

Melody Maker

MARCH 8, 1969

1s weekly

POP PROMS AT ALBERT HALL



WINWOOD

Supergroup hope

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 friend.

JULIE'S SOLO

Where placed... FELIX has solo... 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.

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 "Spooky", it sings...



TITLE OF the new T single, released on M... is "Baked Jam Roll... 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.

...of 10 Top... American trip which... July 4.

The group will America for 21 weeks is hoped to include m appearances. There is strong possibility 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 Fillmore 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 August.

Among the names set are Joe Cocker, the Who, Jeff Beck, Jethro Tull, Years After, Terry Reid and Harum.



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

LOUIS ARMSTRONG BACK IN HOSPITAL

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

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.



LOUIS: "described as critical."

MILES DAVIS FOR ANTIBES



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

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 instigated.

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."

Melody Maker POP 30

- 1 (2) WHERE DO YOU GO TO Peter Sarstedt, United Artists
- 2 (1) HALF AS NICE Amen Corner, Immediate
- 3 (1) 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' Marv Johnson 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. Motown, 2. Cyril Shone, 3. Flamingo, Music; 4. Decca, 5. Capitol, 6. Monbu, 7. Peter Maurice; 8. Jobete/Corlin, 9. United Artists, 10. Jobete/Corlin, 11. Corlin, 12. Jobete/Corlin, 13. Fleetwood Immediate, 14. Corlin, 15. Tapes, 16. Screen Genie, 17. Asulf-Rose, 18. Abigail, 19. Jobete/Corlin, 20. Jobete/Corlin, 21. Abigail, 22. Francis Day and Plumer, 23. Chappell, 24. Jobete/Corlin, 25. Cyril Shone, 26. Corlin, 27. Northern Soul, 28. United Artists, 29. Cine-phonie, 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 (1) BUILD ME UP BUTTERCUP Foundations, UNI
 - 4 (10) DIZZY Tommy Roe, ABC
 - 5 (2) CRIMSON AND CLOVER Tony Martin, Atlantic
 - 6 (7) THIS MAGIC MOMENT Jay & the Americans, United Artists
 - 7 (—) THIS GIRL IS IN LOVE WITH YOU Donna Winnow, Capitol
 - 8 (16) BABY, BABY DON'T CRY Smokey Robinson & Miracles, Motown
 - 9 (4) CAUCHA The Dells, Elektra
 - 10 (—) INDIAN GIVER 1910 Fruitgum Co., Buddah

top twenty albums

- 1 (1) DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS Diana Ross & the Supremes & the Temptations, Tamla Motown
- 2 (2) BEST OF THE SEEKERS Seekers, Columbia
- 3 (4) THE BEATLES (Double Album) Beatles, Apple
- 4 (1) YELLOW SUBMARINE Beatles, Apple
- 5 (1) HAIR London Cast, Polydor
- 6 (8) THE GRADUATE Soundtrack, CBS
- 7 (18) THE WORLD OF VAL DOONICAN Val Doonican, Decca
- 8 (5) THE SOUND OF MUSIC Soundtrack, RCA
- 9 (17) 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 & the 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 Rippest and Maurice King.

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

NEW DYLAN ALBUM

BOB DYLAN has completed a new album, his first since "John Wesley Harding" 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 tour of America and Australia to stay in Britain to promote his third single.

He was due to leave America on March 11 to go to TV and radio promotion on a single by Gordon Mills.



JOHNSON ballroom dates

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

STARS' FAREWELL TO PEE WEE

New York, Tuesday—Dozens of jazz stars gathered to bid a sad farewell to clarinetist Charles Elsworth "Pee Wee" Russell at a brief funeral service in Maplewood, 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 Leiber, Johnny Blowers, Marshall Brown, Kenny Davern, Joe Muranyi, Buzzy Drossin, 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, John Windhurst, Ruby Braff, Gene Gardella, Leo Goodman and MM correspondent Jeff Atterton.



RUSSELL

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 KIRBY (SMWL 21020) has ROLAND raving about an Marzello, atch, tenor, flute, and sax, 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 tenor. The tracks were made during 1955-56, just a few months before he was killed in a car crash.

"I'VE 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 MESSINGERS, 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 45 material, and if you don't know much about this period, you simply must get a copy to start your education.

GERRY FARM JIM

BLUEBEARD HOT TO

- 1 (1) EVERYBODY NEEDS LOVE Slim Smith UNITY-504
- 2 (6) SEVEN LETTERS Derrick Morgan CRAB-8
- 3 (2) WOPPI KING/MR. SOUL Lloyd Tarrill NU BEAT-024
- 4 (—) BLOWIN' IN THE WIND Mike Romeo Max NU BEAT 022
- 5 (5) TE-TA-TOE Eric Bennett GAS-106
- 6 (—) REGGAE CITY Val Bennett CRAB-6
- 7 (4) REGGAE ON BROADWAY Lester Sterling UNITY-305
- 8 (—) I AM A KING Earthquakes CRAB-7
- 9 (—) LULU RETURNS Lloyd Tarrill FAMA-752
- 10 (7) RIVER TO THE BANK Derrick Morgan CRAB-3

NEW RELEASES
SPREAD YOUR BEED The Versatiles CRAB-5

MR. RHYA Lloyd Tarrill NU BEAT-9

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BESAME MUCHO CUANTA LE GUSTA IT'S ANCHERO FASCINATION (Waltz) GRANADA

HEART (Rock & Roll) LOVE ME WITH ALL YOUR HEART MARRIA ELENA

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SANDY BR... 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 5483) 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 JERRY MY TAYLOR and therefore you will want to hear more of him—well, you can—in "HEROIC TAYLOR—HIS SONGS" on FONTANA STL 5478.



Album of the week

Nina Simone 'Nuff Said!
SF7979 RD7979



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 place 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.

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 its 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 Movement," 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 in July.

The group will be in America for 21 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.

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 Boff Harris, "Cry Softly" from Solomon King and a re-release of The Toys hit "A Lover's Concerto."



