoming tied up in Morrison's mike wire. Morrison screamed into the mike and then held it into the audience for girls to scream into.

"Unknown Soldier" became a real production number with Morrison acting out the part of the prisoner facing the firing squad. Densmore played a roll and then Morrison crashed to the floor, "dead." He lay on the floor and it seemed as though he had knocked himself out but then he leapt up and finished the song with its triumphant "The war is over" last line.

The Doors are undoubtedly one of the most professional groups on the scene anywhere. Everything hangs together well and there is an underlying feel of calculation and presentation which projects the music to its full.

Densmore, Manzarek and Krieger are very good musicians and Morrison, with his great sense of showmanship and stage presence, provides a dynamic entity to the act.

When he saw the Roundhouse for the first time he said, "This is going to be fun. This is the

place for us." After the show on Saturday, he commented, "This is the greatest audience. It was just like starting again."

The six-strong Jefferson Airplane, second on on Friday, first on Saturday, lost some impact because the vocals were often inaudible against the strong backing.

Like the Doors, the programme for each of their four sets followed pretty much the same lines each time. The Airplane's presentation is looser and more casual, but any lack in visual effect was more than made up by their amazing light show.

The Airplane were swamped in colour as slides and film clips created a restless, seething backdrop to their music. Two guitars, bass and drums built up layers of sounds against the hard vocal work of Grace Slick, Marty Balin and Paul Kantner.

Lead guitarist Jorma Kaukonen plays thoughtful, well-constructed solos and doesn't rely on speed for effect. Bassist Jack Casady and drummer Spencer Dryden underpin the whole thing very well. Dryden is a particularly fine drummer who drives things on well on the faster numbers.

It's been said that it is impossible to get the Doors and Jefferson Airplane together on the same stage in the USA. Last weekend, Middle Earth achieved the impossible.

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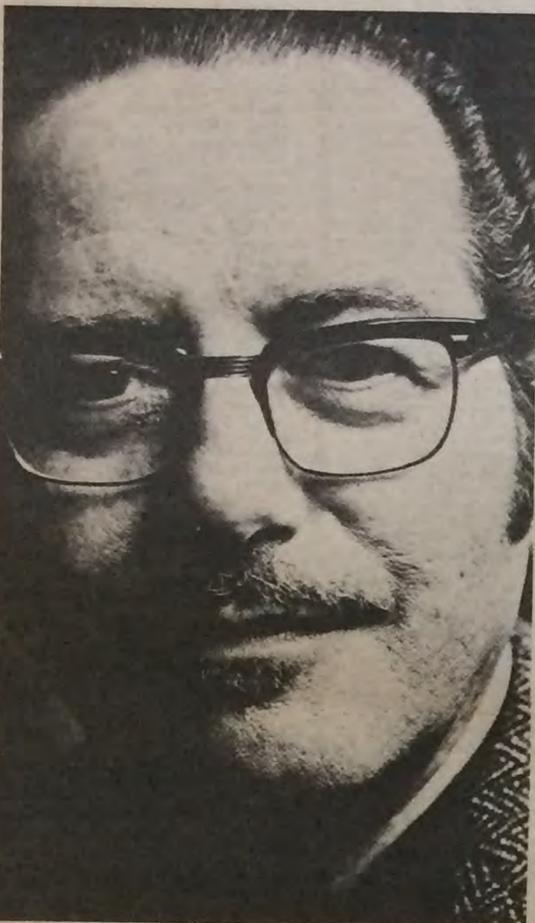
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Jazzscene

LOOKS AT THE CHANGING FACE OF THE BRITISH SCENE AND THOSE INVOLVED IN THE TRANSFORMATION

For and against avant garde



PRESTON: 'man who invented the banjo'

B.D.: I know you believe in improvisation in the fullest sense, whereas I can't see what is wrong in a musician perfecting a solo and then sticking to it.

R.R.: Everyone has a few licks, but it's where you put them that matters. I don't know what I am going to play until I am playing and the feeling you get on a good night when spontaneous things are happening around you is wonderful—like a love affair. Really, jazz is a spontaneous music which must have the element of surprise, otherwise you could just as well read parts.

FEELING

B.D.: Does this mean you reject big bands or all written arrangements?

R.R.: No. But in that case the arranger thinks of the idea and, because he can't play all the instruments himself, he writes out the parts. The musicians have to have feeling to interpret the parts. But I must say that isn't particularly satisfying for me.

B.D.: It seems to me that Free Form is a great misnomer. In fact if the members of a group are all improvising really freely then they need more discipline to make it work than a normal group.

R.R.: They will draw from



DAWBARN

■ **Avant Garde, Free Form, Free Expression: call it what you will, the new revolution has gained a firm foothold on the jazz scene of the 1960s. In an attempt to clear away some of the myths and mystery, MM's Bob Dawbarn got together with guitarist Ray Russell and this is how the conversation worked out.**



RUSSELL

R.R.: Or later. I believe there is no point in recreating things people have already done. What is the point of playing like Charlie Parker?

B.D.: Are you saying that someone like Ben Webster, whose style was crystallised years ago, is no longer valid today?

CHANGES

R.R.: Oh no, because he thought of it first. But there is no point in a young tenor player playing like Webster today. If a person sticks to his own bag, that is fine. You have got to be aware of changes, not only in music. Spiritual influences—that is what modern music is about. Jazz is a music drawn from many sources, many experiences of life. It's an art form. The player today is not thinking about chords, but about life's influences. A lot of pop groups have brought out the drug culture and spiritual thing. I don't mean you should take drugs—nobody needs to do that—but by drug culture I mean an awareness of what is happening around you. And these pop musicians have helped the new wave of jazz in this country a lot more than the jazz musicians have. Now, at last, a lot of people are playing new music and it is getting recognised. But if you show people reality, 80 per cent will still play it safe.

each other. There is a lot of discipline in obtaining a group sound and making it happen together. Take playing on free scales, you have no guide in the sense of chords to play over, so if you don't make it, you don't.

B.D.: It sounds very hit and miss—like action painting. If you chuck enough paint at the canvas you may, or may not, come up with something pleasing.

R.R.: If you play free music you still have to know what musical harmony is about and the techniques needed to produce what you want. Free music isn't that free.

MELODY

B.D.: As I understand it, avant garde jazz—like some pop music—deals in total sound rather than asking you to follow improvisation and development of a melody line. Do you agree?

R.R.: It is a little like that. You want people to be hit by the spontaneity and feeling of it as well as the overall sound. But you have to have interplay between the instruments to achieve that sound.

B.D.: I find difficulty in finding the basics on which you judge an avant garde performance.

VIOLENCE

R.R.: Take Albert Ayler. You can't judge him on the lines he plays, but on the feeling and the sound he produces—the violence, or softness, of that sound.

B.D.: That's another thing. Almost all avant garde jazz seems to be either violent or angry. What about all the other emotions—humour, love, tenderness or wit?

R.R.: I don't agree, but if you look at the jazz scene, or at modern society, it's not surprising that the music is violent or angry. That is the way the musicians are feeling.

B.D.: I also feel that even the best of the avant garde soloists go on too long. Why do they take 20 choruses when they can say it all in less?

CHORUSES

R.R.: If a guy really has a lot to say and wants to express himself, why shouldn't he?

B.D.: But do you think a 15-minute solo is necessarily saying more than a couple of choruses from, say, Lester Young?

R.R.: If it is happening and the soloist feels he needs to play that many choruses, then it is valid. And the rhythm section should be playing a lot of things and bringing out new ideas from the soloist.

B.D.: John Coltrane used to try to play every possible

Fiddler in the groove

BEING grateful for small mercies is almost an entire philosophy in the world of British jazz, and one of those mercies is the number of local jazzmen, who, despite all the economic obstacles, have managed to get on record at a time when the artistic pulse of British jazz has never been healthier.

Of course, its scandalous that John Surman has made one record, that it took so long to get the Chris McGregor group into a studio, that people like Terry Smith are still waiting for a recording opportunity.

But against these failures must be balanced the local riches that have found their way on to record for posterity.

For example, the excellent Don Rendell-Ian Carr Quintet has had three albums released on Columbia, and a fourth is already in the can. Stan Tracey, with the artistic triumphs of "Under Milk Wood" and "Alice In Jazzland" under his belt, scaled new heights on his fourth LP in two years, "With Love From Jazz." John Dankworth's "Million Dollar Collection" (Fontana) is one of the finest big band jazz albums in years, as was another Fontana album, "100% Proof" by the Tubby Hayes Big Band.

