Melody Maker

MARCH 8, 1969 1s weekly

POP PROMS AT ALBERT HALL

WINWOOD

Supergroup hope

BRITAIN'S first ever Pop Proms — a pop music equivalent of the classical music promenade concerts—is planned for London's Royal Albert Hall from June 29 to July 25.

There will be ten shows in seven days featuring top British and American acts in the pop, blues, country and folk fields.

Among the names that Nems promoter Roy Guest is hoping to get is the Eric Clapton-Stevie Winwood-Ginger Baker "Supergroup."

Says Guest: "July 4 will be the American night, but we want to make the shows essentially British so there won't be too many American acts.

"We want to emphasise, too, that this is a youth festival, not just a music festival."

The Royal Albert Hall will be decorated with posters and flowers and a special light show will be installed.

The sound system will utilise 85 speakers. "We want to create conditions that will be conducive to the artists," says Guest.

A spokesman for the Royal Albert Hall commented, "If it works it can't do anybody any harm. We are quite happy about it. The only thing that makes us unhappy is unruly behaviour.

TOP POPPER SARSTEDT GOES NORTH

PETER SARSTEDT celebrated hitting number one in the MM Pop 30 this week in a spectacular way — he flew to Copenhagen for a reunion with his Danish girlfriend.

JULIE'S SOLO D[illegible] Where [illegible]eplaced

JULIE FELIX has solo [illegible] appearances at Manchester's Free Trade Hall (March 8), Liverpool Philharmonic (15) and London's Royal Festival Hall (April 12).

She is currently working on a single with Alan Price. No title or release date has been decided upon.

On Tuesday Julie recorded her BBC-TV show for March 15 with the Sandpipers, Dusty Springfield and Tom Springfield as guests. Dusty did a duet with Tom as well as singing "The Morning" from her new album.

BARRY FOR REVIVAL

BARRY RYAN, who returns from a Continental tour on Sunday, may make an extensive tour of Australia this summer. Barry previously toured "down under" with his twin brother, Paul, two years ago.

Next week, Barry is off again to the Continent to appear in Milan, Berlin and Madrid.

He has an LP due out in April. Titled "[illegible]" sings P[illegible]

TITLE OF the new T[illegible] single, released on M[illegible] is "Baked Jam Roll [illegible] Your Eye." It is a group composition.

Time Box guest in Radio One Club on March 19 and Pete's People on April 2.

On April 8 they start recording their "live" album at the Club Noreik, Tottenham.

[illegible] for to the B[illegible] American trip which ope[illegible] July 4.

The group will [illegible] America for 2½ weeks [illegible] is hoped to include m[illegible] appearances. There i[illegible] strong possibility [illegible] will record an album while in the States.

British groups in huge U.S. tour

A HUGE package tour of America featuring the cream of British groups is being organised by Bill Graham, promoter of famous clubs the Fillmores East and West.

His clubs have consistently showcased the best British groups and now the groups are to join forces for a tour which will last from July into Aus[illegible]

Among the names set are Joe Co[illegible] the Who, Jeff Beck, Jethro Tull, [illegible] Years After, Terry Reid and [illegible] Harum.

Joe Cocker goes to the US for [illegible] Sullivan TV appearance on April [illegible] a series of one-nighters until the [illegible] group tou[illegible]

Spooky [illegible] six

MILES DAVIS FOR ANTIBES

Come and hear him with the MELODY MAKER pages 3 and 12

LOUIS ARMSTRONG BACK IN HOSPITAL

LOUIS: "described as critical."

NEW YORK, Tuesday. — Louis Armstrong is back in New York's Beth Israel Hospital where his condition is described as "critical," reports Jeff Atherton.

His condition is such that he is not, at present, allowed visitors or even to receive phone calls.

The jazz trumpet giant, who will be 69 on July 4, was taken to hospital last September with blood clots in his leg. His doctors also said that he had lost too much weight while dieting.

He came out of hospital in January and two weeks ago he was interviewed in his home for American TV. It was hoped that he would return to work with his All Stars during this month.

Louis went back into hospital on February 19—a fact that was kept secret and was not reported in any of the New York newspapers.

Louis and the All Stars were last in Britain in June when they played a season at the Batley Variety Club. A return to play two weeks at Wakefield Theatre Club last December was cancelled when Louis was taken ill.

Melody Maker POP 30

1	(2)	WHERE DO YOU GO TO	Peter Sarstedt, United Artists
2	(1)	HALF AS NICE	Amen Corner, Immediate
3	(3)	I'M GONNA MAKE YOU LOVE ME	Diana Ross and the Supremes and the Temptations, Tamla Motown
4	(4)	PLEASE DON'T GO	Donald Peers, Columbia
5	(10)	WICHITA LINEMAN	Glen Campbell, Ember
6	(7)	THE WAY IT USED TO BE	Engelbert Humperdinck, Decca
7	(19)	SURROUND YOURSELF WITH SORROW	Cilla Black, Parlophone
8	(6)	DANCING IN THE STREET	Martha Reeves & the Vandellas, Tamla Motown
9	(5)	BLACKBERRY WAY	Move, Regal Zonophone
10	(11)	I'LL PICK A ROSE FOR MY ROSE	Marv Johnson, Tamla Motown
11	(18)	MONSIEUR DUPONT	Sandie Shaw, Pye
12	(23)	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye, Tamla Motown
13	(8)	ALBATROSS	Fleetwood Mac, Blue Horizon
14	(13)	SOUL SISTER BROWN SUGAR	Sam and Dave, Atlantic
15	(9)	YOU GOT SOUL	Johnny Nash, Major Minor
16	(21)	YOU'VE LOST THAT LOVING FEELIN'	Righteous Brothers, London
17	(26)	GENTLE ON MY MIND	Dean Martin, Reprise
18	(28)	FIRST OF MAY	Bee Gees, Polydor
19	(12)	FOR ONCE IN MY LIFE	Stevie Wonder, Tamla Motown
20	(15)	I GUESS I'LL ALWAYS LOVE YOU	Isley Brothers, Tamla Motown
21	(14)	TO LOVE SOMEBODY	Nina Simone, RCA
22	(—)	GOOD TIMES (BETTER TIMES)	Cliff Richard, Columbia
23	(16)	PEOPLE	Tymes, CBS
24	(25)	YOU AIN'T LIVIN'	Marvin Gaye and Tammi Terrell, Tamla Motown
25	(20)	MOVE IN A LITTLE CLOSER	Harmony Grass, RCA
26	(—)	IF I CAN DREAM	Elvis Presley, RCA
27	(17)	OB-LA-DI OB-LA-DA	Marmalade, CBS
28	(—)	WINDMILLS OF YOUR MIND	Noel Harrison, Reprise
29	(—)	MOCKINGBIRD	Inez and Charlie Foxx, United Artists
30	(24)	SOMETHING'S HAPPENING	Herman's Hermits, Columbia

POP 30 PUBLISHERS

1 Mortimer; 2 Cyril Shone; 3 Flamingo Music; 4 Donna; 5 Carlin; 6 Maribus; 7 Peter Maurice; 8 Jobete/Carlin; 9 United Artists; 10 Jobete/Carlin; 11 Carlin; 12 Jobete/Carlin; 13 Fleetwood Immediate; 14 Carlin; 15 Teepee; 16 Screen Gems; 17 Acuff-Rose; 18 Abigail; 19 Jobete/Carlin; 20 Jobete/Carlin; 21 Abigail; 22 Francis Day and Hunter; 23 Chappell; 24 Jobete/Carlin; 25 Cyril Shone; 26 Carlin; 27 Northern Songs; 28 United Artists; 29 Cinephonic; 30 Cyril Shone

U.S. TOP TEN

As listed by "Billboard."

1	(1)	EVERYDAY PEOPLE	Sly and the Family Stone, Epic
2	(5)	PROUD MARY	Creedence, Fantasy
3	(3)	BUILD ME UP BUTTERCUP	Foundations, UNI
4	(10)	DIZZY	Tommy Roe, ABC
5	(2)	CRIMSON AND CLOVER	Tommy Jones & the Shondells, Roulette
6	(7)	THIS MAGIC MOMENT	Jay & the Americans, United Artists
7	(—)	THIS GIRL'S IN LOVE WITH YOU	Dionne Warwick, Scepter
8	(8)	BABY, BABY DON'T CRY	Smokey Robinson & Miracles, Tamla
9	(4)	[illegible]	Doors, Elektra
10	(—)	INDIAN GIVER	1910 Fruitgum Co., Buddah

TOP TWENTY ALBUMS

1	(1)	DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS	Diana Ross & Supremes & the Temptations, Tamla Motown
2	(2)	BEST OF THE SEEKERS	Seekers, Columbia
3	(4)	THE BEATLES (Double Album)	Beatles, Apple
4	(3)	YELLOW SUBMARINE	Beatles, Apple
5	(7)	HAIR	London Cast, Polydor
6	(6)	THE GRADUATE	Soundtrack, CBS
7	(8)	THE WORLD OF VAL DOONICAN	Val Doonican, Decca
8	(5)	THE SOUND OF MUSIC	Soundtrack, RCA
9	(12)	THE WORLD OF MANTOVANI	Mantovani, Decca
10	(10)	HELP YOURSELF	Tom Jones, Decca
11	(9)	BEGGAR'S BANQUET	Rolling Stones, Decca
12	(—)	ENGELBERT	Engelbert Humperdinck, Decca
13	(11)	FELICIANO	Jose Feliciano, RCA
14	(14)	FRESH CREAM	Cream, Reaction
15	(16)	CHITTY CHITTY BANG BANG	Soundtrack, United Artists
16	(15)	LOVE CHILD	Diana Ross & Supremes, Tamla Motown
17	(18)	WORLD OF MAX BYGRAVES	Max Bygraves, Decca
18	(—)	WORLD OF HITS	Various Artists, Decca
19	(—)	WHEELS OF FIRE (Double Album)	Cream, Polydor
20	(—)	OLIVER	Soundtrack, RCA

BRITISH TOUR SET FOR MARV

MARV JOHNSON, whose single "I'll Pick A Rose For My Rose" is number 10 in the Pop 30 this week, is coming to Britain next week for a three week tour.

He arrives on Monday (10) and will tour Britain doing club and ballroom dates until April 3.

He will also do TV and radio appearances on the tour, which is co-promoted by Mike Rispoli and Maurice King.

Dates fixed so far are: Top Of The Pops and Assembly Hall, Worthing (March 13); Newmarket Hotel, Bridgwater (14); Clockwork Orange, Chester and Civic Hall, Nantwich (15); Britannia Rowing Club, Nottingham (16); Nelson Imperial Ballroom and Bin Lid, Dewsbury (22); Crystal Palace Hotel and Plaises (23); Orchid Ballroom, Purley (24); Revolution, London (26); Bristol Mecca (27); Top Rank Ballroom, Hanley, Stoke-on-Trent (28); California Ballroom, Dunstable and Cue Club, Paddington (29); Gillingham (30); Bligh Hotel, Sevenoaks and Scotch of St James (April 2) and Queen of Herts, Edgware (3).

JOHNSON
ballroom dates

NEW DYLAN ALBUM

BOB DYLAN has completed a new album, his first since "John Wesley Hardin" which was released in Britain a year ago by CBS Records. Release is expected to be within the next month and will be simultaneous in Britain and the USA.

The album was recorded in Nashville and is, as yet, untitled. Dylan's producer, Bob Johnston, arrived in London this week and it is understood he will be producing a single for CBS recording artist Georgie Fame. The single will be a Dylan song, possibly one off the new album.

LEAPY CANCELS

LEAPY LEE has cancelled his forthcoming tours of America and Australia to stay in Britain to promote his third single.

He was due to leave America on March 11 [illegible] now do TV and ra[illegible] promotion on a single [illegible] by Gordon Mill[illegible]

be rush-released within the next three weeks. No title has yet been announced.

Leapy left last week on a tour of Germany and Scandinavia and returns on Monday (10).

His hit "Little Arrows" has now sold more than two million copies.

EXTRA NINA DATE

AN EXTRA date has been added to Nina Simone's forthcoming concert tour of Britain.

She will appear at the London Palladium on Good Friday (April 4).

The extra date was arranged after her Royal Festival Hall concerts on March 22 sold out immediately.

Her European tour opens in Dublin on March 12 and she will be appearing throughout Europe.

STARS' FAREWELL TO PEE WEE

New York, Tuesday.—Dozens of jazz stars gathered to bid a sad farewell to clarinettist Charles Ellsworth "Pee Wee" Russell at a brief funeral service in Meaplewood, New Jersey, on February 18.

Among those who crowded into the chapel were: Eddie Condon, Bobby Hackett, Vernon Brown, Lee Wiley, Yank Lawson, Zutty Singleton, Marion and Jimmy McPartland, Jack Palmer, Jack Lesberg, Johnny Blowers, Marshall Brown, Kenny Davern, Joe Muranyi, Buzzy Drootin, George Wein and Charles E. Smith.

Amid many floral tributes were wreaths from Louis Armstrong, Joe Sullivan, Louis Prima and Jimmy Giuffre. The six pallbearers were Nat Pierce, Johnny Windhurst, Ruby Braff, Gene Gardella, Leo Goodman and MM correspondent Jeff Atterton.

RUSSELL

BLUEBE[illegible] HOT 10

1	(1)	EVERYBODY NEEDS LOVE	Slim Smith UNITY—504
6	(6)	SEVEN LETTERS	Derrick Morgan CRAB—8
3	(2)	WOPPI KING/ MR. SOUL	Laurel Aitken NU BEAT—024
4	(-)	BLOWIN' IN THE WIND	Mike Romeo Max NU BEAT 022
5	(5)	TE-TA-TOE	Eric Barnett GAS—106
6	(-)	REGGAE CITY	Val Bennet CRAB—6
7	(4)	REGGAE ON BROADWAY	Lester Sterling UNITY—505
8	(-)	I AM A KING	Ethiopians CRAB—7
9	(-)	LULU RETURNS	Lloyd Terrell PAMA—752
10	(7)	RIVER TO THE BANK	Derrick Morgan CRAB—3

NEW RELEASES

SPREAD YOUR BED — The Versatiles CRAB—5

MR. RHYA — Lloyd Terrell NU BEAT—0[illegible]

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PLAYBOY
JOHNNY RICHARDS
AUSTERA — BAIA — BRAZIL
CAN'T GET OUT OF THIS MOOD
CHERRY — NEW MEXICO
OUT TO DREAM — TAKE A WALK
TEN TO ONE — TICO TICO
YOU BELONG TO MY HEART
YOU'VE CHANGED — ZARE
BESAME MUCHO
CUANTA LE GUSTA
EL CUMBANCHERO
FASCINATION (Waliz)
FRENESI — GRANADA
HIKRY (Rock & Roll)
LOVE ME WITH ALL YOUR HEART
MAMBO No. 5 — MARIA ELENA
MAS QUE NADA
PATRICIA (Perez Prado)
SOUL COAXING (Ame Caline)
SWAY — SWEET & GENTLE
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Album of the week
Nina Simone 'Nuff Said!
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RCA

Advertisement

FIFTH COLUMN PLUS TWO

I said the other week I'd give you some more information on the new MERCURY JAZZ SERIES—well, here it is.

"GIFTS AND MESSAGES" by ROLAND KIRK (SMWL 21020) has ROLAND roaring about on Manzellow, strich, tenor, flute, and siren, with HORACE PARLAN piano, MICHAEL FLEMING bass, and STEVE ELLINGTON drums. I think you'll find that this is the first time this album has been released in this country.

CLIFFORD BROWN is featured on "REMEMBER CLIFFORD" (SMWL 21021). With him on the ten tracks are MAX ROACH drums, GEORGE MORROW bass, RICHIE POWELL piano, BARRY GALBRAITH guitar, and HAROLD LAND and SONNY ROLLINS tenors. The tracks were made during 1955/56, just a few months before he was killed in a car crash.

"I/WE HAD A BALL (SMWL 21022) is a great sampler of the type of thing to be heard on this new series—it includes THE QUINCY JONES BIG BAND, THE DIZZIE GILLESPIE QUINTET, ART BLAKEY AND THE JAZZ MESSENGERS, THE OSCAR PETERSON TRIO, THE MILT JACKSON QUARTET, and THE CHET BAKER QUARTET. All the groups are playing tunes from the show "I HAD A BALL"—and they are very good tunes, too. DIZZY sings and plays a great version of FICKLE FINGER OF FATE. By the way—this is another first release.

Talking of first releases—which we were—"THE ELLINGTONIANS (SMWL 21023) is something that hasn't seen the light of day before. All the 12 tracks were recorded in 1944 and, as the title suggests, they feature ELLINGTON sidemen—like REX STEWART, LAWRENCE BROWN, HARRY CARNEY, JOHNNY HODGES and BARNEY BIGGARD. This is a very important LP for the serious collector of 48 material, and if you don't know much about this period, you simply must get a copy to start your education.

GERRY [illegible]
FARM[illegible]
JIM [illegible]

SANDY BR[illegible]
GENTLEMEN! FRIENDS, they are a fair old lot and well worth having type friends—KENNY WHEELER, GEORGE CHISHOLM, JOHNNY McLAUGHLIN, LENNIE BUSH and BOBBY ORR. They work so well together you wouldn't think they were a group got together specially for this recording—it really is a great record. BRIAN LEMON has done a great job on the arrangements and he also did a fine job as musical director on the session. I really think this is one of the finest local recordings to come out of FONTANA.

"I'll tell you more about "THE GRAMERCY PARK SHEIK" by STEFAN GROSSMAN (STL 5485) in the next column—but there's something you should know now, and that is that this is his second FONTANA LP and it's fabulous and is bound to be a tremendous seller—and just one more thing—if you've been watching "P SST" on Saturdays you must have noticed JEREMY TAYLOR and therefore you will want to hear more of him—well, you can—on "JEREMY TAYLOR—HIS SONGS" on FONTANA STL 5475.

Melody Maker

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MILES QUINTET FOR ANTIBES FESTIVAL

MILES DAVIS: features bassist Holland

THE MILES Davis Quintet — which features British bassist Dave Holland — has been booked for this year's Antibes Jazz Festival.

The Festival is the 10th to be held in Juan-les-Pins, on the French Riviera and takes places from July 26-30.

Also booked for the festival are the Buddy Tate Quartet and the Marion Williams Gospel Singers. And the organisers are planning to present either Aretha Franklin or Ray Charles with their own respective orchestras.

A spokesman for the organiser, M. Hebe, in Paris, told MM: "We have definitely booked Miles Davis, Buddy Tate and the Marion Williams Gospel group, but we do not know at this stage on which days they will be appearing.

"We are negotiating for Aretha Franklin and Ray Charles but these names have not yet been finalised."

For the third year, the MM is running a special holiday to the Festival. For further details, see page 12.

Stevie Wonder follow-up out next week

STEVIE WONDER follows up his big hit "For Once In My Life" with a number which he helped to write. It's titled "I Don't Know Why" and is released on Tamla - Motown next Friday (March 14).

Other singles scheduled for release this week include "All Of A Sudden" from Matt Monro, "The Week Looked Good on Paper" from Pete Brown and his Battered Ornaments, "Dizzy" by Tommy Roe, "Bluer than Blue" from Rolf Harris, "Cry Softly" from Solomon King and a re-release of The Toys hit "A Lover's Concerto."

WONDER
helped write song

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Next week, Barry is off again to the Continent to appear in Milan, Berlin and Madrid.

He has an LP due out in April. Titled "Barry Ryan sings Paul Ryan," it features Barry singing compositions by Paul.

TIME BOX SINGLE

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Time Box guest in Radio One Club on March 19 and Pete's People on April 2.

On April 8 they start recording their "live" album at the Club Noreik, Tottenham.

TONY FLIES TO U.S.

SONGWRITER-record producer Tony Macaulay flies to America on May 21 to record the Foundations and the Everly Brothers in Detroit. Both groups will be waxing Macaulay songs as possible new singles.

His orchestra, the London Pops Orchestra, will have it's first broadcast on Easter Monday in a show titled Coming Home. Long John Baldry will be featured with the orchestra.

The Orchestra has a new album, "And Now The Second Movemement," released on March 14, and a single, "Vanessa," on March 21. "Vanessa" is the theme from the film Picnic, for which Tony wrote the music.

LOVE AFFAIR TOUR

LOVE AFFAIR'S agent, Danny Betesh, and co-manager, Sid Bacon, fly to New York on March 20 for meeting with CBS Records' executives to tie up promotion and publicity prior to the group's American trip which opens on July 4.

The group will be in America for 2½ weeks and it is hoped to include major TV appearances. There is also a strong possibility that they will record an album while in the States.

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Joe Cocker goes to the US for an Ed Sullivan TV appearance on April 27 and a series of one-nighters until the British group tour.

Spooky Tooth also tour the States for six weeks from June 25. It is their second tour.

COCKER

JETHRO

NAMES IN THE NEWS

THE Modern Jazz Quartet were due to arrive in London today (Thursday) for their tour which opens tomorrow (Friday) at Coventry Cathedral.

The Move tour Scandinavia from March 27-31 . . . pianist **Johnny Parker** has replaced **Ron Weatherburn** in the **Kenny Ball** band . . . agent **Vic Lewis** has been appointed sole British representative for America's **Andy Williams Show** . . . a jam session in aid of the Spastics Society will be held on Tuesday at the Castle, Dalston, arranged by **Johnny Parker. Humphrey Lyttelton** will accept the cheque for the charity.

The Keef Hartley blues group has been booked for their first Swiss tour from April 6-13. They will record a live album during the trip . . . **Liverpool Scene** appear at the Institute of Contemporary Arts on March 13 and St Pancras Town Hall (April 26) . . . **Fleetwood Mac** fly to Germany this week for an appearance on Beat Club from Bremen . . . **Levity Lancers**, a comedy band just returned from a tour of the Far East, are now resident at Peckham's Adam and Eve pub . . . the **Groundhogs**, who backed **John Lee Hooker** on the MM's Blues Scene package, are now working as a trio. Harmonica player **Steve Rye** has left the group.

COUNTRY JOE

Summer season guest bookings at Combe Haven Holiday Park, Hastings, include **Joe Daniels Hotshots** on Saturday (8), **Spencer's Washboard Kings** (15) and **Kim Cordell** (22) . . . **Bob Miller's Millermen** and **Graham Burnell's Show Band** appear at a Grand Mayoral Dance at Wolverhampton Civic Hall on March 14.

Mississippi Fred McDowell has been booked by the National Blues Federation to return for another tour in November . . . **Chicken Shack** and **Deep Purple** are among the artists appearing in a concert at the City Hall, Newcastle, on March 13 . . . **Barry Mason**, who wrote **Tom Jones'** "Delilah" with **Les Reed**, is to write a song for Liverpool's **In Crowd** . . . **Country Joe and the Fish** appear at Waltham Forest Technical College and College of Art on March 27 and not Waltham Cross as stated last week.

The **Alan Bown** record a guest spot in **Mike Yarwood's** ATV show on March 14 for transmission next month . . . **Sam Gopal** have signed a management and agency contract with the Robert Stigwood Organisation . . . **Hapshash and the Coloured Coat** have a new album, "The Western Flier," released on March 14.

A **Jim Reeves** fan club convention is to be held at London's Nashville Room on March 22 . . . **Status Quo** take off on May 4 for an 18-day European tour.

Again for 1969 Melody Maker Poll shows Selmer instruments to be the choice of top jazz musicians

In Britain!
Tubby Hayes
(Top Musician;
1st, Tenor Sax Section:
3rd, Small Group Section)
Johnny Dankworth
Alto Sax;
(3rd, Musician Section,
3rd, Big Band Section)
Ronnie Scott
(2nd, Tenor Sax Section)
Acker Bilk
(2nd, Clarinet Section)
Joe Harriott
(1st, Alto Sax Section)
Peter King
(2nd, Alto Sax Section)
Alan Haven
Lowrey Organ
(1st, Organ Section)
Brian Auger
Lowrey Organ
(2nd, Organ Section)
Terry Smith
Gibson
(1st, Guitar Section)

Internationally!
Duke Ellington
(Top Musician;
Top Big Band)
Cannonball Adderley
(3rd, Alto Sax Section)
Sonny Rollins
(1st, Tenor Sax Section)
Stan Getz
(2nd, Tenor Sax Section)
Kenny Burrell
Gibson
(1st, Guitar Section)
Jim Hall
Gibson
(2nd, Guitar Section)
Barney Kessel
Gibson
(3rd, Guitar Section)

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MARY WELLS
Edgware date

Top U.S. stars to tour Britain

PLATTERS, Garnet Mimms, Mary Wells, Inez and Charlie Foxx, Chuck Berry, Rufus Thomas, Sam the Sham, Solomon Burke and Len Barry are all set for British dates by promoter Roy Tempest.

The itinerary includes appearances at London's famous Flamingo Club.

Platters open at the Royal, Tottenham and the Flamingo on April 11.

Garnet Mimms opens at the Assembly Rooms, Worthing, and Hatchett's (17), followed by White Lion, Edgware, and Flamingo (18).

Mary Wells kicks-off at the White Lion, Edgware, and Flamingo (May 2), followed by Clockwork Orange and Civic Hall, Nantwich (3).

Inez and Charlie Foxx play the Princess and Domino clubs, Manchester (May 6), as their first date.

Chuck Berry opens at the Princess and Domino Clubs, Manchester (May 23).

Rufus Thomas starts at Victoriana and Mardi Gras clubs, Liverpool (May 30).

Sam the Sham opens at Victoriana and Mardi Gras, Liverpool (June 6). Solomon Burke begins at the White Lion, Edgware, and London's Cue Club (June 13), and Len Barry opens at the Mardi Gras and Victoriana, Liverpool, on June 27.

BURRITOS DUE

EX-BYRDS group the Flying Burrito Brothers come to Britain from California on March 12 for a six month stay in England. The group, who feature modern style country music, have been formed by ex-Byrds Chris Hillman and Gram Parsons.

The rest of the group are Chris Ethridge (bass guitar), Sneaky Pete (pedal steel guitar) and Mike Clarke (drums). Their first album is due for release here shortly.

They are being handled by Trisha Locke at Lampuki Ltd.

DONOVAN ON TV

DONOVAN HAS been booked to appear on Tom Jones' This Is Tom Jones TV series. He records the programme on March 15 and 16 for transmission in April.

Donovan stayed on in Los Angeles last week after appearing on the Andy Williams Show and guested on the Smothers Brothers Show.

Donovan flies to Paris on March 17 for a concert at the Olympia Theatre.

He starts a new American tour in Hollywood on September 26.

FIRST DATES SET FOR MARTHA AND THE VANDELLAS

FIRST DATES have now been set for Martha Reeves and the Vandellas, whose imminent trip to Britain was frontpaged in the MM last week.

The Tamla Motown stars—whose "Dancing In The Street" revived 45 is now approaching the 200,000 mark — appear on Top Of The Pops on March 27.

They follow with a week at the New Theatre, Oxford, from March 30 to April 1, then star at Fairfield Halls, Croydon (2), Astoria, Finsbury Park, London (4), Dome, Brighton (5) followed by a week at the Fiesta, Stockton (6).

Also set is a guest spot on ATV's This Is Tom Jones. This is tentatively set for showing on April 20, but this date may be switched.

To tie in with the visit of Martha Reeves and the Vandellas, an album titled "Dancing in The Street" is being released.

DEKKER TOURS

DESMOND DEKKER and the Aces open a British tour on March 14 at Eastbourne.

