

# Melody Maker

MARCH 22, 1969

1s weekly

**YOUR PAPER, BY THE UK PRESS GAZETTE**

THE FOLLOWING ITEM APPEARS IN THE CURRENT ISSUE OF THE U.K. PRESS GAZETTE, THE JOURNALISTS WEEKLY MAGAZINE:—

SUSTAINED excitement in the look of a paper is something which arises instinctively from the atmosphere of the office. It is a happy coincidence that the availability of web-offset — which makes vibrant pages easier to produce — is increasing at a time when there is a demand for papers which appeal to younger people.

Melody Maker, which is printed web-offset, is a good example of this zest in print. It has something of what Fabulous had in its early days, the know-how to extract excitement from the marriage of strident typography and excellent pictures superbly cropped or cut-out. Although a spot second colour is available, it manages to maintain its breathless pace in black and white.

It is a question of horses for courses and Melody Maker, while not everyone's bundle of hay, has the air of precision editing and marketing.

Last week's issue dropped on to the desk because of a few paragraphs in the first of Keith Altham's three-part series on Mick Jagger — "the anti-hero juggernaut. Wicked Mick," he calls him.

Altham, with nerves of iron, asked Jagger what was the nicest thing the press had ever done for him. Jagger replied: "The Times did it — their leader 'How To Break A Butterfly on a Wheel' — it got me out of jail the same day. It was also sub judice and therefore very courageous as well as being a very nice thing to do. That was the editor of The Times who I subsequently met — a very nice man."

We really will have to watch William Rees-Mogg; he's making friends in most unexpected places as he forces the pace at The Times towards the half-million.

**SAX AND THE SINGLE MAN — PAGE 12**

# HOLLIES HURTLE BACK



**'Dylan' LP in May**

AFTER months in the shadows, the Hollies have roared back into the Top Ten with their first single since founder member Graham Nash quit the group and moved to America's West Coast.

The single, "Sorry Suzanne," with new boy Terry Sylvester, jumped to number nine in the MM's Pop 30 this week.

And it has rejuvenated the group. For singer Allan Clarke told MM this week that for a time he thought the group would split up after Nash left.

The Hollies have started a massive six-week world-wide promotional campaign on the record. They have already appeared on German TV and have been booked to appear on television in Holland, Italy, Belgium and Sweden over the next few weeks.

## CAMPAIGN

In addition, they have completed a three minute colour promotional film which is to be shown on 20 American TV shows and five Canadian shows in the next three weeks. And the film will probably be used by Australian television stations as well.

The group's manager Robin Britten told MM: "This is a massive campaign to create a worldwide hit with 'Suzanne'."

The Hollies next album "Hollies Sing Dylan" is released on May 4 and features 12 Bob Dylan songs, including "Mighty Quinn," "Blowin' In The Wind" and "My Back Pages." In addition, the group have started work on a subsequent album which will contain at least nine original numbers.

And they have three "really good songs" from which to choose a new single, including one by Tony Hazard and another by Tony Macauley who wrote "Sorry Suzanne."

**SEE PAGE FIVE**



and in this week's most zestful music paper...

**Melody Maker**

**MICK JAGGER, WEEK TWO, BY ALTHAM**



It's the series everyone is talking about — people in the world of pop and people outside it (see left). It's Keith Altham's JAGGER IN 3-D. It's Mick, the anti-hero from three unique angles. It's exciting because Altham knows Jagger. He spent hours talking to him before he wrote a word. And, because Altham's life is pop music, he knew the kind of questions to ask. And the kind not to. Read part two of this talked about series this week — SEE CENTRE PAGES.

**Melody Maker**

**CLEO, JOHNNY, TUBBY JOIN MM CONCERT BILL**



Cleo Laine, Johnny Dankworth and his Band, tenor star Tubby Hayes — they are joining the fantastic all-star bill for the MELODY MAKER'S Pollwinners' Concert at London's Royal Festival Hall on April 12, at 9 pm. Already fixed are such stars as Georgie Fame, John Surman, Joe Harriott, Ronnie Scott's Band, Mike Westbrook's Band, the Rendell-Carr Quintet, Harold McNair, Sandy Brown and many more. The rush for tickets is on. Don't miss out. Fill in the coupon on PAGE 21.

**Melody Maker**

**COME ON A JAZZ HOLIDAY, SEE MILES**



How would you like the music holiday of a lifetime? It's easily arranged. Come with the MELODY MAKER to the Antibes Jazz Festival. Bask in the sunshine all day and hear some of the world's best jazz at night. Miles Davis will be there. So will Aretha Franklin or Ray Charles. Also the Marion Williams Gospel Singers and the Buddy Tate Quartet. The MM's Sunshine Superholiday is from July 23 until August 1. You'll have a gas time. Read all about it on PAGE 18.

# Melody Maker POP 30

- 1 (1) WHERE DO YOU GO TO ..... Peter Sarstedt, United Artists
- 2 (4) I HEARD IT THROUGH THE GRAPEVINE ..... Marvin Gaye, Tamla Motown
- 3 (2) SURROUND YOURSELF WITH SORROW ..... Cilla Black, Parlophone
- 4 (3) WICHITA LINEMAN ..... Glen Campbell, Ember
- 5 (7) THE WAY IT USED TO BE ... Engelbert Humperdinck, Decca
- 6 (12) GENTLE ON MY MIND ..... Dean Martin, Reprise
- 7 (10) FIRST OF MAY ..... Bee Gees, Polydor
- 8 (8) MONSIEUR DUPONT ..... Sandie Shaw, Pye
- 9 (19) SORRY SUZANNE ..... Hollies, Parlophone
- 10 (6) I'M GONNA MAKE YOU LOVE ME ..... Diana Ross & the Supremes & the Temptations, Tamla Motown
- 11 (11) YOU'VE LOST THAT LOVING FEELIN' ..... Righteous Brothers, London
- 12 (9) PLEASE DON'T GO ..... Donald Peers, Columbia
- 13 (14) GOOD TIMES (BETTER TIMES) ..... Cliff Richard, Columbia
- 14 (15) IF I CAN DREAM ..... Elvis Presley, RCA
- 15 (5) HALF AS NICE ..... Amen Corner, Immediate
- 16 (22) GAMES PEOPLE PLAY ..... Joe South, Capitol
- 17 (23) GET READY ..... Temptations, Tamla Motown
- 18 (13) I'LL PICK A ROSE FOR MY ROSE Marv Johnson, Tamla Motown
- 19 (21) WINDMILLS OF YOUR MIND ..... Noel Harrison, Reprise
- 20 (24) ONE ROAD ..... Love Affair, CBS
- 21 (25) I CAN HEAR MUSIC ..... Beach Boys, Capitol
- 22 (16) DANCING IN THE STREET ..... Martha Reeves & the Vandellas, Tamla Motown
- 23 (17) SOUL SISTER BROWN SUGAR ..... Sam and Dave, Atlantic
- 24 (—) IN THE BAD OLD DAYS ..... Foundations, Pye
- 25 (—) BOOM BANG-A-BANG ..... Lulu, Columbia
- 26 (—) DON JUAN ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 27 (—) PASSING STRANGERS Sarah Vaughan & Billy Eckstine, Mercury
- 28 (18) BLACKBERRY WAY ..... Move, Regal Zonophone
- 29 (26) PEOPLE ..... Tymes, CBS
- 30 (20) ALBATROSS ..... Fleetwood Mac, Blue Horizon