The man responsible for a lot of that list, and indeed most British jazz on record in the Sixties, is ex-violinist-critic-broadcaster Denis Preston, who operates out of Lansdowne Studios in London's Holland Park.

Preston is a cultured, witty man, as knowledgeable about the good things in life, like food and drink and cars, as he is about jazz.

He rather relishes the fact that he was once described as "the man who invented the banjo," a remark prompted by his recording technique

vis-a-vis the Chris Barber Band's banjoist in the 'pre-trad' days. And when the banjo stalked the world a few years later, somebody had to be blamed.

His bank manager no doubt also relished the fact that Preston produced Acker Bilk's "Stranger On The Shore," still the record holder for long service in the chart.

Preston's career as a broadcaster, at a time when the BBC wouldn't allow the words "jelly roll" to be used over the air, was quite remarkable. He had two programmes running at the same time, and by the time he quit the BBC, had made over 1,500 broadcasts. "I was a sort of Tony Blackburn of jazz," he smiles.

He recorded pianist George Shearing in 1949 and since then he has had a finger in almost every British jazz recording of note. He formed his own company, Lansdowne Productions in 1953, and, working on the assumption that John Hammond's "there's no substitute for talent" dictum is irrefutable, proceeded to record people like altoist Bertie King, arranger-tenorist Kenny Graham and a young West Indian altoist named Joe Harriott.

But it was not until the Sixties that Preston's significance as a promoter of British jazz on record became really apparent.

That "man who invented the banjo" tag took some washing off, and to many people the man who produced "Stranger On The Shore" and those archly designed Acker Bilk albums during the trad boom had no right getting involved in "artistic" matters.

But out came Joe Harriott's free form albums, records which caused more soul-searching among British jazz-

men than most were prepared to admit.

It was the rapturous acclaim which greeted Stan Tracey's "Under Milk Wood" suite—Ronnie Scott described it as the finest British jazz album made till then—that finally re-established Preston as an artistic force in British jazz, other than a merely economic one in his power to offer recording opportunities.

He flatly denies the somewhat snide allegations that "Under Milk Wood" was a brilliant packaging idea for a handful of Tracey originals. But he admits to being the catalyst who prepared the ground for the Harriott-John Mayer Indo-Jazz Fusions—another of his successful ventures which has just had its third album released.

A frustrated violinist himself, Preston had used some compositions by the young Indian violinist-composer

Mayer—one of his over-riding ambitions is to nurture a string quartet of international quality, and he has often recorded jazzmen like Archie Semple, Harriott and Bilk in this setting.

To many people in the jazz and recording worlds, Preston is a smooth operator. By definition, he has to be to survive in a highly competitive industry where he backs his own hunches, in fields other than jazz, and then peddles the results to the big record companies.

As far as his jazz activities are concerned, making money is secondary, he maintains. "Jazz had to be regarded in the same light as classical music. In Britain there are musicians of quality commenting on their lives and times through their music," he says.

And most of the best of them are recorded by Denis Preston. **BOB HOUSTON**

Ronnie Scott on pop

THE INTELLECTUAL status being bestowed on pop music will receive a further fillip when the new-look Ronnie Scott Club reopens at the end of the month.

Scott, by now something of an eminence grise of British jazz, easily refutes the argument that he has changed his mind about pop music and has his eyes set cynically on the often free-spending "in" crowd that follows pop in London by devoting a room in the redesigned club to the music.

What has happened, Ronnie maintains, is that pop—no, he—has changed.

"I often used to like the odd pop thing. I remember Stan Tracey would never believe me when I said it, though. But there never was anything to really hold my interest.

"Now there are groups like the Family and the Gun who are doing nice things. These kids are getting together and improvising now, which is something that pop of a few years ago never had. They're doing what jazzmen used to do—they're having jam sessions.

"A couple of weeks ago in Melody Maker, Ginger Baker said that jazz was dead. Then he went on to say that the Cream played jazz. What I think Ginger meant to say is that jazz is evolving and that the older forms are being expanded."

"Some of the young pop musicians are taking some of the freedom that's about in jazz today into their own thing."

Ronnie was one of the four saxophonists called in by the

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BOB HOUSTON

HEY, LET'S HOLD A POP FESTIVAL!

AS SUMMER moves into autumn the young men and women of Britain are wiping clay from their boots, removing final traces of warm brown ale from their bodily juices and nursing bruises and in some cases broken limbs, until skins heal and bones knit.

And as evenings begin to draw in, perhaps it is time to question the growth of open-air popular music festivals.

This year more than ever were held. Next year's are already being planned. Vast, unpredictable masses of people will assemble in fields to hear batteries of group talent in action. Fingers will be crossed, profits counted and ambulance services alerted.

A good time, it is hoped, will be had by all. Youngsters, understandably, look forward to the 1968 equivalent of the medieval fair, where carousing and music making are contained only by the crush barriers, searchlights, guards and dogs.

The concept of the pop festival as a new public holiday cannot be faulted. The practice should worry anybody who cares twenty-five shillings for human safety and comfort.

Festivals are now accepted as a vital event on the calendar of fans, musicians and promoters.

The biggest and oldest is the National Jazz and Blues Festival, held for the eighth time this year at Kempton Park when 60,000 admissions were paid to a three-day marathon, serving as a showcase for new talent on the group scene. Top billing here is regarded as an accolade for the most successful group of the year.

The vast majority who attend such festivals are keen music fans and well behaved. Only the activities of a trouble-making minority antagonise already hostile and suspicious local residents and officials.

The National festival has already had to move from Richmond, to Windsor, to Kempton Park. It is difficult to point out the dangers of these open air events without appearing to give ammunition to those who would like to see them stopped completely.

All the same, it is sincerely hoped prospective festival organisers do not imagine that booking a few groups, a field, and taking out advertisements is sufficient.



AYNSLEY DUNBAR: the thought was there

Months of planning is vital. Essential requirements to be remembered are adequate transport to and from the site, proper parking, catering and toilet facilities. Organised security, which doesn't mean employing thugs.

Close co-operation with local authorities and police, adequate lighting of the grounds and stage, adequate cover in bad weather and first aid.

The Isle of Wight Bank Holiday festival was a classic example of how not to organise a festival.

Only a remarkably patient and well-behaved crowd, possibly drugged by cold and lack of sleep, prevented any serious trouble.

The festival was to raise money for island charities, specifically to build a school swimming pool. A London agency booked the groups. Tickets cost 25 shillings.

According to Portsmouth club promoter Ricky Farr, he was called in six days beforehand to take over from the original local organisers.

The site chosen was aptly named Hells Field, at Godshill, several miles from Ryde and the mainland ferry service. At the beginning of the week the field was still waist high in barley.

"Absolutely nothing had been done," said Ricky. "We had to work day and night to get the festival on. I was told they were having a barbecue and had booked some pop groups. I found they had booked Jefferson Airplane and the Crazy World Of Arthur Brown, plus twelve other top groups."

Local people demonstrated an insularity amounting to madness. The night before the festival, 50 yards of telephone line to the site headquarters were cut and had to be replaced by the GPO.

One wonders exactly what the saboteurs thought they were doing, and how they would have

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felt if there had been a serious accident of the kind that occurred at Kempton and no ambulance could have been called.

Residents also took it upon themselves to remove or alter festival sign posts and even cover up road signs and place names in an attempt to confuse visitors.

No water or mains electricity was available, and two generators had to be brought in.

Suppliers of canvas found they could not supply canvas and £90 worth of practically useless black polythene had to be sought and used as fences and windbreaks.

No mobile toilets could be hired in time and two trenches were dug for 7,000 people. After a few hours, they overflowed and stank.

The lighting was a few fluorescent tubes around the perimeter. The stage was two old trailers backed together with scaffolding built around them. The crush barrier was a length of scaffolding draped with curtains. The crowds slid effortlessly under this and sat packed solid in front of the stage, where security men, youths armed with broom handles and dogs, made little attempt to move them, probably their wisest move.

The black polythene was stripped and used as blankets and fire lighters. Half a dozen fires burned as chairs were taken from the artists' tents and burnt.

Could somebody have fallen in one of those fires? Somebody certainly fell in one of the latrines.