WONDER helped write song

JULIE'S SOLO DATES

JULIE FELIX has solo concert appearances at Manchester's Free Trade Hall (March 8), Liverpool, Philharmonic Hall 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 will do 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 "Barry Ryan sings Paul Ryan," it features Barry singing compositions by Paul.

TIME BOX SINGLE

TITLE OF the new Time Box single, released on March 14, is "Baked Jam Roll is 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.

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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 August.

Among the names set are Joe Cocker, the Who, Jeff Beck, Jethro Tull, Ten Years After, Terry Reid and Procol Harum.

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

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 (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 (1st, Organ Section)
- Brian Auger (2nd, Organ Section)
- Terry Smith (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 (1st, Guitar Section)
- Jim Hall (1st, Guitar Section)
- Gibson (2nd, Guitar Section)
- Barney Kessel (3rd, Guitar Section)

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. Vic Lewis has been appointed sole British representative for America's Andy Williams Show.

a last season 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 25). Fleetwood Mac fly to Germany this week for an appearance on Beat Club from Bremen. Levity Lancers, a comedy band just returned



COUNTRY JOE

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.

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 Miller-men and Graham Burrell'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.

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MARY WELLS
Edgeware 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 Tompest.

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, Edgeware, and Flamingo (18).

Mary Wells kicks off at the White Lion, Edgeware, and Flamingo (May 2), followed by Clockwork Orange and Civic Hall, Nanwicks (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 Victoria and Mardi Gras clubs, Liverpool (May 30).

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

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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—appeared 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, Emsbury 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), Farnham (18), London, Southampton's (19), Bristol (20), Leyton and London's Roaring 20's (21), Caiford, 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.

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

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MARTHA REEVES



ROLLING STONES

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.

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

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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 their next season at Ronnie's.

THE FOUNDATIONS will be presented with their second gold disc for "Build Me Up Buttercup" during 18 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.

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 Traffic, is planning to go to America.

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

A spokesman for Island Records said on Monday,



CLARKE-BOLAND: triumphant farewell session

"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 Thursday last week for a brief holiday with his wife. They left Britain on Sunday morning.

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 Lenora Feather).

Franklin stated: "The object of the festival is the uniting of black people in this continent 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.

BEATLES SAY NO

THE BEATLES will not be accepting an offer of one 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 is the man who

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).

Mary Johnson, currently number 10 in the Pop 30 with "Til Pich A Rose For My Rose," plays Blazes, 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 sees off a series of star appearances at the Casion Club, Brixton. They include John Baldry for the week commencing April 6, Brian Poole (April 27), The Incredible String Band, 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 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 Jr back to Britain for three weeks from April 25.



On Thursday 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., Ronnie Chamberlain (alto), Jeff Clyne (bass) and Bobby Orr (dr), 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 during a concert at New York University on March 22. Appearing with them will be Gerry Reinman (tr), Charles Maden (bass), and Ornette's son, Denario, an drummer.

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 were Keith Urban (tr), Billy Fawkes, Johnny Parker, Tony Baylis, Eddie Taylor, Bill Greeno, and the new policy trio, Steuart, Jimmy Skidmore, Malcolm Griffith, Alan Price and Elton Dean (dr).

BOBBY Hutchinson 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 Bess (tr), Thurman Green and Lee Robertson (mb), Hadley Callaway and Hugh Bess (tr), and Harold Land (sax), Ronald Bright (p), the Isaacs (bass) and Joe Raposo (dr).

KEN Colyer's Jazzmen play the Cambridge Hotel, Cambridge, on March 9. This is part of a new policy to present different star groups, but the two bands that have hitherto been resident, the Marjorie Ragnie Band and the High Curly Stompers, will be featured.

MARY'S 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 over at this year's Monterey Jazz Festival."

ALAN AT MONTREUX

ALAN SKIDMORE, bassist with the London Jazz 4, has replaced Don Burrows (trumpet) and Curtis Quintet who have signed for the Dunkirk Jazz Festival in May. The new quartet has LP out at Easter titled "It's The Real Thing."

"Quintet" Tomorrow (Friday) they visit Brighton to play the Gloucester Hotel and Combination Club.

THE Keith Tippett Band returns to the 100 Club on Monday to play a double bill. Brian Cooper Jazz Orchestra, Brian O'Riordan Jazz Quartet, and Westrock Band (18), Bob Kerr's Whoopie Band (18) and Chris Barber's Washed (18 and 22).

HUMPHREY Lyttelton stars at London's Kensington Hotel this Saturday (8) the Alex Welch Band visits Outburly Jazz Club tomorrow (Friday) followed by Max Collie (13), Alan Bindon (21), and Chaz Chatterman (28).

QUINCY Jones, who recently returned to Hollywood after working in Britain (Thursday) film, The Italian Job, in London, has signed to compose the music for the new American picture New Man Friday.

CLARINETTIST Herb Hall, brother of the late Edmund Hall, has recorded an album in Toronto for the new jazz label, Fronting Claude Hopkins (pno), Dave (bass) and Buzz Drootin.

RONNIE Ross guests tomorrow (Friday) at the Royal Oak, Hovey Street, South London, with the new quartet of Phil Seaman, Terry Shannon and Reg King. Saturday's guest will be Ian's DIS Network.

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

THE BBC says that the Radio 3 series by Charles Fox, entitled "Jazz in Perspective," will be an hour long and will be of interest to both the novice and serious student of jazz. It features a selection each of the talks Radio 3 will broadcast a programme of music under the same title.

THE Scampell open at Birmingham's Cavendish and La Dolce Vita clubs on Sunday (9). Ben E. King doubles the "Princes and Dominoes" Club, Manchester, on March 15. Marty Wilde and Terry Lightfoot's Jazzmen play at the 100 Club, Stockton-on-Tees, from March 9.

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 Peter 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 Harris Quartet play the club on March 12. Eschenkel



JERRY LEE true to his image

What a fave rave in Othello!