## POP 30 PUBLISHERS

- 1 Mastrom; 2 Jobete/Carlin; 3 Peter Maurice; 4 Carlin; 5 Maribus; 6 Acuff-Rosa; 7 Abigail; 8 Carlin; 9 Schroeder; 10 Flamingo Music; 11 Screen Gems; 12 Danna; 13 Francis Day and Hunter; 14 Carlin; 15 Cyril Shane; 16 Lowery; 17 Jobete/Carlin; 18 Jobete/Carlin; 19 United Artists; 20 Dick James; 21 Lieber Stoller; 22 Jobete/Carlin; 23 Carlin; 24 Schroeder Welbeck; 25 Chappell; 26 Lynn; 27 Francis Day and Hunter; 28 United Artists; 29 Chappell; 30 Fleetwood/Immediate.

## u.s. top ten

- As listed by "Billboard"
- 1 (1) DIZZY ..... Tommy Roe, ABC
  - 2 (2) PROUD MARY ..... Creedence Clearwater Revival, Fantasy
  - 3 (5) TRACES ..... Classics IV, Imperial
  - 4 (4) BUILD ME UP BUTTERCUP ..... Foundations, UNI
  - 5 (6) INDIAN GIVER ..... 1910 Fruitgum Co., Buddah
  - 6 (9) TIME OF THE SEASON ..... Zombies, Date
  - 7 (7) THIS GIRL'S IN LOVE WITH YOU ..... Dienne Warwick, Scepter
  - 8 (3) EVERYDAY PEOPLE ..... Sly and the Family Stone, Epic
  - 9 (6) CRIMSON AND CLOVER ..... Tommy James and the Shondells, Roulette
  - 10 (—) RUN AWAY CHILD, RUNNING WILD ..... Temptations, Gordy

## top twenty albums

- 1 (1) DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS Diana Ross and the Supremes and the Temptations, Tamla Motown
- 2 (2) GOODBYE ..... Cream, Polydor
- 3 (3) BEST OF THE SEEKERS ..... Seekers, Columbia
- 4 (6) ENGELBERT ..... Engelbert Humperdinck, Decca
- 5 (4) HAIR ..... London Cost, Polydor
- 6 (5) THE SOUND OF MUSIC Soundtrack, RCA
- 7 (14) ROCK MACHINE I LOVE YOU ..... Various Artists, CBS
- 8 (15) POST CARD ..... Mary Hopkin, Apple
- 9 (7) THE BEATLES (Double Album) ..... Beatles, Apple
- 10 (13) OLIVER ..... Soundtrack, RCA
- 11 (8) YELLOW SUBMARINE ..... Beatles, Apple
- 12 (16) YOU CAN ALL JOIN IN ..... Various Artists, Island
- 13 (11) STONEHENGE Ten Years After, Deram
- 14 (9) THE WORLD OF VAL DOONICAN ..... Val Doonican, Decca
- 15 (12) THE WORLD OF MANTOVANI ..... Mantovani, Decca
- 16 (18) HELP YOURSELF ..... Tom Jones, Decca
- 17 (—) PETER SARSTEDT ..... Peter Sarstedt, United Artists
- 18 (10) THE GRADUATE ..... Soundtrack, CBS
- 19 (—) 20/20 ..... Beach Boys, Capitol
- 20 (—) WORLD STAR FESTIVAL ..... Various Artists, Philips

## Major British tour for Foundations



FOUNDATIONS tour in Autumn

THE FOUNDATIONS, currently touring with Stevie Wonder, are to headline their own major British tour in the autumn.

Negotiations are under way for a solo American artist, Marvin Gaye, to join the tour. Johnny Johnson and The

Bandwagon are also expected to be on the tour which starts on November 1.

The Foundations record an LP, consisting of their own and Tony Macauley / John McLeod material, at the beginning of April before leaving on their American tour which opens at New York's Fillmore East on April 18. The group will record their next single in Detroit during their tour. After their American tour, the Foundations return to Britain, then fly to Czechoslovakia on June 18 before starting a European tour. The group return to the States and hope to visit Israel and South Africa before the end of the year.

## Engelbert gets extra tour date

AN EXTRA date has been added to the Engelbert Humperdinck-Mary Hopkin tour. The package will now play the New Theatre, Oxford, on March 31.



HUMPERDINCK best-selling singer

Engelbert Humperdinck is the best-selling male singer in America at the present time, reports Ren Grevatt.

His two recent albums, "The Last Waltz" and "A Man Without Love," have been awarded Gold Discs by the Record Industry Association.

His latest American LP "Engelbert" is expected to be awarded a Gold Disc in the near future.

Engelbert arrives in America in four weeks time to open at the Riviera Hotel, Las Vegas, on April 18. He follows with dates at the Sherman House in Chicago and the O'Keefe Centre, Toronto.

## DAVE DEE DATES

DAVE DEE, Dozy, Beaky, Mick and Tich have signed for extensive overseas appearances this Spring and Summer.

From April 5-11, they tour Germany followed by visits to Jersey (May 17), Israel (13-20), Hungary (June 22) and Majorca in August.

On April 22, they return to Germany to headline a colour TV spectacular and also appear on a Spanish TV show in late April.

They play cabaret at the Fiesta, Stockton, from March 22 for a week.