In the morning after 32 hours without sleep, and after the groups had played from 7.30 pm round to 8 am, the only thought was escape to civilisation. With no water there could be no hot drinks or a wash. Only inedible hot dogs and freezing cold rain.

Seven Southern Vectis buses miraculously appeared, unannounced at around 7.30 am. Filthy and soaked, we tried to get seats, but there was a hopeless mad scramble and only the toughest with the biggest boots could get on.

One girl had her foot trapped under the wheel of a bus and fainted. The police and bus inspectors made no attempt to control the crowd.

I was rescued by Aynsley Dunbar's Retaliation who gave me a lift after I had walked about two miles. Aynsley's van ran out of petrol almost immediately and had to be pushed another half mile, but the thought was there.

The thought obviously isn't there, when some bright-eyed promoters sit down and utter the fatal words: "Let's hold a pop festival." — CHRIS WELCH.



DEEP PURPLE: smash hit in the States

QUIZ TIME folks. What British group has a smash hit in the States, yet has played only four gigs in Britain?

Answer: Deep Purple who are currently in the US top 20 with "Hush," a single that has hardly set the British charts alight. And next month they leave for a major American tour.

The group admit it is an odd situation. Drummer Ian Paice told me: "The group was completed in April, and after a two week tour of Denmark we have done four gigs in the last four months."

"This is because we haven't been offered the money we want and, unless there is some sort of prestige attached, there is no point in doing the general run of gigs."

"We try to incorporate classical music into pop. John Lord, our organist, was trained as a classical pianist and he joins it all together. We all do the arrangements together and he supplies the classical knowledge."

"The result puzzles audiences who are expecting Sam and Dave stuff, they are taken aback at first and don't know what to make of it. But they soon catch on."

"And as far as we are concerned, dancing audiences are out. There are only about three numbers in our act that they can dance to. We make a point of warning promoters that we are not a dancing group."

I asked Ian if he thought people didn't want to dance any more. "I think they want to dance," he said, "but we, as a group, have progressed

DEEP PURPLE—A VERY STRANGE CASE INDEED

further than just playing dancing music. It can limit you a lot — you can't change tempos for one thing.

"Anyway, as far as we are concerned, the London club scene, apart from the Marquee and Middle Earth, is nothing."

Apart from Ian and John Lord, the group includes Rod Evans (singer), Ritchie Blackmore (lead guitar) and Nic Simper (bass guitar). All five write.

How do they explain their American success? "We have been given proper exposure over there," says Ian. "The Americans know how to push records. Over here, for example, nobody wanted to know about us on TV."

"We'd like to work regularly in the States — you have to have a proper financial basis to last in this business — but I don't think I'd like to live there."

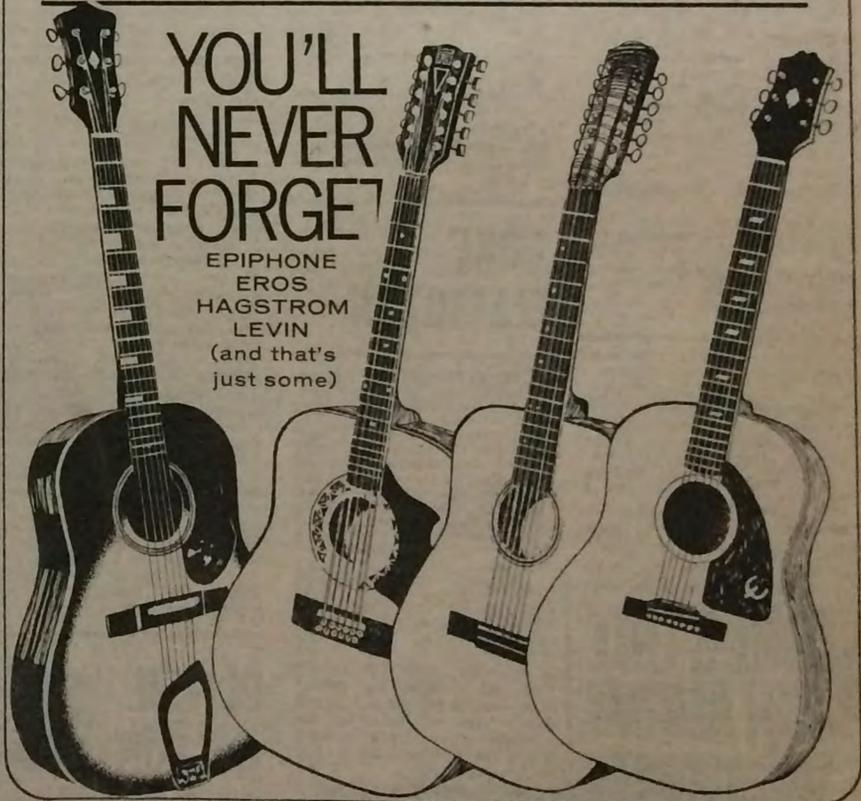
"There are opportunities on the Continent, too. Denmark was ridiculous. They were really quite backward audiences in a way, but they stopped, watched and listened and then they went wild in the end."

"Audiences can really kill it for you. I don't mind if they don't clap as long as they appreciate what you are doing. It's when they start talking among themselves I feel let's go home." — BOB DAWBARN.

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Another wham-bam-thank-you-mam Shepp

SINCE his British appearances at Jazz Expo and the Ronnie Scott Club last year, the controversy which was never far away from anything Archie Shepp did has, if anything, intensified.

This album, recorded before Shepp and his lads reached our shores, will certainly do nothing to dampen down the heated emotions, pro and con, which the man and his music inspire.

For those who have committed themselves, this is an excellent acquisition. Over its seven themes, it captures more or less the boundaries within which Shepp was working when he played in Britain.

"Robert Thompson" is similar to the wham-bam-thank-you-mam set which Shepp hurled at the Expo audience—a massive, insistent sound which will bring on neuralgia in non-believers—which then segues into a beautifully controlled "Prelude To A Kiss"; "The Break Strain" warms up again, with the trombones, especially Rudd, doing their dive-bomber imitations.

The real strength and beauty of the record lies on the second side. The title track is a rough and ready R & B trip, not unlike what we've come to expect from, say, the James Brown band. But in "Theme For Ernie" and "Basheer" Shepp once again proves how masterly can be his handling of a small group when he does decide to enforce discipline.

Trumpeter Turrentine has intonation problems on occasion, but Shepp's scores are often beautiful and dripping with true jazz feel that it's easy to ignore the minor blemishes for the overall result.

Occasional sloppiness, as happens on this LP, provides easy ammunition for Shepp's detractors. But there is so much good jazz here for anyone with ears for it.—B.H.

JACK WILSON

JACK WILSON: "Easterly Winds," "Do It, On Children," "A Time For Love," "Easterly Winds," "Nirvana," "Frank's Tune (Blue Note BST84270)." Wilson (pno), Lee Morgan (tp), Garnett Brown (tmb), Jackie McLean (alto), Bob Cranshaw (bass), Billy Higgins (dr).

PIANIST Jack Wilson, a recent visitor to Britain as MD with O. C. Smith, gets an opportunity to work

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ARCHIE SHEPP: "Mama Too Tight," "A Portrait Of Robert Thompson," "Prelude To A Kiss," "The Break Strain," "Dem Bases," "Mama Too Tight," "Theme For Ernie," "Basheer" (Impulse! S1PL508).
Shepp (tr), Tommy Turrentine (tp), Grachan Moncur III, Rosewell Rudd (tmb), Perry Robinson (clt), Howard Johnson (tuba), Charlie Haden (bass), Beaver Harris (dr).



SHEPP: 'plenty of good jazz for those with ears for the group'

RAW JAZZ RECORDS

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

with a larger group on this, his second album for Blue Note.

It's something of a mixed blessing for the hornmen contribute some rather uneven blowing, especially trombonist Brown.

Best of the six tracks is the title tune, a brisk selection which inspires good solos from Morgan and McLean and a fluent contribution from the leader.

Arrangements are really minimal although Wilson's writing on "Nirvana" is attractively voiced. Morgan seems unable to work outside his normal bag, and is fast becoming one of the most predictable trumpeters in jazz. McLean is subdued, although that beautiful crying tone pops through on "Winds" and "Frank's Tune."

The unflinching Higgins and Cranshaw turn in another superb piece of work, equal to all calls and often pushing soloists to heights they weren't aiming for.

Steady unspectacular session which makes little demands of the listener who's acquainted with the average Blue Note release of this type.—B.H.