JERRY LEE LEWIS, one of the legendary 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, pulled 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 were 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? Well, 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

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, basking 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 200 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 ELDRIDGE



ALAN WASH meets the country greats

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 picking 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 Armonson 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 2 years in New York in a scruffy theatre with rats, I think it would be better as a TV special, put as a film.

"I'd put 100,000 dollars in to 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 I'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 Church-illised cigars.

"See ya, killer," yelled Jerry Lee as we down the hotel.



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 EMI 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 there he did once outside the studios. One of the girls who worked right there at the studio 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 18, 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.

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 he so many Nashville-produced records — that he started doing some producing. This increased until he became the best-known producer in Nashville.

But lately, 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 handling a lot of the record work over 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 1926."

"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 Rooms, 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 through 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

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 players get a chance to hear the intelligent lines of Barry Phillips and the resilient work of his fellow bassman Johnny Grant, the thoughtful tenor of William Booker, and the virtuosic exchanges between the country's two leading contemporary drummers, Jon Stevens and Louis Moholo.

As for John Tchical, he blew some sizz and buzz 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 jam 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 surprised, for sometimes the barrage of sound was so intense that it was a good few days before I recognized 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 nonstop for 20

Caught in the act



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

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 Tchical 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 waiting together under their spell while the

rhythmic impetus, fire and goodtimey feeling had the audience dancing, shouting, laughing and blowing wildly on happy wooden flutes. — VALERIE WILKIN.

FRED McDOWELL

"I'M NOT a rock and roll singer. The only way you make me rock is by putting me in a reclin' 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 an early amp trouble McDowell, resplendent in steel rimmed glasses and multi-colored moncho, 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 set with one of his best known songs, "Write Me A Few Of Your Lines".

He opened his second set 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 spell, but the man who received the greatest acclaim was shy Welshman John James — a genius of the ragtime guitar. Such standards as "Freakin' A 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 quintet named opener "The Inside Spurge" in a spectacular demonstration of his art. And Tubby has what so many good tenor players lack and presentation, whether rippling through some dynamic tenor runs or proving that he's earned his accolades as a Drummer Spike Wells rose magnificently to his leader's

ROLAND KIRK and the Liverpool Scene are artists who both require, strongly responsive audiences to spark off their best performances. And 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 safekeeping gong crashes, a far cry indeed from the "dinner is served" volubility of the Spontaneous Music Ensemble.

During the first set, when he wasn't

power and Ron Mathewson is a sensitive and articulate bass player. And in Louis Stewart, Tubby has found a guitarist who really deserves the almost instant success he achieved since he moved to London from Dublin. — ALAN WALSH.

ALAN PRICE

ALAN PRICE made his first London appearance for some time when he was presented in cabaret at the Brunel University, Uxbridge last week. Backed by Lynn Dobson (bute, tr.), John Mumbof (sml), Harold Backett and Denis Andre (pta), Willy Payne (str), Boots (bass dr) and Hughie Fiyat (dr), 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 light and swinging on a variety of numbers that included "Can't Turn You Loose," Mr. Richmond's Favourite Song, "The Post On The Hill," the Randy Newman composition "Tickle Me" and "Simon Smith And His Dancing Bear." "Don't Stop The Carnival" and "Lily-Mi-Lo."

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

INCREDIBLES

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

And so in "Just Writ Down" at the Fairford, Hall last Sunday, we had Robin Williamson playing amplified guitar (he was told to watch the wah pedal), Mike Heron on electric organ, Rose on bass guitar and Lucie 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 Inc's sounds seem to be something heretofore unimagined.

Generally, they were much more together than at their last two appearances, when 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 genuine joy, which jumped the gap between stage and audience and turned the whole evening into a really delightful party. They seem 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, ruff counterpart. 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 Caliban), is strong, but the thin plot, based on Charles Dickens' Tale Of Two Cities, beats them in the end. — JACK MUTTON.

Hard-working Kirk

actually playing. Wearing a tall black hat and hippie jacket, he completely about the stand in a central "musical" event. The tunes rolled forth from a merged, without breaks, from "Big" to "Sister To A Cuckoo" — the moods and tempo changing like a concert. Roland comes over as if he's a bird, his whole body intent on singing, and especially during his blue playing it seemed like a dawn chorus of chirping and trilling. The muted sax who back behind Kirk, seemed just half a step from an occasion, but mostly the piano of Ian Burton and drums of Jimmy Hopps did without getting in the way of Kirk's ideas. — CHRIS WELCH.

How do you translate 'Boom Bang a Boom'?

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 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 vice 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 TV.

DJ Mike Quinn, on the Gene Bimney package tour, reports an all-night jam session with Joe Cocker, Marmalade, Lucas and the Mike Cotton Sound.

Pigs

In the Eurovision Song Contest 125,000 voted for all songs, but last year 179,000 voted for the winning entry.

In the Babylonian Trip Contest 63 Arabs voted for public hanging, while 3,000 chose "I'm From The 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-Franky Boland Big Band. Also in the audience were the Amen Corner (for the fourth successive night) and Charlie Watts of the Rolling Stones. King of Looner Cliff 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 drummers had never appeared on Midland TV.

Camel

Freddy Mack is forming a new 11-piece band, making his debut at New Market Hotel, Bristol on April 10.

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. Hope they get it together. Valentine, the P. J. Proby of the keyboard, arrives at the Cafe Royal next Monday. Pete Chambers Brother bring 10 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.

Yvonne K. Boots to four Soviet Russia with 98

THE Raver's WEEKLY TONIC

people including a psychiatrist, bus inspector, lavatory cleaner, mud, twelve bishops and a ying and yang.

Chet Atkins did a surprise guest spot on Dave Allen's Country Style show on Radio One — Paulie Weston Gavin, Saffron, Amoré, Kane, Stephen Delight 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 Concord — "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, Windsor, 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 tried like pigs at John Lee Booker 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 tipped and better dressed than most groups.

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 has van windowed knocked out by Scots mods.

Say some groups: "Marques 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.

Peaky Gee is a new group, not the manager of a well-known club.

Bo Diddley has been signed to Chess since 1955.

OUT TODAY FOOTBALL

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A MUST FOR EVERY FOOTBALL FAN!