## BLUEBEAT HOT 10

- 1 (2) SEVEN LETTERS ..... Derrick Morgan CRAB-8
- 2 (1) EVERYBODY NEEDS LOVE ..... Slim Smith UNITY-504
- 3 (4) I AM A KING ..... Ethiopians CRAB-7
- 4 (9) SPREAD YOUR BED ..... The Versatiles CRAB-5
- 5 (—) YOU LOST YOUR DATE ..... The Flames NU BEAT-028
- 6 (—) PRIVATE NUMBER ..... Ernest Wilson CRAB-9
- 7 (7) WOPPI KING/MR. SOUL ..... Laurel Aitken NU BEAT-024
- 8 (10) DREAM ..... Max Romeo UNITY-501
- 9 (8) MR. RHYA ..... Lloyd Terrell NU BEAT-023
- 10 (6) BLOWIN' IN THE WIND ..... Mike Romeo Max NU BEAT 022

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## NICE SINGLE

THE NICE'S next single will be over six minutes long and is to be recorded "live" in America. It will be a vocal and will be their first non-instrumental single in over a year.

The Nice left Britain for their second American tour on Tuesday this week and are due to open tomorrow (Friday) at the Boston Tea Party for three days.

## EARLY B.B. TRACKS

BLUE HORIZON Records have acquired many early tracks by blues singer B.B. King and intend to release them in Britain as a history of the singer.

Richard Vernon of Blue Horizon told MM: "We have acquired the material from America's Kent and Modern catalogues for which B.B. King recorded between 1948 and when he joined ABC-Paramount around 1964."

## FIFTH COLUMN PLUS TWO

"DOC WATSON IN NASHVILLE" (SVRL 19013) is one title, or "GOOD DEAL" is another, whichever you fancy it all adds up to DOC WATSON'S latest VANGUARD LP. As the title tells you, the album is on a kind of country kick, and what with dobro, fiddles floating about, the LP title isn't at all misleading, and numbers like ALABAMA JUBILEE and STREAMLINE CANNONBALL confirm the country bit.

Another lovely VANGUARD LP is the new JUNIOR WELLS "COMING AT YOU" (SVRL 19011). The backing group toured Africa for the State Department and later they toured Japan, Australia and the Philippines with JUNIOR WELLS—of course. This album features BUDDY GUY on lead guitar, which must help to make this release even more popular with blues fans.

Blues comes along again with the CHARLEY MUSSELWHITE BLUES BAND on their VANGUARD release with the lovely title of "STONE BLUES" (SVRL 19012). This happens to be CHARLEY'S first recording with his own San Francisco-based group, which also happens to be one of the finest of the new young white blues bands to have arisen in the United States since the "new" blues revival. CHARLEY MUSSELWHITE himself was raised in Chicago and got his early blues harmonica education from musicians like JUNIOR WELLS, WALTER HORTON and LITTLE WALTER JACOBS, so there you go—he learned his blues from the right people.

In the last year or so JOHN FAHEY has become quite a cult in this country, so his fans will be pleased to know that on VANGUARD there's an LP titled "YELLOW PRINCESS" (SVRL 19033). It was recorded at the Sierra Sound Laboratories, Berkeley, California, and, as far as I know, it is his latest recording. With JOHN FAHEY'S guitar you can hear JAY FERGUSON organ and piano, MARK ANDES electric bass, MATT ANDES guitar, and KEVIN KELLEY drums. All nine tracks are compositions by JOHN FAHEY and each one well worth several plays.

We were on about BUDDY GUY earlier, so don't forget his February LP, "THIS IS BUDDY GUY" on VANGUARD (SVRL 19008). If you've not heard it yet you're very naughty and need your hands and wrists smacked, because it's a really very exciting "live" recording with a version of FEVER that will make your hair stand on end.

The other week I told you about STEFAN GROSSMAN'S latest FONTANA LP which has the title "THE GRAMERCY PARK SHEIK," and its catalogue number is STL 5485, well, it's tremendous. STEFAN is THE GRAMERCY PARK SHEIK because that's where he lives in New York—not actually in the park though. STEFAN'S first FONTANA album "AUNT MOLLY'S MURRAY FARM" (STL 5463) created a bit of a stir last year so he really had to go some to improve on it—well, we reckon he has, and just a listen to the track called REQUIEM FOR PATRIC KILROY will prove it. Really, STEFAN GROSSMAN is also something of a cult and I am sure once you've heard his new LP you'll be caught up with him too.

LOWELL FULSON'S FONTANA album "SAN FRANCISCO BLUES" is a great collector's item, so take good note of the catalogue number—it is SFJL 920. With the back note by BLUES UNLIMITED editor, Mike Leadbitter, you can be sure of sensible reading and information. The album covers LOWELL FULSON'S recording career from 1946 to 1951, which, according to many critics, was one of his best periods. His accompanists include pianists KING SOLOMON, ELDRIDGE McCARTHY, LLOYD GLENN and RUFUS J. RUSSELL, so if you want to hear some good blues singing, with his own trio backing—which naturally includes the previously named pianists—get "SAN FRANCISCO BLUES" (SFJL 920).

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# Album of the week

**The Liverpool Scene**  
"Amazing Adventures of..." (S) SF 7995

# Melody Maker

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## Love Affair and Herman share bill

THE LOVE AFFAIR share the bill with Herman's Hermits on a six-day tour kicking off at Newcastle City Hall on April 13. The show then goes to Guildhall, Portsmouth (14), De Montfort Hall, Leicester (15), Colston Hall, Bristol (17), Dome Brighton (18), and Winter Gardens, Bournemouth (19).

## JACK IN NEW YORK

JACK BRUCE, the former Cream star, is to make his first public appearance since the group broke up in New York on Saturday (22). He will appear at the Fillmore East with guitarist Larry Coryell, who played with Gary Burton, and Roy Haynes. Other musicians may be added to the group. Jack flew out to New York this week and will be staying with Coryell. A new Cream single will be issued on April 4. The two tracks "Badge" and "What A Bring Down" are taken from the group's farewell LP "Good-bye."