DUKE ELLINGTON

DUKE ELLINGTON: "Pretty Woman," "My Honey's Lovin' Arms," "Pretty Woman," "Midriff," "Esquire Swank," "Just Squeeze Me," "Memphis Blues," "I'm Just A Lucky So-And-So," "St. Louis Blues," "A Gathering In A Clearing," "I Let A Song Go Out Of My Heart," "Back Home Again In Indiana," "Long, Strong And Consecutive," "Tank," "Drawing Room Blues," "Hey Baby," "Beale Street Blues." (RCA Victor RD7942).
Ellington, Billy Strayhorn (pno) on "Tank" and "Drawing Room." 10/1/46. All others Ellington (pno) with band, 1945-6.

I CANNOT say that this is an outstanding collection of Ellingtonia. I don't suppose one of its tracks will go down as a Ducal classic, and a few of them are dreary by his standards.

But it is Ellington music, full of characteristic colour and originality, and therefore a worthy addition to Victor's Vintage Series, especially as it holds some unusual items along the 16 chosen by producer Mike Lipskin. The period is '45 to '46, not one of the band's great epochs

but a time when Ellington led an extremely powerful orchestra sporting—for some of these performances—six trumpets and four trombones.

Listen to the names: Cat Anderson, Shorty Baker, Shelton Hemphill, Taft Jordan, Ray Nance, Francis Williams, Claude Jones, Joe Nanton, Lawrence Brown, Wilbur De Paris. This star brass can be heard under wraps on the title tune, with an Al Hibbler vocal and pretty Baker solo.

"Squeeze Me" (Jordan trumpet, Hodges alto and fairly expressive Nance vocal), and "A Gathering" (with Cat apparently plunging away with all the bite of Rex Stewart), also roaring a bit on the last-named and "Hey Baby" (a previously unissued performance which is designed for Nance's singing).

For the rest, the numbers vary from the two amusing piano duets to the three Handy tunes—well voiced and played with solos from Hamilton, Baker and Nance (coda) on "Beale"; Hodges, Cat and Hamilton on "Memphis"; and Al Sears (tr) with Marian Cox's vocal on "St. Louis."

"My Honey's" and "Indiana," arranged by Dick Vance according to Stan Dance's detailed sleeve note, are strongly attacked by nine brass and the then usual five reeds and four rhythm.

Perhaps the nearest we get to real Duke-Strayhorn masterworks are "Midriff," which has surging ensemble work and admirable contributions from Lawrence Brown and the saxes, and the Ellington-Hodges "Swank," with its fine Hodges and Anderson.

An interesting collection which should fill a number of gaps in almost anybody's library. "Long, Strong" is another previously unissued title, quite a catchy piece sung by Joya Sherrill who is also featured on "I Let A Song." To round off the vocal efforts, Hibbler does his stuff on "Lucky So-And-So," though the honours go to Hodges and Brown.—M.J.

OLIVER NELSON

OLIVER NELSON BIG BAND: "Live From Los Angeles," "Miss Fine," "Milestones," "I Remember Bird," "Night Train," "Guitar Blues," "Down By The Riverside," "Jo Jo" (Impulse! M1PL510).
Nelson (sop), Buddy Childers, Bobby Bryant, Freddy Hill, Conte Candoli (tpts), Billy Byers, Pete Myers, Lou Blackburn, Ernie Tack (tmb), Gabe Baltzer, Tom Scott, Bill Perkins, Jack Nimitz (saxes), Frank Strazzeri (pno), Monte Budwig (bass), Mel Brown (tr), Ed Thigpen (dr).

OLIVER NELSON is undoubtedly one of the most successful and versatile arrangers, and when his recording brief isn't too

constricting he turns in consistently rewarding work.

His hands were obviously free for this album, seven sides chosen from three nights on-location recording at the Los Angeles club, Marty's on the Hill, in June of last year.

The band is made up of West Coast regulars, but it does give us an opportunity to hear the excellent Strozzer and the highly promising Scott soloing in a big band context. Strozzer has superb alto solos on "Milestones" and Leonard Feather's "I Remember Bird," and the most exciting moments of the LP occur when Scott's tenor joins him for an enthusiastic skirmish on the former tune.

Guitarist Brown, who has already recorded with T-Bone Walker, adds a nice feeling of authentic earthiness with his features on "Night Train" and "Guitar Blues."

The trumpet section gets a chance to strut on "Riverside," while Lou Blackburn's sly trombone solo on "Jo Jo" is a minor gem.

Straightforward, but highly proficient big band blowing with lots of enthusiastic solos. Not for dogmatists.—B.H.

HORACE SILVER

HORACE SILVER: "Serenade To A Soul Sister," "Psychedelic Solly," "Serenade To A Soul Sister," "Rain Dance" (a); "Jungle Juice," "Kindred Spirits," "Next Time I Fall In Love" (b) (Blue Note BST84277).
(a) Silver (tp), Charles Tolliver (tr), Stanley Turrentine (tr), Bob Cranshaw (bass), Mickey Roker (dr).
(b) Silver (pno), Tolliver (tr), Bennie Maupin (tr), John Williams (bass), Billy Cobham Jr (dr).

PIANIST Silver is a most consistent star in the jazz firmament, solidly faithful to the formula he put together almost a decade ago—tightly organised hard pop music which relies heavily on his skill as a composer and manages to retain its distinction no matter who is currently on hand to play it.

The Silver brand of jazz is like an old friend whose acquaintance it's always a pleasure to renew, and this latest set is no exception.

There's little to choose between the two personnels (the (b) tracks are by the current, working Silver Quintet) although I personally prefer Maupin's work here to Turrentine's polished, sleek "soul" mannerisms.

Tolliver is still an unfulfilled force, but his bright-toned trumpet handles its ensemble and solo duties skilfully.

But ultimately, the strength of all Silver albums depends on the leader himself and here he is, still playing some very satisfying piano while the world of jazz churns restlessly around him. "Next Time I

Fall In Love," a trio performance, is a pretty ballad, while the other five originals, as usual, provide enough harmonic sustenance for everybody to get on with it.—B.H.

RAY RUSSELL

RAY RUSSELL QUARTET: "Turn Circle," "Footprints," "Banita," "Peruvian Triangle," "Sombro Sam," "The Fry And I," "A Day In The Working Life Of A Slave Of Lower Egypt (Dormancy)," "Tremendum," "Path." (CBS Realm 52586).
Russell (tr), Roy Fry (pno), Ron Mathewson (bass), Alan Rushton (dr).

THIS is a very interesting set to launch CBS's new series of British jazz albums. Russell is very much an up-and-coming guitarist and also a composer of obvious originality—apart from Wayne Shorter's "Footprints" and Charles Lloyd's "Sombro Sam," these are all his themes.

Despite his obvious delight in the current avant garde experiments, his own playing has an underlying Romanticism and the combination of the two elements is by no means displeasing. Both Russell and pianist Fry retain the melodic threads through the most discordant exercises and

it is generally easy to follow the logic of their improvisations.

I don't wish to give the impression that this is a "difficult" album. The musicians take the listener with them throughout—except, in the case of this listener, for the excursion into odd sounds on "A Day In The Working," which strikes me as mere self-indulgence. This piece, incidentally, is divided into three sections and lasts, in all, for almost 15 minutes.

The presence of Mathewson gives the rhythm section a solid foundation and my only complaint is that the sleeve should be taken up with two poems without even giving the personnel.

A worthy first album.—B.D.