They follow with dates at Leeds (15), Slough (16), Feltham (18), London's Samantha's (19), Bristol (20), Leyton and London's Roaring 20's (21), Catford and Holloway (22) and Maldon (23).

The tour ends on April 21.

STONES IN FILM

THE ROLLING Stones, The Beach Boys, James Brown and the Famous Flames, the Supremes and Chuck Berry are some of the stars in the American film Gather No Moss, which is to be shown for three days in London this month.

The film has been shown in England only at two or three London cinemas and is being shown on March 27, 28 and 29 at the Imperial Repertory Theatre, Portobello Road. The times of the showings are: 3.15 pm, 6.15 pm and 9.10 pm with an extra showing at midnight on March 29.

The film was filmed at the Santa Monica Civic Auditorium during a huge music festival and also features the Miracles, Gerry and the Pacemakers, Lesley Gore, Jan and Dean, Billy J. Kramer and the Dakotas and the Barbarians.

MARTHA REEVES

ROLLING STONES

J. J. JACKSON RETURNS

AMERICAN SOUL star J. J. Jackson returns for his third British tour on March 11.

He will be in Britain and the Continent for three months and will spend his first three weeks in London recruiting and rehearsing a backing group which will be billed as The Greatest Little Show Band On Earth.

He will play a series of club, ballroom and cabaret dates from April 1.

J. J. is being brought to Britain by the Henry Sellers-Danny O'Donovan organisation which has booked an American group, the G-Clefs for a tour which opens tomorrow (Friday) with a double date at the Cue Club, Paddington, and Rocksteady Club, Islington.

Another Sellers-O'Donovan tour brings Oscar Toney Jnr back to Britain for three weeks from April 25.

■ On Thursay last the Memorial Hall, Chatham, saw the launching of a series of master rehearsal evenings, involving top professionals with rehearsal bands, which is currently being sponsored nationally by the MU's "Campaign For Live Music." Target for the first "invasion," by M.D. Tubby Hayes, Greg Bowen (tpt), Keith Christie (tbn), Ronnie Chamberlain (alto), Jeff Clyne bass) and Bobby Orr (drs), was the 25 strong Medway Dance Orchestra, which is normally led by Wally Scott.

ORNETTE Coleman and Don Cherry will be reunited on stage for the first time in almost seven years for a concert at New York University on March 22. Appearing with them will be Dewey Redman (tnr), Charles Haden (bass) and Ornette's son, Denardo, on drums.

A FULL house at the 100 Club raised £200 last week when Humphrey Lyttelton presented an all-star show in aid of the Spastics Society. Among the guests who gave their services free were: Keith Christie, Wally Fawkes, Johnny Parker, Tony Bayliss, Eddie Taylor, Bill Greenow, Bruce Turner, Kathy Stobart, Jimmy Skidmore, Malcolm Griffith, Alan Price and Elkie Brooks.

BOBBY Hutcherson appears as a bandleader in ballroom sequences for the new Jane Fonda film currently being shot by Warner Bros in Hollywood. Also featured are Teddy Buckner and Hugh Bell (tpts), Thurman Green and Les Robertson (tmbs), Hadley Caliman, Teddy Edwards and Harold Land (saxes), Ronnell Bright (pno), Ike Isaacs (bass) and Joe Harris (drs).

KEN Colyer's Jazzmen play the Cambridge Hotel, Camberley, on March 9. This is part of the club's new policy to present different star groups, but the two bands that have hitherto been resident, Kid Martyn's Ragtime Band and the High Curley Stompers, will be featured regularly.

THE Don Rendell-Ian Carr Quintet give a concert at the Renold Building, Sackville Street, Manchester, on Sunday (9), as part of the Institute of Science and Technology's Open Day celebrations.

JEAN-LUC Ponty arrived in Los Angeles last week for a series of dates including two three-night stands at Donte's in North Hollywood and a recording session for World Pacific with Gerald Wilson's Orchestra.

TRADITIONAL jazz returns to the Stoney Lea Hotel, Ilkley, Yorkshire, this Sunday (9) after a break of several years. The Saints play the opening session of the new Stoney Lea Jazz Club, followed by Monty Sunshine (16).

BRIAN Moore, bassist with the London Jazz 4, has replaced Daryl Runswick with the Bird Curtis Quintet who have signed for the Dunkirk Jazz Festival in May. The group also has an LP due out at Easter titled "This Is The Bird Curtis Quintet." Tomorrow (Friday) they visit Brighton to play the Gloucester Hotel and Combination Club.

THE Keith Tippett Band returns to the 100 Club on March 24 to play opposite the Brian Cooper Jazz Orchestra. Other 100 Club bookings include Kenny Ball's Jazzmen (9), Mike Westbrook Band (10), Bob Kerr's Whoopee Band (14) and Chris Barber's Jazzband (16 and 22).

HUMPHREY Lyttelton stars at London's Kensington Hotel this Saturday (8) . . . the Alex Welsh Band visits Osterley Jazz Club tomorrow (Friday) followed by Max Collie (14), Alan Elsdon (21), and Chez Chesterman (28).

QUINCY Jones, who recently returned to Hollywood after working on the music for the film, The Italian Job, in London, has signed to compose the score for the new Sidney Poitier picture How Many Roads?

CLARINETTIST Herb Hall, brother of the late Edmond Hall, has recorded an album in Toronto for Sackville Records fronting Claude Hopkins (pno), Arvell Shaw (bass) and Buzzy Drootin (drs).

RONNIE Ross guests tomorrow (Friday) at the Royal Oak Tooley Street, South London, with the resident trio of Phil Seamen, Terry Shannon and Reg Pettit. Saturday's guest star is tenorist Dick Morrissey.

A TWO-YEAR-OLD album recorded under bassist Jeff Clyne's name is to be released in April by CBS. With Clyne on the LP are Ian Carr (tpt), Trevor Watts (alto) and Jon Stevens (drs).

THE BBC says that the Radio 3 series by Charles Fox, entitled "Jazz In Perspective," which starts on March 27, will be "of interest to both the novice and serious student of jazz." On the day following each of the talks Radio 3 will broadcast a programme of music under the same title.

Clarke-Boland Big Band breaks Scott Club records

IN ITS two-week season at Ronnie Scott's, which finished on Saturday with a triumphant farewell session, the Kenny Clarke-Francy Boland Big Band broke all attendance records for the London club. As a result, it has been invited back for a month's stay in October.

Band manager Gigi Campi told the MM on Saturday that the engagement had been a very happy and successful one, and that the band looked forward to a return date in October.

The Scott Club's Pete King said: "The first few days of the booking were ordinary, but by the Thursday, word had got around and people started coming in in large numbers to hear this orchestra. By the end of last week we were turning them away. Princess Margaret and Lord Snowdon visited the club last Friday with Peter Sellers. We very much hope they'll be back here in October."

Jack Higgins, of the Harold Davison Organisation, added that there is every probability that the band will also accompany Salena Jones during this next season at Ronnie's.

CLARKE-BOLAND: triumphant farewell session

SECOND GOLD DISC

THE FOUNDATIONS will be presented with their second gold disc for "Build Me Up Buttercup" during their American tour which has now been put back until April 16, because of advance sales on their latest record "In The Bad, Bad Old Days."

They open their American tour at the Fillmore East in New York on April 18. Total sales of the group's first four records now exceed 10 million and they will be having a celebration party at the opening night of the Stevie Wonder tour on March 7 at Hammersmith.

TREMELOES BACK

THE TREMELOES returned from their South American tour and this week begin promotion on their latest single, "Hello World," the follow-up to their last single, "I Shall Be Released."

They appear on Golden Shot, on Sunday (9), Top Of The Pops on March 13 and the Basil Brush Show (26).

The group tour Ireland from March 14 to 18, doing concert and television work.

DAVE MASON LEAVES

DAVE MASON, whose split from Jim Capaldi and Chris Wood has broken up the group that was to replace Traffic, is planning to go to America.

Mason-Capaldi-Wood and Frog play their last date together on Saturday at Barking Technical College, Essex, and their tour of America scheduled for March 9 has been cancelled.

A spokesman for Island Records said on Monday: "Dave doesn't want to be in a group. He had to do all the lead singing, and he just wants to be free to write and record in America."

BOB HAGGART HERE

AMERICAN BASSIST-composer-arranger Bob Haggart, co-leader of the World's Greatest Jazzband of Yank Lawson and Bob Haggart, arrived in London on Thuriday last week for a brief holiday with his wife. They left Britain on Sunday morning.

BEATLES SAY NO

THE BEATLES will not be accepting an offer of four million dollars to play four concerts in America this summer, said press officer Derek Taylor on Monday.

The money has been offered by American promoter Sid Bernstein for concert appearances in New York, Los Angeles, Chicago and Miami. Bernstein was the man who promoted the Beatles' Shea Stadium concert with was filmed for TV.

The Beatles, said Taylor, are still recording material and filming for forthcoming album and single releases and a TV documentary.

AFRO MUSIC FESTIVAL

HOLLYWOOD, TUESDAY. — Aretha Franklin's father, the Rev C. L. Franklin, has disclosed plans to produce an International Afro Musical And Cultural Festival, at the Astrodome, Houston, Texas, from June 13 to 15 (reports Leonard Feather).

Franklin stated: "The object of the festival is the uniting of black people in this country and throughout the world. We are concerned with helping our people and improving housing by raising funds at events of this kind."

He said he hoped to get a private motion picture corporation to film the affair which will include jazz, rock, pop music, blues, and Gospel music.

On the committee with the Rev Franklin and Aretha Franklin are Harry Belafonte, Lena Horne, Sidney Poitier, Mrs Martin Luther King, Nancy Wilson, Clara Ward, Berry Gordy, Bill Cosby and James Brown.

MARYS' NEW DISC

A NEW Mary Hopkin single will be released within a month, said Apple press officer Derek Taylor this week.

"There are no titles at the moment, but the record is ready and will be released."

Next week, Apple release a Jackie Lomax album entitled "Is This What You Want?"

They have also acquired 24 hours of comedian Lenny Bruce, taped at the Establishment, from satirist Peter Cook. "We are planning a series of albums of Bruce after we have listened to all the tapes," said Taylor

ALAN AT MONTREUX

ALAN SKIDMORE, one of Britain's top young jazzmen, has been chosen by the BBC to represent Britain with his Quintet at this year's Montreux Jazz Festival.

With Alan on tenor in the Quintet are Kenny Wheeler (fluglehorn and trumpet), John Marshall (drums), Harry Miller (bass) and John Taylor (piano).

Commented Alan to the MM on Monday: "I'm highly delighted!"

Festival, which takes place between June 18 and 22, features entries from all over Europe. Excerpts will be recorded for future transmission on BBC's "Jazz Club."

FREDDY BACK IN MAY

KING
touring now

AMERICAN bluesman Freddy King, currently touring the British clubs, has already signed a contract with the Roy Tempest Agency to make a return tour of Britain this summer. He will open on May 30 and work here until June 24.

The guitarist-singer has the following engagements still to play: Star Hotel, Croydon, and London's Bag O' Nails tonight (Thursday), Kirkleavington Country Club (7), Leeds University (8), Boat Club, Nottingham (9), Annabel's, Sunderland (10), Fishmongers' Arms, London (11) and Toby Jug, Tolworth (12). King flies back to the USA on March 13.

CLUB NEWS

MOTHERS, the Birmingham blues and progressive pop club, are to present America's Mothers Of Invention in concert at Birmingham Town Hall on May 30. It will be the club's first concert promotion.

This weekend's attractions at Mothers are the Strawbs, tomorrow (Friday), Terry Reid (Saturday) and Spooky Tooth (Sunday).

Marv Johnson, currently number 10 in the Pop 30 with "I'll Pick A Rose For My Rose," plays Blaises, South Kensington, on March 23. Earlier bookings at the club include Terry Reid (9) and Pretty Things (16).

A one-nighter by Ben E. King on March 16 tees off a series of star appearances at the Casion Club, Bolton. They include John Baldry for the week commencing April 6, Brian Poole (April 27), the Incrowd (May 4) and Bobby Vee for the week from June 1.

The Move are a last-minute replacement for Fleetwood Mac in today's (Thursday) live Radio One Club airing from Club Lafayette, Wolverhampton. The Mac had to withdraw from this lunch-time session but will play the club's evening blues session tonight. Champion Jack Dupree plays the club on April 17 followed by Sonny Terry and Brownie McGhee (May 1) and Jesse Fuller (19).

A six months experiment to take progressive and blues music to Leeds has ended with the closure of the New Marquee Club. This type of music, can however, be heard at the University and the Spinning Disc Club.

The Squires, formerly Tom Jones's backing group, make their solo cabaret debut at Club Poco-Poco, Stockport, for the week starting March 30. The Squires are still looking for an organist.

London's Barts Club, Kingly Street, is looking for a jazz organist to appear nightly. Club owner Bart Kimber says he will be able to play anything he feels like playing.

A quick return to Birmingham's Opposite Lock Club for Jon Hendricks who will star there on April 2 and 3. The Joe Harriott Quartet play the club on March 12. Bachenkel play the club's Factory extension tonight (Thursday) followed by the Greatest Show On Earth (tomorrow) and Ellison's Hogline with Nelson Fletcher (Saturday).

A new blues and progressive club, the Farx, has been opened at the Northcote Arms, Southall, Middlesex. The Taste and Union Blues play there on Sunday (9) followed by Eclection and the Ax (16), Jon Hiseman's Colloseum (23) and Spooky Tooth (30).

The Bamboo Club, Hazel Grove, Cheshire, now presents jazz on Fridays and Saturdays, pop and underground group on Mondays and discotheque music on Wednesdays . . . Sandy Shaw stars at Manchester's Golden Garter for the week starting March 16.

The Scaffold open at Birmingham's Cavendish and La Dolce Vita clubs on Sunday (9) . . . Ben E. King doubles the Princess and Domino Clubs Manchester, on March 15 . . . Marty Wilde and Terry Lightfoot's Jazzmen play the Fiesta Club, Stockton-on-Tees, from March 9.

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JERRY LEE
true to his image

What a fave rave in Othello!

JERRY LEE LEWIS, one of the legenary rock names of the past decade, is true to his image.

The hard-rocking star flew into London last week for an appearance on a Tom Jones TV special, puffed a large cigar ("I have them sent over from England, they're Cuban and we can't get them in the States") at London's May Fair Hotel and declared:

"Why am I doing country music these days? Because I don't hear anything worth listening to in pop. People can understand country music. They surely can't understand those far out Beatles albums —all that being naked.

"And their films! People aren't ready for all that yet. Anyway, I never did like the Beatles."

It was almost sacrilegious. A visiting American star actually knocking the Beatles. Incredible — and refreshing. Didn't he like any of their music?

"I guess some of their early tunes were okay, but the rest of it, no, not for me."

Jerry Lee is taller than you imagine; a solidly built friendly man. He tends to call you "killer" in greeting but has the ability to create an instant rapport.

Born in 1935 in Ferriday, Louisiana, Jerry Lee roared to international fame in the Fifties with his uniquely exciting records like "Great Balls Of Fire" and "High School Confidential."

But he came up through country music and it's to the roots that he has returned. His first ever record was a country song, "Crazy Arms" and he currently has a number one in the country charts with "To Make Love Sweeter For You."

"It was always in country music," said Jerry, relaxing in his hotel suite. "I started in it and I'm in it now. But I still have to do all the rockers in the act.

"Even if I play a pure country engagement, there they are in the crowd, young and old, shouting 'Great Balls Of Fire' and 'High School Confidential.'"

"I give them entertainment; a show. I can tell just by looking at an audience just what they'll want and I tailor my numbers to that."

In the States, Jerry Lee travels 100,000 miles a year for engagements. He is rarely home for more than a few days at a time and in three years has clocked up 180,000 miles on his Lincoln Continental limousine.

"I fly to a lot of things, too, although I don't like to fly if I can help it," he said.

"Why do I still travel so much? I'll tell you, it's not for the money. I could retire tomorrow and live in luxury on the record deal I have with Mercury.

"But I like working; I like to have contact with the audience. I like to be singing in a club with the people right there, next to me.

"I think if I laid off and just worked a few TV shows and cut records, I'd lose that contact, and I'd lose everything then."

Elvis Presley is an example of an artist who has lost this contact with his audience, said Jerry Lee.

"He hasn't done a show in 10 years. I haven't seen him for six or seven years, although I saw a bit of the TV show he did in the States. And was that a load of crap! People expected Elvis to come on, do a bit of chatting, introduce a few guests and sing a few songs himself.

"Instead, they got him in black leather, twanging his guitar, singing rock songs and pickin' his nose."

A year ago, Jerry Lee unwrapped another facet of his talent acting. He took the star part in a special play based on Othello, written and produced by Jack Good and called Catch My Soul.

Jerry Lee starred at the huge Armison Theatre in Los Angeles and received rave reviews for his acting ability and for the six rock numbers the play called for. The play took 90,000 dollars a week.

"That was a year ago and now Jack wants me to do it on Broadway, but I won't. Apart from having to spend a year in New York in a scruffy theatre with rats, I think it would be better as a TV special, then as a film.

"I'd put 100,000 dollars into the film and I know there'd be a lot of others who'd do the same. But Jack has this thing: he wants it on Broadway, but he won't get it, not if he wants me to star in it."

A film of the play is something Jerry Lee would dearly love to do. "The other thing I'd like to do on the screen is the late Jimmie Rodgers story. I know I'd be suitable for that, but at the moment, Johnny Cash owns the story.

"He's hung on to it so far, but we talked about me doing it at the last Country Music Convention in Nashville and there's a chance it'll happen."

I said my farewells to the Rock Man of the Swamps, as he was once billed, soon after an English friend arrived with a fresh consignment of Churchill-sized cigars.

"See ya, killer," yelled Jerry Lee after me down the hotel.

Girl dentist put Peter on the road to fame!

PETER SARSTEDT would probably still be tramping footsore and penniless around Europe if it wasn't for a Danish dental student named Anita who stopped songwriter Peter from wandering.

"I met her about three years ago," said Peter, whose "Where Do You Go To" has gained him the most unexpected hit of the year. "It was just after I'd been in Paris, busking down the other side of the road from Don Partridge.

"I fell in love and started writing a different sort of song after I met her. All the things I wanted to say to her I started to write. She stopped me from travelling around."

It was in Copenhagen that Peter met Anita and wrote "Where Do You Go To" among many others. "I've written about 300 songs — all filed away in my head. I don't write down any music or make any tapes. I write the words and then I just have to look at them to know what the tune is.

"Some of the songs I write are a little bit naughty and my mother, even though she's very broad minded, says 'why do you have to write songs like that.' But it seems that a very wide cross section of the public are buying my record.

"Even my bank manager — and this guy's really conservative — likes the record though he thinks my hair is too long. When the news came through that the record was at the top I was asleep . . . I thought I was dreaming when it was in the thirties, it seems ridiculous that so many people are going out and buying it. It baffles me."

What about a follow-up to "Where Do You Go To?" We have a selection of songs to choose from for the next single but now I'm thinking in terms of the next 20 years as I'm basically a songwriter."

Peter started in show business playing tea-chest bass with brother Eden Kane's skiffle band. Has Eden, now in Australia, influenced him at all?

"I'm drawing on his experiences a lot. I used to drive about a 1,000 miles a week for Eden — which completely put me off driving. And he had a lot of financial trouble so I'll be careful about the money. Eden helped me a lot with my songs."

Peter has just started a major concert tour, I asked him what he would be including in his act?

"There are about 60 songs that I'll be picking from to play on the tour. I don't have any stage presentation at all, I don't believe in it. I think all this 'Let's get out there and sock-it-to-em' has finished. I suppose you could say I'm an anti-hero of the sex symbols.

"Bob Dylan has been my main influence. After listening to him I thought this was really it but everything I wanted to say seemed similar to Dylan. It was two years before I thought I wasn't copying him anymore."

Peter is celebrating his success by flying to Copenhagen for a champagne celebration with Anita. "It's funny you know. I used to be known as Eden Kane's brother. Now he's thinking of saying he's Peter Sarstedt's brother!"

ROYSTON ELDRIGE

ALAN WALSH meets the country greats

ATKINS

The day Elvis split his pink britches

WHEN Elvis Presley recorded "Heartbreak Hotel," the record that launched him to adulation level in Great Britain, he really tore the studio apart.

In fact, said Chet Atkins, guitarist and country music producer, he leaped and squirmed so much "he split his pink britches right down the back."

This was back in the mid-Fifties, when Elvis had just moved from the Sun label which discovered him to RCA Victor and was recording tracks with Chet at Victor's Nashville studios.

Chet, who was in London last week for a guest spot on This Is Tom Jones for ATV (his first ever working trip to Great Britain), recalled the incident with a smile at his dressing room at ATV's Elstree Studios last week.

"Elvis had on a pair of bright pink britches and when he was singing 'Heartbreak Hotel' he split 'em . . . right down the back. He had to take them off and put on another pair and threw the old ones outside the studios. One of the girls who worked right there at the studios asked who they belonged to. I told her Elvis and said 'pick 'em up and keep 'em, they'll be worth a fortune soon.' She didn't believe me then, but ten years later she tried to get on What's My Line because she had a pair of Elvis's pants! She didn't get on the show."

Tennessee-born Atkins has been in country music all his life. He started playing the guitar before he was ten and became a professional country musician at around 16, working both as a backing musician and later as a star musician in his own right.

He was working in studios in Nashville a lot and Chet recalled that in those days, the city was far from the music industry mecca it has become today.

"You could get an acre of land for 3,000dollars. Today it would be ten times that. In the last ten years, too, the record and music business side of the city has boomed and we now have studios owned by all the major American record companies."

It was doing studio work as a guitarist — that famed Atkins finger-style acoustic guitar work is on many Nashville-produced records — that he started doing some producing. This increased until he became the best-known producer in Nashville.

But basically, he still considers himself primarily a guitarist. "I'm a musician first and a record producer second. Producing was something that I sort of got involved in by accident," he said. "I've done it for a long time now, and frankly, I'm getting a little tired of it. In the future, I'll be handing a lot of the record work over to three other guys and be doing a lot more shows."

He works mainly with pianist Floyd Cramer and saxist Boots Randolph, and Chet is looking forward to playing his guitar a lot more in the coming months.

Not that he's ever stopped playing.

Nashville, of course, is the home of the Grand Ole Opry country radio programme, which has been a hit programme since it started way back in 1924.

"I have played the Opry for ten years. I was on it for ten years before that and got fed up."

While in London, Chet was due to guest yesterday at the opening night of London's Nashville Room and this will be the first time he's actually appeared in front of a British audience.

"I'm going to play a few numbers at the Room and I'm looking forward to playing here for the first time. I've had offers to tour here in the past, but they've never come far enough in advance for me to make the engagements. But with less studio commitments in the future, I'm hoping I can make it here."

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JAGGER IN 3—D

The first of three great articles on Mick Jagger begins next week

McGregor to the rescue

Caught in the act

Yoko sings while John twiddles. Others are altoist John Tchicai and drummer Jon Stevens.

AN UNREHEARSED session can sometimes be an exciting challenge to musicians to grab something soulful out of the air, but often the good intentions fail. Such was the case for most of the three hours of "Natural Music" performed at Cambridge's Lady Mitchell Hall on Sunday.

Maybe it had something to do with playing in the afternoon, for only occasionally did the listeners get a chance to hear the intelligent lines of Barre Phillips and the resilient work of his fellow bassman Johnny Dyani, the thoughtful tenor of Wilhelm Breuker, and the virile exchanges between the country's two leading contemporary drummers, Jon Stevens and Louis Moholo.

As for John Tchicai, he blew some alto and flute and indulged in a few nifty dance steps, but was a far cry from the man who performed so intelligently last year at Wigmore Hall.

During the 45-minute long opening segment, Trevor Watts and vocalist Maggie Nichols often seemed to be the only people who were listening to each other, and in fact some of the musicians later complained that they'd had trouble hearing each other. I'm not surpsied, for sometimes the barrage of sound was so intense that it was a good few bars before I recognised that the ensemble was actually swinging.

Yoko Ono and John Lennon provided an essay in agony entitled "Cambridge 1969 For John" which had Miss Ono screaming non-stop for 20 minutes while Lennon's ideas of using feedback made Jeff Beck sound like Segovia. Jon Stevens brought a semblance of jazz to the piece and Tchicai and Watts added a few notes, but the absence of applause was self-explanatory.

It was left to Chris McGregor and his powerful Blue Notes to save the day. At one time 18 musicians were wailing together under their spell while the rhythmic impetus, fire and goodtimey feeling had the audience dancing, shouting, laughing and blowing wildly on handy wooden flutes. — VALERIE WILMER.

FRED McDOWELL

"I'M NOT a rock and roll singer. The only way you make me rock is by putting me in a rockin' chair. But if you wanna rock you go right ahead, because then I know you like me, and it makes me feel good." So Fred McDowell told an audience of 300 at the beginning of his act at the Church House, Farnham, on Friday.

After early amp trouble McDowell, resplendent in steel rimmed glasses and multi-coloured poncho, swung into "Shake 'Em On Down," although more subdued than normal He got a tremendous reception for "Goin' Down To The River" and closed his first spot with one of his best known songs: "Write Me A Few Of Your Lines."

He opened his second spot with "Kokomo" played with typical lazy bottleneck style, and swung through the rest of the programme at rapid pace. As he neared the end of the act, foot stomping and hand clapping greeted the music, and the audience went crazy when Fred came back for two encores — "Good Mornin' Little Schoolgirl" and "61 Highway."

A well balanced programme also featured the Ian Anderson Country Blues Band, with Bobe Rowe on electric bass and Paul Rowan on harmonica, who also sat in with McDowell. Local singers, Mick Moffett and Pete Taylor provided a good spot, but the man who received the greatest acclaim was shy Welshman John James — a genius of the ragtime guitar. Such standards as "Truckin' Little Baby," "He's In The Jailhouse Now," "Hate To See That Evening Sun Go Down" and Gary Davis's amazing "Slow Drag Fox Trot" brought the house down. — JEREMY GILBERT.

TUBBY HAYES

NEATLY bearded and with a waistline still belying his nickname, Tubby Hayes once again proved there is no more exciting tenorist in Europe when he presented his own Quartet at the Torrington, Finchley on Sunday.

He breathed new life into old ballads and set fire to some original material like the quaintly named opener "The Inside Splurge" in a spectacular demonstration of his art. And Tubby has what so many good tenor players lack — a sense of showmanship and presentation whether rippling through some dynamic tenor runs or proving that he's earned his accolades on flute.

Drummer Spike Wells rose magnificently to his leader's power and Ron Mathewson is a sensitive and articulate bass player. And in Louis Stewart, Tubby has found a guitarist who really deserved the almost instant success he achieved since he moved to London from Dublin. — ALAN WALSH.

ALAN PRICE

ALAN PRICE made his first major London appearance for some time when he was presented in cabaret at the Brunel University, Uxbridge last week. Backed by Lynn Dobson (flute, tnr), John Mumford (tmb), Harold Beckett and Denis Andre (tpts), Willy Payne (gtr), Boots Slade (bass gtr) and Hughie Flynt (drs), Alan, in a light-hearted mood, led the group through a very good set.