## NAMES IN THE NEWS

### 'Go Blind' is Chicken Shack's next

CHICKEN SHACK'S next Blue Horizon single will be "I'd Rather Go Blind," released on April 18. The group open a six-week American tour on July 11. Phil Jay formerly a deejay with Radio City, starts a series for Radio One from this Saturday (22) for five weeks. Liverpool Scene's next single will be "The Woo Woo" released next month. Caravan visit the States in April for three weeks including Fillmore East and West. Neil MacArthur, formerly with the Zombies, has turned down an offer to tour the States to stay in Europe for promotional work on his single "She Not There." Former Shadows guitarist Jet Harris has joined the Shades of Grey, a dance band at the Sherwood Rooms, Nottingham. Phil Moss and his Orchestra play at the 1969 Caravan awards in London on April 18. The Alan Bown have signed a three-year recording contract with Decca. Freedom tour Germany for 10 days from March 31. deejay Mike Quin has a new single "Toothbrush Well" released in mid-April. Junior's Eyes have signed to tour America from May 26 to July 6 and have their next British single "Woman Love" released here on April 11. Desmond Dekker and the Aces have had their British tour extended by three weeks until the end of May. Barry Ryan appears in a German TV spectacular with Juliette Greco from Munich on May 6, 7 and 8.

## WHILE PLAYING TO PACKED HOUSES IN THE STATES

JOHN MAYALL, currently playing to standing-room only audiences on his American tour with the Blues-breakers, is the latest British star to be signed for the 1969 Newport Jazz Festival.

Mayall, who becomes the fifth British group appearing at the Festival, will appear on the evening of Saturday July 5, along with the Woody Herman Band, O. C. Smith, Sly and The Family Stone and The World's Greatest Jazzband, co-led by Yank Lawson and Bob Haggart.

The other British groups featured — Led Zeppelin, Jethro Tull, Ten Years After and Jeff Beck — appear on July 4 along with Blood, Sweat And Tears, The Steve Marcus Combo and The Roland Kirk Quartet.

From Newport, Mayall goes on to the Blossom Music Festival at Cleveland, Ohio. He returns from America in mid-May.

## BBC TV HIT BACK

BBC-TV this week hit back at the suggestion they had been "lax" in not screening the Elvis Presley TV show networked in the States on December 3.

The show marked Elvis' return to TV after eight years and the Official Elvis Presley Fan Club has been agitating for its screening in Britain.

On Monday, a spokesman for the BBC told the MM: "We have been interested right from the beginning in screening this Presley show. But we have been told by the National Broadcasting Company of America that it is 'not available for showing in this country yet.' But they have given no clear reason for this decision."

"We are now waiting to hear from them. We feel it is up to the American side to sort itself out, whether the decision rests with NBC, with Colonel Tom Parker (Presley's manager), Elvis Presley or the Singer Sewing Machine Company, which sponsored the show."

## FREE CLAPTON CONCERT ?

ERIC CLAPTON, Stevie Winwood and Ginger Baker are recording their album in strict secrecy, but news leaked in London this week of their doing a possible free concert in Hyde Park on June 7 afternoon.

# MAYALL SIGNS FOR NEWPORT JAZZ FESTIVAL



JOHN MAYALL: fifth British group for Newport

cuss the release of his records.

A new album by John and Yoko Ono, titled "Unfinished Music No. 2" is to be released shortly, said an Apple spokesman. Recording of the Beatles next album has been held up until the group reassemble in two weeks.

Apple announced this week that Justin de Villeneuve, manager of Twiggy, has become manager of Jackie Lomax.

## BASIE-BENNETT DATE

IT IS likely that Tony Bennett and the Count Basie band will do a concert in Cannes on April 17 before Basie opens in Britain the following day. Bernard Chevry, MIDEM organiser, wants to fly them into Cannes for his fifth Tele-

vision Market. Details are now being negotiated but on Monday there was no hard-and-fast decision.

The Basie band opens on its own at the Wakefield Theatre Club on Friday (18) and plays one more date here without Bennett. It is at Croydon's Fairfield Hall on Thursday (24).

Tony Bennett performs with the band at the Odeon, Ham-mersmith on April 19, 20 and 27. Their other dates are at Bristol (22), Leicester (23), London's New Victoria (25 and 26), Manchester (26).

The lineup Basie brings with him is the same as on his last tour except that trombonist Frank Hooks is in place of Harlan Floyd.

## CHAMBERS DUE

AMERICA'S Chambers Brothers are due to fly into London tomorrow (Friday) from Hamburg for their first ever

British appearances. The group, which is accompanied by the Joshua Light Show, are to do concert appearances and radio and TV shows.

On Saturday (22), they appear on Radio One's Scene and Heard and the Lulu Show on BBC-TV. On Monday (24) they play a concert for the press at London's May Fair Theatre and on Tuesday, they appear in two concerts at London's Institute of Contemporary Arts. The following day (26) they appear again for one concert at the ICA and may appear on Top of the Pops (27).

On March 28, they are on BBC-TV's How Late It Is; they fly to Amsterdam for a TV show on March 29, returning the same day for BBC-2's Colour Me Pop and appear on the David Symonds radio programme (30) before flying back to America.

## Elektra name March Judy Collins month

MARCH HAS been named as Judy Collins Month by Elektra Records. The American singer, whose single, "Both Sides Now" made the U.S. top five, has just had a new album, "Who Knows Where Time Goes" released in Britain. The title track is a song written by Sandy Denny of the Fairport Convention. A special album featuring six of Judy's recordings, including "Both Sides Now" has been produced and will be distributed to radio and Press.



JUDY



MARMALADE

## AUSTRALIAN CLUB AND CONCERT TOUR FOR MARMALADE

MARMALADE have been signed for their first ever trip to Australia.

They fly to Australia on June 27 for a three week club and concert tour. They will also appear on Australian TV.

The group have also been signed for a one hour BBC-TV spectacular from Scotland, to be transmitted on May 14.

They tour Europe extensively throughout the next two months. Their dates are: Sweden (April 9-13); Finland (14-16); Stockholm TV (17, 18); Israel (21-24); Ireland (25-30) and Belgium (May 1-5).

They also hope to have a new single ready for release in early May.

## DUSTY'S NEW ALBUM

DUSTY SPRINGFIELD'S next album will be "Dusty in Memphis" her first for Atlantic Records but released through Philips in Britain, which was recorded in Memphis on her last visit to the U.S.

On March 19 she flies to Australia for a season at the Australia Hilton Hotel, Sydney and then goes to America for a series of one-nighters although a projected appearance at New York's Americana club has been dropped.

## BANDWAGON DUE

THE BAND WAGON arrive in Britain on March 27 and will

remain in this country for a year. The American group, who had a big hit with "Breaking Down the Walls of Heartache," join the Martha Reeves and the Vandellas tour which opens on April 1.