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The magic voice of Engelbert sparkling on another winner

Chris Welch



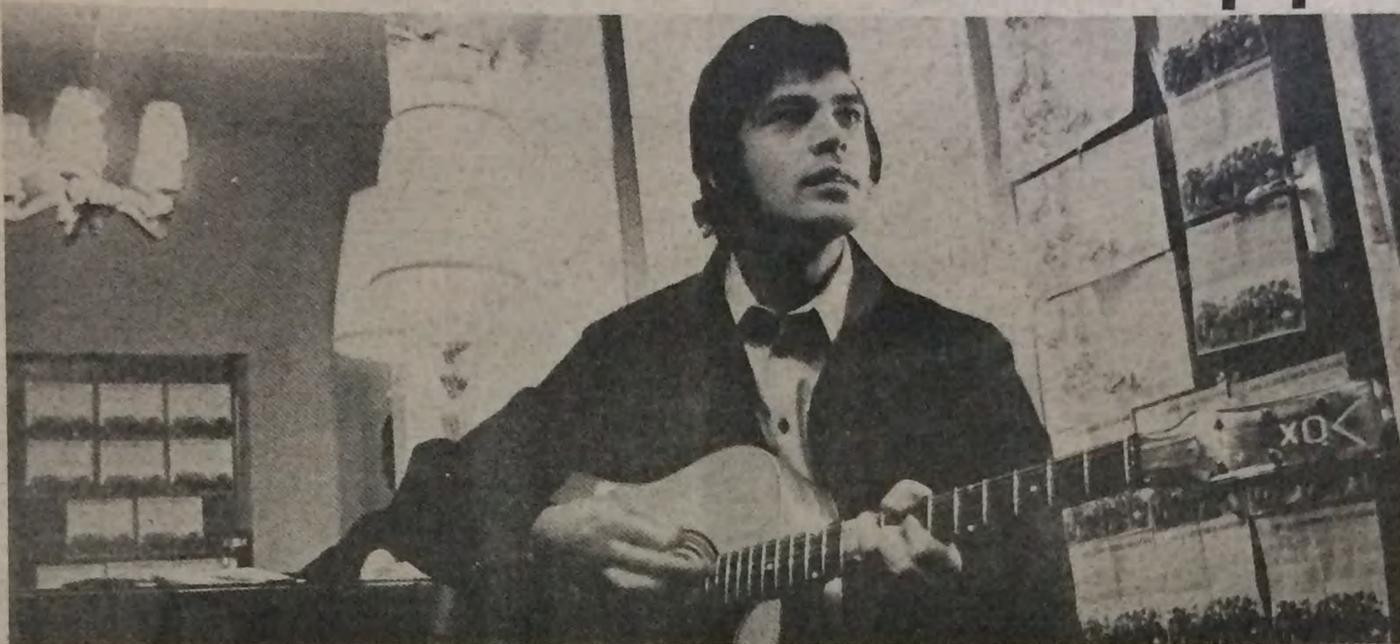
on the new pop singles

ENGELBERT HUMPERTDINK: "Les Bicyclettes De Belsize" (Decca). Les Bicyclettes? Is he any relation to Les Cattermole wot runs the chip shop?

ain't been round 'ome lately for me brown ale, a listen to the budgie and a good screw of the colour transparencies of Ibiza Marje took on her Sunshine Superholiday, so I wouldn't know.

I mean ter say, if he is Les Cattermole, what's 'e doing poncing about with a French accent? If there's one thing I can't abide it's Les poncing about with a French accent.

One thing I do love, and that's the magic voice of Engelbert exploring all the romantic possibilities of a superb Les Reed and Barry Mason song that will once again ensure his continued success. A sparkling performance.



ENGELBERT: exploring all the romantic possibilities.

spirited whistling, is the bass, and the result is fascinating monotony.

The oddest people will start whistling this without realising where they heard it. Busmen, burly dockers, effeminate policemen, Tory drug addicts, transvestite firemen, butch butchers, limbless gymnasts, will all be joining in the chorus as they go about their daily tasks.

The more I hear it, speaking as a faceless fiend, the more I like it. Come on all you weirdos, lets make this a hit!

DREAMS: "I Will See You There" (United Artists). I have never heard a real Irishman say bejabbers. But then, the only Irishman I know is Noel Murphy and he says a lot of things. And of course, there's a B.P. Fallon as well, but even he never says bejabbers.

I'm beginning to think the whole thing is a plot started by Welsh anarchists to increase the enmity between Ireland and England.

Wot I sez is, there should be peace between us all brothers, be ye Englishman, Irishman, Welshman or Scot. Let the tides of history recede into the distance, and let no man raise angry voice or nailed cudgel.

Let bygones be bygones, and may the bones of the martyrs, and those who have suffered at the hands of tyranny, link hearts, hands and soul, and remember the words of the Bard: "There's many a muckle, who oft gangs up on the leeks and eisteddfods of County McGonegal, mate."

Which has absolutely nothing to do with this highly commercial disc, chaps, except that Dreams hail from Dublin. Listen carefully: "Hail, hail."

Don't be surprised if they sound a bit like the Tremeloes. Dat's because the song is written by Alan Blakely and Chip Hawkes and produced by the auld sods themselves.

And, by the hokey, 'tis a wondrous sound right enough. If those squid-faced bestuds over in London know what's good for them they'll make this a hit.

P.S. A "sod" by the way is quaint old folk term meaning "capital fellow," "gentleman" or "stout lad."

DAVE DEE, DOZY, BEAKY, MICK & TICH: "The Wreck Of The Antoinette" (Fontana). Aye, aye, keel haul on the main poop, me hearties, here comes that matey lot, the Dave Dees, with another stroke of genius from lubbers Howard and Blaikley.

But this tale of the wreck of a "small single-handed ketch" taking the clipper route to Sydney and foundering in the treacherous Roaring Forties, 's taken at such a tempo it sounds like the mariner was taking part in a power boat race.

A furious rock beat prevails, and pressure rises throughout the voyage. Clever lyrics once again by the jolly tars from Hampstead, and a harpoon of a hit.

Cast off the mizzen mast, fore, aft and lift, and reconstitute your position in the Med!

GARY LEWIS & THE PLAYBOYS: "Sealed With A Kiss" (Liberty). Young Gary sings a trifle out of tune, on this otherwise attractive performance, while the strings weave a magic tapestry of rhythm and melody.

The trouble is I feel that as well as singing a trifle out of tune, Gary is also out of step with current events. It's no good indulging in harmless frippery. One must eschew mere love ballads and plunge boldly into the thick of social comment and reveal more than a passing acquaintanceship with the human condition, thick being the operative word.

Harken to the words of Fred Austin, sex-symbol and poet, who comes on like a Fifties-style rocker in his bone-tight canvas treads: "Hey, you really got me! Oh no, gee whizz I sung it wrong. I mean, COLOURS! GROWING IN MY MIND L I K E PSYCHEDELIC RHUBARB. M I S E R Y. BLOOD. COPULATION. FREEDOM. COPS. TROU-

SERS. Hey, what was IN that eraser?" Thanks, Fred. I think we read you. Right?

CUPIDS INSPIRATION: "My World" (NEMS). Have you noticed how the group have played things cool since "Yesterday Has Gone." No whirlwind tour of clubs and ballrooms. No massive publicity campaigns.

They have given up their day jobs, it is true, but they still commute to their London agency for interviews and photo sessions. Their manager Ashley Kozack does not want them to be thrown into the exhausting get-rich-quick rat race, apparently.

I wish I could act so cool. I am about to embark on an exhausting tour of South London churches since the success of my band's version of "Rinky Dink" complete with stunning cowbell breaks. Curse this demon loot. But the thought of cheese rolls and all the brown ale I can drink lures me onto the exhausting rat race of wed-

dings and barmitzvah. Well done, Cupids, for standing so firm, but I feel sure the temptation will grow to start rat-racing soon with this fine, powerful performance, backed by yelling brass and a solid rhythm section.

CHRIS DUFFY: "Mr Jones, Mr Brown, Mr Smith (And Not Forgetting Charlie Green)" (SNB). A most extraordinary scene, featuring a 12-year-old boy who only sang this Simon Napier Bell composition to get money to buy a train set, and is much more interested in trains, fishing and camping than music.

But he has a cute voice, and with an off-beat backing might well cause a ripple of interest. Ripple, ripple.

COASTERS: "She Can" (Direction). Leiber and Stoller take the credit for this re-arrangement of "I Am A Woman" which makes a good vehicle for the timeless talents of Billy Guy, Willy Jones, Carl Gardner and Earl Carol, the same Coasters who have

been grooving since 1955 and are well-loved for their hits like "Searchin'," "Poison Ivy," "Charlie Brown" and "Yakety Yak." A funky back beat, and the singing is as good as ever.

DIONNE WARWICK: "Who Is Gonna Love Me?" (Pye). A Bacharach and David song, lazy, trumpet-backed and beautiful. She is singing as well as ever, but the three-four skip beat, and "Alfie" type chords is the kind of formula that makes superb album material, but doesn't survive impactwise for singles.

HELEN SHAPIRO: "You'll Get Me Loving You" (Pye). Young Miss Shapiro treats us to a pleasant ballad sung with strength and conviction.