The group has a big sound with plenty of punch, and Alan managed to keep them tight and swinging on a variety of numbers that included "Can't Turn You Loose," "Mr Richmond's Favourite Song," "The Fool On The Hill," the Randy Newman compositions "Tickle Me" and "Simon Smith And His Dancing Bear," "Don't Stop The Carnival" and "Hi-Lily-Hi-Lo."

There was a preview of his new single, "Trimdon Grange Explosion," an old song by the late pitman-poet, Tommy Armstrong, about a Durham pit disaster, Alan's modern arrangement retains its sincerity and the words stand out well in their new surroundings. — TONY WILSON.

INCREDIBLES

ELECTRIC Incredibles! It had to happen. Having travelled the world, rifling the cultures of North Africa, America and India for bits and pieces to make up their multi-coloured collage of music and myth, the Incredible String Band have started taking elements from modern pop.

And so in "Just Writ Down" at the Fairfield Hall last Sunday, we had Robin Williamson playing amplified guitar (via a clip-on pick-up and wah-wah pedal), Mike Heron on electric organ, Rose on bass guitar, and Licorice on tambourine. The result was far from hard rock, however. By the same strange alchemy which allows them to take Celtic myth, Indian mode and American harmony and make something distinct and individual out of the mixture, the Incredibles made these electric sounds seem to be something heard for the first time.

Generally, they were much more together than at their last two appearances where they were dwarfed by the Victorian mass of the Royal Albert Hall, and the whimsy that seemed to have intruded in their recent performances had been banished and replaced by a quite genuine joy, which jumped the gap between stage and audience and turned the whole evening into a really delightful party. They seemed to be taking themselves much less seriously, finding such obvious enjoyment in what they did with "Cousin Caterpillar," in which Robin took up the bass guitar and combined it with the wah-wah to produce a new, gruff counterpoint. KARL DALLAS.

TWO CITIES

Two Cities, now at London's Palace Theatre, is a dull, melodramatic musical with mediocre music. The dancing is good and the cast, headed by Edward Woodward (TV's Callan), is strong, but the thin plot, based on Charles Dickens' Tale Of Two Cities, beats them in the end. — JACK HUTTON.

Hard-working Kirk

ROLAND KIRK and the Liverpool Scene are artists who both require strongly responsive audiences to spark off their best performances. And upstairs and downstairs at Ronnie Scott's Club on Monday they were seen with not indifferent but largely unresponsive audiences, inhibited by their own lack of numbers.

Roland works as hard as ever but even he remarked on the "stiffness" of the crowd. To make sure nobody slept while he was on, he commenced and ended sets with some deafening gong crashes, a far cry indeed from the "dinner is served" subtleties of the Spontaneous Music Ensemble.

During the first set, there was barely a minute when he wasn't actually playing. Wearing a tall black hat and hippie jacket, he swayed about the stand in complete control of musical events. The tunes rolled forth and merged without breaks, from "Alfie" to "Serenade To A Cuckoo" — the moods and tempos changing like a concerto. Roland sometimes seemed like a bird, his whole body intent on singing, and especially during his flute playing it seemed like a dawn chorus of chattering and trilling. The group, like all who back Roland Kirk, seemed just half a step behind on occasions, but mostly the piano of Ron Burton and drums of Jimmy Hopps did what was required of them without getting in the way of Kirk's ideas. — CHRIS WELCH.

OUT TODAY

GOAL!

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A MUST FOR EVERY FOOTBALL FAN!

How do you translate 'Boom Bang a Bang'?

SO WE CAN release those bated breaths and sleep untroubled in our beds o' night. Something with the international title of "Boom Bang-a-Bang," written by Peter Warner and Alan Moorehouse, is the British entry for the Eurovision Song Contest.

Bill Martin, who with Phil Coulter wrote Britain's only Eurovision winner, "Puppet On A String" as well as last year's number two, "Congratulations," tipped it in last week's MM as the "dark horse" of the contest. This week he declined to join the chorus of mutterings against the song's potential, but did say: "I do think that it doesn't give Lulu the chance to show off her bubbling personality and that could be important."

Doubts

Bill expressed mild doubts as to the song's chart potential and pointed out that among the songs rejected by the Music Publishers' Association for the Contest were Cliff Richard's "Good Times," which is already in the Pop 30 at 22; the Tremeloes' "Hello World"; and the next Herman's Hermits single.

Bill's tips for the Eurovision title? Italy with Ireland as the outsider most likely to cause an upset.

Hollies manager Robin Britten refused admittance to BBC's Top Of The Pops studio to see his own group. He was told to watch the programme on a monitor set, but they were all tuned to ITV . . . DJ Mike Quinn, on the Gene Pitney package tour, reports an all-night jam session with Joe Cocker, Marmalade, Lucas and the Mike Cotton Sound.

In the Eurovision Song Contest 125,000 voted for all songs, but last year 179,000 voted for the winning entry . . . In the Babylonian Tripe Contest 63 Arabs voted for public hanging, while 3,000 voted for Y-fronted underwear being provided free for the people.

Great Scott — Princess Margaret, Lord Snowdon and Peter Sellers at Ronnie's last week to see the Kenny Clarke-Francy Boland Big Band. Also in the audience were the Amen Corner (for the fourth successive night) and Charlie Watts of the Rolling Stones. King Looner Chips was, of course, absent from the scene.

The Move were given a spot on ATV's Today from Birmingham after the Raver pointed out these four Brummies had never appeared on Midland TV.

Camel

Freddy Mack is forming a new 11-piece band, making its debut at New Market Hotel, Bristol on April 11 . . . Pete Brown's Battered Ornaments have a huge field ambulance for gigging, which includes a machine gun post.

Elmer Gantry has split from Velvet Opera — both are doing their own thing, baby. Hope they get it together . . . Valentine, the P. J. Proby of the keyboard, arrives at the Cafe Royal next Monday — by camel . . . Chambers Brothers bring 19 people with them including manager, agent, three roadies, producer, director, four man light show and a nurse. A nurse? Can't wait to see their act!

Jiving K. Boots to tour Soviet Russia with 93 people including a psychiatrist, bus inspector, lavatory cleaner, mod, twelve bishops and a ying and yang.

Chet Atkins did a surprise guest spot on Dave Allen's County Style show on Radio One . . . Folkies Weston Gavin, Saffron, Amory Kane, Stephen Delpht played at Wormwood Scrubs prison recently — nothing like a captive audience!

Reports MM's hot scoop man Alf Martin: "On Saturday the MM Football team were to play the Daily Sketch XI. Cancelled, the MM decided to have a kick about and as a result Noel Murphy managed to fracture Roy Burchell's ankle. Mr Murphy has not had much publicity recently."

Pigs

John Peel on the Concorde — "It's all rather amazing. Perhaps they can house Britain's homeless in it."

Blues and progressive music should be doing well. But some clubs have had to close because of groups not turning up for gigs. Peter Reddaway, manager of the Locarno, Swindon, says because some groups hadn't turned up or couldn't play for technical reasons, his audience dropped from 1,000 to 174, even for John Peel and Ten Years After.

Top national journalists acted like pigs at John Lee Hooker reception . . . A film was made of Jimi Hendrix's Albert Hall concert.

Julie Felix's next single being produced by Alan Price . . . Shouldn't Peter Frampton form his own group?

Road managers getting richer and better dressed than most groupies.

Don Partridge bringing great demand for tickets for his BBC Country Meets Folk show . . . Mandrake Paddle Steamer, underground group, are being tipped for big things . . . Krisis had van windscreen knocked out by Scots mods . . . Say some groups: "Marquee is a square Roundhouse."

"Leeds is death to musical enterprise," says Yorkshire Evening Post's Stephen Phillips, after closure of their New Marquee Club . . . Johnny "You Got Soul" Nash hasn't made an appearance for two years.

Pesky Gee are a new group, not the manager of a well-known club . . . Bo Diddley has been signed to Chess since 1955.

FINGS CERTAINLY AIN'T WHAT THEY USED TO BE FOR RICHARD HARRIS

WHEN THE Theatre Workshop production of the musical "Fings Ain't What They Used" was moving from the Theatre Royal to the West End, one of the company refused to go with the show. His two songs had failed to get any applause.

The same actor is now established as a film star, has a big Transatlantic record hit to his credit and is being nominated for Grammy Awards.

He is Richard Harris, who had tremendous success with "McArthur Park," his first single, written for him by American songwriter Jim Webb.

Now Richard is taking another crack at the charts with Webb's "One Of The Nicer Things," to be released here soon. It's a rather sad song, with a full-sounding orchestral backing. And it should be a hit for the Harris-Webb combination.

Richard is very enthusiastic about the song and told me last week: "I love it, absolutely love it. Jim wanted to become a pop singer himself, and he had it. His manager didn't want me to have it.

"Jim did it himself for Dunhill but it didn't do any business, so they pulled it off the market. When I came back from Mexico I told him I wanted to do it."

Continued Harris: "Jim would have liked to make the record scene, but I think he knew he'd made a mistake. I was very disappointed that he didn't."

Now Richard is eagerly awaiting the release date to be fixed. "I like it better than 'McArthur Park' which Jim wrote for me. This one is very simple, very beautiful. Actually, I was disappointed he did it."

Jim arranged and produced "One Of The Nicer Things," which may be backed up with some personal appearances by Richard. A short while ago he had another single released, "The Hive," released while Richard was in Mexico filming A Man Called Horse.

"The thing with 'The Hive' was that we couldn't have done it 'live' here because there wouldn't have been an orchestra big enough. A fantastic orchestra was used on the record, and in America we could use Jim Webb's track and pay the musicians. You couldn't do that in Britain.

"We can do this new one here, but there's no point until we get the release date."

Asked how he reacted to the announcement of his nominations for Grammy Awards for Album of The Year ("A Tramp Shining") and Best Contemporary Male Performance ("McArthur Park"), Richard replied: "I couldn't believe it. I was thrilled. I tell you, I was more thrilled by that than by the Oscar award."

Jim Webb is currently having a hit with his song "Wichita Lineman," sung by Glen Campbell.

Would Richard like to have recorded that? "Well, it's such an American song. I like it, but I don't regret he has given it to someone else. There are a few other songs which he has guaranteed me for a new album in April. No one else will have them."

Richard's time is pretty well taken up with acting and recording, yet he manages to fill the tiny gaps between these two demanding roles. He has publishing interests and is hoping to produce his own songs on an album without Jim Webb.

He has just completed A Man On A Horse, shot in Durango, Mexico, where he wrote some songs and poetry. "I've compiled a volume of my own poetry which I want to publish, and put on record eventually."

Another project that Richard seemed excited about was a film script he had written, inspired by an undeveloped idea he picked up during a plane journey.

"I finished that in Durango and ABPC-Panama have bought it. It was only a bare idea, but I've written a whole scenario out of it."

With his latest film completed, Richard begins work on a new film, about Oliver Cromwell, in it he plays the part of the Lord Protector of England — an unusual and ironic role for an Irishman.

Would Richard ever consider a concert in the future? "Yes, but it would have to be put together very carefully. I'd like to do some singing and read some poetry. But I wouldn't want to rush into it."

Meanwhile, his most immediate interest is in his new single, which, if his confidence in it is reciprocated by the record buying public, could be "One Of The Nicer Things" in the Top Thirty in the next few months. — TONY WILSON

Man Who Learned How To Stop Worrying

"I'VE GIVEN UP preaching to people. It never does any good." Scott Walker stretched, yawned and slipped on a pair of dark glasses as he emerged from a refreshing nap.

BY CHRIS WELCH

"I took a pill that is supposed to make you sleep, but I just didn't sleep, and now I feel like I've got a hangover," explained the Man Who Learned To Give Up Worrying.

Time was when Scott was eaten up with self-doubt and nerves. Now he takes the pressures of pop in his stride and his sense of humour is winning through.

Although he still refuses to be put upon or dictated to if he feels he is right (he wouldn't take off his dark glasses for photographs), it is a much milder Scott who still sweeps fans off their feet with his voice and looks and earns the respect of those who guide his musical career.

On his TV shows, Scott always works with top class artists whose approach and ability he admires. How much say does he have in the choice of guests?

"I can't have too much of a choice because, unfortunately, this isn't one of the bigger budget shows. But there are certain people I respect I can have on.

Is the show an ambition fulfilled?

"Well, it's something to do I've given up trying to preach to people — it didn't work. I'm just doing my scene.

"I feel most enthusiastic about writing, but I'm not enthusiastic about showbusiness in general. Music is all I care about, and I'm still discovering new things. I listen to classical music all the time."

Scott has a new album released soon and he says: "I'm happy with this one. I wrote ten of the songs and it took a hell of a lot of work.

"The thing wrong with most popular music is that you get someone like Dylan who writes marvellous lyrics and fraudulent melodies — just diabolical — then you get another type of writer who produces great melodies and bad lyrics.

"What we're trying to do is combine the two with the use of an orchestra.

"We're not writing standards, we are trying to combine lyrics, melodies and arrangements and make them whole. There is more involvement the way we do things than with many groups. But that's because I am working with Wally Stott and that's like having Delius write for you, and I really rate Wally as high as that. I have tremendous regard for him.

"I didn't have any plans for a single although there are always pressures for me to do one. But I can't think that way. I couldn't bear to work on a beautiful record and have it beaten by that thing that's number one or 'Lily The Pink.'

"I could put out a sort of pub ballad, I suppose, but I wouldn't do it. I put too much importance on lyrics and melody. I'd be cheating myself."

The golden youth with aesthetic standards has been working considerably in the blunt North of England, where people may be the salt of the earth but are rarely considered aesthetes.

How does Scott find the North and how does it find him? "The North finds me bewildering and I find them challenging when you're singing in a club somewhere and everybody is chattering and drinking.

"But I love it there and I think the people are marvellous. Generally speaking the audiences are very attentive, and business has been good.

"I'm one of those people who change periodically. I like a challenge.

"The thing I am most excited about at the moment is producing jazz records. I couldn't care less if I didn't get to sing another note. Writing and producing are the two things I am most interested in."

SCOTT WALKER: given up preaching

"I am doing an album with strings and altoist Ray Warleigh and another with guitarist Terry Smith."

Ray and Terry are two young jazz stars who have worked a lot with Scott in his backing groups, and Terry has been to Japan on one of the old Walker Brother tours.

"Terry plays happy jazz. He is the kind of person who walks into a room and everybody is happy. Ray is an introvert and a perfectionist. When we did his LP everybody, including the string players, came to hear it played back.

"Johnny Franz collaborated with me on it and he is probably responsible for everything I do. He's such a marvellous man.

"I'm very lazy. I sit around and wait for things to happen and I'm only happy when things happen fast.

"Today, I don't worry about things. I used to fall back on drink when there were all sorts of pressures on me. But when I have to sing and I have been drinking the night before. I know I am bad. It's nice to do a good show for people and I try not to be so self-indulgent."

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JAZZ SCENE/1

SALUTES THE CLARKE-BOLAND BIG BAND

This big band just has to come back

WILL THE big bands ever come back? Well, there's one that certainly must and it's led by Kenny Clarke and Francy Boland.

In a fantastic fortnight at Ronnie Scott's which broke attendance records and attracted royal patronage in the person of Princess Margaret, these 16 musical missionaries from six different countries more than lived up to their billing as "one of the great big bands."

They should put a plaque on the wall of 47 Frith Street reading: "February 17 to March 1, 1969—NOBODY slept here." In fact, while Saint Francis and Saint Klook and their dedicated disciples were making consecrated ground of that particular patch of Soho, nobody slept much anywhere.

Each night, at the end of the second set, when the final, blasting *sforzando* chord of "Sax No End" was eddying away through the lamplit smoke-haze, that antique cliché of showbusiness came readily to the lips. "Follow that!"

This is a band of such immense spirit and guts that its faults pale into insignificance. The critic, incredulously savouring the almost forgotten thrill of excitement, puts away his dissecting knife and reaches for the superlatives.

So let's strike some commemorative medals to mark the occasion.

● FOR the sinuous tapestry of the saxophones, the mellow authority of the trombones, the steeple-scaling audacity of the trumpets and the irresistible propulsion and non-competitive rapport of Kenny Clarke and Kenny Clare.

● FOR Ron Matthewson, depping superlatively for Jimmy Woode.

● FOR Francy Boland's belief that swing's the thing.

● FOR Kenny Clarke's 1,000 candle-power grin.

● FOR the majestic, rabbinical aspect of Sahib Shihab, the best baritone player in the world.

● FOR the cottage-loaf chops of Idrees Sulieman as he blew a storm on "Box 703."

● FOR Johnny Griffin's nightly response to the question, "How are you feeling?" ("I'm higher than a mother-lover" — or something).

● FOR the jokes which Ronnie Scott uses to find out if there are any newcomers in the club.

● FOR the splintering lead trumpet of Benny Bailey and the superb lead alto of Derek Humble

● FOR the articulate solo work of Dusko Goykovic.

● FOR the great tenor soloists in the band — Coe making a breathy masterpiece of "Gloria," Scott in his best urgent and sinewy form and Griffin wailing and crying like a . . . (see above).

● AND finally for all the people who made it possible, including especially Gigi Campi, the band's master mind, patron, advocate, wet nurse, trouble shooter, and No 1 fan.

Bring 'em back, Gigi. Soon.

The band in a familiar setting—an airport lounge. Left to right—Derek Humble, Ronnie Scott, Benny Bailey, Jimmy Woode, Eric Van Lier, Johnny Griffin, Kenny Clare, Ake Persson, Kenny Clarke, Francy Boland.

Boland the backroom boy

BY MAX JONES

"I LIKE very much to play on good pianos. But I've spent some sad evenings on bad ones. It can be torture for a piano player, really."

For Francy Boland, the co-leader of the Clarke-Boland Big Band, this was quite a hefty statement.

He doesn't seem keen on talking about himself, especially in English, and I imagine that this retiring, serious streak in his nature has a *fundamental effect* on his approach to what has been termed the ideal jazz co-operative.

It isn't a matter of lack of pride or confidence. Early in our conversation Boland explained, when telling me how the idea of the Clarke-Boland orchestra took shape: "It was always one of my dreams to make the best big band."

And he means the best of all. I asked: "*How good do you really believe* this band is?" He rubbed his moustache thoughtfully for a few seconds before answering, then smiled half-apologetically.

"For me, it's the best band," he said quietly. "This collective spirit is unique. The men get on well, they're used to each other. It's difficult to explain. Yes, I know people often talk about the good spirit in a band. It's true this time."

After a remark like the last, Boland is inclined to laugh in an enigmatic way that suggests he could name a few illustrations. But he prefers to keep off personalities and on music.

Asked directly about a band in which musicians criticise the staleness of its concert programmes, he said:

"Perhaps so. Of course, in our band we have so much repertoire that we can change our programme every time. The musicians do not get tired of it.

"We need to rehearse sometimes, but we rehearse very quickly because they all read very well."

Now, of course, the band has been working with a new face in the trumpet section. Has it been difficult? Boland said no.

"We are lucky with Tony Fisher. He doesn't need much rehearsal, can read very fast. And then we had Derek Watkins, and he made it with no rehearsal."

There are many headaches connected with keeping such an occasional orchestra together. But, Boland indicates, they don't afflict him—he is relaxed as well as retiring. He shifts the worries to Gigi Campi, the band's manager, record producer, PRO and most enthusiastic friend.

"No, it's not a headache. I leave things to Gigi when I can. None of this could have happened without him. Gigi was always in everything from the beginning."

For Boland, the music is the driving force—not the money or limelight. Ask him how he makes out financially, and he shrugs and says that he still arranges for other bands besides this. But there can be no doubt about which is the most rewarding.

Will the band's first British appearance help? Should it now visit the States? So far as the reception in this country is concerned, Francy is happy.

"The atmosphere has been fantastic . . . the best I could imagine. It is important because the public in Britain knows more about jazz than in France, Germany or Italy.

"It's more in their tradition. Put on the radio here and you can often hear good bands. The pop music in France is completely different from jazz, whereas in Britain it is closely related."

As for the USA, that question elicits an indifferent response. "Well, oh sure, we'll make a big festival. But, you know, there are dangers there."

Dangers? Well, Boland should know about that. He lived in Harlem during '57 and '58 (he went to the States at Christmas, 1956 at Chet Baker's request) and said when he returned:

"Life in Harlem is as if swing were in everything and everywhere."

Now he says: "But things have changed. It's worse, much worse. Life is too dangerous. The American musicians say that . . ." Boland lights a cigarette, draws in, puffs out, smiles at me and sums up simply . . . "They say it, and I believe them."

Does he, then, have no specific ambitions for himself or the band? Once more he retreats to the subject of the music.

"It goes slowly, but the band gets better and better. I'm very happy and hopeful. No, I don't think I have a special ambition. It's not a bad plan, eh? But it doesn't mean I have negative feelings about music. I have positive feelings about everything."

BOLAND: 'For me, it's the best band'

We talked for a time about the band's arrangements, virtually all Francy's, and mentioned odd critical complaints that the material was not, well, sufficiently modern or free-form.

Boland, who seems to write not only for the men in the band but also for his own taste rather than to satisfy a trend or fashion, was not happy to discuss his own work. But as for the band's musical policy, that was straightforward.

"In a word . . . swing! There is no mystery about our policy. There's no limit to what we might play. We might play dodecaphonic for a while; and we play some kind of free music, as when Benny plays a cadenza." He smiles, as if at a private joke. "I suppose we play tonal music, more or less, very stretched. But any music we care to write would be tried by the band."

The band has several writers beside Boland. Goykovic and Shihab are doing quite a lot of composing - arranging, and Jimmy Woode, Johnny Griffin and Kenny Clark have all written pieces.

A fact overlooked by critics of Boland's scores is that the musicians enjoy playing them and admire his skill. Benny Bailey has said: "Everything he writes seems so simple, so normal; but just try to dissect his colours and you'll end up by doing pretty badly. All the secrets lie between the lines: not only in the sax section — in the whole band."

Most of the men in the band say something similar. And most of the musicians I've talked to in Ronnie Scott's — there have been exceptions, mind you — have been vociferous in their praise. Also, they kept on going to hear the band — voting with their feet.

"Who said jazz is dead?" was a question I got from several in the course of the past fortnight. And clarinettist Bernie Stanton summed up a multitude of feelings when he exulted: "It's wonderful . . . music's back."

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JAZZ SCENE/2

Second opinion

LESTER YOUNG

MIKE ZWERIN

is an American journalist-musician (he was on Archie Shepp's "Mama Too Tight" LP) who contributes a weekly column to the Village Voice in New York. Now sojourning in London for a spell, he chooses Lester Young for the MM's Second Opinion series.

MY HIGH school friend Al Goldstein, like the rest of us cats, took a professional name and had it printed in "Music for all occasions" business cards. Al Young he called himself, after Lester—the President. Everybody called him Lester Goldstein.

The serious point being we worshipped Pres, his boss Count and that band. Our entire world consisted of things like "Every Tub,", "Clap Hands Here Comes Charlie" and "Lester Leaps In." Straddling swing and bebop, in the days when jazz was still a religion, we were an underground congregation.

Like Che and Fidel in the mountains, we grew beards and wore berets. We had our own language, the key code words being Bird, Diz, charge—and of course—Pres. We limited our friends to those who understood. Some of us unfortunately joined a more exclusive club featuring stronger mystiques such as horse and spikes. Despite differences in dogma, however, the music kept us together.

FREAKY

Strangely enough, our freaky little cadre became a full-blown revolution and our successors have appeared on the cover of Newsweek and Time smoking charge—grass by way of pot. Jazz is called rock, hipsters hippies, squares are still squares, beards are all over the place, our secret code is many times published and an entire generation revolves just like a few once did around a swinging four to the bar.

Twenty years later: Bird and Pres are dead. Count Basie goes on in his fashion although—and it must be said—his day wanes. Kids do not form rehearsal bands and play Basie stocks the way we once did. They play rock and roll. A new day, for better or worse, revolves around Beatles, Blood Sweat and Tears, Cream and Stones.

JOKE

One thing this day sadly lacks is implication. Count Basie is still the living master, a musical Hemingway, laying-out, strolling, omitting what he knows, understating and understanding what he plays. The best one-armed piano player in the world, we kids used to joke in wonder. He sits there still, blinking, barely touching the keys, playing up his luminescent storm. And that same time, the same Freddie Greene on rhythm guitar—soft and invisible, felt not heard, but you sure as hell would know if he stopped. It is the softest, classiest, subtlest one two three four of my life—still miraculously intact. Basie's time is simple, direct, universal and it knows no date.

Lester Young never really sounded as well without it. He was the Mozart of jazz—a master spinner of melodies, pure, without frills or gratuitous effects. He took a line intelligently and logically from beginning to end—effortlessly—and made you forget how hard that is. Count Basie's rhythm section was perfect for that sort of thing.

Count Basie fired Lester, or he quit—it doesn't much matter. He was gone.

A deteriorating man is about as sad as can be but you don't know about things like that at fifteen; my fellow revolutionaries and I still worshipped the saxophone player who went on recording on his own. Jumpin' at Messner's "You're Drivin' Me Crazy" . . . with Joe Albany, a freaky-timed white pianist who played so far in back of the beat it took only a Lester Young to bridge it—Joe Albany knew, too, about the importance of space if nothing else.

BOOZY

But Lester's sound spread out like a boozy yesterday's hero—there was soon no core at all by the time Bird died. Listening to Lester with Jazz at the Philharmonic at the end is like hearing Emil Jannings cockadoodledooing in The Blue Angel. A sensitive man shouldn't sound like that.

Certainly there were moments. It isn't so easy to kill genius. But if you take the last fifteen years of the life of my first and maybe purest hero, the total momentum has to be called down.

I'm not much on quoting Leonard Feather, but a paragraph from his Encyclopaedia of Jazz does not require paraphrasing; "From the time he re-entered civilian life until his death, Young alternated between leading his own small combo, one that usually was poorly integrated and sometimes included inferior musicians, and touring the US and overseas with Norman Granz' Jazz at the Philharmonic unit.

The last three years of his life were marked by a series of catastrophes including a nervous breakdown, hospitalisation for mainutrition and alcoholism . . . he had just returned from a nightclub engagement in Paris when he died of a combination of ailments in his New York hotel."

LUMPY

. . . The Alvan Hotel, I might add, a roach-infested, raunchy musicians' inn on Broadway . . . a bad place to die. Do you remember a photograph of late Lester? Thin, a black survivor from some Buchenwald of the soul, he sits on a cotty, lumpy bed holding his tenor which, in scale, seems at least a baritone and even his old trademark pork pie hat seems to be dieing. He is looking at the camera; it is a face I would like to forget.

I prefer to remember "Tickle Toe," "Taxi War Dance," "Back In Your Own Backyard," "Sailboat In The Moonlight"; another face of Lester Young.

Let's think of the President that way.

Barbarin's down home beat

BY BARRY MARTYN

THE LAST time I saw Paul Barbarin he was playing snare drum with his Onwards Brass Band in the French Quarter, parading, as he has done all his life in his hometown.

It is difficult to imagine a guy like Paul who has played with Joe Oliver, Luis Russell; Jelly Roll and you name who else, just being on the street quietly going about his business of music without show or pretension, but that's how he was. "Musician & Drummer" his visiting card read, and that was how it was.

He is one of the names of New Orleans music that is well known to European critics through his many recordings in the Twenties. His drumming in the Luis Russell orchestra gave the band that pulse that soloists such as Red, Louis, Higgingbotham and Holmes relied on so much.

Something of an innovator too; it was Paul was played that early model vibraharp on the introductions of some of Russell's records. He is also down as composer on a number of their titles.