Other tour dates for Martha and the Bandwagon include Fairfield Hall, Croydon (2), Odeon, Birmingham (3), Astoria, Finsbury Park (4) and The Dome, Brighton (5).

## KIRK IN CONCERT

ROLAND KIRK'S Quartet will guest star in a concert to commemorate the South African Sharpeville massacre at the Round House, Chalk Farm on Sunday, from 7.30 pm.

Among artists taking part will be the cast of Hair with selections from their show at the Shaftesbury Theatre, Roland Kirk, Explosive Spectrum Light Show, Ginger Johnson and his African Drummers and Diana Rigg.

Tickets will be available from the Anti-Apartheid Movement, 89 Charlotte Street, London W1.

## SPECTOR SIGNS T.H.E.

TONY HALL'S T.H.E. Enterprises has been signed to promote all future Phil Spector productions on the newly independent A&M label.

The first release is "Love Is All I Have To Give" by The Checkmates, Ltd., released in early April and a new single by the Ronettes is also expected next month.

Phil Spector produced the Righteous Brothers' "You've Lost That Lovin' Feeling" currently high in the MM Pop 30.

## GARNER TOUR OFF

ERROLL GARNER'S British concert tour, planned for April, has been cancelled. Garner and his trio were due to open a short tour at London's Festival Hall on April 12. At the moment there are no arrangements for the piano star to visit this country in '69.

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THE REVOLUTIONARIES ARE ON CBS



PETER GREEN sings on new single

### FLEETWOOD MAC JOIN IMMEDIATE

FLEETWOOD Mac have signed a five-year contract with Immediate records. This follows their split from the blues-specialist label Blue Horizon, announced in Melody Maker last week.

The first release from the group will be a single, "Man Of The World," the follow-up to their smash single, "Albatross." The new single is vocal written and sung by Peter Green. Release date has been set at April 3.

The Fleetwood Mac have been reported as having bought back all their tapes from Blue Horizon for "an enormous sum."

### TWO McDONELL LPs

BLUESMAN Mississippi Fred McDowell cut two albums for the National Blues Federation prior to his departure following a successful British tour recently.

The albums will be released through Transatlantic Records and will comprise mainly hitherto unrecorded material.

### CLUB NEWS

MARTHA AND THE VANDILLAS will play a week in club-cabaret when they visit Britain next month. On April 6 they are due to open for a week at the Club Fiesta, Stockholm, where there will be two separate shows nightly — at 8 pm and 11.30 pm.

JOHN GEE, for the last six years manager at London's Marquee Club, has been promoted to an executive position within the Marquee organisation and the management of the club, which is soon to be renovated, will be taken over by Ray Lovegrove from The Speakeasy. Terry Reid, recently returned from a very successful U.S.

# ROBIN GIBB TO LEAVE BEE GEES

BEE-GEE Robin Gibb is to leave the group. This was the second crisis to hit the Bee-Gees following the weekend announcement that brother Barry Gibb will not appear in the group's first-ever film.

As reported exclusively in MM last month, co-lead singer Robin Gibb is unhappy over the group's current single and his part in the group. He now wants to go solo and open a management organisation.

On Monday Robin Turner of the Robert Stigwood Organisation, which manages the group, said: "We have had no comment from Robin that he wants to leave the group. We know no more than what we have read in the papers. There are contractual arrangements with Robin for the next two years."

A meeting between the Bee-Gees, manager Robert Stigwood and legal advisers was called this week following Barry Gibb's decision not to appear in the film "Lord Kitchener's Little Drummer Boys," due to have been filmed next month.

### BARRY MISSES GROUPS FILM DEBUT

#### DYLAN SONG FOR FAME

GEORGIE FAME is to release a Bob Dylan song. He has finished recording two Dylan numbers with Dylan's own producer, Bob Johnston, who has flown back to Nashville with the tapes where Johnny Cash will help with the mixing.

It is hoped to release the record in the next three weeks. This will be Georgie's first single since "Bonnie and Clyde," released a year ago.

#### GRAMMY FOR JOSE

AMERICA'S Grammy awards — the accolades of the U.S. record industry — were awarded in Los Angeles last week. And Glen Campbell, Jose Feliciano and Dionne Warwick were among the artists to win awards.

The awards were: Jose Feliciano (best new artist, best pop male vocalist); Dionne Warwick (best pop female vocalist); Judy Collins (best folk performance) and Glen Campbell (best album of the year, "By The Time I Get To Phoenix").

Jeannie C. Riley and Johnny Cash (best female and male country singers); Simon and Garfunkel (best contemporary pop vocal group); Otis Redding (best R and B male singer, best R and B composer) and Aretha Franklin (best female R and B singer).

#### MARBLES DEBUT

THE MARBLES make their first-ever public appearance in this country on April 13 when they appear at the charity show at Wembley Pool.

Today (Thursday) the duo play at the annual convention of Polydor records in Germany. The group are the only British artists to be invited to appear at the convention which is to be televised.

#### BURRITO CHANGE

LED ZEPPELIN replaced the Flying Burrito Brothers American group who were due to appear on BBC-TV's How Late It Is on Friday.

The group were due in Britain on March 12 but will not now be coming until May 1. A spokesman said in London on Monday that original

negotiations for an exchange group for the American artists had fallen through and another exchange had to be arranged.

It was hoped that the Burritos, consisting of ex-Byrds Chris Hillman and Gram Parsons would be able to appear on "How Late It Is" on May 9.

#### BEACH BOYS RETURN

BEACH BOYS return to Britain in June for a fortnight's tour. They were last here in December.

At prestime, impresario Arthur Howes was fixing dates for the tour.

Last Friday, Capitol issued a new Beach Boys album titled "20 by 20."



RINGO STARR looks happy, surrounded by three nifty young ladies who are appearing with him in his first major feature film role as an actor. The film is the Magic Christian, in production at Twickenham Studios. Ringo co-stars with Peter Sellers and the girls (left to right: Monica Walters, Lena Ho and Polly Williams) were chosen from 200 applicants to play "nifties" in the film. What are nifties? The film company aren't saying. We'll have to wait and see.

## Royal Albert Hall concert for Janis Joplin

AMERICAN blues singer Janis Joplin, who came to fame with Big Brother and the Holding Company, comes to Europe on April 1 and to London for a concert on April 21 at London's Royal Albert Hall.