There is no reason on earth why she shouldn't get hits again if a strong enough team of arrangers and composers can be gelled together.

A nice song, but lacking strength for a major hit.

SONS AND LOVERS: "Happiness Is Love" (Beacon). A

bit of a shout-up with mobs of Tremeloes-type yelping in the background, and quite jolly for a party or transport caff juke box.

I must say I haven't been to many "jolly" parties recently. The last one I went to was exceedingly miserable with some idiot shouting and screaming at me about politics.

All very boring.

EYES OF BLUE: "Largo" (Mercury). Being a talented group, who play and sing wonderfully well in clubs, it is not surprising they have been largely ignored. see, and they suffer from being intelligent and coherent. A fine arrangement of the classical theme sung with taste.

AYNSLEY DUNBAR RE-TALIATION: "Watch 'n' Chain" (Liberty). An interesting piece of music from their recent successful album.

Aynsley sets off the band with subdued African type drumming, while Victor Brox chants the words. The only other instrument to be heard, apart from some

NEW LPs

THE BEE GEES: "Ideal" (Polydor). A riot of big production numbers, heavily laden with strings and dripping emotion in almost every song. The overall effect is a little sombre although there are some nice little whimsical comedy numbers to lighten the mixture. But, let's not carp, the Bee Gees have produced another very good album; not their best, but still well into the top bracket. Between them they have contributed all the tracks which range from "Let There Be Love," a ballad handled with tremendous emotion by Barry, Robin and Maurice Gibb to "Kilburn Towers" a sort of

folk-rock number, sung by Barry. Then there's the very Beatleish "I Decided To Join The Air Force," in 2/4 time and another flowery ballad entitled "Swan Song." Perhaps the best track is "Down To Earth" which has a certain French feel to it, and builds well harmonically and lyrically. And rounding things off are Vince Melouney and Maurice Gibb rocking out "Such A Shame," a soul-inspired track with some groovy blues harmonica. And full marks to the inventive musical direction of Bill Shepherd, too.

WILSON PICKETT: "The Midnight Mover" (Atlantic). Although basically a grooving soulman, Pickett is a pretty versatile singer whose voice has sufficient flexibility to sound right on a straight ballad. On this set he even sings in Italian ("Deborah") and injects a touch of the psychedelics. It's a nice varied programme, even if he is at his best on the bluesy things like the title track. "Remember I Been Good to You" and "I Found A True Love." These were all recorded in assorted studios on tour round the States and there are several different backings.

THE WEB: "Fully Interlocking" (Deram). Nice. A

thoroughly worthy album that should bring the Web — and particularly singer John L. Watson — some of the recognition their talent deserves. The songs vary from the forceful to delightfully gentle "Hatton Mill Morning." Strings and brass are added occasionally and the instrumental tracks are first class. It is all original material of a high order. Tracks include "City Of Darkness," "Green Side Up" and a five-part "War Or Peace" suite.

JERRY BUTLER: "Mr Dream Merchant" (Mercury). Jerry Butler has never really established himself in Britain. A surprise, really, because he has a powerful, masculine voice. Some of the songs and treatments on this set fall over the edge into sentimentality, but there are enough good things to deserve a wide hearing. Tracks include "The Way I Love You," "Alfie," "Lost" and "Yesterday."

"SWEET SOUL SOUNDS" (Stateside). A great album for the soul fans with some wonderful tracks from people like Margie Hendrix, the Raetlets, Betty Everitt, Emile Griffith and Lulu Reed. It even has the seal of approval — a Mike Raven sleeve note. Most of the tracks have not previously

been issued in Britain. You'd have to be dead not to react to this.

ADGE CUTLER & THE WURZELS: "Cutler Of The West" (Columbia). Another of those weird Cutler mixtures of salty humour, bar-room tunes, Cutler announcements and cider-drenched audience. Some of the humour is a bit parochial and it all depends on how you react to such epics as "Drink Up Thy Cider" which is included here along with such epics as "The Charlton Mackrell Jug Band," "The Chandler's Song," "Oh! Sir Jasper," and "The Pub With No Beer." Great for the knees-up type party.

THE DELFONICS: "La La Means I Love You" (Bell). A trio from Philadelphia who can emot with the best, complete with high vocal lead. They've had some big hits in the States and get a pretty personal sound. But some of the material is a bit hackneyed and they can't sustain maximum interest throughout a whole album. Still, not bad. Titles include "I'm Sorry," "Losing You," "Alfie" and "The Look Of Love."

THE NITTY GRITTY DIRT BAND: "Pure Dirt" (Liberty). A most inappropriate name for a group that turns out to

be a pleasant, gentle bunch of Californians using such instruments as kazoo, washtub bass and banjo. A touch of the skiffles in other words, but vedy smooth. Pleasant but hardly like to set you leaping over the carpet.

RICHARD HAYMAN AND HIS PROMENADE ORCHESTRA: "William Tell And Other Delights." **DAVID CARROLL AND HIS ORCHESTRA:** "Percussion Parisienne." **LESTER LANIN:** "That's A Party" (Mercury). Three albums from a new series recorded in the States to capture high quality sound using the music of Xavier Cugat, Pete Rugolo, David Carroll and many more. This is really music for the hi-fi fanatic. A simplified diagram of the mixing console is included on the sleeve, so get your tweeters in trim and prepare to blast the neighbours with superstereo mediocrity! And all for 27s 11d each.

ROBERT EARL: "Walk Hand In Hand With Me" (Wing). If you dig big ballads in the Fifties style, this is the platter for you. Earl has the traditional big romantic voice — often wasted on corny material. Strictly middle of the road.

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Wally leaves Pussy Cat Willum behind



BY TONY WILSON

FOCUS ON FOLK

WHEN Wally Whyton walks on stage he is still greeted sometimes with shouts of "Where's Pussy Cat Willum and Olly Beak." It's a hang over from the days when Wally was resident host on a children's television show.

"You never live it down," said Wally in London last week. "People say 'Olly Beak' or 'Pussycat Willum' or 'Vipers' depending on if they're 12 or 15 or 21. But they remember, that's the main thing."

"The worse thing with the Pussycat Willum bit is that people in the business are the real hang-ups. I was under consideration for a BBC-2 programme and somebody said 'He's for small children isn't he?' People in the business tend to departmentalise you."

But the children's television

show did win Wally a lot of young fans and the result was that he cut three albums of children's songs, about 140 in all, and sales of these are heading towards the 100,000 mark.

Wally first hit the musical headlines as a member of the successful Vipers skiffle group back in 1958, having packed in his job as a commercial artist, as did fellow skiffler Bob Cort.

It was in his native Camden Town that Wally got his first guitar.

"My local pub was a husker's pub and one night someone left a guitar there and never came back. So the barman gave it to me."

Wally went to a local coffee bar and was soon playing with other skiffle musicians.

A few months later he was fronting the Vipers who were to see two of their singles, "Don't You Rock Me, Daddy-O" and "Cumberland Gap," hit the chart.

While the skiffle era lasted, the Vipers were a top name, but like most pop music vogues it died, in 1959, and Wally headed for Paris where he worked on the streets along with such people as Alex Campbell and Wizz Jones.

Wally went to the south of France for the summer and then returned home to pick up some belongings and by chance was offered a spot on children's television.

He accepted and stayed on to do about 2,000 shows.

He began to work clubs and was for a while a member of the Thameside Four whose members at various times included Redd Sullivan, Long John Baldry, Martin Carthy

and Pete and Marion Grey. Now things are going much better for Wally. Besides being in demand for clubs, concerts and cabaret, Wally is resident compere on the Radio One show, Country Meets Folk, which he has helped to build into a very popular programme.

"A date in the Whyton diary that he is looking forward to is the release of his first album for a long time, 'It's Me, Mum' on Fontana."

"We permed," said Wally. "It's mainly stuff I do in clubs and it goes down well."

"The club scene is divided between avant garde-type folk and entertainers. I'm in the entertaining category."

Wally was joined on the recording session by guitarist Jon Mark, Pentangle drummer Terry Cox and bass player Phil Bates.

"Whenever we did a miserable song, we followed it with a happy song. Not for the album so much as us," explained Wally.

"People who have heard it say it sounds like a group. What that means is that it hangs together."

Out of the album Fontana A and R man Terry Brown selected a track which has been recently released as a single.

It is the John Hartford song, "Gentle On My Mind," which Wally has had requests for many times on Country Meets Folk.