As with many of the New Orleans men who travelled north in the Twenties, many a studious critic refused to identify Paul with his hometown music in later years, but when he got tired of travelling up and down the country barnstorming with Morton or King Joe, he just went home and did what he has always done—played music.

He got together a band of his own which he kept going until a couple of weeks ago.

His piano player was the late Lester Santiago. This was the way I heard him first—he and Lester could kick up a beat that you felt from top to bottom.

In more recent years Paul played at Dixieland Hill on Bourbon Street and it was here I first got to know a little of what made him tick.

It was around 1962 when he played there with Kid Howard's Band, he never did worry whose band it was or if he should receive special billing, he just wanted to play. He asked me to play a set with Howard and when I came off in the intermission he told me quite coldly, "My boy, that's not the New Orleans beat you were using. The co-ordination is wrong."

Thereupon he began to beat on the table with his fingers and tapping his foot in time. I learned more in the fifteen minute break than I had ever learned from records. "I'm not telling you just to be a big shot. I'm telling you for yourself," he would say.

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read 5th COLUMN+2 (on page 2) for reviews of these records!

Fingers are crossed for Hollies 'stopgap' single

POP'S most consistent hitmakers, the Hollies, are back on the chart trail for the first time without Graham Nash but feeling more of a group than they've done for some time.

"The Hollies are working 100 per cent together, believing in what we are doing and knowing exactly where we're going," said Allan Clarke before the group made their Top Of The Pops appearance this week.

"Graham left because he wanted to do his own thing. He was writing songs for himself and not for the Hollies, and the Hollies are known for their particular sound and style.

NATURAL

"He was growing further away from us in so many ways. It was just a natural break. Sure, there were a few hasty words but there are bound to be after six years. He's doing what he wants to do . . . good luck to him.

"I feel a 100 per cent better in the way I feel about life, about recording, even about interviews. Before there were two open roads and I didn't know which one to take."

"Sorry Suzanne" is the first record the group have made since Terry Sylvester replaced Graham. How do they feel about the song, a Tony Macauley and Geoff Stevens number?

"It's really a stop-gap sort of thing to fill in until we get the songwriting team back on its feet again," drummer Bobby Elliott explained.

"I'm happy with the public's reaction to it. It makes me happy to think that we are pleasing people."

The next Hollies album is of Bob Dylan songs.

"Because, first of all, they're bloody good songs," Bobby continued. "We've tried to do them as different as possible, putting our trademark on them if you like.

"We've done 'Times They Are A Changing' on stage for about three years and we recorded 'Blowing In The Wind' with a full orchestra. It was put on as a B side of "Listen To Me' in Germany. They just flipped it over and I think it got to number two. I think that's what gave us the idea to do the LP.

"They'll be an album of completely original numbers after that. Bernie wants to do a piano instrumental with an orchestra and I want to get something together with a band. We've been thinking of doing a country and western album and a folk one too."

ALLAN CLARKE: 'we still get screamers'

FUTURE

The five Hollies wandered off to be made up for their appearance. Afterwards they rejoined me in the BBC club for a pint and a chat about the future of the group.

"As long as the public wants us — and they've wanted us for six years — we'll carry on. I don't want to be a big name in songwriting, but it's taking up most of the time I have," said Allan.

"You know, we still get screamers. After Dee Time there were quite a few waiting for us. We'd almost forgotten the technique of how to get away."

New Hollie Terry Sylvester never really had to learn the technique of getting away from screamers.

How was he settling in?

"You'd have to be really unsociable not to settle in. All I have to do is to fit in persoanlitywise, and they're such great people.

"I thought maybe the last six years in my two-group life would be of tremendous value, but it's so different. It's as if I'd just come into the business and was starting all over again.

"I felt confident when there were 94 applicants at the audition. I told Robin Britten to look no farther as I was the new Hollie, but I was less confident when there were just three of us. I haven't got as much confidence now as then.

"My wife is still up in Liverpool. I haven't had time to look for a flat for us in London yet, we've been so busy. But everything's great." — ROYSTON ELDRIDGE

It can't be long before Ron Geesin takes over the world

"A RAVING bloody loony" he may be, but there is no call for the Scots Jimi Hendrix of the banjo to be accused of being a "second-hand Spike Milligan."

Anybody who can arouse such clashing comparisons and criticisms must, at the very least, have some unusual qualities about him.

And Ron Geesin, wild prophet from Lanarkshire who has risen in the midst of the underground scene, has a strange combination of talents and a penchant for stage performances that baffle dullards and entrance seekers of greater awareness.

Bearded and a wearer of grubby but rugged black pullovers and trousers, he seems considerably older than 25, as if he were the heir to the wisdom of the hills of Ladbroke Grove.

During performances, strange anecdotes and curious rhymes are uttered in a piping Scots voice that sounds peevish but profound.

His readings are amusing, but there is a lesson, or message, for those that care to learn.

As he pokes fun at automobile passengers and bus queues he is thinking about the grey masses and their reliance on mechanical props to an existence where speech and thought are pruned to the minimum.

"The raving loony" gibe and the "second-hand Milligan" complaint came from respectively, a bird (dim-type) and a bloke (clever-type).

Both were presumably annoyed by Ron's rambling on piano, banjo, petrol can and words during his unpredictable exercises in spontaneous improvisation.

At his cramped, equipment-packed two-room flat near Notting Hill Gate, Ron paces about as far as machinery and musical instruments allow.

Seemingly disordered and insane, Mr Geesin, like Robert Mitchum who had a terrible beauty, has a terrible sanity.

His living room, which has been turned into a recording studio, gives a first impression of utter chaos, but closer inspection reveals order and method.

A completely self-taught musician, he attacks an assortment of instruments including guitar, banjo, piano and harmonium.

After giving up the study of architecture, he played piano with the Original Downtown Syncopators. Now he concentrates on twin careers of solo performer and composer of film music.

"I've got a split personality. There is the stage thing and the other aspect is film composing. Although I have one album out, there isn't time for me to do another at the moment — I am so busy," he says.

"I started with the Syncopators who were a copy of he Original Dixieland Jazzband. Then I found it increasingly necessary to be myself and I left about three and a half years ago.

"When I'm performing I'm trying to create a state of interestment and enlivenment. I don't want to make the audience annoyed — too much. Everything is completely improvised, except the recitations which are written beforehand.

"I don't believe in the solo performer as a glittering figure on stage with the audience as minions down below. The audience should be like an orchestra, and if my backing isn't any good, then I'm not very good."

"I appeared at a club opposite Roland Kirk recently, and there was a state of godlike worship for him. "I got a state of antagonism and there was a bit of heckling, which is fine. I encourage heckling, although it's a bit nasty because I know I'll win. The people who say things in a audience are out to impress their friends or their bird, and when I answer them back, everyone is pleased.

"Sometimes my performances end with a bang and splash or they end up in quiet discussion amo ng the audience. The whole thing I am trying to do is improve their state of thinking without being fanatically serious. I want them to see the jokes as well.

"I find the South of England a torpid place full of latent intelligence and nobody does much about it.

"At Redhill Arts Lab I delivered a speech to encourage their efforts. It is the British education system which applies a Victorian concept of discipline and does not allow individuality.

"People need to find self-discipline, not to watch too much TV, etc. There has been a great advancement of science but there hasn't been a great advancement of the emotional side of the mind.

"I'm weak myself — I watch TV and own a car — but you've got to question the importance of mechanisation.

How does Ron feel about criticism?

"Hmm, there are frequent references to Spike Milligan. Someone accused me of being a second-rate Milligan behind my back in a bar. I spoke to him and he backed away. I'm not worried, people can say what they like. I care in that I would like to be accepted for myself.

"I think Spike Milligan is one of the major commentators of our state of life and the weaknesses of society. But he has battered his head against the brick wall for so long and a label has been stuck on him to eliminate him. "I spend half my time trying not to have a label stuck on me."

Among those who have helped Ron to gain more exposure is John Peel and among those who know his name well are the British Government.

Ron has written the music for a Central Office of Information film on scientific research and written and played the atmospheric banjo music for Kodak Instamatic commercial.

Now he has been asked to write music for 17 films which will be shown in sequence at the British stand at Expo 70 in Japan.

Just when Ron Geesin takes over the world is anybody's guess. But it can't be long!

CHRIS WELCH

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Pops Music Centre of London. White Ajax 4 drum kit, complete with cymbals, stand, etc., bargain, £27.10; German chord zither, rare, £10; Vox lead/bass 100 watt amp, v.g.c., £45.

Bargain Centre of London. Fender 6-string bass, nice, rare instrument, £115; Fender Mustang 6-string lead, very nice, £70. Now in stock: The incredible Simms-Watts speaker cabinets and amps.

Latimers of Horsham, Sussex. Vox T.60 bass amp, s/hand, £70; Ariana classical guitar, s/soiled, £22; Selmer Lincoln trombone, s/soiled, £24.

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A healthy explosion from Faces

CHRIS WELCH

POP SINGLES

SMALL FACES: "Wham Bam Thank You Man" (Immediate). Wham! A healthy explosion of guitars and cymbals, crashing and rocking that will bring guts and beat back to pop.

Steve Marriott and Ronnie Lane sing themselves inside out, while Kenny Jones and Ian McLagan lay down a foot stomping back beat.

While the future of the Faces as a permanent group is uncertain, there is no doubting the hit potential of this heavy riff.

A double A side, it is coupled with "Afterglow Of Your Love" from their last album—an equally good number.

WHO: "Pinball Wizard" (Track). "He sure plays a mean pinball!" is Pete Townshend's description of flipper king who can bounce ball-bearings from target to roll-over spots (when lit) with amazing skill, in slot palaces from Soho to Brighton.

The wizard is the deaf, dumb and blind boy who is the central theme of the Who's next long awaited album.

As a single, this is a track which will appeal to pin-table and Who fans alike.

It will also hang up the dee-jays, as the opening bars consist of a guitar backing recorded at a much lower level than the main introduction. It's quite a shock—and quite a hit.

ARETHA FRANKLIN: "The Weight" (Atlantic). A fabulous blues guitar introduction, then Aretha takes off with a soul treatment of the Bob Dylan band tune that hasn't been a hit for anybody.

According to a gentleman mumbling in my right ear: "This doesn't make it. It sounds like vocal gymnastics to me."

TREMELOES: "Hello World" (CBS). Introduction is a bit like a recent Lulu hit, then the lads are off on another cheerful trip to the chart and back. After their last excursion on a Bob Dylan song "I Shall Be Released," which didn't make it out of the coach station, they are back to the tried and trusted Trems hit formula.

With bits of every tune you can think of and some very "together" vocals, it can't fail.

FUNKY BOTTOM CONGREGATION: "Hara-Krishna" (Beacon). A good song from Hair and well performed, but the lyrics about dropping out and all that Indian stuff sounds very 1967.

As the gentleman in the huge black hat standing on my foot has just remarked: "Hara-Krishna? He sounds like a Jewish butcher."

A hit already.

GRAPEFRUIT: "Round Going Round" (Stateside). It seems as if there is a national conspiracy among record buyers not to buy anything by Grapefruit.

They consistently make good records, none of which take off. Once again they feature their fine vocal harmonies, backed by a solid band, on a George Alexander composition, that sounds like a hit.

But who can tell.

WILLIAM BELL & JUDY CLAY: "My Baby Specialises" (Stax). No originality here, but soul fans rarely require much that deviates from the normal, and the Stax formula at work needs no description or recommendation, beyond a brief: "Up to standard."

KASENETZ-KATZ SUPER CIRCUS: "Embrassee" (Buddah). It's an intriguing concept — getting all the worst groups in America together to make monster records.

This is as banal as all the other bubble gum products.

FRANK IFIELD: "Let Me Into Your Life" (Decca). "How could anyone hurt you?" asks Frank, in his rich tones, to superb orchestral accompaniment.

And how can anyone resist his romantic overtures, or is it overtones?

Over to that irrepressible young pop fan Wendy Potts: "Oo-er, I've gone all knock-eyed and gooey-kneed. S'lovely."

TRIFLE: "All Together Now" (United Artists). One of those childishly-simple but singularly effective tunes that Lennon and McCartney throw off from time to time, and often make hits for others clamouring for crumbs at the pop table.

This was in the "Yellow Submarine" cartoon, a fine film that deserved greater recognition, and a new group Trifle give it a pleasing treatment.

RONNIE BOND OF THE TROGGS: "Anything For You" (Page One). Well here's a turn up for the Trogg — a surprisingly good vocal debut by their drummer, on a pleasant ballad backed by the Larry Page Orchestra.

Ronnie may well have a hit on his hands.

TIMEBOX: "Baked Jam Roll In Your Eye" (Deram). Groups who play well on stage and have a deal of musical talent often have greater difficulty in finding commercial material than awful bands that can barely play a note.

If I didn't like and respect the band I would be a lot ruder about this sad production about "Martians coming to earth — you'd better watch out" etc.

NANCY SINATRA: "God Knows I Love You" (Reprise). Ah, but does God care? If we are going to be blasphemous, that is indeed the obvious question the young cynics of Britain are going to ask.

As our leaders are not concerned with building a worthwhile Socialist state, it is hardly surprising Youth has an opportunity to be idle and indulge in cynicism, drug taking and street violence.

Meanwhile, this bourgeois musical decadence is fed like opium to the masses, a symbol of so-called Western culture.

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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

FREDDY KING, currently storming through his second British tour of night clubs and blues spots, is one of the music's young lions. A strong-voiced and emotional singer in the modern manner, he is exceptionally gifted on amplified guitar from which he produces—with the aid of a steel thumb and finger pick—amazingly virile music which shows the influence of band jazz as well as traditional blues. Like B. B. King, no relation — "just soul brothers"—whom he sometimes resembles. Freddy gained his early vocal training from church choirs; like B.B. too, he combines showmanship with blues feeling, a jazz beat and a natural sense of drama; and like B.B. again, he is one of the men whose blues reflects the tensions and drive of big city life. Freddy King was born in Gilmer, near Longview in Texas on September 30, 1934. He says that his family was musically inclined. "My uncles could play guitar, my mother could play, and I took it up by the time I was seven or so. I taught myself, but my uncle, Leon King, was the one who helped me most. My aunt had some records and I listened to those, and the radio. Louis Jordan, the saxophone player and singer, was the one who took my fancy. When I was, oh, eight or nine I was listening to Louis Jordan. And if you listen to his horn and my guitar you'll find I'm doing some of the same things. I try to, anyway. So that was one of my influences. I'm not playing the real country blues. It's more modern than that. I believe it all comes originally from T Bone Walker. B.B. King and I were talking about that not long ago, and he thinks that, too. He started that style of playing, at a time when most blues guitar players were using the clamp." Freddy says he was about 15 before he could really play. Soon after that, in 1950, when he finished high school, the whole family moved to Chicago. "When I arived," he says, "a lot of blues was going on. Muddy Waters was at the Zanzibar with Little Walter, Jimmy Rogers and Elgar on drums. That was the whole band before Otis Spann came in. We lived next door to the Zanzibar and I used to listen to that band. Then Johnny Temple — a friend of ours, let me sit in when he was at the Spot on Maple. After that I joined Sonny Cooper's band.

Somewhere in 1956, King made his first recording under his own name (he had recorded for Parrot already on sessions). It was for the Chicago El-Bee label, and the "Country Boy" song — on which Margaret Whitfield also sang — did "pretty good." But between then and 1960 he made no more records, "though I'd ask Leonard Chess and he wouldn't listen." But Sonny Thompson did listen, and put King on the Federal label (with himself on piano) with four vocals and one instrumental number. The latter was "Hideaway," and through the years Freddy followed it up with such guitar items as "Onion Rings," "Side-Tracked," "The Stumble," "Texas Oil," "Driving Sideways," "Man Hole" and many more. The King-Federal company issued several LPs — "Freddy King Sings," "Bonanza Of Instrumentals," "Hideaway And Danceaway" and "The Great 24" — but none has been issued here. All he has got out in Britain is the recent Atlantic single. "Play It Cool" and "Funky,"

MEN WHO MAKE THE BLUES — BY MAX JONES

Alexis warns 'There's a lot more to blues'

"I THINK that what is going to kill the blues scene is the dreadful restriction of material."

That is the opinion of Alexis Korner who has probably been working longer in the blues field than anyone else on the current scene.

He went on "They seem to reject so much of what goes up to make the blues—the jazz things, the worksongs and just about anything that doesn't have a 12 or 8-bar chorus, in fact about 90 per cent of what makes up the blues form. But you can't just say all that never happened and ignore it.

"And if they are going to insist that blues is a 12-bar form with a specific harmonic sequence, with only about three variations, and that the basic lyrics are 'My baby done left me' or 'This is the name of the bird I made last night,' then they can't expect the interest to last very long.

"If they are going to stick so violently to the form, then the standard of content must get a lot higher. In blues, anyway, it is the content that is the most important, not the form.

"It's become the trendy thing to write blues about one's own life, but that can hardly maintain the interest. After all, the number of people who want to know the name of the girl you made last night is pretty limited.

"And it amuses me to see that there is already a second group of British blues veterans. Bob Hall, Jo-Ann Kelly, anybody who has been around a couple of years is now looked upon as a veteran. I wonder if all that gives them time to develop anything.

"Another thing I hate is the way people categorise themselves or other people as city blues, country blues, rock-and-roll, R&B or XYZ. The fact that you play an accoustic guitar doesn't make you a country blues player."

Alexis agreed it was odd that the Americans now seemed to be copying British bluesmen rather than the American source musicians.

"I can understand why," he admitted. "In general terms it's because Eric Clapton is a better romantic hero than Muddy Waters. The young British musicians are socially more acceptable than the American Negro originals.

"And, of course, many Negroes are ashamed of the blues. I remember when Little Brother was here he said he thought blues was low class

ALEXIS KORNER

and he'd much rather play 'Canadian Sunset' or something like that. I've had this argument with other Americans too. To them, blues is reminiscent of a bad past and is not hopeful of a bright future.

"But, anyway, I don't think blues is a racial thing any more. If you feel a particular way and play a particular way it happens to come out as blues. It's not really a musical form any more, it's a feeling. Just as in jazz since the 1940s, it has become much more difficult to tell white solo players from Negro solo players."

Alexis believes that too many British blues players sound alike.

"There are an amazing number of young musicians with remarkable instrumental technique for their age," he said. "But they aren't doing anything with it. Most of the guitar players are indistinguishable from each other.

"Too many of them haven't developed an individual sound at all — and the same goes for the singers.

What are Alexis's standout memories from his years as a student of the blues?

"One thing that stands out, even though I don't think he played particularly well on tour here, was the night Speckled Red sat down in our place and played the most incredible blues piano until the neighbours banged on the wall.

"Then I think Ornette Coleman is a classical example of a feeling musician and he is the complete jazz blues player. As far as British performers are concerned, there have been occasions when Danny Thompson has made my back crawl with the way he plays bass.

"And, of course, there was the first time I saw Big Bill Broonzy in 1951. In a different way, there is the memory of quietly weeping at home because the actual, physical act of seeing Sleepy John Estes in Britain for the first time was just more than I could stand."

BOOK REVIEW

BLUES RECORDS 1943-1966 by Mike Leadbitter and Neil Slaven. Hanover Books, London. £5 5s.

IT CAN'T be easy — perhaps not possible — to make a discographical book readable, but the authors of Blues Records have a fair stab at it. The data they present is so fresh and fascinating that it must be gripping to blues enthusiasts concerned about Black Ace, Walter Davis, Big Boy Spires or indeed almost any blues artist from Alabama Slim to Lonnie Young who has recorded in the stated period — '43 to '66.

The work represents years of research, and I'm not surprised. Mistakes and misprints there are, a few strange omissions, too. But in treading more-or-less virgin soil you are bound to fall foul of something.

What should be made clear is that the original aim of this book — to include all the post-'42 records of artists of interest to blues collectors — has not been achieved. Some singers are excluded on grounds of category; others have entries limited to items "thought to be of interest."

Inevitably the result is names missing that you or I think should be in, and discographies cut short for vague "critical" reasons (Leadbitter seems to be unfair to Ledbetter, for example).

Chuck Berry and Fats Domino are out, and so are the jazz-blues men like Witherspoon, Joe Turner and Wynonie Harris. Jimmy and Mama Yancey are included, but not Victoria Spivey.

Still, a second volume — devoted to these R&B and jazz-blues artists — is on the drawing board. And, with so much information on hand in clear layout, I feel it would be churlish to complain about incompleteness.

But however you look at the book (solid and reliable) and its price (considerable), I believe you have to hail it as a milestone to be seen alongside the Dixon-Godrich Blues And Gospel Records, 1902 to 1942 — to which it is a companion and equally to be blessed.—**MAX JONES.**

CILLA, by her husband Bobby
★
SANDIE SHAW: colour picture, special interview
★
JOHN PEEL writes his own column
GET DISC and MUSIC ECHO
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No more TV . . . and Cilla feels lost

TODAY (Thursday) is a very special day in the life of "our Cilla." And of course hubby Bobby Willis. For although they are, of course, now man and wife, they're having a church ceremony in Cilla's home city, Liverpool.

They were married in a civil ceremony at a register office on January 25. "But now the marriage is being — what's the word?—sanctified in church," fluttered Cilla as she reeled off the names of those close members of the respective families who would be attending.

"But it will only be a ten - minute ceremony," explained Cilla. "I won't be married like a normal girl going to a church wedding for the first time. Only my immediate family—and Bobby's immediate family — will be present.

There's no chance for a honeymoon until after Coventry, as I have to start rehearsals for my spring show there.

"After that, I play the Alhambra in Scotland, then I start my summer season at Blackpool. I'm looking forward to that, as it's the first summer season topping the bill on my own. I'm very excited about it."

Marriage is not likely to change the pattern of Cilla's life for some time. "We don't intend to start a family for about 18 months or so," says Cilla. "Even then, I'll only give up my career temporarily. I'll probably go on the telly with a dirty big lump sticking out!

"I was reading about babies in a woman's magazine this week. I'm quite terrified of having a baby — that early-morning sickness lark, for instance. But I suppose I'll forget all about it when the time comes."

Did Cilla have any more film plans following her Work Is A Four-Letter Word — which had a mixed reception from the critics?

"Films are not like making a record," she says. "It's just me on the record, and the critics just criticise you. Whereas in a film, the director tends to get the praise or blame.

"I can't honestly say I understood the film myself. I'm never one to get any deep secret messages from a film. But I loved working with David Warner."

Cilla was very happy about the reception to her recent TV series. "I don't know what to do with myself now it's ended," she giggled. "But I don't see myself doing another in exactly the same way. I don't know whether people appreciate that it's a seven-day-a-week job. You feel absolutely shattered; by the time you get on the show you feel like collapsing.

"I'd like to do a spectacular — maybe once a month. I've a lot of ideas, but when you're doing a show every week, you don't have any time to put them to work."

Cilla, naturally, is happy about the success of "Surround Yourself With Sorrow." Now she's working on a new album. Problem is the title.

"Why does an album have to have a title," asks Cilla plaintively. "Why not call it 'Boots' — or anything.

"I think Scott Walker has the best idea. He called his albums 'Scott-1,' Scott-2' and 'Scott-3.' I wish I'd thought of that first.

"But Bobby's suggested I call this next album "Surround Yourself With Cilla." He said it as a joke. But I think we're going to use this title." LAURIE HENSHAW

Come swing with the MM at Antibes

HOW WOULD you like to dig the brilliance of trumpeter Miles Davis and revel in the excitement of Aretha Franklin or Ray Charles?

You would? Then why not come with the MM to this year's Antibes Jazz Festival in July — a sunshine superholiday in this warm, palm - clad, wide-open Riviera resort. For Miles, the Marion Williams Gospel Singers, the Buddy Tate Quartet and Aretha or Ray Charles with their respective big bands are the first of a host of international jazz and R&B

● MILES DAVIS

names to be announced for this famous festival.

This will be the third year that the MM has organised a holiday for its readers at the festival. In the previous two years, almost 200 music enthusiasts have enjoyed a swinging holiday in Juan-les-Pins, part of Antibes where the festival is held.

It's a gay, young resort, packed with nightlife of all sorts—bars, clubs, restaurants, a casino, etc — midway between Nice and Cannes. It has huge beaches and some of the most beautiful weather in Europe.

The MM will take you by coach to Antibes for a 10-day holiday offering bed and breakfast accommodation at a modern hotel like the Pacific, used by many satisfied readers last year, for only 33 gns.

This hotel, like all used for the trip, is only a few hundred yards from the sea and the festival site and is right in the heart of swinging Juan - les - Pins.

The festival this year is held between July 26-30. The MM's Sunshine Superholiday starts on July 23 and lasts until August 1.

The trip leaves from Victoria Coach Station. The route is via Dover-Ostend, where a luxurious coach with reclining seats will journey through France, stopping for sightseeing in Paris, and then on to the Mediterranean.

The journey home starts on July 31, arriving back in London in the evening of August 1.

The V form amount for the holiday is £13, leaving £37 out of the £50 allowance. Travellers can also take up to £15 in sterling, making a total of £52 spending money — more than enough for a really great holiday Juan-les-Pins. All for 33 gns.

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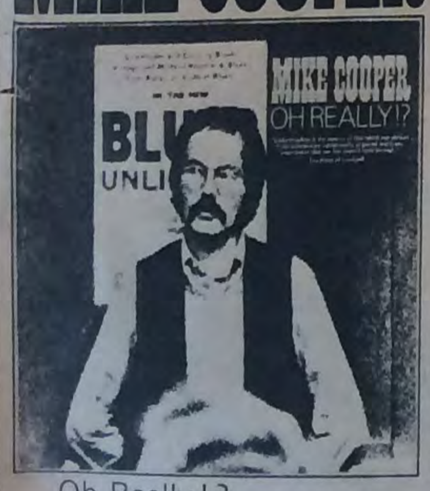

Oh Really!? NSPL 18281 (S)

"Understanding is the essence of that which one obtains from information intentionally acquired and from experiences that one has oneself lived through."
Teachings of Gurdjieff.

A Pye Records Release

The public image of a musician rarely reveals much of the man himself — yet his attitudes to all aspects of life are likely to affect his music. In the final part of this series, BOB DAWBARN writes of Jimi Hendrix, the Man. Jimi talks about his beliefs, his likes and dislikes, his problems as a young Amercan. Jimi Hendrix, the Musician, is known to millions of fans round the world. So meet Jimi Hendrix, the Man. It will give you a better understanding of what he is trying to say in his music.

THIRD

A LIFELIKE rubber rat stared at the TV in Jimi Hendrix's top-floor flat just off London's Bond Street.

A stuffed panda sat on the floor wearing a green hat and what seemed to be a teddy-bear in the last stages of malnutrition hung from a nail in the wall. Over the bed a persian rug served as a canopy, giving the effect of a four-poster.

A large Roland Kirk-type gong stood near the bed and most available surfaces were covered with guitars, assorted electronic equipment, transistor radios, a cine projector and a vase full of feathers. The general effect was as colourful as Jimi himself.

As we sipped tea I wondered if he enjoyed the non-musical side of his business — the interviews, the public face and the efforts to be nice to people who might be of help, however nauseous they might be.

"It can be a hang-up," admitted Jimi using his favourite expression of distaste. "I like to leave all that to the glamour people as far as possible — the Engelberts and Tom Joneses. They are the ones who sing beautifully enough to have their voices in TV commercials. Me, I'm just trying to get music together.