It is possible she will be backed by US "supporters" guitarist Mike Bloomfield and organist Al Kooper. The three are currently working on an album in New York.

Joplin's European dates will include TV in Stockholm on April 1, and appearances at Amsterdam (11), Frankfurt (12), Paris (13), Stockholm (16 and 17), and Copenhagen (18 and 19).

#### ZEPPELIN TOUR U.S.

LED ZEPPELIN, whose first album, "Led Zeppelin," is currently in the Top 20 best selling U.S. albums, open their second U.S. tour on April 24 at the Fillmore West, San Francisco, with Brian Auger, Julie Driscoll, and the Trinity.

The Zeppelin tour major American venues through to

July. Brian, Julie and the Trinity start their first American tour at Chicago's Kinetic Playground on March 21-22 and join the Led Zeppelin for the Fillmore date. Their album "Definitely What" has been released in the U.S. and they have completed tracks for a new album to be released shortly.

Led Zeppelin have also been working on a second album and play dates in Scandinavia prior to their second American tour.

#### US FIRM 'LAND' HERE

ONE OF America's most successful music publishing and recording organisations, Koppelman-Rubin are to establish a British company.

The purpose is to recruit British music talent and the company will be established before the end of the year.

The firm's partners Charles Koppelman and Don Rubin told MM: "We are to use London as a landing pad to

examine Europe, an area we feel we have so far neglected as a ready source for creative music people."

Among the artists they have recorded are Petula Clark, Gene Pitney, the Righteous Brothers, the Turtles, Tim Hardin and the Loving Spoonful and they have many leading contemporary songwriters, like John Sebastian and Tim Hardin under contract.

#### BACHELORS SEASON

THE BACHELORS are to star at London's Victoria Palace for a 16 week season from July 12.

They follow the record-breaking Black And White Minstrel Show into the theatre with a production titled Summer Spectacular which also stars Dick Emery and Freddy Davis.

On Monday (March 24) the Bachelors open for a two week season at the Theatre Royal, Newcastle-upon-Tyne.

## Martha plays Club Fiesta

tour, has a Residency on Thursday nights at the Marquee. Led Zeppelin play the club on March 28. Yes, one of the MM Tips for the Top in 1969, also have a residency at the club on Wednesday nights. On March 28 they are supported by the Procession.

COUNTRY JOE AND THE FISH open their British tour in Manchester on Saturday (22) when they will "top" a bill which also includes the Liverpool Scene and Principal Edwards' Magic Theatre, at the

city's Houldsworth Hall, in a concert presented by the Magic Village club.

There will be two shows (6.45 and 8.45 pm) and all three groups will afterwards appear in an all-nighter at the Village.

MARTIN HONE continues his policy of catering for big-band fans at his Opposite Lock Club Birmingham, by presenting the Johnny Patrick Band on Tuesday next (25) and Mike Alexander's 16-piece outfit on April 14. He is also negotiating for a

return visit (in May) of the Maynard Ferguson Big Band following its recent successful appearance at the club.

Another returning visitor is Jon Hendricks who is again due at the Opposite Lock on April 2 and 3.

FORMER Caroline dee-jay Bob McClure quickly found his land-legs as a Variety agent in Cardiff — and has now returned to spinning discs on at least two nights each week at Tiffany's, where the resident group is the Shelley.

### JAZZ NEWS

COMPILED BY MAX JONES

## President Nixon's dinner tribute to Ellington

THINGS are warming up, here and in the States, for April 29. Why so important a date? It is the 70th birthday of Edward Kennedy Ellington, and the great jazzman will be honoured in the press and on radio and TV from Washington to White City.

In the States, President and Mrs Nixon have announced a dinner for April 29 to pay tribute to Duke for his contribution to American music. About 140 guests have been invited to the dinner and I am able to reveal that one of them is Frank Sinatra. Another, and the only one from Britain, is a lifelong friend of Ellington's, Rene Diamond. After the dinner there will be a concert of Ellington's music.

GOOD news for all Louis Armstrong's fans and friends comes from Jeff Atterton, the MM's thin man in New York, who reports that Satch has been off the critical list for some time. His condition was reported by New York's Beth Israel Hospital last week to be "slightly improved."

A one-reel film about Louis is being produced by the U.S. Information Agency as part of a biographical series honouring Americans who have won world fame.

ARTISTS lined up so far for the University of California Jazz Festival — April 25 and 26 — include Archie Shepp, Cannonball Adderley, Herbie Hancock, Max Roach with a 25-voice chorus and Nina Simone who will bring her new 10-piece group to the West Coast for its initial exposure.

SALENA JONES and the Joe Harriott-John Mayer Indo-



DUKE: Sinatra invited to the dinner

Jazz Fusions will star at Birmingham's annual jazz festival at Summerfield Park on May 26. Salena, currently working in Australia, appears at London's Savoy Hotel from May 19 for two weeks.

THE Manchester Youth Jazz Orchestra plays concerts on March 25 and 26 at the Wright Robinson School in Gorton, Manchester. Liverpool's Merseyside Jazz Band is this month celebrating the 20th anniversary of its founding. On Tuesday (25), the Maynard Ferguson Big Band records in Manchester a BBC Jazz Club session which will be aired next month.

HERB HALL, clarinet-playing brother of the late Edmond Hall, has an album out under his own name this month on the Sackville label. He is featured with Claude Hopkins (pno), Arvell Shaw (bass) and Buzzy Drootin (drs), and the LP is titled "Old Tyme Modern."

THE Jazz Composer's Orchestra, whose first record was recently voted Jazz Album Of The Year by critics in the U.S. Jazz And Pop magazine, gives its premiere performance on Sunday, April 27 at New York's Electric Circus from 3 until 9 pm. No short-changing the customers

there. Michael Mantler will direct the orchestra, and soloists will include pianist Cecil Taylor, cornettist Don Cherry and tenorist Pharoah Sanders.

TUBBY HAYES' quartet appears in Liverpool tomorrow (Friday) and at Manchester's Southern Hotel on Saturday (22).

JOE DANIELS and his Dixieland Hot Shots play the Accrington Jazz Club, Peel Park, on Sunday (23). Bill Nile and the Delta band are there on March 30. Monday night sessions at the Royal Oak, Tooley Street, London, S.E.1, feature singer Bobby Breen and the Brian Leake Quintet, featuring Brian Wales (tnr) on March 24. The MJS Club at the Oak presents Tony Coe guesting with Phil Seamen (drs), Terry Shannon (pno) and Reg Pettit (bass) tomorrow (Friday), and tenorist Dick Morrissey with the Seamen trio on Saturday. Acker Bilk and his band return from their West German concert tour tomorrow. Their next date is on Wednesday (26) when they play at the British Film Academy Award Ball at London's Grosvenor House. Dave Holland may be recording an LP with Jack de Johnette and Chick Corea soon.