The reaction to it has been very good, and Wally is getting quite a few plays with it.

Which means that Wally may well, if this continues, find himself back in the charts.

CLUB NEWS

TOP POP stars and groups will continue to appear at The Place, Hanley, over the next few weeks despite the fact that the establishment will be undergoing a major overhaul.

Boss-man Kevin Donovan is celebrating the signing of the club's 20,000th member so far this year by embarking on a programme of renovation and extension which will cost a minimum of £20,000.

"We shall be extending the bar, and building a double-decker discotheque," says Kevin, who opened the club almost six years ago. "We'll have 'live' entertainment and discs downstairs, and a discotheque scene upstairs."

This month's attractions at the club include The Idle Race (Sept 14), Mike Cotton (16), Nashville Teens (18), Acker Bilk (19), Duster Bennett (22), Bruce Channel (24), Unit Four plus Two (25), O'Hara's Playboys (28), and Jimmy James and the Vagabonds (29).

FOR your datebook — two outstanding bands for the Opposite Lock Club, Birmingham are the Johnny Patrick Big Band on September 19 followed by Maynard Ferguson and the Big Brass on October 2.

MONDAY saw the start of a three-in-one marathon session at the Blue Sands Discotheque at Cadishead, near Manchester, where disc-jockey Johnny Gray is this week making an attempt on the five-day continuous D-J record.

Running concurrently with this attempt on the world record, will be an attack on the 100-hours record for G-Go dancing, and an attempt to establish a record (so far not attempted) in Modern Dancing.

The session is expected to continue non-stop until Saturday next.

BRUCE CHANNEL is to make his British debut in Theatre Club cabaret when on Sunday next (15) he opens for a week at the Exeel Cabaret Club, Middlesbrough.

Wee Willie Harris still a very big attraction in clubland, will be the attraction for the following week (September 24).

ANOTHER big "scoop" signing for Club Fiesta at Stockton-on-Tees, is that of comedian Norman Wisdom, making his first cabaret club appearance for many years. He will appear at the Fiesta for the week of October 6.

Pop artists signed for the club include Bruce Channel (September 15 — doubling with the Exeel Club, Middlesbrough), Frankie Vaughan (October 13), The Kinks (October 20), Solomon King (November 3), Anita Harris (December 1), Georgie Fame (December 8), The Paper Dolls (December 15).

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Arthur's hairy chest,



MRS WHITEHOUSE

VD, and Mrs Whitehouse

MARY WHITEHOUSE'S attitude (MM, August 31) towards the "unhealthy minority" in pop music is a logical extension of her attitude towards mass media in general.

Basically this is that the mass of the people are stupid and gullible and as such are easily swayed from the paths of righteousness by those with "dangerous" views.

This, of course, is the essence of fascism. What right has Mary Whitehouse to tell me what is good for me and what isn't?

If VD vanished tomorrow, I doubt if Mary Whitehouse would change her views on sex. As Alex Comfort says in *The Anxiety Makers*, VD has always been used, along with illegitimate pregnancy, as a justification for moral prudence.

The "increase in drug taking" is also a red herring. Most illegal drug taking concerns hashish, widely believed to be harmless by members of the medical profession. The mercifully small degree of drug addiction is caused largely by the inability of the people concerned to find any alternative way to escape from the society which Mary Whitehouse is trying desperately hard to preserve.

How on earth Arthur Brown's hairy chest, half-naked girls on a publicity stunt and the Nice burning the American flag are going to lead to me catching VD, injecting heroin or trying to destroy society, I would dearly love to know. — D. M. Jones, Southampton, Hants.

● LP Winner.
I HAVE come to the conclusion that the MM is short of articles when they are reduced to interviewing Mrs Mary Whitehouse.

In future, Mrs Whitehouse, if you don't want to watch *Top Of The Pops*, take John Peel's advice: go into the park and talk to the birds. — R. GWYNNE, Solihull, Warks.



JULIE DRISCOLL: 'so misled in her ideas about sex before marriage'

The Chris Welch revolution

YOUR REVIEWER on the Beatles' new single once again demonstrates his inspiring command of the language of criticism. "Nice thumpy drums from Ringo" is one thing but to call "Revolution"

a "fuzzy mess" is something akin to calling a Turner seascape a "blur." It is, but that is hardly the point. Look deeper and listen harder, please. — G. CHARNOCK, Wembley, Middx.

● LP winner

weary man-about-town, The Raver. — ANNA RENTON, Galashiels, Selkirk.

GREAT

WHO DOES Chris Welch think he is to say "Revolution" by the Beatles is rubbish and best left alone? The record is as good if not better than "Hey Jude." Chris Welch is always anti-John Lennon; attacking him for things such as Yoko Ono and himself (which is entirely his own affair) and attacking his art festival at Mayfar which I thought was just great. — JOHN WRIGHT, Wilmslow, Cheshire.

● Chris Welch replies: When I attacked John's art festival I was under the influence of strange drugs to which I am unfortunately addicted, and don't remember a thing that happened. But apparently I caused severe damage, and in the orgy of destruction, was observed brandishing a flaming torch and shouting: "I'll get that Yoko, you see if I don't." However, I deny ever having indulged in any written attacks on either Mr Lennon or his festivals.

MESS

THE BEATLES obviously made "Hey Jude" to please that large cross-section of their fans who have made clear their preference for wistful, melodic numbers. These fans are, of course, nearly all girls and it is not at all surprising that a disc designed to appeal to young females should fail to make much impact on that world

Oh, Julie—you're so wrong about sex before marriage . . .

IT SEEMS a pity that such an attractive girl as Julie Driscoll could be so misled in her ideas about sex before marriage (MM, August 31). She may be thinking of marrying the man when she decides to sleep with him, but he may not honestly be thinking of marrying her. Has she no fear of contracting VD or conceiving an unwanted, illegitimate baby (pill or no pill, whichever kind of contraceptive used, things DO happen).

Let sex be the most wonderful experience she mentioned, discovered gradually between two young lovers in wedlock. — HELEN S. COLLINS, Swindon, Wilts.

I HAVE become rather sick of reading of MM reporters

falling prostrate in blind worship before Julie Driscoll week after week. Okay, Driscoll is a good-looking bird, but she's nothing unusual. Plenty of pop birds look just as good as Driscoll. — MISS MAUREEN STEELE, Oldham.

THE MOVE, Cliff Bennett and of all the bloody sock-it-to-me cheek, Geno Washington in a blues festival (MM, August 31). Oh, John Peel. What's up with you? Uncle John Mayall, lay down your G string; refuse to play. How can any self-respecting bluesman allow it? Why not get Rosko to compete it and complete the farce. — COLIN WIGHTMAN, Waterloo, Liverpool 22.

PETER GREEN is right to condemn the blues purists. The blues scene is dominated by narrow-minded bigots who refuse to accept anything

new, labelling it as "soul" or "echo chamber" music. Perhaps they are afraid that the blues will fall prey to big business and be swallowed up by a surge of insincere copyists. I know I am.

But their attitude is carried to extremes. It's B. B. King who is really where it's at. Just listen to his audience: they're having a ball. — DAVID HALIBUT LANG, Swansea, Wales.

LEO LYONS of Ten Years After is not the proud possessor of the only fretless bass guitar (MM Raver, August 31). I have been playing my guitar—a doctored Framus bass—regularly for over a year and a half and I find the improvement in tone considerable. — A. C. BELSHAW, Ealing, London, W5.

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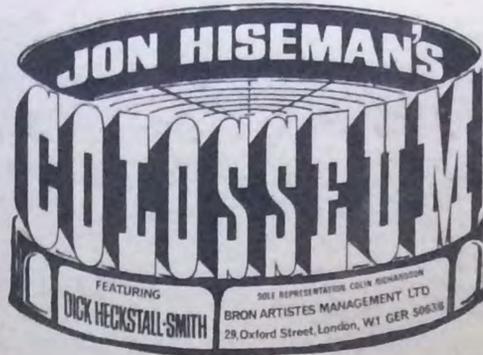
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Friday, September 13th, 7.30 p.m. 12.30 a.m.
Bar Extension
KENNY BALL
PLUS **BILL NILE'S DELTA JAZZ BAND**

Saturday, September 14th
ALEX WELSH

Sunday, September 15th
TERRY LIGHTFOOT'S ALL-STAR JAZZ BAND

Monday, September 16th
BOB STUCKEY TRIO DUDU PAKWANA QUARTET

Tuesday, September 17th
ERIC SILK and his SOUTHERN JAZZ BAND

Wednesday, September 18th
KEN COLYER
FULLY LICENSED BAR
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GOthic JAZZ BAND

Sunday, Sept. 15th, afternoon, 3-6 p.m.
JOHN DUMMER BLUES BAND with TONY McPHEE

Sunday, Sept. 15th, 7.30 p.m.
KEN COLYER'S JAZZMEN.