"I don't like having to dress up and go to social parties much, but you just have to do it. I always have the feeling that I will arrive at one of these things in all my own gear and they might not let me in."

Jimi is a man who gives a good deal of thought to his music and to the future.

"I have plans that are unbelievable," he told me. "But then, wanting to be a guitar player seemed unbelievable at one time. One thing, I've written music and a screenplay for a film and they are getting it together.

"I am also producing records by other groups. I enjoy doing that as long as I like what they are playing. I liked doing the Eire Apparent record, but it was never really finished according to my standards.

"Then I produced the Cat Mother. I also did five sides for the Buddy Miles Express album. They are presentable enough, but not as good as I wanted them to be.

"It was the same with our last LP, It could have been so much better but we were working all the time and couldn't spend the time in the studios that we needed.

"That's the trouble with this business. People see a fast buck and have you up there being a slave to the public. They keep you at it until you are exhausted and so is the public, and then they move off to other things.

"That's why groups break up — they just get worn out. Musicians want to pull away after a time or they get lost in the whirlpool.

"As far as Noel, Mitch and I are concerned, we will stay together as long as people can dig us and we can dig ourselves.

"Mitch and Noel were quick in wanting to come back home from the States. There is all this violent thing in the States right now, It's really a clash between the new and the old. They make black and white fight against each other so they can take over at each end.

"If they can get the Black Panthers fighting the hippies — who are really the young whites — then we will all be right b
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PETER GREEN

■ **Recently back from a U.S. tour, Fleetwood Mac, whose single "Albatross" made the coveted number one spot in the MM Top Thirty and unwittingly involved them in a "Have they sold out?" storm, visited the MM offices for a Blind Date session. Peter Green no longer sporting his moustache, acted as spokesman for the group and commented on some new singles and albums.**

BLIND DATE

NASHVILLE TEENS: "The Lament Of The Cherokee Reservation Indian" (Major Minor).

It's not the Fairport Convention — or the First Edition? Nashville Teens? They're friends of mine. It's nearer to "Tobacco Road" than anything they've done.

I suppose if it's played a lot, it could be a hit. Not enough in it, basically two chords.

KINGS KOUNTY KARNIVAL: "Dont' Vote For Luke McCabe" (United Artists).

I quite like this. Very well made, very well produced. Good sound. American? Yea, I like this, but I wouldn't buy it. Could be a hit—but I'm not on Juke Box Jury.

This is also in the same vein as the First Edition. Like it. Nice.

THE PEDDLARS: "That's Life" (CBS).

Peddlars. Doesn't move me. I'm told they're a very good group but I don't like this record.

I don't think it's commercial. It's not what people want.

JERRY REED: "The Claw" (RCA Victor).

Great so far. Instrumental? I like that. I don't think it will do anything in the charts. I'm not going to buy it but everytime I hear it on the radio I shall know it is the record I heard in Blind Date.

It makes a refreshing change from the usual wailing guitar that most groups are coming up with.

THREE CAPS: "Cool Jerk" (Atlantic).

"Cool Jerk" is it? It is. This is old. I like it but it's not old enough to catch on!

Very funky, very good to dance to. It's a good one for discotheques but then I don't think they ever stopped playing it.

It's been re-released too soon. Good though.

THE GUN: "Drives You Mad" (CBS).

The Gun! Don't like this. I don't think it will touch "Race With The Devil." Doesn't move me. Doesn't appeal to me. It's not funky enough, not tough enough.

The guitar sound gives it away that it's the Gun.

BOBBY PARKER: "It's Hard But It's Fair" (Blue Horizon).

I like that. Is it Bobby Parker? Great! If I don't get a copy free from Blue Horizon, I'll go out and buy one.

Sounds quite American. I'm surprised an English band can play a thing like that. Bobby's great anyway.

What's the B-side like. ("Couldn't Quit My Baby") Ah, I thought it would be a slow blues. It's nothing really special for Bobby Parker but a lot of people will buy it for the B-side.

TAJ MAHAL: "Ee Zee Rider" (Direction).

Is this Taj Mahal? Great. I love Taj Mahal. I think this is great. It's one of my favourite American groups. I think this could be a hit. I really do like this.

Off the LP? The coolest blues band I've ever seen.

THE BYRDS: "Bad Night At The Whiskey" (CBS).

Who is this. The Byrds? We played with them in Chicago. I like their old records but this doesn't keep up the standard of their old records.

I don't think this will do anything or get in the charts.

CHICK COREA: "The Law Of Falling And Catching Up" (from the Solid State album "Now He Sings, Now He Sobs" USS7011).

Really weird so far. I'm expecting him to go somewhere but it doesn't seem to be going to. Is every track like this?

It's original anyway. I'm getting bored. It's very very curious. I feel I should listen to another track before really saying.

But I like "Revolution No. 9." And for the blues fans—it's definitely not blues!

PROCOL HARUM: "Wish Me Well" (From the album "Shine on Brightly" LRZ/SLRZ 1004).

This reminds me of the Traffic. Procol Harum? They're very good. It's a very good LP. This is their new LP?

Like it. Very good band.

VAL STOCKLEIN: "Now's The Time" (from the Dot album "Grey Life" LPD/SLPD 527).

I like that. This isn't that Peter Sarstedt bloke is it?

I like the backing, particularly where the violins come in. I like the song but I'm not struck on his voice. Like the song definitely.

Voice sounds a little too false. Probably a very good LP. Maybe I'll buy this.

JOHN LEE HOOKER: "Going To California" (from the Joy album "Travellin" JOYS129).

Sounds completely out of tune. Sounds like a John Lee Hooker thing. I've got three John Lee Hooker LPs. They're all pretty much the same.

Probably John Lee Hooker at his worst, this track is anyway. Don't like it.

ALBERT KING: "Watermelon Man" (from the Stax album "Live Wire" Xats 1002).

Sounded like Big Brother and the Holding Company for a minute.

Is this "Live Wire"? I've heard this in the States. Some of it's all right. I wouldn't buy it. Good one for guitar fans.

I like his singles. He sounds like this on stage. He's probably the most funky guitarist of all.

THIRD DIMENSION: HENDRIX THE MAN

we will all be right back where we started off 20 years ago. This, it seems to me, is what they are trying to do.

"It bothers me that some black people now can't get into our music right away because they are so hung up about other things.

"I suppose in the end they will send people like me to the North Dakota Concentration Camps — that seems to be what a lot of Americans are working for.

"Of course, the whole music thing is getting very political now, I see so many so-called hippies and they can't all be musicians, painters, actors or people selling clothes. And the only way they can explain their politics is through music or wearing an American flag as a shirt — and that gets banned straight away.

"But nobody is completely free, and age is the hang-up when it comes to politics and laws. What the Queen said a thousand years ago, or the President said 200 years ago, is what they seem to live by and it just doesn't pertain to nowadays.

"All the new things we have just don't match up to old laws and old ways of thinking. This is what it is all about — new ideas and old laws.

"In some ways it's getting like Pompeii. But people could still enjoy it. Let's strip away all the old laws along with our clothes and maybe have concerts in swimming pools.

"But I guess there are so many people who wear a hat when they brush their teeth in case they see too much of themselves. I don't understand this attitude to flesh. As long as you are not harming another human being, what does it matter what you do?

"This I really believe — anybody should be able to think or do what they want as long as it doesn't hurt anybody else. But those old laws and ideas really do hurt people mentally. When natural feelings conflict against laws that were made hundreds of years ago — that's when you get the hang-ups."

How does Jimi feel about money?

"It's great stuff if you use it wisely," he laughed. "Everybody needs it and you can't give all your money away. But when you have enough for your own needs then you can go back on the road and try to do a little preaching.

"The trouble with money, like drugs, is that most people let it rule them instead of using it as a step to something else.

"And in this business there are so many artificial people. I can always tell the artificial people from the real music people, the ones who care about the music and what they are doing.

"The thing is you have to be positive. You have to keep going until you have all the negatives out of your system.

"It's funny the way most people love the dead. Once you are dead you are made for life. You have to die before they think you are worth anything.

"I tell you, when I die I'm not going to have a funeral, I'm going to have a jam session. And, knowing me, I'll probably get busted at my own funeral.

"I shall have them playing everything I did musically — everything I enjoyed doing most. The music will be played loud and it will be our music.

"I won't have any Beatles songs, but I'll have a few of Eddie Cochran's things and a whole lot of blues. Roland Kirk will be there and I'll try to get Miles Davis along if he feels like making it.

"For that, it's almost worth dying, just for the funeral."

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MM LP SUPPLEMENT JAZZ

GORDON BECK TRIO: "Gyroscope" (Morgan MJ1). Messrs Gordon Beck, Jeff Clyne and Tony Oxley have come up with a complex, enjoyable and always interesting album.

ART BLAKEY AND THE JAZZ MESSENGERS: "Kyoto" (Riverside 673 013). One of the best Blakey groups — Freddie Hubbard, Wayne Shorter, Cedar Walton — feature in this welcome reissue. Wonderful drumming as always, and trumpeter Hubbard in show-stopping form. Recommended.

GARY BURTON: "Tennessee Firebird" (RCA Victor SF7992). Vibist Burton's back-to-the-roots trip to Nashville several years ago resulted in this curious set which mixes jazz and country and western artists (Chet Atkins etc). Far from satisfactory, yet a very pleasant and enjoyable set nevertheless.

CHARLIE BYRD: "Byrd At The Gate" (Riverside 673010). Pleasant Byrd with superb Clark Terry on three tracks. There's some nice Harold Land tenor too.

KENNY CLARKE — FRANCY BOLAND BIG BAND: "Latin Kaleidoscope" (Polydor 583726). Among the top three big bands in the world, this album features two works, Boland's "Cuban Fever" and Gary McFarland's "Latin Kaleidoscope." The Latin flavour restricts the band a little but there are great solos from such as Dusko Goykovic, Ronnie Scott, Tony Coe, Phil Woods, Sahib Shihab, Ake Persson and Benny Bailey.

JOHN COLTRANE: "My Favourite Things" (Atlantic 588116). This resurrected the soprano sax from the pawnshops when released in 1960. A fine reissue set which teams Coltrane and Eric Dolphy.

BILL EVANS: "Live At Shelly's Manne Hole" (Riverside 673 003). The Evans-Chuck Israels-Larry Bunker trio explore the expected programme of top-drawer standards and the occasional original with deft assurance allied to harmonic ingenuity — the hallmarks of all pianist Evans' groups. Not his very best, but full of remarkable reinterpretations of material one would think had been worked to death.

BECK
interesting

GIL EVANS: "Into The Hot" (World Record Club T748). Evans contributes nothing here but his name to sponsor three tracks apiece by a Cecil Taylor combo (including Archie Shepp) and a John Carisi group. Carisi's band plays intriguing if conventional jazz with good solos; the Taylor tracks are some of the best he's ever recorded. Excellent value and variety.

MICHAEL GARRICK SEXTET: "Jazz Praises" (Airborne NBP0021). Recorded at a live concert in St Paul's Cathedral this an interesting set with Garrick on the Cathedral organ and the group including Ian Carr, Art Themen and Jim Philip on horns. There are also two choirs.

GENE GOLDKETTE, PAUL WHITEMAN, JACK SMITH, ROGER WOLFE KAHN, ETC: "1926" (RCA Victor RD8000). Not really an album for jazz, pop or blues fans, this serves up a measure of nostalgic memories for old-timers who dug dance and novelty music in the Twenties. Everything here is from '26 — it even includes Bea Lillie and the Original Memphis Five — and most of it should have stayed there.

COLEMAN HAWKINS: "Swing Masters" (Riverside 673011). Twelve-year-old sides that have dated stylistically but are still full of wonderful jazz. Hawk was in magnificent form and there are nice things from Idrees Sulieman (tpt), J. J. Johnson (tmb), and Hank Jones (pno).

JOHNNY HAWKSWORTH: "Johann Hawksworth Bach" (RCA SF 7953). Seven Bach pieces plus seven originals swung by bassist Hawksworth with the aid of Tony Coe, Jim Lawless and Terry Cox. Superb Coe clarinet makes it nice listening.

CLAUDE HOPKINS: "The Golden Swing Years" (Polydor 423269). These are not Hopkins' studio recordings but some kind of air checks or transcriptions made around 1935. "Hodge Podge," "Chasing My Blues Away," "Minor Mania" and "Washington Squabble" are titles on a mediocre set of rarities which should interest collectors.

THE INDO JAZZMEN: "Ragas And Reflections" (Saga FID 2145). Krishna Kumar (tabla) and Tara Kapur (sitar) are the only musicians mentioned on the sleeve so the trumpet, alto doubling clarinet, bass and drums must remain a mystery. Trumpet is good but this Indo-Jazz bit gets a bit wearing in large doses.

PETE JOHNSON, ALBERT AMMONS, MEADE LUX LEWIS: "Boogie Woogie Trio" (Storyville 670184). Inventive at times and always authentic-sounding, this collection of strong-arm boogie should be listened to by all who have a real taste for this idiom. The LP runs only just over half an hour and was taken from 1939 broadcasts. It was previously released here in '67.

STEVE LANE'S SOUTHERN STOMPERS: "Just Gone" (Major Minor SGOL202); "Riverboat Shuffle" (Major Minor SGOL201). The musicians are not overendowed with technique but they play with taste and enthusiasm. "Riverboat" is the better of the two.

GEORGE LEWIS: "1943-1945" (Storyville 670201). Lewis with assorted New Orleans musicians including Bunk Johnson, Kid Howard, Kid Shots Madison and Jim Robinson. Rough and ready but there are many exciting and beautiful moments.

HERBIE MANN: "The Inspiration I Feel" (Atlantic 588156). Mann playing tunes associated with Ray Charles with pleasant band backing.

WES MONTGOMERY: "A Portrait Of Wes Montgomery" (Liberty LBL83178E). Wes in various settings with nice string and brass arrangements from Gerald Wilson, Jon Hendricks, Harold Land and Freddie Hubbard get featured spots. Ranks among the best Montgomery albums.

WES MONTGOMERY: "This Is Wes Montgomery" (Riverside 673001). Originally released as "Boss Guitar" this has nice, reflective Wes and a little too much of organist Mel Rhyne.

WES MONTGOMERY: "Road Song" (A&M AMLS927). Another diluted dose of the great guitarist. Don Sebesky's writing is tasteful, adroit and in the main unobtrusive but Wes is only a shadow of his real, vital self for the most part.

DUDLEY MOORE TRIO (Decca SKL4976). A real surprise. Highly original playing of interesting themes. Easily Dudley's best jazz album. Jeff Clyne (bass) and Chris Karan (drs) complete the trio.

LEE MORGAN: "Caramba" (Blue Note BST84289). Apart from perpetual efforts to come up with another "Sidewinder," trumpeter Morgan's albums usually contain polished, mature jazz. No exception here, and Cedar Walton (pno) and the burgeoning Bennie Maupin (tnr) don't let the side down.

GERRY MULLIGAN-THELONIOUS MONK: "Mulligan Meets Monk" (Riverside 673012). These 12-year-old tracks are neither brilliant nor bad. If you don't already have this, it's well worth acquiring but don't expect anything "significant" from the meeting.

LEWIS
beautiful

WES
best albums

MONK
worth acquiring

"THE ORIGINAL CARDINAL JAZZBAND" (Granta GR12LP4011). A first recording session by a Cambridge traditional-style band led by drummer Syd Searman (Syd the Raver), this offers pretty typical British trad. Among the musicians are Brian Graville (tpt), Charlie Connor (clt) and Arthur Winfield (tmb), and among better performances are "Tishomingo" and "Tin Roof Blues" Available from Miller's Music Centre, Sidney Street, Cambridge.

DJANGO REINHARDT: "The Legendary Django" (World Record Club T821). Tracks made between 1937 and 1940 featuring Django with such musicians as Stephane Grappelly, Eddie South and Roger Chaput. He was at the peak of his power. Get it!

"RETROSPECT" (Philips SBL7869). An enjoyable collection subtitled "Through 21 Years Of BBC Jazz Club" and featuring the Billy Munn All Stars — with nice work from George Chisholm and Tommy McQuater — the Alex Welsh Band, Humphrey Lyttelton, the Johnny Dankworth Seven and Harry South Big Band.

MAX ROACH: "Deeds Not Words" (Riverside 673004). Booker Little (tpt), George Coleman (tnr), Ray Draper (tuba), Art Davis (bass) complete a pleasant, rather than memorable, Roach reissue set.

MONGO SANTAMARIA: "Explosion" (Riverside 673002). Exciting Afro-Cuban jazz with Nat Adderley among the soloists.

TERRY SMITH: "Fallout" (Philips SBL7871). Guitarist Terry's debut album (produced by Scott Walker) doesn't do him justice. His bouncy solos are fine — there just aren't enough of them. Too much time is taken up by routine big band blowing. Somebody got their priorities wrong here.

GABOR SZABO: "The Best Of Gabor Szabo" (Impulse SIPL514). The growing influence of Indian music on Hungarian guitarist Szabo shines through strongly on this compilation. This plus some rather flimsy pop material makes it a doubtful jazz buy.

JOE THOMAS GROUP: "Comin' Home" (Buddah 203013). Soul flute with a group that gets an odd sound via organ, baritone, guitar and drums. Hard to know who it's aimed at — the hard soul enthusiasts won't take it and there isn't a lot of interest for jazz buyers.

"KANSAS CITY JUMP" (Fontana SFJL917). Archetypal Kansas City jump music featuring such stalwarts as Emmett Berry and Buddy Tate with nice vocals from Jimmy Witherspoon. Everybody swings like the clappers.

JAZZ LP OF THE MONTH

The rumours didn't exaggerate—superb

RUMOURS that this album was something special have been filtering through the jazz scene since it was recorded last September. They didn't exaggerate — it is superb.

Section by section this is a magnificient orchestra and it is packed with fine soloists.

But top credit must go to the arrangers — Neil Ardley, who is also the band's director; Alan Cohen whose arrangement of Coltrane's "Naima" is rightly called "exquisite" in the sleeve note; Mike Gibbs for his "Rebirth" with its shifting tempos; Michael Garrick for his Turkish-flavoured "Dusk Fire"; Howard Riley for his "Angle"; and the late Mike Taylor for his haunting "Ballad" and a beautiful arrangement of the Segovia "Study."

All the arrangers have made use of the full tonal pallete and have not been afraid to slap on great thick slabs of sound.

The orchestra itself is full of musicians from a wide variety of backgrounds — pop fans may be surprised to discover that Jon Hiseman, Jack Bruce and Dick Heckstall-Smith are such fine jazzmen.

Heckstall-Smith, in fact, shares top solo honours with the sophisticated flugelhorn playing of Ian Carr. That is not to denegrate the fine work of the other soloists — Henry Lowther, Frank Ricotti, John Mumford ("Rebirth" has his best recorded solo), Barbara Thompson, Derek Wadsworth, Dave Gelly, Jim Philip and Hiseman.

But it is the orchestra as a whole and the arrangers who have provided such effective and original material, who are the real stars of a really superb and inventive album. — B.D.

THE NEW JAZZ ORCHESTRA. "Le Dejeuner Sur L'Herbe." Le Dejeuner Sur L'Herbe; Naima; Angle; Ballad; Dusk Fire; Nardis; Study; Rebirth. **(Verve VLP 9236).**

Neil Ardley (Director); **Derek Watkins, Henry Lowther, Harold Beckett, Ian Carr** (tpts, flugelhorns), **John Mumford, Michael Gibbs, Derek Wadsworth** or **Tony Russell** (tmbs), **George Smith** (tuba), **Barbara Thompson** (flute, sop, alto), **Dave Gelly** (tnr, clt, bass clt), **Jim Philip** (tnr, flute, clt), **Dick Heckstall-Smith** (tnr, sop), **Frank Ricotti** (vibes), **Jack Bruce** (bass), **Jon Hiseman** (drs.)

...and the best of the rest in jazz

BENNY GOODMAN: "The Best Of Benny Goodman" (RCA Victor SF8001). Here's one for BG disciples: original versions (available in electronic stereo but also in mono) of such classic Goodman's as "Don't Be That Way," "King Porter," "Sing, Sing, Sing" and the trio's "Ater You've Gone." Eureka!

COUNT BASIE: "Basie — Straight Ahead" (Dot SLPD525). At last another instrumental, all-jazz album from Basie! It features the band that last visited here (plus a trombone) in nine originals by arranger Sammy Nestico. They include "Magic Flea," spotting Lockjaw Davis, and "Warm Feeling" with Basie on organ.

CHARLES MINGUS: "Mingus Ah Um" (CBS Realm 52346). Some of the most exciting jazz of the late 1950's. A magnicent reissue set from a group that included Jimmy Knepper (tmb), John Handy, Shafie Hadi and Booker Ervin (saxes).

OSCAR PETERSON: "The Way I Really Play" (Polydor 583 715). The most consistent of jazz pianists occasionally comes up with a cracker—and this is one of them. Recorded in the home of a German friend, Oscar, Sam Jones and Bobby Durham in splendid form, swinging all the way.

DON RENDELL - IAN CARR QUINTET: "Live." (Columbia SCX6316). More British goodies. The most consistent group around serve up another thoughtful set, beautifully paced and featuring the co-leaders in devastating form.

MIKE WESTBROOK CONCERT BAND: "Release" (Deram SML1031). This band contains a wealth of jazz talent and this is wonderful, refreshing music. More than makes up for the disappointment of their "Celebration" album.

Do you have the guts of Gutbucket? LBX3

LIBERTY

CANNED HEAT
Canned Heat
LBL/S 83059
Boogie With Canned Heat
LBL/S 83103
Livin' The Blues
LDL/S 84001
CAPT. BEEFHEART & HIS MAGIC BAND
Strictly Personal
LBL/S 83172
HAPSHASH & THE COLOURED COAT
Western Flier
LBL/S 83212
LIGHTNIN HOPKINS
Earth Blues
MLL/S 40006
BIG JOE WILLIAMS
Hand Me Down My Old Walking Stick
LBL/S 83207
(RURAL BLUES VOL. 1)
Goin' Up The Country
LBL 83213
(RURAL BLUES VOL. 2)
Saturday Night Function
LBL 83216
ALEXIS KORNER
A New Generation Of Blues
LBL/S 83147
(URBAN BLUES VOL. 1)
Blues Uptown
LBL 83215
(RHYTHM & BLUES VOL. 1)
The End Of An Era
LBL 83216
THE HOUR GLASS
The Hour Glass
LBL/S 83129
THE NITTY GRITTY DIRT BAND
Pure Dirt
LBL/S 83122
THE BONZO DOG BAND
Gorilla
LBL/S 83056
Doughnut In Grannies Greenhouse
LBL/S 83158
VARIOUS ARTISTS
Me & The Devil
LBL/S 83190
THE GROUNDHOGS
Scratching The Surface
LBL/S 83199
THE AYNSLEY DUNBAR RETALIATION
Doctor Dunbar's Prescription
LBL/S 83177
Aynsley Dunbar
LBL/S 83154

MM LP SUPPLEMENT FOLK

ROY AND VAL BAILEY: "Oats And Beans And Kangaroos" (Fontana SFL 13601). A selection of folk songs for the younger market, clearly and pleasantly sung. Songs include "Upon Paul's Steeple," "Old King Cole" and "I Saw Three Ships."

THE DILLARDS: "Back Porch Bluegrass" (Polydor 236559). Great bluegrass from this little-known group. Exciting instrumental work and good vocals on numbers such as "Old Joseph," "Ground Hog," "Hickory Hollow" and "Somebody Touched Me." Recommended listening.

MALACHY DORIS CEILI BAND: "Malachy Doris Is Alive And Well And Living In Ireland" (Page One FORS026). One of Ireland's top ceili bands with a selection of Irish dance music. Irish market appeal is strong.

THE DUBLINERS: "Recorded Live At The Royal Albert Hall" (Major Minor MMLP44). Unbalanced recording spoils this live album recorded at the end of the group's last major tour. Tracks include "Black Velvet Band", "McAlpine's Fusiliers" "Navvy Boots" and "Seven Drunken Nights." Not one of their best albums.

JULIE FELIX: "The World Of Julie Felix" (Decca PA6). Old recordings of Julie which don't do her justice. Tracks include "Going To The Zoo," "Guantanamara," "Plane Wreck At Los Gatos" and "Masters Of War." Not recommended as there are better recordings of Julie.

ARCHIE FISHER (EXTRA 1070). This surprisingly is Archie Fisher's first solo album — long overdue but worth the waiting for. Archie is one of the best of the Scottish revivalist singers and he uses guitar, dulcimer, sitar and concertina to accompany a selection of traditional songs. A very good album.

ROSEMARY HARDMAN: "Queen Of Hearts" (Folk Heritage FHR 002M). Debut album from Rosemary proves to be a pleasant, easy listening collection of traditional and self-composed items accompanied on guitar and dulcimer. Tracks include "Banks Of Claudy," "Pretty Saro" and "Ontario Bound."

LIZZIE HIGGINS: "Queen Of The Thistle" (Topic 12T185). Jeanie Robertson's daughter Lizzie Higgins proves to be a fine singer in her own right. Her singing is warmer and softer than Jeanie's but still as forceful and compelling. Tracks include "The Cruel Mother", "Young Emsley" and "The College Boy."

BERT JANSCH: "Birthday Blues" (Transatlantic TRA 179). Good solo album from Bert, who is augmented by Ray Warleigh (flute, alto), Duffy Power (harmonica), Danny Thompson (bass) and Terry Cox (drums). Lots of ideas flying about — blues, medieval, folk — although the general effect is like the Pentangle without John Renbourn and Jacquie McShee.

SALLY MCNALLY: "Irish Of Course!" (Page One FORS027). The pleasant voiced Miss McNally is heard to good effect on songs like "Butcher Boy," "Muskerry Sportsman" and "I Know Where I'm Going."

MRS SARAH MAKEM: "Ulster Ballad Singer" (Topic 12T182). An excellent example of a living tradition. Mrs Makem's strong unaccompanied singing is heard on such songs as "The Banks Of The Roses," "The Wind That Shakes The Barley" and "Barbara Allen."

"NEGRO CHURCH MUSIC" (Atlantic Special 590029). Another superlative album in its way from the tapes collected by Alan Lomax in the field in late '59. Vera Hall, Fred McDowell, Ed and Lonnie Young are among the artists in this little survey of rural sacred singing.

JEAN REDPATH: "Love, Lilt And Laughter" (Clan Special 233004). A reissue of an Elektra album of some years ago by Scottish singer Jean Redpath. A varied collection of Scots material well sung. Titles include "The Day We Went To Rothesay-O", "Nicky Tams," "Love Is Teasing" and "The Kirk Swaree."

"SABICAS" (Polydor Special 236 561). The great gipsy guitarist, who made his professional debut at the age of nine at the El Dorado Theatre in Madrid, performs ten solo pieces with impeccable finesse and the right flamenco flair. Present are his arrangements of "Algerias," "Bulerias," "Malaguena" and other traditional titles.

STANLEY BROTHERS AND THE CLINCH MOUNTAIN BOYS: (Polydor 623024). Quality bluegrass from Ralph and the late Carter Stanley on a selection of songs and instrumentals including "How Mountain Girls Can Love," "Keep A Memory," "Clinch Mountain Backstep" and "Midnight Ramble." Good one for country music fans.