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Others prefer Miss Kendrick like this.

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**MM INVESTIGATION**

**WHY DO SOME GROUPS HAVE THIS DEATH WISH?**

BY BOB DAWBARN

**MOST OF** the important advances in the music business have stemmed from the clubs.

Trad, skiffle, the Beatles, the whole beat business and the Underground groups were all established in the clubs before becoming major record sellers or big attractions of stage, screen and radio.

A healthy club scene is essential to the music business. And yet so many of today's groups seem so possessed of a death wish that they seem intent on destroying the clubs.

Every week throughout Britain, club owners wait for the groups who don't turn up despite signed contracts.

And too many of the groups, not just the big names, seem intent on pricing themselves out of business.

**Money**

Take the West of England club run by Peter Reddaway at the Locarno Ballroom, Swindon.

The club opened in January — with a dep group because the big name originally booked was sick.

For the second session, another top blues group turned up — but had left their guitar leads behind.

"Over 900 people had turned up to hear them," says Mr. Reddaway. "They couldn't play without the leads, so we had to offer money back and were left with 247 customers. In many cases, people had travelled from as far as Chesham, Birmingham, London, Chatham and Plymouth specially to hear the group."

"Naturally, these people lost confidence in us and we were boycotted. At the next session, John Peel drew 74 people. Later we had 172 for Ten Years After and 183 for the Family.

"It wasn't the fault of these groups who turned up. It was because the people had been let down by the previous groups."

Eventually, the club was forced to close down, though Mr Reddaway plans to try again.

An isolated case? Don't you believe it.

Listen to John McCoy who runs the Kirk Levington Country Club, Middlesbrough, and Redcar Jazz Club.

**Risk**

"We've been let down six times since the beginning of the year at Kirk Levington," he said this week. "One group failed to show up twice."

"On one occasion their road managers actually turned up and set the gear up before they phoned to say that one of the group was down with gastric flu. He recovered quickly enough to play another club the next night."

"The result is that everybody is starting to think I am a con man advertising groups that I haven't booked."

"That means I lose business — not only because people won't risk coming in because the group might not turn up, but also on the bar takings which can be down as much as £50 a night."

"Then there is the money I pay out on all the advertising."

"Things have got much worse over the last six months. It's so bad, in fact,



JOHN PEEL drew only 74 people

that a few of us in the North-East are thinking of getting together to form a syndicate of promoters to get people to jump to our terms for a change.

"Prices, too, are just getting ridiculous. A group builds up a good following and immediately wants ridiculous money when they get a semi-hit record."

"Then they are back a few months later, looking for work, but still asking the sort of money that is quite impossible."

"Part of the trouble stems from the colleges. The colleges seem to have unlimited funds and don't have to make a profit so they are prepared to pay prices which are impossible for clubs."

**Prestige**

It is, of course, mostly the provincial clubs which are hit by non-appearing groups — and it's remarkable how often the same names are mentioned by club owners as unreliable.

John Gee, major domo of London's Marquee, doesn't have much trouble — "It's a prestige place to play and, of course, it's in town so there are no hang-ups about travelling," he says.

"Instances of groups failing to turn up are isolated." John, however, feels that too many groups don't give value for money.

"They get a hit record and start scaling down the time they play, but still expect exorbitant fees," he complains. "And, of course, the fans, our customers, are disappointed if they only do a short set."

Groups may feel that missing a couple of gigs is not very important.

What they don't realise is that it isn't just the case of one promoter out of pocket, one set of disgruntled fans.

They can spoil a whole area for conscientious, hard-working groups who do show up.

And without the provincial clubs there would be no new record buyers, no new members for their fan clubs.

Too many groups who claim to be professional are anything but that.

And one day the promoters are going to get together and put the blocks up on the more notorious.

As John McCoy says: "I spent five years on the road, so I know most of the dodges. I also know it is usually possible to let the promoter know in time if something does go wrong."

"A group which is due on at my club at 7 pm rings up at 7 pm from Birmingham — 200 miles away. My customers are already coming in."

"And the next day I discover there was a party in Birmingham that night and two of the group had a couple of birds."

"Do they think I'm that stupid?"

A FEW months ago, the Hollies almost split up.

The group that has had a hit with every record they have issued over five highly successful years nearly went out of business.

It happened when Graham Nash, one of the founder members of the group, left to pursue his own musical path and the other four Hollies were faced with the job of trying to replace him.

Lead singer Allan Clarke told me about it at his cottage-style Hampstead home on Sunday.

"The trouble was, I knew how good Graham was. I knew it wouldn't be easy to replace him."

"We were missing his high harmony which was an integral part of the group's sound."

"We had two and a half months of looking about for a person who could replace him, fit in the group and be tuned in to the musical aims of the Hollies."

"It was frightening."

"There was a stage when the group nearly broke up and I had to think about what I was going to do in the future."

"I considered going solo, because after all I have a family to support."

Fortunately for the group, after many auditions and much searching along came Terry Sylvester.

Terry had been playing guitar and singing with Liverpool's Swinging Blue Jeans and fitted perfectly into the Hollies mould of happy, melodic music.

"It was uncanny how well he fitted in," said Allan.

"He's a hard worker and he believes in what the group is trying to do."

Graham left because his musical ideas and the rest of the group's conflicted.

"We wanted someone who would want to play Hollies music, the music we have been playing since we started."

"Terry's working wonders. He's gradually changing and moulding himself into the group. He's smartening himself up and he's now got something worth while to work for."

Allan—and the rest of the group—breathed corporate sighs of relief when they recorded with Terry and found he fitted in perfectly in the recording studios, too.

One of the first things they recorded together was "Sorry Suzanne," which has marked the Hollies' return to the Pop 30.

"I'm on top of the world about it. Well, how would you feel? I'd had three months of worry."

"I thought that we'd re-



**Mr Clarke, of NW3, feels much better now suits are back**

**BY ALAN WALSH**

tained the Hollies sound. But you can never tell. It was a very good song for the Hollies, but in the end it was up to the public whether they wanted it or not."