THAMES HOTEL
Hampton Court, Middlesex

Friday, September 13th
CY LAURIE

Saturday, September 14th
KEN COLYER

Sunday, September 15th
ERIC SILK

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SUNDAY
ALEX WELSH with GEORGE MELLY!!

TUESDAY
THE NICE!!

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Saturday, September 14th
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with the **TONY LEE TRIO**
COMMENCING 8pm
FULLY LICENSED BAR

COUNTRY CLUB
210 HAVERSTOCK HILL, N.W.3

Sun., Sept. 15th, 8-11.15 p.m.
AYNSLEY DUNBAR

Wed., Sept. 18th, 8.15-11.30 p.m.
THE PRETTY THINGS

THE NEW PINK FLAMINGO
AT 33-37 WARDOUR STREET, W.1

THURS., SEPT. 12 (7.30-11.30 p.m.)
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***DELROY WILLIAMS AND HIS FANTASTIC SOUL SHOW**
DON'T MISS IT!!
FIRST 500 GIRLS ADMITTED FREE SO COME EARLY

FRI., SEPT. 13 (8.00-5.00 a.m.)
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THE ALL-NITER SESSION WHERE THE ACTION IS!!
BLUEBEAT • SOUL • R&B

***1984 AND THEIR SOUL SHOW PLUS THE FANTASTIC SOUNDS OF LONDONS No.1 DEEJAY**
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WITH THE MOST FABULOUS SOUNDS YOU'VE EVER HEARD. DON'T MISS HIS KNOCKOUT PERFORMANCE—COME EARLY!

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***BOSTON CRABBES**
AND THE BLUE BEAT • SOUL SOUNDS OF THE EXCITING

***IMMEDIATE PLEASURE**
PLUS YOUR HOST
JOHNNY FARLOWE

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MR. EXCITEMENT!!
***JOHNNY FARLOWE**
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THE MIDWEEK BIG NITE OUT
HE'S HERE WITH THE JOHNNY FARLOWE SHOW
Discs, live groups, star guests with swinging sounds on and off the record.

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MYSTERY BLUES SESSION
ALBANY JAZZMEN, Lord Henker, E.15.

BROCKLEY JACK BRIAN EVERINGTON QNT SANDRA KING

JAZZ AT THE TORRINGTON
HIGH ROAD, NORTH FINCHLEY
SEPT 12. DON REMDELL with the Spike Heatley Trio
SEPT. 19 TONY COE

JOHN KEEN Jazzband. RAILWAY HOTEL, Putney.

MUSICA ETERNA
Roebuck, Totl. Crf. Rd. — great!

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"WHITTINGTON," PINNER: ALEX WELSH.

FRIDAY
EALING Town Hall, Mammoth Rave, featuring U.S. Flatop, The Cat Road Show!

GOthic JAZZ BAND, Birmingham.

JAZZ ORGAN at the QUEEN OF HEARTS, Stanmore, with the JEFF REED TRIO.

FRIDAY cont.

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COLIN PETERS QNT JOHN PETTIFER TRIO

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SOFT SENSATION
NEW ERA JAZZ BAND
Elm Park Hotel, Hornchurch.

OSTERLEY JAZZ CLUB, John Chilton's Swingings, New State Jazzband

ROYAL OAK, MJS CLUB TONY LEE TRIO with DICK MORRISSEY & TERRY SMITH.

U.G.H. RAGTIME BAND BROCKLEY JACK

SATURDAY

BLUES SCENE, CROWN HOTEL, 174 Richmond Road, Twickenham
Last week

DYNAFLOW
BLUES BAND

ROYAL OAK, MJS CLUB TONY LEE TRIO with JOE HARRIOTT.

SIX BELLS, KINGS ROAD, CHELSEA. SANDY BROWN.

THE ORIGINAL EASTSIDE STOMPERS, Slough.

U.G.H. RAGTIME BAND BROCKLEY JACK

SUNDAY

ANGEL AND ARCHANGEL, Lighting Resident Country Club, Hampstead, from 15 Sept., Sun. & Wed.

AT PUTNEY, Railway Hotel, NEW IBERIA STOMPERS.

AT THE CLERKENWELL TAVERN, 8 P.M. KEN GIBSON BIG BAND.

BEXLEY, KENT. Black Prince Hotel.

TEN YEARS AFTER
Following a fantastic U.S.A. tour they return there again, end September.

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COOKS, CHINGFORD
Royal Forest Hotel
THE GUN BAND

CY LAURIE JAZZ CLUB, 7.30-11 pm, Bedford Corner Hotel, Bayley St. London, WC1. Bar opens to 11.30 pm.

DENNIS FIELD, Lunchtime Green Man, Plumstead.

ELM PARK HOTEL
New Era Jazzband, Lunchtime Jam Session.

ERIC SILK, Thames Hotel, Hampton Court.

NORTH LONDON BLUES BOAT
Lunchtime 12-2 pm
RUBBISH
Pied Bull, Liverpool Rd, N1.

THE ORIGINAL EASTSIDE STOMPERS, Green Man, Blackheath.

THREE TUNS, Beckenham. RAY RUSSELL QUARTET.

U.G.H. RAGTIME BAND BROCKLEY JACK

MONDAY

BLACK PRINCE HOTEL, Bexley, Kent. Terry Lightfoot.

COOKS FERRY INN
Angel Road, Edmonton, N. C.ular
SKIP BIFFERTY

GOthic JAZZ BAND, Earl of Sandwich, W.C.2.

HATFIELD, Red Lion, Alan Elsdon.

"HIGHWAYMAN," CAMBERLEY: RENDELL-CARR QUIN-TET.

PLOUGH, STOCKWELL, S.W.9 TOMMY WHITTLE

READING, "SHIP," CY LAURIE.

SOLID NEW Orleans jazz with the Stead Simmons Big Four, at the Shaftesbury, Hornsey Road.

THE ORIGINAL EASTSIDE STOMPERS, Green Man, High Road, Leytonstone

MONDAY cont.

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JOHN BULL'S BLUES

WHITE MULE
PALE GREEN LIMOUSINE, at the Van Gogh, No 1 Industrial Estate, Paycocke Road, Basildon. Adm. free

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AT THE PLOUGH, ILFORD NORMAN ST. PIER QNT. BRIAN EVERINGTON QNT

BERKHAMPSTED, King's Hall, Cy Laurie.

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"GEORGE," MORDEN: KEN COLYER.

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FELTHAM, "CRICKETERS," TERRY LIGHTFOOT.

GOthic JAZZ BAND, Earl of Sandwich, W.C.2

TOLWORTH, SURREY. Toby Jug. TEN YEARS AFTER

"TUDOR HOUSE," Maidstone: BOB WALLIS.

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2 SHOWS EACH NIGHT AT 8 p.m. & MIDNIGHT
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THE BRIAN LEMON TRIO
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ronnie scott's club

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GRAHAM COLLIER SEXTET

Tuesday, September 17
ART ELLEFSON

Wednesday, September 18
TOMMY WHITTLE

Thursday, September 19
HAROLD McNAIR

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Thurs., 12th
Fri., 13th
LENNIE BEST QUARTET ART THEMAN and DICK HECKSTALL-SMITH

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Sun., 15th
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Friday, September 13

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Evening **RONNIE ROSS**

Sunday, Sept 15 — Two Sessions
Lunch 11.30-2. Evening 8-10.30

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HAROLD McNAIR

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Tuesday, September 17
ART ELLEFSON

Wednesday, September 18
TOMMY WHITTLE

Thursday, September 19
HAROLD McNAIR

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* **JULY**

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* **LOTS**

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STUART HENRY

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* **TRAMLINE**

Tuesday, Sept 17th (7.30-11.0)

* **FAMILY**
* **EAST OF EDEN**

Wednesday, Sept 18th (7.30-11.0)

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SAT. SEPT. 14th

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AMBOY DUKES

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