THE TAVERNERS: "A'Round With The Taverners" (Studio Republic Manchester Sports Guild SRS 12074). Lively performance by this established group recorded at the MSG. Pleasant but not outstanding. Tracks include "The Derby Ram," "Verdant Braes Of Skreen" and "LBJ Looks After Me."

DAVE TRAVIS: "Pickin' On The Country Strings" (Polydor 236557). Country music in bluegrass and old-time styles from Dave Travis augmented by Dave Cousins (bjo), Brian Golby (fiddle, mandolin), and Emmett Hennessy (gtr.) A good example of British musicians successfully grasping the idiom.

VARIOUS PERFORMERS: "Folk Music Of Roumania" (Polydor 184124). Roumanian traditional music by various singers and orchestras featuring cymbalon, pan-flute and clarinet. Lively listening.

VARIOUS SINGERS: "Folk Songs Of Britain — Volume Four" (Topic 12T160). Fourth volume of the reissued Caedmon series covers the Child Ballads and compares variants. First class record. Singers include the Copper Brothers, Jeanie Robertson, Fred Jordan, Charlie Wills, Phil Tanner and Seamus Ennis.

JULIE
old recordings

JORDAN
re-issued LP

FOLK LP OF THE MONTH

ONE OF THE GREAT FOLK MUSIC HEROES

IF ever any one deserves to be named as one of the Great Folk Music Heroes of our time it is Jack Elliott.

He was a considerable influence in the early folk music revival and his name is one that is revered among folk music's older enthusiasts, particularly in Britain.

This new album is an excellent reflection of the various types of song that he has picked up in his career as one of America's best folksingers.

Jack has immersed himself completely in an identity alien to his original background. He possesses a strong streak of romanticism particularly for the West. Hence Elliott Charles Adnopoz, son of a Brooklyn doctor, became Rambling Jack Elliott, guitar-picking, itinerant folksinger in the now familiar stetson and boots.

Five years of living and playing with Woody Guthrie have left their mark but Jack has still emerged as a highly individual performer.

He includes two Guthrie songs on this album, "Talking Fisherman,", one of Woody's many talking blues which Jack delivers adeptly with a touch of wryness, and the singalong-styled "Good Night Little Arlo," presented with a remarkable impression of the late Woody.

Tim Hardin's "If I Were A Carpenter" and "Don't Think Twice," by Bob Dylan, are ideally suited to Jack's intimate and personalised approach to this kind of number and contrast to his own versions of the traditional "Rock Island Line," "Danville Girl" (recorded on an old Topic album, "Rambling Boys" with Derroll Adams) and "Night Herding Song," an unaccompanied song, also previously recorded on a Lansdowne album, "Jack Elliott in London."

RAMBLIN' JACK ELLIOTT: "Young Brigham" — If I Were A Carpenter; Talking Fisherman; Tennessee Stud; Tractor; Night Herding Song; Rock Island; Danville Girl; 912 Greens; Don't Think Twice It's Alright; Goodnight Little Arlo (**Reprise RSLP 6284**).

Jack's facility for impressions is put to use on his "Tractor" track, which is his recreation of a tractor heard from a distance.

Two of my favourite tracks on the album are "912 Greens" and "Connection."

Always a fine raconteur, Jack tells of a visit to banjo player Billy Faher's home in New Orleans some years ago. The amusing, nostalgically atmosphered recounting of the visit is spoken against a finger-style backing that sets the mood well and is completely Jack.

"Connection," a modern country number written by Mick Jagger and Keith Richard has a good sound featuring Pete Child's dobro and is a fine example of Jack working in the country vein.

This is everything an album should be, varied, musical and entertaining. Which is everything Jack Elliott is as a performer.—TONY WILSON

A Great New Album!

Donovan's Greatest Hits

NPL 18283 (M) NSPL 18283 (S)

PYE

Contains A Full Colour Souvenir Booklet

MM LP SUPPLEMENT

POP

AMERICAN BREED: **"Lonely Side Of The City" (Dot).** Well performed and produced sounds from Chicago by a group who can harmonise nicely as well as employ good arrangements.

APHRODITE'S CHILD: **"End Of The World" (Mercury).** Three Greeks form a Byzantine folk group and go to Paris to record, and one day Vangetis Papathanassiou writes this great arrangement and Man, like their records are hits all over the Anglo-Saxon hemisphere. Showing at your local record store all this week.

APPLE: **"An Apple A Day" (Page One).** Not sure about the name (is it a gimmick to cash in on the name of that well-known organisation in Savile Row?) but this is an interesting first album from a new five-piece group. They sound talented and exciting on wax.

ASYLUM CHOIR: **"Look Inside The Asylum Choir" (Mercury).** Introduction to an interesting vocal duo with orthodox group backing in the modern manner. What else can you say in three lines?

LAVERN BAKER: **"See See Rider" (Atlantic).** Lavern's strong, powerful voice swings against funky instrumental backings.

RAY BARRETT: **"No Trouble Now!" (Fontana).** Ray is of course the star of BBC-TV's Troubleshooters series, presented here as a singer. And he's not half bad. There's a bit of uncertainty in the middle register, but it's a pleasantly romantic album with some very nice moments.

BEE GEES: **"Rare, Precious And Beautiful, Volume 3" (Polydor).** More early Bee Gee tracks. A collector's item for their fans.

TONY BENNETT AND COUNT BASIE (Saga). If you are a Bennett fan, what better than to hear him with Count Basie's great band? Tracks include "Strike Up The Band," "Chicago," "Jeepers Creepers" and "I've Grown Accustomed To Her Face."

PAT BOONE: **"Look Ahead" (Dot).** A country-tinged album from the man who personified Good Living And God's Religion in the Fifties.

JAMES BROWN: **"King Of Soul" (Polydor).** Average Brown soul with the Flames jumping nicely.

MAX BYGRAVES: **"World Of Max Bygraves" (Decca).** Max's world is corny, but not unentertaining at times.

CALLIOPE: **"Steamed" (Buddah).** Average American Underground rock. Pleasant but hardly particularly original or memorable.

GLEN CAMPBELL: **"Wichita Lineman" (Ember).** Fine selection of different songs by the man with "Wichita Lineman" in the chart. Varied selection of material.

CAMPBELL
fine selection

IAIN CAMPBELL: **"Campbell Country 'n Soul" (Major Minor).** A nicely mixed album from a new name. Country and soul are featured and Iain handles the vocals very competently.

CARAVAN **(Verve Forecast).** A new British group doing their own material. A most promising album debut with original music well performed.

VIKKI CARR: **"Don't Break My Pretty Balloon" (Liberty).** Workmanlike, if never inspired, performances.

JOHNNY CASH: **"More Of Old Golden Throat" (CBS).** A great album by one of the giants in the country field. Fine tracks sensibly explained in an intelligent sleeve note.

CHAMBERS BROTHERS: **"A New Time — A New Day" (Direction.)** Distinctive soul, rockers and ballads. No particularly memorable tracks but they build a nice atmosphere.

RAY CHARLES: **"A Portrait Of Ray" (Stateside).** A dozen tracks that will please fans of the Genius but are far from his best.

CHER: **"Golden Hits" (Liberty).** Some fine arrangements of great songs with Cher's worldly-wise voice cloaking her technical difficulties.

CLAUDINE: **"Colours" (A&M).** The gorgeous Mrs Andy Williams is no vocal giant, but she talks her way charmingly through a selection of excellent songs.

DAVE DEE, DOZY, BEAKY, MICK AND TICH: **"The Legend of . . ." (Fontana).** A recap of many of their big hits including "The Legend Of Xanadu," "Zabadak," and "Last Night In Soho."

FATS DOMINO **(Sunset).** The rolling beat and groovy voice on songs like "Won't You Come On Back," "Good Hearted Man" and "Goin' Home."

DONNIE ELBERT: **"Tribute To A King" (Polydor).** The king is Otis Redding and here Donnie does some of his best songs

"ELIZABETH" (Vanguard). Rather precious music from an American group which is presumably called Elizabeth. The occasional use of harpsichord only adds to the general rather twee atmosphere of rather old-fashioned "beautiful" music.

EQUALS: **"the Best Of The Equals" (Joy).** "Baby Come Back" is the best of a set of reissue tracks which are all excellent discotheque music.

EDDIE FLOYD: **"I've Never Found A Girl" (Stax).** Great singer, a tight soul backing sound and some juicy girlie shouts. Nice.

THE FOOL: **(Mercury).** 1967 style dreaming, inefficiency, bagpipes, arrangements and boredom. Dutch hippies doing their thing.

TENNESSEE ERNIE FORD: **"Hymns" (Capitol).** "Onward Christian Soldiers" and "Rock Of Ages" sung by Mr Ford is not everybody's idea of grooving.

GRASSROOTS: **"Golden Grass" (Stateside).** Competent, musically interesting album from an American group with the hard West Coast sound.

MERLE HAGGARD: **"Mama Tried" (Capitol Stereo).** Another in the steady stream of fine country albums from British record companies. Merle is a big talent on the country scene and serves up a tasty dish of songs

TIM HARDIN 3: **"Live In Concert" (Verve Forecast).** A much more jazz-influenced set than one expects from Hardin. It adds up to possibly his best album to date.

RICHIE HAVENS: **"Mixed Bag" (Verve Forecast).** Haven's rusty voice sounds best on the more blues-orientated songs and less convincing on the more lyrical things.

ENGELBERT HUMPERDINCK: **"Englebert" (Decca).** The Nelson Eddy of our time gives all he's got with big, lush arrangements by Mike Vickers, Les Reed, Syd Dale and Charles Blackwell.

"IF YOU WANT TO SEE A STAR" (Polydor Special). If you've a nostalgic spot in your heart for the glamour ladies of the Forties, this is for you.

"IMMEDIATE LETS YOU IN" (Immediate). Nice sampler which includes Small Faces, Chris Farlowe, Nice, Eric Clapton, John Mayall and more.

IMPRESSIONS **(Buddah).** Impressive arrangements and a lot of soulful wailing.

ISLEY BROTHERS: **"Take Some Time Out" (Marble Arch).** The Brothers whip up excitement on material that can be dated by the number of times the word "Twist" is mentioned.

WANDA JACKSON **"Cream Of The Crop" (Capitol).** One of the cream of country singers on some plaintive ballads and some lively hooting songs.

JOHNNY JOHNSON & THE BANDWAGON: The Bandwagon's first album holds no surprises for anyone who heard "Breakin' Down The Walls Of Heartache," which is included. Johnson gets good vocal support from the rest.

KALEIDOSCOPIC VIBRATIONS: **"Electronic Pop Music Of The Future" (Vanguard).** Ghastly rubbish, the musical filth of the twentieth century, or rather, the non-musical filth of the twentieth century. Just think of "Winchester Cathedral" given the Moog Synthesizer treatment. Have mercy on their souls, and have mercy on our ears.

WOODY KERN: **"The Awful Disclosures Of Maria Monk" (Pye).** One of the awful disclosures is the lead singer, who manages to be consistently and horribly out of tune throughout, not to mention the guitarist who must be playing with boxing gloves. Flute sounds nice though and the rhythm section try hard. But that lead singer — wow!

KINKS: **"Kinda Kinks" (Marble Arch).** Cheap reissue of early Kinks which shows how much more individual Ray Davies' songs became later. Contains the excellent "Tired Of Waiting."

CHARLES
far from best

FRANKIE LAINE: **"Take Me Back To The Laine Country" (Stateside).** Frankie craftily includes three of the current album favourites on one LP — "Honey," "By The Time I Get To Phoenix," and "Little Green Apples." And he sings them well. Nostalgic.

LEGEND: **(Bell).** A British group who make nice noises with 12-string guitar and string bass and sound like a cross between Country Joe, Fairport and the Spoonful.

HANK LOCKLIN: **"My Love Song For You" (RCA Victor).** Love songs in high-heeled boots. For the sentimental. Includes "The Tender Side Of Me," "Danny Boy," "Loving Arms," and "You've Still Got A Place In My Heart."

LULU: **"The World Of Lulu" (Decca).** Excellent value at 19s 11d. Even the four-year-old tracks wear well.

THE JOHNNY MANN SINGERS: **"Heart Full Of Song" (Sunset).** If you like vocal choruses, the Mann Singers are still about the best. This album includes "Nancy," "The Whiffenpoof Song," "Downtown," and "Stompin' At The Savoy."

DEAN MARTIN: **"The Best Of Dean Martin" (Capitol).** Sixteen top tracks from Dino and the title sums it up.

"TENNESSEE JIMMY MARTIN" (MCA). Another in the excellent stream of country albums coming from MCA this time by Grand Ole Opry star Tennessee Jimmy Martin.

MEMPHIS THREE: **"Rockin' & Shakin'" (Page One).** They have been "eight years developing this brand of music in Germany." It turns out to be ancient rock like "Rip It Up" spiced with up-to-the-minute hippy tunes like "Wild Thing."

MOBY GRAPE: **"Moby Grape '69" (CBS).** A set that grows on you. A varied programme with dashes of country, Beach Boys and hard rock. Well played and nicely sung.

"MORE LATE NIGHT SOUNDS IN STEREO" (Marble Arch). A two-album set with melodic contributions from such as Jackie Trent, Tony Hatch's Orchestra, Roy Budd, the Jack Dorsey Orchestra, London Pops Orchestra and Sounds Orchestral.

WILLIE NELSON: **"Texas In My Soul" (RCA Victor).** Warm album from a fine Texas balladeer, performing songs like "Dallas," "Remember The Alamo," "Beautiful Texas" and "Streets Of Laredo."

1910 FRUITGUM COMPANY: **"Goody Goody Gum Drops" (Buddah).** More happy sounds for the teenyboppers, beautifully produced by Kasenatz and Katz in New York. Great party record for the under 16s. Happy, infectious and meaningless.

NOCTURNES: **"Live" (Columbia).** Resident group at Tiffany's in Manchester take 14 tracks to prove why they're still there. Sounds as if it was recorded in the dressing room tunnel at Maine Road.

THE NOW GENERATION: **"Plays Sock It To Me" (Marble Arch).** Don't know who they are but they make a nice enough job of a series of familiar soul hits. One for the discotheques.

OHIO EXPRESS: **"Chewy Chewy" (Buddah).** No prizes for musical progress, just a lighthearted, danceable teeny-popper album from the Ohio Express.

EDITH PIAF: **"The World Of Piaf" (Columbia).** Dedicated Piaf fans must get this superb collection which includes "Exodus," Milord," La Vie En Rose," "Non, Je Ne Regrette Rien" and "L'Homme De Berlin," taped in her sick room a few months before she died in 1963. An album to keep for a lifetime.

PLASTIC PENNY: **"Currency" (Page One).** On their first album without Brian Keith the group proves to be talented songwriters and good performers.

"POP EXPLOSION" (Buddah). A surfeit of bubblegum music at only 14s 6d. Includes The Singing Orchestral Circus, Ohio Express and 1910 Fruitgum Company. One for the kiddywinkies.

JIMMIE RODGERS: **"In An English Country Garden" (Saga).** Pleasant voiced Mr Rodgers sounds relaxed on evergreens like "Hush Little Baby," "Widdicombe Fair," and "Midnight Special."

BILL PHILLIPS: **"Country Action" (MCA).** A nice melodic if not sensational country offering.

PROCESSION: **(Mercury).** The Mercury label seem to have a talent for spotting the mediocre and dull and instantly purveying it to the public vice expensively produced albums. This tedious quartet actually play "Simon Says." They come from Australia and New Zealand.

Continued on page 19

VIKKI
never inspired

POP LP OF THE MONTH

THE FINEST ALBUM RELEASED IN MONTHS

NINE American musicians collaborate on a labour of love that encompasses all styles of modern popular music, from jazz to rock and folk, and produce a thrilling and often moving album. They combine form, discipline and spontaneity with extraordinary panache that pushes them way ahead of most other group achievement. People with all kinds of taste will find something to their liking in arrangements that are consistently inventive, yet allow free rein for vocal and instrumental expression.

BLOOD, SWEAT & TEARS: Variations On A Theme by Eric Satie (1st and 2nd Movements), Smiling Phases, Sometime In Winter, More And More, And When I Die, God Bless The Child, Spinning Wheel, You've Made Me Very Happy, Blues Part II, Variations On A Theme By Eric Satie (1st Movement). (CBS 63504).

In the shouting brass and wailing guitar passages you can hear echoes of everything from Stan Kenton and Charlie Parker, to modern rock and roll vitality and blues intensity. Particularly outstanding is the Billie Holiday favourite "God Bless The Child" and a tune borrowed from Britain's Traffic Group "Smiling Phases." Rocking one minute and swinging the next, the band show they have a complete grasp of most things that are important to modern music Bobby Colomby's drumming is an object lesson in taste and drive, and Dick Halligan's organ and Steve Katz's guitar add funkiness to the proud shouts and whoops of the brass section. This is not an album for those who worship the mysticism of amateurism. They will find it "lacking in spontaneity", meaning they play in tune, and read. Music seekers will be richly rewarded because this is the finest album released in months. — C.W.

. . . and the best of the rest

PETER SARSTEDT (United Artists). A really good first album. He hasn't a great voice and his melodies aren't particularly memorable, but his real strength lies in his lyrics

CREAM: "Goodbye" (Polydor). Marvellous farewell album from Eric, Jack and Ginger. No drum solos on this one, but all three are in superb form. Jack plays bass, piano and organ.

TEN YEARS AFTER: "Stonehenge" (Deram). A really superb album. The group has moved on from blues into an area that is impossible to stick labels on. It's just magnificent music.

"ROCK MACHINE, I LOVE YOU" (CBS). This is a great opportunity to obtain a selection of contemporary blues/rock/jazz music at an exceptionally low price (15s).

MOTHERS OF INVENTION: "Ruben and The Jets" (Verve). Subtle send-ups of the rock era. Those who remember the old days should find it hilarious.

LIVERPOOL SCENE: "The Amazing Adventures Of" (RCA Victor). Unusual and wholly interesting album They happily encompass everything from Rock and Roll to poetry.

UNITED ARTISTS

PETER SARSTEDT

SMASH SINGLE

SMASH L.P.

...got it?

S/ULP 1219

GREAT TO HAVE YOU BACK AGAIN STOP LIBERTY RECORDS WELCOME **VIKKI CARR** - ''WITH PEN IN HAND'' LBF 15166 +

LIBERTY

MM LP SUPPLEMENT BLUES

BLUES LP OF THE MONTH

IN recommending this album, the MM reviewers made two reservations: that it is among the best of a medium - quality month's supply of blues records, and that its appeal is likely to be limited to lovers of older blues styles. That said, it's a gem for students of the music.

Historically, the record's value must be great. Nathan Beauregard, a blind guitarist-singer said to be more than a hundred years old, has not apparently been recorded before.. Bukka has been quite well covered since his rediscovery in '63, but new recordings are welcome. He is the only one of the five singers to have visited Britain.

Walter "Furry" Lewis, the Memphis musician who first recorded in '27, is nearly 70 and a fascinating link with the blues past. Again, he has made a few dozen titles since he was rediscovered in the late fifties, but there's more from this fabulous veteran.

Mississippi Joe Callicott is another semi - legendary figure. He cut two sides in Memphis early in 1930, plus a few in support of Garfield Ackers, and until now has cut no more so far as I am aware.

That leaves Wilkins, another folk artist (some 72 years of age) of tremendous interest, who recorded country blues in Memphis in '28 but more recently moved over exclusively to gospel

Beauregard, to start at the beginning, sings the traditional highway song and a nice, high, hollering "Kid Gal" in a sad old voice, touching in its way. His guitar, surprisingly full, supplies answers and underscorings to the vocal which are very interesting. It's good archaic stuff.

Bukka delivers a speech before weighing into "Hello Central" in his usual fierce fashion. On this and "Please Don't Go" and the final "My Mother Died," his raw delivery and fine Delta guitar are rounded out by Jim Crosthwait's washboard. On the last title, Bukka sounds slightly dampened.

He is followed by Furry Lewis, who manages to make an impression with his humorous singing and guitar playing and tapping in spite of tuning problems.

Wilkins, as I've said, carries the day with two religious songs belted out by the Rev and two sons (playing cymbals and tambourine and bass guitar). The second is a bit repetitive, but the spirit never flags.

Joe Callicot sounds elderly, and so do his songs. Probably they sound much as they would have done 40 years ago, and these prototype blues help us to understand where the music came from, where it's been and where it ought to be at. — M.J.

NATHAN BEAUREGARD, BUKKA WHITE, FURRY LEWIS, REV ROBERT WILKINS, JOE CALLICOT: "The 1968 Memphis Country Blues Festival." **Nathan Beauregard:** Highway 61; Kid Gal Blues. **Bukka White:** Hello Central, Give Me 49, Baby Please Don't Go; My Mother Died. **Furry Lewis:** Furry's Blues. **Rev Robert Wilkins:** In Heaven, Sitting Down, What Do You Think About Jesus. **Joe Callicut:** You Don't Know My Mind; Great Long Ways From Home. (**Blue Horizon 7-63210**).

BLUES ANYTIME, Volume 3" (Immediate MLP019). Vintage British blues featuring Eric Clapton, Jimmy Page, Jeff Beck and Nicky Hopkins in a 1965 session plus items from the Santa Barbare Machine Head, Cyril Davies and Stuff Smith. Many of the sounds are still fresh and exciting.

THE DIRTY BLUES BAND: "Stone Dirt" (Stateside SSL10268). An American second-line group produces lightweight blues with a fair lift but not much depth. Rod "Gingerman" Piazza sings and blows harp in this five-man band augmented by trumpet and saxes. Not for blues purists.

BUDDY GUY: "This Is Buddy Guy!" (Vanguard SVRL19008). The new, sharp Buddy Guy is caught here in a live recording from the New Orleans House, Berkeley, working with an eight-piece band including trumpets and saxes. It's a mixed bag — one of the songs is "Fever" — with Buddy selling hard. Might appeal to regular Guy fans.

JOHN LEE HOOKER: "You're Leavin' Me Baby" (Riverside 673005). Hooker plays acoustic on this one, singing three titles solo — including a good "Democrat Man" — and the remainder with Sam Jones (bass) and Louis Hayes (drs). Average 1960 Hooker, previously out on Fontana.

JOHN LEE HOOKER: "Travelin'" (Joy JOYS129). One of the Joy albums presenting John Lee's Vee Jay recordings of the early Sixties period, this holds "Solid Sender," "Dusty Road," "Run On" and "No Shoes." Swinging stuff, all except one track with bass, drums and extra guitar.

JOHN LEE HOOKER: "The Folk Lore of John Lee Hooker" (Joy JOYS133). This fourth LP in the Joy-from-Vee Jay series includes "Tupelo," "Mad Again," "The Hobo," "Five Long Years" and others from '60-'61. Not quite the equal of the "Burnin'" set but solid Hooker.

TAJ MAHAL: "The Natch'l Blues" (Direction). Throw away those junk British blues albums and invest in this peaceful, gently hip bluesman's work on National guitar and harmonica. Meaningful lyrics, riffs and a genuine modern vocal blues style. Nice band too, with Al Kooper on piano.

JIMMY REED: "Plays 12 String Guitar Blues" (Joy JOYS132). Not one of Reed's most attractive albums, this presents the Boss Man playing a 12-stringer instead of singing — in most cases exactly so, since the numbers (with the exception of two) are original recordings with the new guitar tracks dubbed in place of the vocals. Previously available on Stateside.

JIMMY REED: "At Soul City" (Joy JOYS127). a typical Reed programme — including "Upside Your Head," "Help Yourself," "When You're Doing Alright" and "I Wanna Be Loved" — played in typical jog-trot fashion with nice slurred vocals and screechy harp. Though it's called a "Live In-Person Recording" the crowd noises sound dubbed.

RURAL BLUES VOL 1: "Goin' Up The Country" (Liberty LBL83213E). This and the second volume offer bluesmen from Texas and Louisiana recorded at various times during the Forties and Fifties up to about 1960. Notables here include Lil' Son Jackson, Lightnin' Hopkins, Snooks Eaglin and Thunder Smith. Recommended.

RURAL BLUES VOL 2: "Saturday Night Function" (Liberty LBL 83214E). Papa Lightfoot, Clifton Chenier, Eaglin again, Boogie Bill Webb and Slim Harpo make this interesting to any blues buff. There are rare tracks here, as on all three volumes (the fourth is a R&B set).

SONNY TERRY, BROWNIE MCGHEE: "In London" (Marble Arch MAL843). A reissue (minus one song) of a similarly titled LP made by Nixa in London in '58, this represents a cross-section of these artists' music. Pianist Dave Lee supports the duo, singly and together, on several tracks and the album has much variety. No label information, but at 14s 6d you can't complain.

URBAN BLUES VOL 1: "Blues Uptown" (Liberty LBL83215E). Liberty have launched a well-compiled set of blues reissues, and this is one of four LPs just out. It features Fats Domino, Dirty Red, T-Bone, Smiley Lewis, Roosevelt Sykes, Joe Turner, Mercy Dee and Wyonie Harris. Obviously interesting, but not great all through.

SHAKEY VICK: "Little Woman You're So Sweet" (Pye NSPL18276). A rather dull, uninspired live session.

BIG JOE WILLIAMS: "Hand Me Down My Old Walking Stick" (Liberty LBL83207E). This new release in the Groundhog Series was made last October while Williams was in London. It shows him in fine, driving form, using slide on some tunes and singing and picking with maximum intensity.

SONNY BOY WILLIAMSON: "The Blues Of Sonny Boy Williamson" (Storyville 671170). This is a reissue of some of the Danish recordings made by Sonny Boy (No 2) during his 1963 European visit. Among the titles are "Movin' Down The River," "Chicago Bounce," "Movin' Out" and "Girl Friends," variously featuring Matt Murphy(gtr), Memphis Slim (pno, voc) and Bill Stepney (drs).

WILLIAMSON: Danish recordings

TERRY/McGHEE: album has much variety

MORE POP MM LP SUPPLEMENT

INSTRUMENTAL

DAVID AXELROD: "Song Of Innocence" (Capitol). William Blake (1757-1827) a current in name in the Underground, inspired this suite by composer-arranger Axelrod. At best it is original and very cleverly done. At it's worst it sounds like themes in search of a film.

Mr. ACKER BILK: "Folio 11" (Columbia). The svelte clarinet of Mr Bilk links with Leon Young's slinky String Chorale once again to undulate through songs like "Ain't Misbehavin" "Sweet Lorraine," "I Gave My Love A Cherry" and "Strangers In The Night."

BOSTON POPS / ARTHUR FIEDLER: "Music From Million Dollar Shows" (RCA Victor). The rather elephantine Boston Pops aggregation wade through "On A Clear Day You Can See Forever," "My Fair Lady," "Camelot," and "The Sound Of Music."

THE BUTTON-DOWN BRASS: "This Guy's In Love" (Fontana). The pleasant trumpet of Ray Davies is featured with voices and groovy backing.

EDDIE CALVERT: "A Rambler On Safari" (Columbia). A brass tour of South Africa from the Man With The Golden Trumpet and the zinc alloy taste.

CARMEN CAVALLARO: "More Carmen Cavallaro" (MCA). More piano corn on songs like "Days Of Wine And Roses" and "Wives And Lovers."

FRANK CHACKSFIELD: "The World Of Frank Chacksfield" (Decca). What can you say about a new Chacksfield album except that the strings are as highly polished as ever and the tunes as tastefully arranged.

LENNY DEE: "Relaxin" (MCA). More Dee pop organ. Not for those who have noticed any changes on the pop scene over the past ten years.