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, 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 future 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

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 had 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 ar-

rangements 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. Writ-



SCOTT WALKER: given up preaching

ing and producing are the two things I am most interested in."

"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."



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 cooperative.

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 criticize 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, of course, 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 the American lights a cigarette, draws in, puffs it 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



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

mean I have negative feelings about music. I have positive feelings about everything."

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. Gnykovic

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 clarinetist Bernie Stanton summed up a multitude of feelings when he exulted: "It's wonderful music's back."

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 "Six 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 faulty 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, dipping 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 Suleiman 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.

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Fingers are crossed for Hollies 'stopgap' single

POPS 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 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 Macaulay and Geoff Stevens number?

"It's really a stop-gap sort of thing to fill in until we get



ALLAN CLARKE: 'we still get screamers'

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 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 Dee

FUTURE

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 unaccustomed not to settle in. All I have to do is to fit in personally, 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 34 applicants at the audition. I told Robin Britton to look no further 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." — ROY-STON 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, as the very least, have some unusual qualities about him. And Ron Geesin, wild prophet from Lanarkshire, who has risen in the middle of the underground scene, has a strange combination of talents — a penchant for stage performances that baffle, dazzle and entrance bankers of greater awareness. Bearded and a weaver 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 Ladbrooks 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 each that calls for reflection. As he pines for at automobile passengers and bus queues he is thinking about the grey masses and their reliance on mechanical props for an existence where speech and thoughts are pruned to the minimum. "The raving loony" gibe and "second-hand Milligan" complaint came from respectively, a bird (dim-type) and a black (dim-type). Both were presumably annoyed by Ron's rambling on piano, banjo, guitar and words during his unpredictable exercises in spontaneous improvisation. At his cramped, equipment-packed, two-room flat near Westing Hill Gate, Ron paces about as far as machinery and musical instruments allow. Seemingly disordered and restless, 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 other 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 Dymkows. Syncoaters. 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 Syncoaters who were a copy of the Original Dixieland Jazband. 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 interest and excitement. I don't want to make the audience annoyed — too much that care is taken to be suddenly improvised, except the recitations, which are performed 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 to 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 among 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 in encouragement of 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. 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 wearing myself out on 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 what I do, but I 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 '74 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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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

A healthy explosion from Faces

SMALL FACES:

"Wham Bam Thank You Man" (Immediate). 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 Townsend's descriptive 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 pinball and Who fans alike. It will also hang on the deejays, 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 top treatment of the Bob Dylan band tune that hasn't been a hit for anybody.

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

TREMELOES: "Hello World" (CBS). Introduction is a hit 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 Tremeles hit formula.

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

FUNKY BOTTOM CONGREGATION: "Hari 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: "Hari 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.

CHRIS WELCH



POP SINGLES

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 Special-ies" (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: "Embrasse" (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 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 goopy-kneed. S'lovely."

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

RONNIE BOND OF THE TROGGS: "Anything For You" (Page One). Well here's a turn up for the Trogs — 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.

TIMBOX: "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 bit ruder about this sad production about a "Martian" coming to earth, you'd better watch out, etc.

NANCY SINATRA: "God Knows I Love You" (Reprise). All, 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 content 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 oil to the masses, a symbol of so-called Western culture.



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 work songs 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 acoustic 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 I think I've ever heard. 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.

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 Leadbetter and Neil Slaven. Hamover 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 Spivey 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 here are, a few strange omissions, too. But in treating musicless, 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 vagueness. "Critical" reasons (Leadbetter 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 — 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 (a 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 — in which it is a companion and equally to be blessed — MAX JONES.

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 arrived," 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 — also sung — 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 letter was "Hidaway," and through the years Freddy followed it up with such guitar items as "Onion Rings," "Slide Tracked," "The Stumble," "Texas Oil," "Driving Sideways," "Men Hole" and many more. The King-Federal company issued several LPs — "Freddy King Sings," "Bonanza Of Instrumentals," "Hidaway And Dancesway" 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."

CILLA, by her husband Bobby

★

SANDIE SHAW: colour picture, special interview

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JOHN PEEL writes his own column

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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 Nobby 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," tutored Cilla as she recited off the names of these close members of the respective families who would be attending.

"But it will only be a ten- or 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 here.

"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. It's quite terrified of having a baby — that early-morning sickness lasts, 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 in *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-days-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 3,' '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.

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MIKE COOPER



Oh Really! ? NSPL 18261 (5)

"Understanding is the essence of that which one obtains from information intentionally acquired and from experience 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 American. Jimi Hendrix, the Musician, is known to millions of fans around 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 expres-

sion 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. We started off 20 years ago. It seems to me, is what I'm trying to do.

"It bothers me that people now can't get music right away but are so hung up on things."

"I suppose in the end some people like me in Dakota Concentration that seems to be with Americans are work-

"Of course, the whole is getting very political. So many so-called they can't all be musicians, actors or pe-

clothes. And the one can explain their through music or American flag as a that gets banned at-

"But nobody is coming and age is the hang comes to politics and the Queen said a th-

ago, or the President years ago, is what I live by and it just tain to nowadays. All the new things don't match up to old ways of think-

PETER GREEN



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music.

NASHVILLE TEENS:
"The Lament Of
The Cherokee Reser-
vation Indian" (Major
Minor).

It's not the Fairport Con-
vention — 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 MOUNTAIN
KARNIVAL: "Don't
Vote For Luke Mc-
Cabe" (United Ar-
tists).

I quite like this. Very well
made, very well pro-
duced. Good sound.
American? Yes, 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).

Peddlers. 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 commer-
cial. It's not what
people want.

JERRY REED: "The
Claw" (RCA Vic-
tor).

Great so far. Instrumental?
I like that. I don't think
it will do anything in
the charts. I'm not go-
ing to buy it but every-
time 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.

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

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'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
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 say-
ing.