THE FLUGEL KNIGHTS: "Knights On Broadway" (CBS). Musically interesting group featuring flugel horns on hits from such shows as "Fiddler On The Roof," "Funny Girl," "West Side Story," "Camelot" and "Roar Of The Greasepaint."

FONTANA CONCERT ORCHESTRA: "Neapolitan Nights" (Fontana). Living Presence Stereo orchestral versions of pieces like "Poppa Piccolino" and "Funiculi Funicula." More for Hi-Fi lovers than pop music lovers.

IKE ISAACS: "I Like Ike" (Morgan). Thoughtful, intelligent and very pleasant guitar playing from Mr Isaacs on songs like "After Hours," "Just Funky," and "Dream Sequence."

SHAKE KEANE: "Dig It!" (Decca Phase 4 Stereo). Beautifully recorded and there are nice moments from Keane's flugelhorn though on some tracks he is ill-served by material and backings.

MAURICE LARCANGE: "The French Touch" (Decca). Superbly recorded, well-played accordion on sympathetic songs like "Plaisir D'Amour" and "Michelle." Backings by the Roland Shaw Orchestra and Chorus.

JAMES LAST ORCHESTRA: "All Aboard!" (Polydor). Nautical flavoured orchestral pieces featuring such tunes as "The Wreck Of The John B," "Rolling Home" and "When The Ship's Accordion Plays." Too much heave—not enough ho.

THE LARRY PAGE ORCHESTRA: "Instrumentally Yours" (Page One). Saxophone, backed by strings, rhythm and voices on such tunes as "Hey Jude," "Little Green Apples," "Those Were The Days," and "Light My Fire."

CHARLIE PALMIERI: "Latin Bugalu" (Atlantic). Lots of rhythm section rattling, Julian Priester's trombone making early Kenton noises and occasional monotony — but in the main a gutsy Latin band.

BOOTS RANDOLPH: "The Fantastic Boots Randolph" (Monument). A competent tenor saxophone player looking for commercial success by playing as corny as possible. He had a hit with "Yakety-Sax" and Monument make sure we don't forget it, with endless albums of merciless musical torture.

BOOTS RANDOLPH: "Hip Boots" (Monument). Hour after hour he must spend in the studio churning out tracks. This is the best of his current series, where he proves he can play with taste and ability, despite all that dreadful "Yakety Sax" rubbish.

BOOTS RANDOLPH: "Sax Sational!" (Monument). Not compared to Roland Kirk he isn't!

ROLFO RICHARDSON: "Rolfo's Tabanka Rhythms" (Columbia Studio 2 Stereo). Trinidad steel band making remarkable melodic sounds in super stereo. Pleasant.

DON SHINN: "Temples With Prophets" (Columbia). A fine young organist, who has been a long time emerging from the fringe of group employment.

CYRIL STAPLETON: "The Panoramic Sound Of Lennon And McCartney" (Pye). Big songs.

WOUT STEENHUIS: "Wout" (Columbia). This album is called a romantic excursion into stereoscopy and it certainly has a warm, romantic mood.

VALENTINO (Columbia Studio 2 Stereo). Pretentious piano versions of film themes, pop hits and light classics.

BILLY VAUGHN: "Quietly Wild" (Dot). More quiet than wild, gentle and tricky instrumentals of some familiar melodies.

JR. WALKER AND THE ALL STARS: "Home Cookin'" (Tamla Motown). Many saxophonists feel the urge to scream on their instrument, and no one's scream is more recognisable than Jnr. Walker,

STAGE & SCREEN

"BOOM" (MCA). The original soundtrack music by John Barry for the new movie which stars husband and wife team Elizabeth Taylor and Richard Burton with Noel Coward.

DORIS DAY (CBS). Original sound track recordings from Love Me Or Leave Me and Young At Heart.

FILM MUSIC

"HITS FROM CHITTY CHITTY BANG BANG, FINIAN'S RAINBOW AND FUNNY GIRL" (Marble Arch). The title is the review. All that need be added is that a large orchestra plays the hits extremely tunefully.

MERTENS BROTHERS STYLE: "Film Themes" (CBS). Belgian trumpeter and trombonist brothers Merten give their tuneful versions of such movie themes as "Scarborough Fair," "Blue Danube," "No Escape," "Odd Couple" and others.

"PERCHANCE TO DREAM" (Columbia Studio 2 Stereo). Sugar drips from every groove.

SWEET CHARITY (MCA). The original soundtrack recording.

TILL DEATH DO US PART (Polydor). The original soundtrack from the current film. You either dig or you don't.

THE TOUCHABLES (Stateside). From the original sound track of the film. We liked the Wynder K. Frog contributions.

HUMOUR

MARTY FELDMAN: "I Feel A song Going Off" (Decca). As usual, this isn't nearly as funny as his TV shows but fans of the great Marty will enjoy his cavorting here.

"40 YEARS ON" (Decca). Alan Bennett's hit comedy revue, currently at London's Apollo Theatre.

ALAN RANDALL: "I Remember George" (Page One). Remember George? It sounds as though he is George — Formby that is. Which all seems rather pointless.

MURRAY ROMAN: "You Can't Beat People And Then Have Them Love You" (Track). Some very good looks at American hip and un-hip ways of life.

ROWAN AND MARTIN AT WORK (Atlantic). Very funny, as viewers of their current TV series will testify.

FLIP WILSON: "Watch Out" (Atlantic). A very funny album by coloured comedian Flip Wilson of Rowan and Martin's Laugh-In. Example: Martin's Laugh-in,

POP (continued)

PROCOL HARUM: "Shine On Brightly" (Regal Zonophone). That relaxed organ-drums sound continues. The Brooker-Reid compositions are thoughtful if tending to be too much in the same mood.

REVELATION: "Man" (Pye). A competent enough Underground type group and somebody has taken a lot of trouble with the arrangements.

RHINOCERUS (Elektra). Good music in a hard-hitting, progressive rock vein. Some nice original material too.

RHYTHM N'BLUES: "The End Of An Era Vol 1." (Liberty). Most of these early 'fifties tracks have little to do with rhythm or blues. The groups — the Shaweez, Jewels, Dukes, Sharp Tones, Mellow Drops, Bees, Spiders, Hawks, Jivers etc were the coloured pop or Tamla Motown of its their day, intent on producing dreary ballads, with banal lyrics.

TEX RITTER: "Tex Ritter's Wild West" (Capitol ST2974). Tex gives out with a set of songs about the West, which his deep, sombre voice suits well. Tracks include "High Noon", "Stranger On Boot Hill" and "Conversation With A Gun".

MARTY ROBBINS: "A Portrait Of Marty" (CBS). Twenty-four fine tracks on a double-album set for only £2 3s 9d. Marty proves again that he is one of the finest performers in the field of country music.

DIANA ROSS & THE SUPREMES: "Funny Girl" (Tamla Motown). Yet another fine album from the trio. Supremes fans must get this.

THE RUSSIAN STATE ACADEMY CHOIR: "Evening Bells" (Polydor). Impressive choral work makes interesting listening in stereo.

BARRY ST. JOHN: "According To St. John" (Major Minor). Produced by the Emperor Rosko and sounds like it. Barry socks it all the way along the line. She's okay but the album, as a whole, is a bit overpowering.

THE SANDPIPERS: "Spanish Album" (A&M Records). Still the best version of "Guantanamera" and it's here. So is "La Bamaba," "Michelle," "Louie, Louie" and other beautifully sung melodies.

NINA SIMONE (Marble Arch). Knockout old tracks from Nina, too jazzy to have ever made the chart. Great singing and piano playing.

SMOKESTACK LIGHTNIN': "Off The Wall" (Bell). White, blues-based American group from Los Angeles. They can whip up the excitement and have picked some good songs but don't really stamp their own personality on much of this.

"THE SOUL CLAN" (Atlantic). Solomon Burke, Arthur Conley, Don Covay, Ben E. King and Joe Tex singing all together as well as singly.

SPENCER'S WASHBOARD KINGS (Davjon). Pleasant and slightly amusing recreations of 1920's sounds.

EDWIN STARR: "Soul Master" (Tamla Motown). Album title might be pitching it a bit high, but Edwin rocks and socks it to 'em on another dozen off the Detroit conveyor belt. Predictable, but very enjoyable and danceable.

VAL STOECKLEIN: "Grey Life" (Dot). Unknown name but don't be put off. This is a very good debut album from this young American songwriter. Interesting songs and slightly reminiscent of Jim Webb. Well worth a listen.

SUNSHINE COMPANY: "Sunshine & Shadows" (Liberty). Pleasant music for beautiful people. A very acceptable album.

"JIMMY TARBUCK" (RCA). If you've ever wondered why you've never seen Tarbuck in the Pop 30, play this album and you'll know. Stick to gags, Jimmy.

BOBBY TAYLOR & THE VANCOUVERS (Tamla Motown). Soulful, though not exactly soul, music from a nice musicianly group with some clever orchestral backings. Good.

"TEN YEARS OF GOLDEN HITS" (Marble Arch). Good value, a double album of Pye top sellers for 28s. 2d. Artists range from Lonnie Donegan to Val Doonican and Long John Baldry, via Chris Barber, Kenny Ball and Sandie Shaw.

"THIS IS BUDDAH" (Buddah). A sampler of what to expect from the Buddah label. A track each from ten artists including the Impressions, Eire Apparent, Melanie, Lou Christie and Calliope.

THOUGHTS AND WORDS (Liberty 83224E). First album from song writing duo Thoughts and Words. Imaginitive lyrics and good melodies make this a very good debut record. Should interest contemporary song fans.

TOUCH: (Deram). Boring, pretensious, modern group bilge. A spectacular colour poster is enclosed for those who like spectacular colour posters and boring, pretensious, modern group bilge. Utterly meaningless.

BOBBY VEE: "Do What You Gotta Do" (Liberty). A much more mature singer these days, Bobby Vee shows he's moved way on from the teenybopper days with songs like the title track by Jim Webb.

VELVETT FOGG: (Pye). All British commercial psychedelia, loosely based on Pink Floyd of two years ago, competently played, and produced.

GENE VINCENT: "The Best Of Gene Vincent, Volume 2" (Capitol). Marvellous album of Vincent rock classic from 1957 to 1962.

DR. WEST'S MEDICINE SHOW AND JUNK BAND: "The Egg Plant That Ate Chicago" (Page). American's answer to Bob Kerr's Whoopee Band, or the Kinks, or maybe the Happy Wanderers, we're not sure. It's 12-string guitar whimsey with kazoo-power and unfunny humor, or humour as we say back East.

"A WHITER SHADE" (Decca). A looking back selection of pop hits on one album.

CHUCK WILLIS: "I Remember Chuck Willis" (Atlantic). It's doubtful if too many pop fans do actually remember Georgia rock 'n' roll pioneer Chuck. Fourteen tracks of nostalgia for those who grew up with piano players whose fingers stuck on one note and tenorists who sounded like drugged bumble bees, including six unreleased tracks.

NANCY WILSON: "The Sound Of Nancy Wilson" (Capitol). One of her best ever albums with great backings from Hollywood jazzmen.

STEVIE WONDER: "For Once In My Life" (Tamla Motown). A happy album with Stevie's bubbling-over feeling for music spilling out of every track.

"THE WORLD OF HITS" (Decca Stereo). A backward look at some of last year's hits — including Alan Price's great "Simon Smith And The Amazing Dancing Bear", Procol Harum's "Whiter Shade Of Pale," and Cat Stevens "Mathew And Son."

THE WORLD OF OZ (Deram). Well-produced and often ingenious dose of fairy-pop — you know, Hum Gum Trees, kings, queens, minstrels, tripping little figures for the strings. If you can stand it, great — but strictly for those who don't like it socked to them.

"WORLD STAR FESTIVAL": This album, in aid of the world's refugees, stars Diana Ross and the Supremes, Dionne Warwick, Ray Charles, Herb Alpert, Simon and Garfunkel, Tom Jones, Sonny and Cher, The Bee Gees, Shirley Bassey, Andy Williams, Julie Andrews, Paul Mauriat, Sammy Davis, Dusty Springfield, Frank Sinatra and Barbra Streisand. It's fantastic value and your money is going to a fine non-political cause.

TIMI YURO: "Something Bad On My Mind" (Liberty). Timi's powerful voice — recorded here on her last trip — in good form. She tends to steamroller songs that call for a shade more delicacy, but she's a proven force. If you dig her, another good buy.

FOLK FORUM

THURSDAY

AT DOGHOUSE, Greyhound, Fulham Palace Road

THE TINKERS

with Residents, 8 p.m.

AT FOX, ISLINGTON GRN., N.1.

CYRIL TAWNEY

BLACK BULL, High Road, N.20
JON ISHERWOOD
LISA TURNER
DENNIS & VANESSA

COLLEGE of Distributive Trades — MIKE ABSALOM.

FOLK CENTRE, HAMMERSMITH. COME ALL YE WITH JILL DARBY, DON SHEPHERD, THE TIPPENS, YOUR HOST ROD HAMILTON. PRINCE OF WALES, DALLING ROAD, 2 MINS. RAVENSCOURT PARK TUBE.

GROVE TAVERN, most nights, BATTERSEA PARK ROAD, SW11 with CLIFF AUNGIER, THE TRAVELLERS, SUE TAYLOR, THE GATEHEADS.

WHITE BEAR, Kingsley Road, Hounslow.

BLUES PROJECT
CHAS UPTON, STRAWBS
(complete and unexpurgated)

FRIDAY

ALL KINDS of folk at THE TINKERS CLUB, 1 Horseshoes, Heath St., Hampstead.

THE TINKERS

THE FOLK COURIERS
HELEN KENNEDY
Music starts 8 p.m. SHARP

AT COUNTRY CLUB, 210A, Haverstock Hill, 300 yards North Belsize Tube. MURRAY KASH guest compères.

PETE STANLEY
BRIAN GOLBEY
JIM McCANN

Film Guests, 8 p.m. Licensed Bar to Midnight. Next week NOEL MURPHY.

AT LES COUSINS, 49 Greek Street, 7-11

JOHN MARTYN

Admission 5/-

AT PEDRO, William IV, Leytonstone

JUGULAR VEIN

GENERAL HAVELOCK, ILFORD

JUG TRUST

IN CONCERT AT
READING TOWN HALL
ROY HARPER
JACKSON C. FRANK
THE HERON
GERALD T. MOORE

FRIDAY, MARCH 14TH, 7.30 P.M. TICKETS: 7/6 & 10/- FROM DOOR & FROM HICKIES OF READING.

MERLINS CAVE Folk Club, Chalfont St. Giles, Bucks. Doug Eyles, Charles Ford. — American group.

OLD TIGER'S HEAD, LEE GREEN

BOB AXFORD

RESIDENT: PETE CLARKE

SONG and dance at the Princess of Wales, Abbey Road, Kilburn, 8 p.m. with

THE CLIFFORD FAMILY

THE THIRD
LONDON NIGHT
WITH
MARTIN WINSOR
REDD SULLIVAN
PETE & MARION GRAY

Friday, March 14th, 8 p.m. midnight at Cecil Sharp House, 2 Regent's Park Road, N.W.1. Bar & Soup Kitchen. See next week.

SATURDAY

"ANGLERS," TEDDINGTON.

BARRELHOUSE J.B.

SKYPORT ADE'S BLUES.

AT LES COUSINS, 49 Greek Street

DAVID GRAHAM

ALL NIGHT SESSION, 12-7

JACKSON FRANK
AL JONES
SAM MITCHELL

SATURDAY cont.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. GEORGE BELTON with Tony Dean

JEREMY TAYLOR

Den of Iniquity, High St, Southgate, N14 (behind Fire Station).

THE LCS presents THE SINGERS CLUB. EWAN MacCOLL AND PEGGY SEEGER. UNION TAVERN, 32 Lloyd Baker Street, London, W.C.1. 7.45 p.m.

THE PEELERS FOLK CLUB, The Kings Stores, Wide Gate Street, near Liverpool Street Station.

MURF & SHAGGIS

JOE PALMER and many more

TROUBADOUR, 10.30. 265 Old Brompton Road.

STEFAN GROSSMAN

WHITE HART, COLLIER ROW

MARTIN WINSOR

SUNDAY

AT BROMLEY Star and Garter

RON GEESIN

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N.11.

COLIN SCOTT

FOLK COURIERS.

NAGS HEAD, 205 York Road, Battersea.

JON BETMEAD

Your host JOHN TIMPANY. Singers welcomed. 44 bus from London Bridge.

RAILWAY HOTEL, DARTFORD. PETE AND MARION GRAY
Residents CRAYFOLK

THE ENTERPRISE, Hampstead. MAUREEN KENNEDY MARTIN with RON CHESTERMAN. Terry Gould, Marian McKenzie & Don Bonito with Keith Hall. Opposite Chalk Farm Stn. 7.30 p.m.

THE GROVE, ABBEY GROVE, ABBEY WOOD, MICK BURKE, FRANCES McGILLIVRAY, resident CLIFF WEDGBURY. 8 p.m.

TOWER HOTEL, opposite Walthamstow Central Station, Hoe Street.

PANAMA LTD JUG

TROUBADOUR, 9.30. DAVE COOPER AND PETE CHOPPING.

MONDAY

AT CATFORD RISING SUN, DON SHEPHERD, DAVE COOPER, PETER CHOPPING.

CEILIDH

HUGH RIPPON
JOHN KIRKPATRICK
DICK MUSSON

Phillipas, 94-100 Leigham Court Road, Streatham, S.W.16.

CLANFOLK, Marquis of Clanricarde, Southwick Street, Paddington. DEREK BRIMSTONE.

ENFIELD FOLK CLUB
The Hop-poles, Baker St., Enfield

ROGER MOSS & RICHARD DIGANCE

GEOFF & JAMIE CAMPBELL

FOLK CENTRE, HAMMERSMITH

TERRY MASTERSON

See Thursday

GEORGE ROBEY, Seven Sisters Road, Finsbury Park Station. DON, MARIAN & KEITH
Dennis O'Brien

HAMPSTEAD RUGBY CLUB
Redhill Street, off Albany Street, N.W.1.

SHIRLEY COLLINS

JIM O'NEILL, STAN DUNNAGE

HANGING LAMP, St. Elizabeth's Crypt, The Vineyard, Richmond 8 p.m.

COMEALLYE
To review artists for future potential bookings.

MINATAUR Nags Head, North Street, Clapham.

FRIENDS OF THE POOR

RESIDENT, SUE TAYLOR

ROYAL OAK, Green Street Green

GERRY LOCKRAN

THE YETTIES, Herga, Royal Oak, Wealdstone

TUESDAY

CLIFF AUNGIER
presents
THE STRAWBS

at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1.

COLLIER'S RANT, Roebuck, Tot. Ct. Rd.

COVENFOLK (OXFAM), Ram, Wandsworth.

THIS TIME FOR REAL, IT'S
DIZ DISLEY

THREE HORSEHOES FOLK CLUB
Heath St., nr. Hampstead Tube presents:

THE LEESIDERS

and your resident group THE EXILES. Reduced admission before 8.30 p.m.

WEDNESDAY

HOLY GROUND, 4a Inverness Place, Bayswater. JIM McCANN & RONNY introduce

JON BETMEAD & COLIN SCOTT

plus FIONA.

Next: MIKE ABSALOM introduces TINKERS.

KING'S HEAD, Upper Street, Islington. BEAUX OF LONDON CITY. Long Sword and Morris Dancing. Weekends: Tommy McCarthy, Ted Franklin.

LEEDS UNIVERSITY UNION
FRED McDOWELL
8 pm — Refectory.

SURBITON, Assembly Rooms, 8 pm. DEREK SARGEANT FOLK TRIO, JOHN FRASER, PETE STANLEY and BRIAN GOLBEY.

WAKING TENDERFOOT.
PLAIN DAVE PLANE
Uxbridge.

WESTMINSTER HOSPITAL Richard Digance.

FOLK SONG '69

SAT., MARCH 29, 8 p.m.

HEDY WEST
THE JOHNSTONS
SHIRLEY COLLINS
BOB DAVENPORT
DAVE & TONI ARTHUR
Compere: JOHN FOREMAN

ROYAL FESTIVAL HALL

7/6, 10/-, 12/6, 15/-, 21/-
Obtainable from Hall, usual Agencies and
British Peace Committee
84 Claverton St., London, S.W.1

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BE SURE TO USE FIRST-CLASS POSTAL RATES

FOCUS ON FOLK

Getting to grips with the people

A SENSE of frustration is not an uncommon feeling among many young creative songwriters and singers. Someone who is experiencing this at the moment is Marc Brierly, a young South Londoner whose first album "Welcome To The Citadel" was recently released by CBS.

MARC BRIERLY: 'I want to move into the pop scene'

Marc has found himself at a cross-roads, somewhat undecided which way to go.

His biggest problem is in finding outlets for his music. The folk club circuit is one area he can work in but he feels he can take his music into bigger fields.

"I'm not quite folk and I'm not quite pop," says Marc, "which makes it difficult to know where I want to work." Marc has been working as a solo artist but is now getting a small group together and will be appearing at London's Middle Earth club, a new departure for Marc.

About three years ago Marc was making a name for himself on the folk scene as one of the good new singer-songwriters but then he suddenly quit.

"I spent two years getting things together," explains Marc. "I was trying to get something of my own together. I found it easier by not listening to people of the same basic nature. The things I listened to were the complete opposite of what I wanted to do — Cream, Hendrix, Jefferson Airplane."

The result is "Welcome To The Citadel," an interesting album with Marc's songs and acoustic guitar augmented by a small amount of carefully selected instrumentation.

"I was to a certain extent happy with the album but like all albums you could start it all over again. It was something I'd wanted to do for a long time something different."

Now Marc is pinning his hopes on a forthcoming single. He has two songs, "Flaxen Hair" and "The Wizard's Eye." He thinks "Flaxen Hair" will be the A-side. "It's a much tighter sound, much more together.

"I want to move into the pop scene. It could be very exciting. It's a pity they've been putting out all those old singles. There is too much old stuff in the charts.

"I've been shutting myself away from people deliberately but it's got to the point where I've got to go out and get to grips with people — or they'll never get to grips with me." TW

FOLK NEWS

REDD SULLIVAN and Martin Winsor host the Third London Night at Cecil Sharp House, Regents Park Road, London NW1 on March 14 and their guests will be Pete and Marion Grey, Professor Alexander's Punch and Judy Show plus singing waiters, a mind reading act and the evening will include street cries, ballads, music hall songs and broadsides.

"Free sweets will be hurled at the audience, Dr Winsor will give free advice to young ladies" says the handout about the concert and adds, "due to unforseen circumstances, the Boston Strangler will not appear," — a pity we were all looking forward to that! Tickets are 6s 6d and there will be a bar and soup kitchen. Corsets, cocoa and headache cures will be on sale in the vestibule.

Redd and Martin regularly receive communicants at the Troubadour, Old Brompton Road, London SW5 every Saturday and among those taking part in the next few weeks are **Stefan Grossman** (March 9), **Stefan Sobell** (15), the **Valley Folk** (22) and **Finbar** and **Eddie Fury** (29). Redd can be heard on Country Meets Folk (Radio One and Two) on Saturday.

After eight years of professional singing as a soloist, Surbiton folk club chief **Derek Sarjeant**, has formed a trio with **Hazel King** and **Graham Bradshaw**. They have already made a number of club appearances. Says Derek, "Working with a trio is most rewarding and has opened up a whole new field."

Guests at Derek's Surbiton club include **Pete Stanley** and **Brian Golby** (March 12), **Cyril Tawney** (19), **John James** (26). Other artists lines include **David Campbell, Alan Taylor** and **Miles Wootton**, and **Steve Benbow.**

Pennine Folk fan **Teresa Holmes** writes to inform us that group have a limited edition album — "Both Sides Of The Pennines" due out next month, that the group can be heard on My Kind Of Folk on March 12 — a solo effort — and that the group's leader, **Ken Campbell** has been invited to write the second Folk Explorations show at the Manchester Free Trade Hall in May. A venture being promoted by the Manchester Sports Guild. **Lynton**

DEREK SARJEANT, HAZEL KING AND GRAHAM BRASHAW

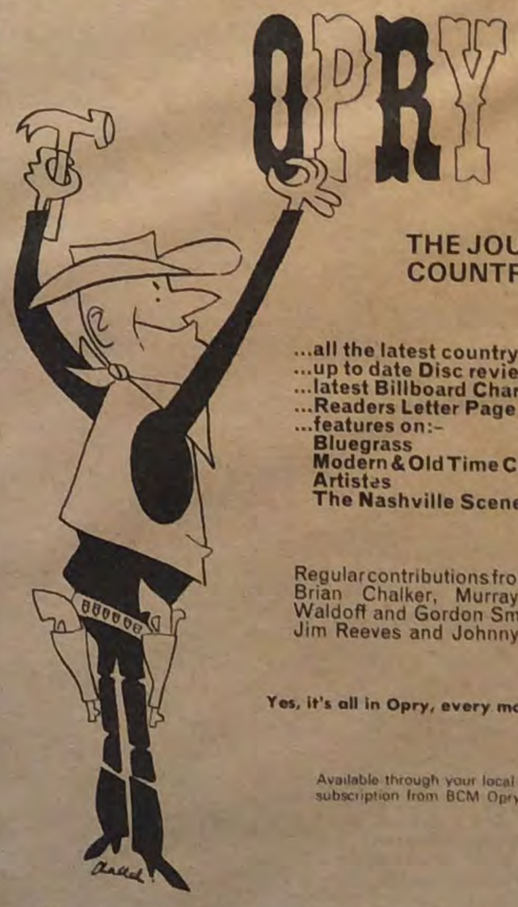
and **Ann McConnell** are leaving the Pennine Folk and their places are being taken by bassist **Paul Bridge** and **Judy Burt,** who was with the **Flik** and **Fred** and duo.

On March 15 there is a Grand Ceilidh at the Civic Hall Wallasey, Cheshire, with **Peter Dashwood** officiating. Guests include the **Yetties.** Folk Lectures will be held between 11 am and 5 pm at the Royal Institution, Liverpool, and will deal with folk lore, industrial songs and Irish folk music. Tickets are 8s 6d and are available from the E.F.D.S.S. at 4 Bluecoat Chambers, School Lane, Liverpool 1.

The Glasgow Folk Centre presents a country blues weekend on March 14, 15 and 16 at the Folk Centre, 45 Montrose Street and at the McLellan Galleries. **Ian Anderson Country Blues Band, Gordon Gibson** and **Al Cochrane** guest at the Centre on March 14 and 15, and Mississippi Fred McDowell appears at the McLellan Galleries on March 16. Another Glasgow Folk Centre presentation features sitar player **Imrat Khan,** also at the McLellan Galleries, Sauchiehall Street, on May 9.

Cambridge Folk Festival organiser **Ken Woollard** presents the **Fairport Convention,** American singer/songwriter **Pat Sky, Al Stewart,** the **Sally Angie** and **John Pell** in concert on behalf of Liberation International at the Royal Festival Hall on March 24.

Ken informs me that the Cambridge Festival takes place this year on August 1, 2 and 3 and among the guests Ken is hoping to get to Cambridge are **Doc Watson** and **Joni Mitchell.** Other people Ken has in mind are the **Fairport Convention** and **Arty** and **Happy Traum.**



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Fri., Sat., Sun., 8 p.m.-2 a.m.