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, particu-
larly 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 Cali-
fornia" (from the Joy
album "Travelling"
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 Com-
pany 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, paint-
ers, 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 per-
tain 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 al-
ways 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 posi-
tive. You have to keep going un-
til 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 go-
ing to have a jam session. And,
knowing me, I'll probably get
busted at my own funeral.

"I shall have them playing every-
thing I did musically — every-
thing 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 Coch-
ran'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."

new
from Bell
records



LEGEND
Legend
Bell MBLL155 SBLL155



SMOKESTACK LIGHTNIN'
OH The Wall
Bell MBLL116 SBLL116

SHIRLEY & THE
SHIRELLES
Look What You've
Done To My Heart
Bell BLL1049



COUNTRY
FEVER
Too Much of
Nothing
Bell BLL1052



JAZZ

GORDON BECK TRIO: "Yours" (Morgan MJ). Means 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 in Nashville in 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: "Bird 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 583226). 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 Duke Goykovic, Ronnie Scott, Tony Cox, Phil Woods, Sahib Shihab, Ake Persson and Benny Bailey.

JOHN COLTRANE: "My Favourite Things" (Atlantic 588156). This resurrected the soprano sax from the paper-shops 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-Church-Israels-Larry Buckner



BECK interesting 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.

GIL EVANS: "Into The Hot" (World Record Club 1748). Evans contributes nothing here but his name to sponsor three tracks played 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 Prayers" (Airborne NRP0021). Recorded at a live concert in St Paul's Cathedral this is 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 GOLDKRETT, PAUL WHITEMAN, JACK SMITH, ROGER WOLFE KAHN, ETC.: "A 9 2 6" (RCA Victor RD8006). Not really an album for jazz, pop or blues fans,

this serves up a measure of nostalgic memories for old-timers who dig dance and novelty music in the Twenties. Everything here is from '26 — it even includes Sea 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 Sulleman (tp), J. J. Johnson (trb), and Hank Jones (pno).

JOHNN HAWKSWORTH: "Johann Hawksworth Bach" (RCA SF 7853). Seven Bach pieces plus seven originals swung by hassid Hawksworth with the aid of Tony Cox, Jim Lawless and Terry Cox. Superb Cox 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 rarities on a mediocre set of titles 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

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 magnificent 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."

of the full tonal palette 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 denigrate the fine work of the other soloists — Henry Lowther, Frank Ricotti, John Mumford ("Rebirth" has his best recorded solo), Barbara Thompson, Derek Wadsworth, Dave Geilly, 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 92386).
Neil Ardley (Director); Derek Watkins, Henry Lowther, Harold Beckett, Ian Carr (tp), flugelhorn; John Mumford, Michael Gibbs, Derek Wadsworth or Tony Russell (trb), George Smith (truba), Barbara Thompson (flute, sco; alto); Dave Geilly (trr, ct; bass ct); Jim Philip (trr, flute, ct); Dick Heckstall-Smith (trr, sco), Frank Ricotti (vibes), Jack Bruce (bass), Jon Hiseman (dr).
DON RENDELL IAN CARR QUINTET: "Live." (Columbia SX6316). More British goodies. The most convincing group around seedy up another thoughtful set, beautifully paced and featuring the co-leaders in devastating form.

... and the best of the rest in jazz



BENNY GOODMAN: "The Best Of Benny Goodman" (RCA Victor SF6001). 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 "After You've Gone." Funk!



COUNT BASIE: "Basie — Straight Ahead" (Dot 38252). Straight ahead 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 Flo," "Spotting Lock-Jaw Davis" and "Warm Feeling" with Boie on organ.



CHARLES MINGUS: "Mingus Ah Um" (CBS Reelin 52346). Some of the most exciting jazz of the late 1950's. A magnificent recording from a group that included Jim m y Kravetz (trb), John Handy, Shahe Hadi and Booker Ervin (sax).



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 Darmon, in splendid form, swinging all the way.



MIKE WESTBROOK CONCERT BAND: "Relax" (Derm 58021). 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.



DON RENDELL IAN CARR QUINTET: "Live." (Columbia SX6316). More British goodies. The most convincing group around seedy up another thoughtful set, beautifully paced and featuring the co-leaders in devastating form.



DJANGO REINHARDT: "The Legendary Django" (World Record Club TR21). Tracks made between 1937 and 1940 featuring Django with such musicians as Stephane Grappelli, Eddie South and Roger Chaput. He was at the peak of his power. Get it!

taken from 1939 broadcasts. It was previously released here in '67.

STEVE LANE'S SOUTHERN STAMPERS: "Just Gonna" (Major 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 588186). Mann playing tunes associated with Ray Charles with pleasant hand backing.

WES MONTGOMERY: "A Portrait of Wes Montgomery" (Liberty LBL3178E). Wes in various settings with nice string and brass arrangements from Gerald Wilson, Joe 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 AML5927). 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 SKL4978). A real surprise. Highly original playing of interesting themes. Easily Dudley's best jazz album. Jeff Clyne (bass) and Chris Karan (dr) complete the trio.

LEE MORGAN: "Caramba" (Blue Note BST34289). 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 Mauguin (trr) don't let the side down.

GERRY MULLIGAN-THE LONIOUS 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



LEWIS beautiful



WES best albums



MONK worth acquiring

"significant" from the meeting.
"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 Gray (tr), Charlie Connor (ct) and Arthur Winfield (trb),

and among better performances are "Tishomingos" and "Tin Roof Blues." Available from Millers Music Centre, Sinsley Street, Cambridge.

DJANGO REINHARDT: "The Legendary Django" (World Record Club TR21). Tracks made between 1937 and 1940 featuring Django with such musicians as Stephane Grappelli, Eddie South and Roger Chaput. He was at the peak of his power. Get it!

"RETROSPECT" (Philips SBL7869). An enjoyable collection submitted 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 (tp), George Coleman (tr), Ray Draper (uba), Art Davis (bass) combine 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 bouzouk 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 SLP1514). The influence of Indian music on Hungarian guitarist Szabo shines through strongly on this compilation. The plus some rather flimsy pop material makes it a doubtful jazz buy.

JOE THOMAS GROUP: "Comin' Home" (Blue 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-core enthusiasts won't take it and there isn't a lot of interest for jazz-buyers.

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ALP MANTENED OLANE L.S. NITTY GRITTY DIRTY BAND
CATARE HIC CANNED HEAT THE HOUR GLASS
CST WAPPE THE HOUR GLASS THE BIG JOE WILLIAMS
H-ANNE THE AVNSLEY DUNBAR RETALIATION

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.



YOUNG BRIGHAM
RAMBLIN' JACK ELLIOTT

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 Adonop, son of a Brooklyn doctor, became Ramblin' 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 'It's Alright," are ideally suited to Jack's intimate and personalised approach to this kind of number and contrast to his own versions of the tradi-

tional "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."

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 "812 Greens" and "Connection."

Always a fine raconteur, Jack tells of a visit to banjo player Billy Fifer's home in New Orleans some years ago. The amusing, nostalgically atmospheric 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 Richards 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 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 Sara" and "Ontario Bound."

LIZZIE HIGGINS: "Queen

OF The Thistle (Topic 12118S). 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 Emmsley" and "Tuc College Boy."

BERT JANSCH: "Birdday Blues" (Transatlantic TRA 178). Good solo album from

Bert, who is augmented by Ray Warneigh (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 Ghazal Course" (Page One F0R59Z7). 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 12118Z). 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."

NEGO 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, Lill And Laughter" (Clan Special 233094). 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 Rothsay-G," "Nicky Tams," "Love Is Teasing" and "The Kirk Sware."

SABICAS (Polydor Special 226 561). 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," "Malagena" 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," "Climb Mountain Backstep" and "Midnight Ramble." Good one for country music fans.

THE TAVERNERS: "A'Round With The Taverners" (Studio Republic Manchester Sports Guild SR8 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: "Pickie On The Country Strings" (Polydor 234557). Country music in bluegrass and old-time styles from Dave Travis augmented by Dave Cousins (bjo), Brian Goby (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 121169). Fourth volume of the reissued Camden series covers the Child ballads and compares variants. First class record. Singers include the Copper Brothers, Jeanie Robertson, Fred Jordan, Charlie Willis, Phil Tanner and Seamus Ennis.



JULIE
old recordings



JORDAN
re-issued LP

ROY AND VAL BAILEY: "Oats And Beans And Kangaroos" (Fontana SEL 13681). 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 Minus 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 Fushers," "Navy Boots" and "Seven Drunken Nights." Not one of their best albums.

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

ARCHIE FISHER (EXTCA 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

FOLK

MINI LP SUPPLEMENT

A Great New Album!

Donovan's Greatest Hits

NPL 1828A (M) NSPL 18207 (S)

Contains A Full Colour Souvenir Booklet

MM LP SUPPLEMENT

AMERICAN BREED: "Lonely Side Of The City" (Dot). Well performed and produced sounds from Chicago by a group who can harmonize 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 Vangelis Papathanassiou writes this great arrangement and thus like their records are hits all over the Anglo-Saxon hemisphere. Showing at your local record store all this week.



CAMPBELL fine selection

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 vocal 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 Troubadours 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 Gees 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."

FAT 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.

IAN CAMPBELL: "Campbell Country 'n Soul" (Major Minor). A nicely mixed album from a new name. Country and soul are featured and Ian 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, performance.

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 worldwise 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 harpichord 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 girly shouts. Nice.

THE FOOL (Mercury). 1967 style dreaming, inefficiency, bigpipes, 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.

RICHE 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're 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.

KALEIDOSCOPE 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

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 brilliant and often moving album. They combine form, discipline and spontaneity with extraordinary panache that pushes them way ahead of most other group achievements. 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 Where Did 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 old 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.

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



CHARLES far from best

of early Kinks which shows how much more individual Ray Davies' songs became later. Contains the excellent "Tired Of Waiting."

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 Apple." And he sings them well, nostalgically.

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 sentimentalist, 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 Soul" (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 moient rock like "Rip It Up," speeded with up-to-the-minute hippy tunes like "Wild Thing."

MOBY GRAPE: "Moby Grape '68" (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 Orchestra.

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 Klausnitz and Katz in New York. Great party record for the under 16s. Happy, infectious and meaningful.

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 lightweight, danceable teeny-bopper album from the Ohio Express.

EDITH PIAF: "The World Of Piaf" (Columbia). Dedicated Piaf fans must get this superb collection which includes "Exodus," "Amor," "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 kiddies.

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

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

PROCESSION (Mercury). The Mercury label seems 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

PETER SARSTEDT

SMASH SINGLE
SMASH L.P.

...got it?

UNITED ARTISTS

SULP1219

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

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 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



NATHAN BEAUREGARD, BUKKA WHITE, FURRY LEWIS, REV ROBERT WILKINS, JOE CALICOTT. The 1968 Memphis Country Blues Festival. Nathan Beauregard, Bukka White, Furry Lewis, Rev Robert Wilkins, Joe Callicott. (Photo: John Lewis)

Gal" in a sad old voice, touching in its way. His guitar, surprisingly full, supplies answers and scorings 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 Crosswhite'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 regional songs belted out by the Rev and two songs (playing cymbals and tambourine and bass guitar). The second, a hit repetitive, but the spirit never flags.

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

Louis Hayes (drs). Average 1960s Hooker, previously out on Fontana.

JOHN LEE HOOKER: "Travels" (Joy JOYS129). One of the Joy albums

presenting John Lee's Vee Jay recordings of the early sixties period. This holds "Solid Sender," "Daisy Road," "Rollin' On" and "No Shoes. Swinging stuff, all except one

revue, currently at London's Apollo Theatre.

ALAN RANDALL: "I Remember George" (Page One). Remember George? It sounds as though he is to be buried. Foribly that is. Which all seems rather pointless.

CARIL STAPLETON: "The Panoramic Sound of Lennon and McCartney" (Pye). Big songs.

WOUT STEENHUIS: "Wout" (Columbia). This album is called a romantic excursion into stereo 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, wild, gentle and tricky instrumental than any of his more familiar melodies.