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March 8th Grand Hotel Felixstowe
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presents at

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LANCASTER ROAD, LADBROKE GROVE

Saturday, March 8th — 11 till Dawn

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plus GUESTS

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Buses: 27, 73, 31, 9 (Olympia)

Thursday, 8-11 p.m
STAN GREIG QUARTET
Friday, 8-11 p.m.
TED WOOD JAZZBAND
Saturday, 8-11 p.m. (door charge tonight only)
HUMPH
Sunday Lunchtime, 12-2 p.m.
JOE DANIELS with ALAN WICKHAM (Trumpet)
Sunday night, 8-10.30 p.m.
FAT JOHN COX BOSSA CALIDA
PLUS VOCALISTS
Mon /Tues. 8-11 p.m.
JOHN WILLIAMS TRIO
Wed.: JUDD PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY NAPPER (Bass) 8-11 p.m.

Admission free all sessions at

THE TALLY HO!
FORTESS ROAD, KENTISH TOWN
N.W.5
Buses : 63, 134, 137, 214 or Kentish Town Tube Station

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BRIAN GREEN JAZZ BAND
Friday/Saturday, 8-11 p.m
BRIAN LEMON TRIO
Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
Monday, 8-11 p.m.
JOHNNIE RICHARDSON DIXIELAND BAND
Tuesday, 8-11 p.m.
DENNY OGDEN'S OCTET
Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/ TONY MILLINER SEPTET

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7·30–MIDNIGHT

GUEST D.J.'s plus

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WITH BAND

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From America
THE G-CLEF SHOWBAND

Saturday, March 8th
GLENROY OAKLEY & THE STOCK BAND

Sunday, March 9th
THE RAISIN BAND

Every Sunday, Tuesday, Thursday
LADIES' FREE NIGHT
Every Wednesday
GENT'S FREE NIGHT

Club open 7 nights a week
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THE TASTE

— UNION BLUES 7.30 p.m.

LIGHTS BY PALE GREEN LIMOUSINE
SOUNDS BY ANDY DUNKLEY

NEXT SUNDAY: THE ECLECTION + THE AX

OPEN EVERY NIGHT

WHISKY A' GO GO

PRESENTS

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Saturday March 8th — FORTES MENTUM
Sunday March 9th — JASON CORD
Tuesday March 11th — EAST OF EDEN

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Fri.,	Mar. 7	Royal Albion Hotel, Walton-on-Naze
Sat.,	Mar. 8	Enquiries invited—would you believe!
Sun.,	Mar. 9	Connaught Hotel, Wolverhampton
Mon.,	Mar. 10	Quaintways, Chester
Tues.,	Mar. 11	Pheasantry, W.1
Wed.,	Mar. 12	Pavilion, Hemel Hempstead

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STRAWBS
SATURDAY, MARCH 8th . . .
TERRY REID

SUNDAY. MARCH 9th . . .
SPOOKY TOOTH
WITH
JOHN PEEL

★ ★ ★ ★

SUNDAY, MARCH 30th . . .
COUNTRY JOE & THE FISH

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+ SEARCHERS

Adm. 10/-; Ladies 5/- Men must have S.U. CARDS

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. . . the Races survive, Free love shall thrive,
Where social injustice is buried deep,
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(THE NEW TRAFFIC)

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STRANGE DAZE
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plus Pale Green Limousine Lights

Sat., March 8th
Licensed Bar, 7.30
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Exmouth Road 51326/7
Licensed Bar No membership required

thurs 6th March .... MASON, CAPALDI WOOD & FROG
fri. 7th. March ... JOHN LEE HOOKER plus the Groundhogs
sat 8th March ... JODY GRIND
FRI. 14th March Pink Floyd plus Afterwards
Sat 15th March .... CARAVAN

BROKEN WHEEL SCENE RETFORD, NOTTS.

SATURDAY, MARCH 8th, from New York, U.S.A.
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BEN E. KING

AND THE GLOBE SHOW

on stage 2 a.m.

11 p.m.-9 a.m. Pay at door

JOHN LEE HOOKER
THE GROUNDHOGS
EAST OF EDEN
SYNANTHESIA • LIGHTS
SAT., 8th MARCH 10/-

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LAT 1850

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John Peel Show

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With Special Guest
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TERRY LIGHTFOOT'S ALL-STAR JAZZBAND
Sunday, March 9th
KENNY BALL AND HIS JAZZMEN
Monday, March 10th
A London Jazz Centre Evening
MIKE WESTBROOK BAND
Tuesday, March 11th
KEEF HARTLEY BAND
AND RECORDS
Wednesday, March 12th
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Sunday, March 9th, afternoon, 3-6 p.m.
JELLY ROLL CHICAGO BLUES BAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, March 7th
TERRY LIGHTFOOT'S JAZZMEN
Blues John Lewis, Interval
Saturday, March 8th
CHEZ CHESTERMAN'S JAZZBAND
Derek Turner, Interval
Sunday, March 9th
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Sunday **ALEX WELSH & HIS BAND!!**
Tuesday **THE GREAT FREDDY KING!!**
plus THE STEAMHAMMER

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Fri.,	Mar. 7	Newcastle City Hall
Sat.,	Mar. 8	Manchester Odeon
Sun.,	Mar. 9	Blackpool A.B.C.
Mon.,	Mar. 10	Stockport Bamboo Club

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EDGAR BROUGHTON BAND
THIRD EAR BAND
ITYS LIGHT SHOW
Thurs., Mar 13th: Blonde on Blonde
Sunday, March 9th
LIVERPOOL SCENE
plus BLACK VELVET
Sunday, March 16th
Flying Burrito Bros. (ex-Byrds)
Music from Musicland

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AT 33-37 WARDOUR STREET, W.1

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THE 52nd STATE
MAID MARIANNE
THE HUMMING BIRDS
TONI ROCKET
ONE OF THE COUNTRY'S BEST ACTION-PACKED SOUL SHOWS. DON'T MISS SEEING THEM

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AT THE MIDNIGHT HOUR HEAR
JOYCE BOND REVUE
APPEARING ALL-NITE ARE
DAVE DAVANI FIVE
TONI ROCKET DISCTET

WED., MARCH 12th, 8 p.m.1 a.m.
WORTH COMING OUT FOR
SHOESTRING
TONI ROCKET DISCTET
MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES.

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ALBANY JAZZMEN, Metropolitan Tavern, Faringdon Road, EC1.

BREWERY TAP, E.17 WALTHAMSTOW
BRIAN GREEN JAZZ BAND

COACH AND HORSES Blues Club, Sidcup. Re-opening under new management. Now called
BLUES BOOM
Thursday, March 6th, presents
CLIFF CHARLES COLIN SMITH
plus DANGER ZONE BLUES

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High Road, North Finchley
HAROLD McNAIR
Resident Trio — BILL LE SAGE SPIKE HEATLEY & TONY CARR
Next Week — HUMPHREY LYTTELTON
See Sunday

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JOHN KEEN BAND
Railway Hotel, Putney. Free

ST ALBANS. Goat Inn, Sopwell Lane. Traditional jazz. Phone Hitchin 4104 for details.

THE ORIGINAL EAST SIDE STOMPERS. — Holloway.

THREE TUNS, Beckenham. **LOUIS STEWART, JEFF REED** organ.

FRIDAY
ASGARD RAILWAY TAVERN ANGEL LANE, STRATFORD
THIRD EAR BAND
with alchemy and understanding

BIRD CURTIS Quintet, "Combination," West Street, Brighton. Starts 11.45 pm.

BIRD CURTIS Quintet, Gloucester Hotel, Brighton, 8 pm-11.15 pm.

BLACKBOTTOM STOMPERS. — Birkbeck College

BLUES LOFT, HIGH WYCOMBE
KILLING FLOOR

BREWERY TAP, WALTHAMSTOW, E.17
TERRY SMITH

GOTHIC JAZZBAND, Earl of Sandwich.

JAZZ IS ALIVE AND WELL. Graham Collier Sextet, guest Sandy Brown. Howard Riley Trio. Conway Hall, WC1. March 14. Tickets from 6 Lewisham Way, SE14.

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Elm Park Hotel, Hornchurch

OSTERLEY JAZZ CLUB
ALEX WELSH

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THE ORIGINAL EAST SIDE STOMPERS. — Wembley

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BLACKBOTTOM STOMPERS. — Concord, Soton.

BLUESCENE, Crown, Twickenham.
JELLY ROLL
blues group.

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Tickets 14/- 6 p.m. perf.
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SATURDAY, MARCH 8
PINK FLOYD PRETTY THINGS
DEREK HOLLOWAY/ ROGER BARNES

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AT THE CLERKENWELL TAVERN, 8 p.m. TREVOR WATTS
AMALGAM

BEXLEY, KENT. Black Prince Hotel.
INTER STATE ROAD SHOW
Six Piece Band with three singers and two dancers.

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EVERY SUNDAY
12-2 p.m., Prince of Wales, Dalling Road. Next Ravenscourt Pk. Tube.

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Railway Tavern, Angel Lane, E.15
FISH-HOOK
Plus Pale Green Limousine

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Royal Forest Hotel,
ECHOES IN THE FOREST
CHRIS BARBER

DENNIS FIELD, lunchtime, Green Man, Plumstead.

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NEW ERA JAZZBAND, lunchtime jamsession.

"GEORGE," MORDEN. SPENCERS WASHBOARD KINGS.

GRAVESEND TERMINUS, NEW JAZZ REUNION

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HIGH ROAD, NORTH FINCHLEY
DICK MORRISSEY
With the ED FAULTLESS TRIO

MIKE DANIELS Deltas. O.M.T. Croxley.

ST ALBANS, Goat Inn, Sopwell Lane. 12 noon. Dave Jones Quartet plus guests.

SUNDAY LUNCHTIME, Adam and Eve, High Street, Peckham, Apex Jazz Band.

TOBY JUG, Tolworth, Surrey. Managed by Bill Wyman of The Stones. The End.

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CHRIS BARBER

BIRD CURTIS Quintet, Green Man, Blackheath Hill. Free. Every Monday.

CHEZ CHESTERMAN Jazz Band. Crown, Borehamwood.

COOKS FERRY INN
ANGEL RD., EDMONTON
CHICKEN SHACK

DAVE JONES JAZZMEN
Elm Park Hotel.

GOTHIC JAZZBAND, Earl of Sandwich.

HATFIELD, Red Lion. Ken Colyer.

PLOUGH, STOCKWELL, S.W.9.
JIMMY LAWLESS

THE ORIGINAL EAST SIDE STOMPERS. — Green Man, High Road, Leytonstone.

MONDAY cont.
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BLACK BULL, WHETSTONE, N.20
THE GODS
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ADM: 4s 6d, MEMBERSHIP 1s.

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DICK MORRISSEY

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Shepherd & Shepherdess
Aldenham St., Euston

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"GEORGE," MORDEN. ALEX WELSH. Bar to 11.30.

JAZZ SOCIETY. Recital by Charles Fox. Flower of Kent, SE14. March 18.

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PEANUTS Keith Tippett Band, 213 Bishopsgate.

WEDNESDAY
BLACKBOTTOM STOMPERS. — Green Man, Blackheath.

BOTTLENECK FOLK/BLUES, Railway Tavern, Angel Lane, E15.

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ROLAND KIRK & HIS QUARTET
RONNIE SCOTT & THE "BAND"
Commencing March 31st
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and his
EUROPEAN RHYTHM MACHINE
UPSTAIRS—featuring nightly
MIKE LENNOX
March 5th and 6th
LIVERPOOL SCENE
March 7th
JOHN PLUMB
Separate entrance
Membership not necessary
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DR. K's BLUES BAND
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with FOLK and FILMS
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from 10.30 until Dawn
Admission 25/-
Students: 15/- on production of NUS or Union Cards
Advance tickets from the Rag Chairman, Bedford College Union Society
Profits from this ball will go towards the College Charities Appeal

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wishes to thank
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SUPPERS SERVED
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Admission 6/-, Students 4/-
To book a table ring 629 1700

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Resident Trio
TONY LEE TERRY JENKINS
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Resident Rhythm Section:
BILL LE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Friday, Mar. 7th
HAROLD McNAIR
Saturday, Mar. 8th—Lunchtime
TONY LEE TRIO
Evening: SPECIAL BILL LE SAGE TRIO
Sunday, Mar. 9th—Lunchtime and Evening
MAYNARD FERGUSON with **HAROLD McNAIR** and **BILL LE SAGE TRIO**
Monday, Mar. 10th
TONY LEE TRIO
Tuesday, Mar. 11th
LENNIE BEST
Wednesday, Mar. 12th
DICK MORRISSEY
Thursday, Mar. 13th
HAROLD McNAIR

marquee
90 Wardour Street London W.1

Thursday, March 6th (7.30-11.0)
★ **TERRY REID**
★ **CLOUDS**
Friday, March 7th (7.30-11.0)
★ **THE TASTE**
★ FROM SWEDEN
★ THE OUTSIDERS
Saturday, March 8th (8.0-11.30)
★ **SPICE**
★ THE SHOO STRING BAND
Sunday, March 9th (7.30-10.30)
★ **HOUSE OF LORDS**

Monday, March 10th (7.30-10.30)
★ **AUDITION NIGHT**
THE SHOWCASE NIGHT FOR NEW GROUPS
★ CLOSED TO THE PUBLIC
Tuesday, March 11th (7.30-11.0)
★ **JAM SESSION**
★ THE LOCOMOTIVE
★ BAKERLOO
★ EARTH
★ ROY EVERETT
Compere: TONY HALL
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STEVE MAXTED SHOW

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THURSDAY, MARCH 6th
THE ECLECTION
Doors Open 7.30 :: LICENSED BAR

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MONDAY, MARCH 10th
FAMILY

SWINDON LOCARNO — THURSDAY BLUES
West of England Blues Club — 8-11 — 7/6
(This week: John Hiseman's Colosseum, etc.)
Next Thursday
THE CARAVAN
DUFFY TAYLOR BLUES BAND
Following Thursday: The Taste & Duster Bennett

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TRIFLE
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Car Park•Supporting Groups•Bar extn

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ARE COMING TO THE
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KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
THURSDAY, MARCH 6th
AMBOY DUKES
Thurs., Mar. 13th: SIMON K
TUESDAY, MARCH 11th
JON HISEMAN'S
COLOSSEUM
featuring
DICK HECKSTALL SMITH
Tues., Mar. 18th: JUNIORS EYES
Plus D.J. PAT B.

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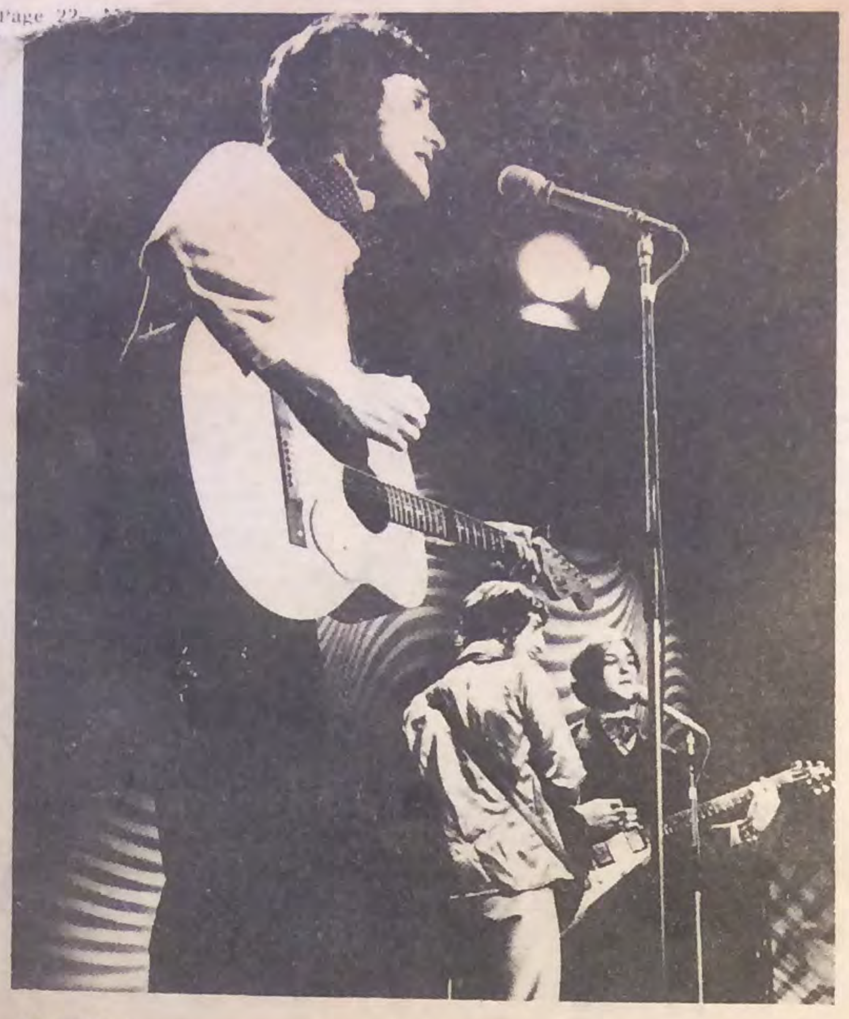

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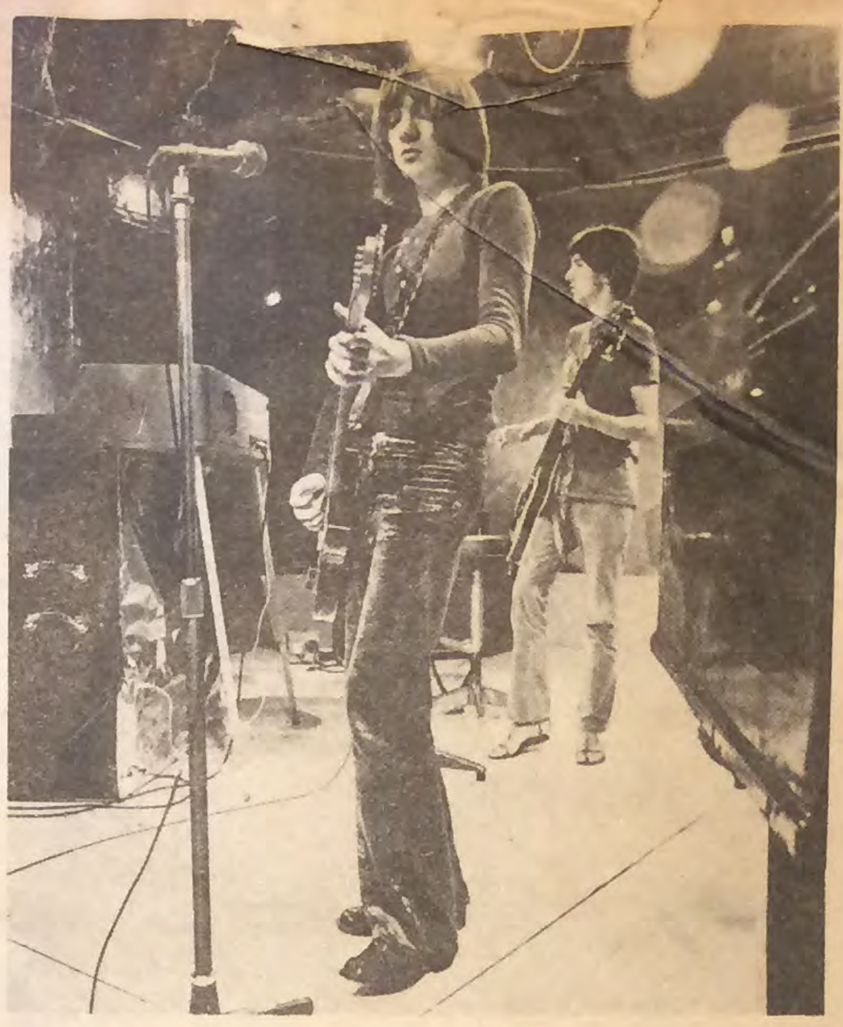

SMALL FACES

Jazz with an appeal for progressive pop followers

THE CONCERTS being presented by the London Jazz Centre at the 100 Club, Oxford Street, London, featuring bands such as Keith Tippett and Mike Westbrook, reveal jazz in this country has reached a high degree of brilliance and excitement.

This music would surely appeal to the progressive pop as well as jazz fans. The two forms of music are coming together, each borrowing heavily from the other. — **L. SMITH, Wembley Park, Middlesex.**

WESTBROOK
brilliance and excitement

I WAS appalled at the suggestive lyrics and images aired in Melody Maker (22. 2.69). Readers were subjected to a most disgusting scene in the Mailbag column — namely, an Oxford man gyrating in an open forum.

Left alone by reason, the forum suggested that the man had stripped his seedy mind completely naked and gone for a wallow in its own perversions. This is going a bit too far! Isn't it time Melody Maker stopped corrupting the minds of the youth of today? — **JAMES BARRACLOUGH, Magdalene College, Cambridge.**

AFTER READING so many criticisms about blues groups and progressives releasing commercial records, I think it may well be that their critics don't realise that many groups find it a vehicle to reach the uninitiated and make them aware of the better side of their music. — **B. V. PARKER, Liverpool 13.**

● **LP WINNER**

CONGRATULATIONS to Keith Altham for his brilliant satire on the ridiculous over-exposure of Andy Fair-weather-Low. Ignoring the rest of the group almost completely, he gave us trivial and uninteresting snippets from Andy's conversation at alarming intervals. One of the truly great articles. — **BILL WHELAN, Dublin.**

THE CRITICISM of Fleetwood Mac in Mailbag is the epitome of narrow-mindedness. There is more enterprise, originality and sincerity in "*Albatross*" than in all Fleetwood Mac's variations on "Dust My Blues" put together. — **P. J. BROWN, Putson, Hereford.**

IF ALL the blues fans who complain so bitterly about Fleetwood Mac recording pop music had bought their brilliant blues singles such as "Believe My Time Ain't Long" and "Need Your Love So Bad," perhaps we wouldn't have lost our best and most authentic blues group. — **GAYE SMITH, Lichfield, Staffs**

MAILBAG

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We've been waiting years to see these groups. We have to buy English LPs at outrageous prices. Inform these groups that there is money and comfort awaiting on the West Coast. — **DANNY HOLLOWAY AND BOO MIX, Long Beach, California.**

THE ALLEGATION that all songs that come out of the Tamla Motown workshop sound exactly alike is ridiculous.

Granted the most popular Motown songs do tend to stick to that same formula of a similar beat, orchestration and vocalising technique, but this is the sound that has proved a success. — **TERRY WATSON, Haverfordwest, Pembs.**

MUDDY WATERS' latest album, "Electric Mud," shows just how simple it is to produce progressive blues. Perhaps this album, which is not Muddy's best, will prompt those people who are so-called blues musicians to listen to his other albums and find the real blues. — **DAVID JOHNSTON, Aberdeen.**

WE HEAR that pop music has progressed, but if the music has progressed, the machinery for selling it has not.

The pop machine is geared to sell easily forgotten songs quickly. How can a serious claim be made by the modern pop fan to being adult when the industry he buys from is still chained to the ballad boom of the early Sixties. Before we revolutionise the sound source, let's alter the psychology of the machinery that promotes it. — **KEN CHARLES, Birkenhead, Cheshire.**

COULD SOME record company please give us an album by Bernard Herman and the Northern Dance Orchestra? — **J. O. HEDGES, Leicester.**

AS CYRIL Tawney stated, it's about time folk clubs were made more comfortable. It's incredible that folk clubs have not developed this way, particularly the more successful ones who could afford to make better arrangements with their landlords regarding customer comfort. — **ROBERT ELLIS, London NW10.**

EVERY TIME a ballad makes the chart there are protests that the mums and dads are taking over, sneers at the singer and nasty remarks all round. This is selfish and shortsighted. There isn't usually more than one ballad in the Pop 30 at any time, and it is there because people buy it. — **DOLORES CLEW, Walton-on-Thames, Surrey.**

IT'S a pity that so many of your correspondents choose to criticise Donald Peers, Des O'Connor and similar singers. It seems a very narrow minded attitude.

We are fortunate that there are so many different varieties of pop music performed by such an assortment of artists. As long as you can buy records by your favourite artists, the chart doesn't really matter. — **IAN MACLAY, London NW8.**

ALMOST HALF the Top Thirty records in the MM's Pop 30 consist of re-releases and what can only be classified as "party" songs (e.g. "Lily The Pink.")

Bob Dawbarn summed up the majority of the Pop 30 records when he wrote ". . . three minutes of melodic mooding about a fantasy world . . ." — **P. LEWIS, London E3.**

ESTHER AND Abi Ofarim were quoted as being the "sensations of '68."

Why were they not mentioned in the Christmas Bumper edition of your paper? Not everyone has forgotten them.—**BARBARA BASHAM, London SW19.**

I AM sick to death of the anti-Diana Ross and the Supremes policy of Top Of The Pops. Both "Reflections" and "Love Child" — each a big hit — were played only once. After three weeks in the Pop 30, "I'm Gonna Make You Love Me" made the top three and it has not received one play. — **ERIC WHITESIDE, Belfast.**

ROLAND KIRK spoke loud and clear in the interests of musical sanity when he said "in those days people didn't put labels on music."

People have a right to place themselves in minorities and burn themselves up with hate, but please don't do it in the name of music. — **JOHN PARKIN, Lowes Barn, Co Durham.**

I'D LIKE to correct Tony Rivers (MM 22.2.69) on a point about "I've Got You Under My Skin." Gershwin did not write it, Cole Porter did. — **ROBERT WALTON, London SW5.**

WHAT IS desperately needed on Radio One is a programme specifically for LPs. Then the real talent of many groups who don't bother with singles would be realised. — **N. R. MITCHELL, Normandy, Surrey.**

I HAVE just heard Aretha Franklin's version of "The Weight," the Band's hit written by Bob Dylan. It is the worst record ever made and an insult to the writer. — **ALEX CLARK, Dundee.**

THE LYRICS of Peter Sarstedt's "Where Do You Go To" are enchanting so I hope he won't mind me criticising two minor points in them.

The inference is that the girl was born in a poor quarter of Italy, yet she has a French name and from what we are told of her — clothes, friendship, etc — she certainly wouldn't take her summer vacation in Juan-Le-Pins these days.

Maybe Peter had scanning problems, but what a joy to hear a very intelligent lyric and an excellent song. — **JOHN PADDY CARSTAIRS, Kingston Hill, Surrey.**

● Mr Carstairs is a film director, artist and novelist. Among the films he has directed are Fools Rush In, Tommy The Toreador and A Weekend With Lulu, and he has produced and directed for television including The Saint series starring Roger Moore. He also has 34 novels to his credit.

I WOULD like to thank you for your votes in the recent "Melody Maker" polls. You will honestly never know how much it inspires me and helps me.

I would also like to thank the whole staff of the paper for all their encouraging reports on the merits of my trombone playing. — NICK EVANS, Claude Road, Roath, Cardiff, Glam.

THANKS MM, FOR A GREAT FEATURE

ONE OF the most interesting features in Melody Maker is the "Men Who Make The Blues" Series, especially the ones about Sonny Terry, Otis Spann and Lightnin' Hopkins. The one I enjoyed most of all was about Fred McDowell. I shall be seeing him soon and Max Jones' article has enlightened me immensely about his muisical talents and made me want to see him even more. Thank you.—KEN PALMER, South Shields, Co. Durham.

McDOWELL

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