JR. WALKER AND THE ALL STARS: "Some Cookin'" (Tama Motown). Many saxophones feel the urge to scream on their instrument and on one's feet. A more recognisable than Jr. Walker.

STAGE & SCREEN "BOOM" (MCA). The original soundtrack music by John Barry for the new movie which stars his band and wife Jean Elizabeth Taylor and Richard Burton were now Coward.

DORIS DAY (CBS). Original sound track recordings from Love Me Or Leave Me and Young At Heart.

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.

MERTEN'S 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," "Ode Couple," and others.

"PERCHANCE TO DREAM" (Columbia Studio 2 Stereo). Sugar drips from every groove.

SWEET CHARITY (MCA). The original soundtrack recording. Sugar drips from every groove.

TILL DEATH DO US PART (Polydor). The original soundtrack from the current film. You either die or you don't.

THE TOUCHABLES (Polydor). From the original soundtrack of the film. We liked the Wynder K. Frog contributions.

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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/Vee Jay series includes "Tupelo," "Mad Again," "The Hoho," "Five Long Years" and others from 1954. 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 in National guitar and harmonica. Meaningful lyrics, riffs and a genuine modern vocal blues style. Nice hand too, with Al Kooper in piano.

JIMMY REED: "Joy 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. Not quite so, since the numbers (with the exception of two) are original recordings of his own guitar tracks dubbed in a place of the vocals. Previously available on Stax/Decca.

JIMMY REED: "Al 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 jugstrut fashion with nice slurred vocals and screechy harp. Though it's called a "Live In-Breath Recording," the crowd noises sound dubbed.

RURAL BLUES VOL 1: "BURMAN BLUES VOL 1" (Liberty LBL3213E). This and the second volume offer bluesmen from Texas and Arkansas recorded various times during the Forties and Fifties up to about 1960. Notables here include Lil Son Jackson, Lightning Hopkins, Snooks Eaglin and Thunder Smith. Recommended.

RURAL BLUES VOL 2: "Saturday Night Function" (Liberty LBL 3214E). Papa Lightfoot, Clifton Chenier, Eaglin again, Boogie Bill

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, Eric Burdon, Melanie, Lou Christie and Calypso.

THOUGHTS AND WORDS (Liberty LBL3248). First album from song writing duo Thoughts and Words. Imaginative lyrics and good melodies make this a very good debut record. Should interest contemporary song fans.

TOUCH (Deram). Boring, pretentious, modern group barge. A spectacular colour poster is enclosed for those who like spectacular colour posters and boring, pretentious modern group barge. 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.

VELVET FOGG (Pye). All British commercial psychobilly of the year, as completely played and produced.

GENE VINCENT: "The Best Of Gene Vincent, Volume 2" (Capitol). Marvellous album of Vincent rock classic from 1957 to 1962.

DE WETS: "MEDICINE SHOW AND JUNK BAND: "The Egg Plant That Ate Chicago" (Page). American's answer to the Kerr's Whoopie Band, or the Kings, or maybe the Happy Wanderers, we're not sure. It's 12-string guitar whimsy with kazoo-power and in-funny humour, as 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"

"TEN YEARS OF GOLDEN

WILLIAMSON: Danish recordings

TERRY/McGHEE: album has much variety

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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 2K set).

SONNY TERRY BROWNIE MCGHEE: "In London" (Marble Arch MAL344). A reason (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 of 14s if you can't complain.

LIBERTY BLUES VOL 1: "Blues Uptown" (Liberty LBL3213E). 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, Jay Turner, Mercy Day and Wynonie Harris. Obviously interesting, but not great all through.

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 1964 European visits. Among the titles are "Movin' Down The River," "Chicago Blues," "Movin' On," and "Gini Friends."

Various featuring Matt Murphy (gtr), Memphis Slim (pno, vcl) and Bill Stephens (dr).

SHARKEY VICI: "Little Woman You're So Sweet" (Pye NPSL18270). A rather dull, uninspired live session.

BIG JOE WILLIAMS: "Hand Me Down My Old Walking Stick" (Liberty LBL32307E). This new release in the Grounding Series was made in 1961. Unlike Willie Williams was in London. It shows him in fine, driving form, using slide on some tunes and singing and playing with maximum intensity.

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INSTRUMENTAL

DAVID AXELROD: "Song Of Innocence" (Capitol). William Blake (1757-1832) 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 II" (Columbia). The svelte clarinet of Mr Bilk links with Leon Young's "Smoky String Choro" 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 leads through "On A Clear Day You Can See Forever," "My Fair Lady," "Camelot," and "The Sound of Music" in THE BLUE TOWN-DOWN BRASS: "F.T.O. 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 "Raid Of The Greasepaint."

FONTANA CONCERT ORCHESTRA: "Neapolitan Nights" (Fontana). Living Presence Stereo orchestral version of pieces like "Poppa Piccolino" and "Fanciful Fanciful." More For Hi-Fi lovers than pop music lovers.

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 1960s Hooker, previously out on Fontana.

JOHN LEE HOOKER: "Travels" (Joy JOYS129). One of the Joy albums

presenting John Lee's Vee Jay recordings of the early sixties period. This holds "Solid Sender," "Daisy Road," "Rollin' On" and "No Shoes. Swinging stuff, all except

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Friday, March 7th

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With Special Guest
Saturday

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Tuesday, March 11th
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Hampton Court, Middlesex
Friday, March 7th
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Saturday, March 8th
CHEZ CHESTERMAN'S JAZZ BAND
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IT'S LIGHT SHOW
Thurs., Mar. 13th, Blonde on Blonde

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Sunday, March 16th
Flying Burrito Bros. (ex-Byrds)
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MAID MARIANNE
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TONI ROCKET

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ACTION-PACKED SOUL SHOWS
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TONI ROCKET DISCJET

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SHOESTRING
TONI ROCKET DISCJET
MEN! THERE ARE GIRLS
GALORE EVERY WEEK BECAUSE
ALL GIRLS ARE ADMITTED FREE
AND THIS IS DATE-MAKING
NIGHT SO COME EARLY AND
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BRIAN GREEN JAZZ BAND

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BLUES BOOM

Thursday, March 6th, presents
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plus DANGER ZONE BLUES

JAZZ AT THE TORRINGTON
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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Railway Hotel, Putney, FIVE

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THREE TUNS, Beckenham
LUSSELL STEWART, JEFF REED organ.

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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.
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BLUES LOFT, HIGH WYCOMBE
KILLING FLOOR
BREWERY TAP, WALTHAMSTOW, E.17
TERRY SMITH

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JAZZ IS ALIVE AND WELL.
Graham Collier Sextet, guest Sandy Brown, Howard Riley Trio (Conway Hall), W.C1. March 14. Tickets from 6 Lewisham Way, SE14.

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THE ORIGINAL EAST SIDE STOMPERS. — Wembley

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BLACKBOTTOM STOMPERS. — Concord, Soth.

BLUESCENE, Crown, Twickenham.
JELLY ROLL
blues group

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Tickets 14/- 4 p.m. perf.
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DEREK HOLLOWAY/ROGER BARNES

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AT THE CLERKENWELL TAVERN, 2 p.m. TREVOR WATTS
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INTER STATE ROAD SHOW

Six Piece Band with three singers and two dancers.
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

BILL GREENOW EVERY SUNDAY
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Railway Tavern, Angel Lane, E.18
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Plus Pat's Green Limousine

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Royal Forest Hotel, ECHOES IN THE FOREST
CHRIS BARBER

DENNIS FIELD, lunchtime, Green Man, Flemshead.

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NEW ERA JAZZ BAND, lunchtime jam session.

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GRAVESEND TERMINUS, NEW JAZZ REUNION

JAZZ AT THE TORRINGTON
HIGH ROAD, NORTH FINCHLEY
DICK MORRISSEY
With the ED FAULTLESS TRIO

MIKE DANIELS, Delta, O.M.T. Croxley.

ST ALBANS, Goat Inn, Sopwell Lane, 12 noon. Dave Jones quartet plus guests.

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TOBY JUG, Tolworth, Surrey, Managed by Bill Wyman of The Stones. The End.

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BIRD CURTIS Quintet, Green Lane, 12 noon. Dave Jones quartet plus guests.

CHEZ CHESTERMAN Jazz Band, Crown, Borehamwood.

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ANGEL RD., EDMONTON
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DAVE JONES JAZZMEN
Elm Park Hotel.
GOTHIC JAZZ BAND, Earl of Sandwich.
HATFIELD, Red Lion, Ken Colyer.

PLOUGH, STOCKWELL, S.W.1
JIMMY LAWLESS

THE ORIGINAL EAST SIDE STOMPERS. — Green Man, High Road, Leytlesmeane

MONDAY cont.

THE RESURRECTION
BLACK BULL, WHETSTONE, N.20
THE GODS
AND PALE GREEN LIMOUSINE
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Shepherd & Shepherdsea
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100 CLUB, OXFORD STREET.
PEANUTS Keith Tippett Band, 223 Bishopsgate.

WEDNESDAY

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BOTTLENECK FOLK/BLUES, Railway Tavern, Angel Lane, E18.

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GOTHIC JAZZ BAND, Earl of Sandwich.

HITCHIN, Hermitage Ballroom, CHRIS BARBER.

MAX COLLIE
Feltham — The Cricketers
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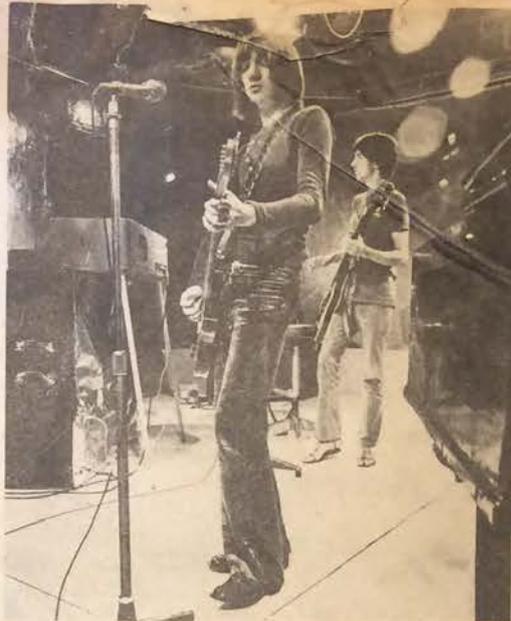
THE WEST Coast has the most sophisticated audience in the world. Our people educate themselves with music because they really care.

We want to hear the best — the Small Faces, the Kinks, Manfred Mann, the Zombies (whose "Time Of The Seasons" is a bit here) and the Pratty Things.

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.



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. — SMITH, Wembley Park, Middlesex.

I WAS appalled at the suggestive lyrics and images used in Moby 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 stepped his sexy mind completely naked and gone for a wallow in its own



WESTBROOK
brilliance and excitement

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, Magdalen College, Cambridge.

AFTER READING so many criticisms about blues groups and progressive recordings, 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 Fairweather-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. — J. BROWN, Putney, London.

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" and "Need Your Love So Bad," perhaps we wouldn't have lost our best and most authentic blues group. — GAYE SMITH, Lichfield, Staffs.

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-les-Pins these days.

Maybe Peter had scanning problems, but what a joy to hear a very intelligent lyric and an excellent song. — JOHN BADDY 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.

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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, Pembro.

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 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 a 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 Peera, 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 MACLAV, London NWS.

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 Dawharn summed up the majority of the Pop 30 records when he wrote: "three minutes of melodic

mooning 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 Rumper edition of your paper? Not everyone has forgotten them. — BARBARA BASHAM, London SW19.

I AM sick to death of the anti-Diana, Rose and the Supremes policy of Top Of The Pops. Both "Reflections" and "Love Child" — each a bit 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 WHITE-SIDE, Belfast.

ROLAND KIRK spoke loud and clear in the interests of musical unity 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



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