The rejuvenated Hollies are set to start working again. They will play the college and university circuit rather than the ballrooms because they feel that their brand of music will be most appreciated there.

"We won't be doing the ballrooms any more," said Allan in the lounge of his home near Hampstead High Street. "We found the last time we were in America, when we had to do a 90-minute spot, that we had to create a cabaret act."

"We did that, and we find now that the cabaret act is our strongest area, rather than doing a string of hits."

"That's why we do songs like 'Blowing In The Wind' and 'A Taste of Honey.' We find that the student audience really appreciates the things like this we do, and it's better for us, too."

The "Hollies sound" is famed in the pop busi-

ness. But Allan said they never actively try to reproduce this "sound" every time they record.

"We just do a song the way we think it should be done. It's not a processed sound. It comes from us. It's man-made, not manufactured."

"When we did the album of Dylan things we did this: we just took the songs and did them as we thought they should be done."

"If the sound is distinctive, it's as a result of this approach rather than a defined, worked out sound."

"We've been working in suits for a year now. I'm happy because I love being smart. When the hippy thing was in, we dressed like that."

"We jumped on the bandwagon then, and I thought afterwards we were wrong. That's not our scene. I'm happier with the suits."



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**EXPERT ADVICE**  
see page 20



Bob Johnston, the man who produces Bob Dylan's albums — or as he puts it "turns on the machinery"—is in London recording Georgie Fame's next single. Johnston and Georgie are pictured above in the London CBS studio this week. No details yet of what Georgie's next single is — but it's a Dylan song, naturally.

# Now— 'Suite Sandy Brown'

Caught in the act

THE LONDON Jazz Centre Society's six monthly concerts at the Conway Hall have done great service to British jazz, showcasing a wide variety of today's sounds and experiments.

Typical was the final show last Friday which featured the Graham Collier sextet with Sandy Brown as special guest star and the Howard Riley Trio. Collier is now firmly established as one of our most consistently interesting composer-bandleaders, and he makes full use of the wide range of colour available in his sextet—Harold Beckett (lpt, flugel horn), Nick Evans (lmb), Stan Sulzman (ltnr, alto), Karl Jenkins (piano), Barri Sop (oboe), Collier (bass) and John Marshall (drs).

On Friday, Beckett took solo honours with some magnificent, relaxed playing. The addition of Sandy Brown's clarinet proved wholly successful. Collier had written a special suite titled believe it not, "Suite Sandy Brown," which showcased Sandy's highly original talents—recognisably Brown, though his Dixieland friends might not have recognised the straight tone and fluently modern solos.

The Howard Riley Trio played a fascinating, if not always integrated, set. The ubiquitous Alan Jackson on drums seemed superfluous at times with Riley's piano and the remarkable, if rather self-indulgent bass of Barry Guy dovetailing so closely there seemed little room for Jackson to get into conversation. Riley is another original composer whose playing reminds me a little of the late Richard "Two Stick" in its jagged lines and spiky harmonies.—BOB DAWBARN.

● IS THE LICIS STILL ALIVE AND WELL—SEE PAGE 17.

## NEW JAZZ REUNION

THE ADRIAN PATON Band, Alan Ellis (lpt), Dave Chambers (ten), Adrian Paton (pno), Tony Desborough (bs) and John "Chick" Webb (dms), lives—only this time around with the addition of Dave Perrotet on trombone it is calling itself the New Jazz Reunion. Hearing them at Bedford College last Tuesday it was surprising just how strong the band was for such a relatively unknown unit.

Ellis, for example, who has toured with Maynard Ferguson and is currently with Alan Price, is one of those crackling hard blowing trumpet players out of the Clifford Brown-Lee Morgan school.

In the early part of the set I caught there was a strong "Blue Note feel" which Perrotet's "Midnight Reflections," changed into a much freer contemporary mood altogether. The final "Hella Mr Man," by Paton, with drummer Webb's rock rhythms laying down a solid foundation, saw the band trooping through the audience in best R&B style, demonstrating yet again how so many of the younger bands are keen for their music to communicate.

There is no doubt that on this occasion they succeeded and if young audiences could only forget their hang-ups over the word "jazz" I'm sure they could do it again—frequently.—CHRISTOPHER BIRD

## THE BAND

FOLLOWING Roland Kirk is like being asked to clean up after World War III, but Ronnie Scott and the Band have been managing nevertheless at the Scott Club these last couple of weeks. As a fervent admirer of the Band's potential, I still have the impression that it's only playing at half power at the moment. Now that the novelty of seeing John Surman's thatch on the Scott Club stand every night has worn off, there is the depressing feeling that good though it is, we've heard nothing yet—but are we ever going to hear it.

The Band's repertoire, which has good material in Gordon Beck's "Macumba," Horace Silver's "Song For My Father" and the John Cameron arrangement of Donovan's "Lord Of The Reedy River," needs a leavening of something more demanding. The answer could be to give the band's prodigies their head in the choice of material, instead of only in their solos.

We're still all expecting greater things from Ronnie's Band. It's about time we started getting them.—BOB HOUSTON

# Dylan on new LP—"the songs are easy to sing"

BOB DYLAN has completed his next album at the Nashville studios of Columbia Records, and also cut some tracks with Johnny Cash. The sessions took place in mid-February.

"They are the songs I've been writing over the past year," Dylan is reported in an American magazine. "Some are songs that I've sung and never written down, and just sort of turn up again."

## Jammed

"I can't remember where they come from. I was just trying to write some notes on where the songs came from, and I couldn't figure it out myself."

There are ten or eleven new songs on the album and on the last nights of the sessions, February 17-18, Johnny Cash joined him and they are reckoned to have put down about 15 tracks. One or two may appear on the new album, and the rest on a possible Dylan-Cash joint album.

Titles include "I Walk The Line," "Big River," "Careless Love," "One Too Many Mornings" and "Understand Your Man."

Dylan and Cash just went into the studio, jammed, sang some of each other's songs and one they wrote together and altogether put three hours of material on tape for possible use as an album.

The new Dylan album is expected to be released in April. Titles are named as



THE Faver's WEEKLY TONIC

"I Threw It All Away," "One More Night," "Tell Me It Isn't True" and "Country Pie." Asked if "Country Pie" was like the Beatles' "Honey Pie," Dylan replied, "No, I wish it was."

About the songs on the album he said, "I can't remember too much about how I wrote the new songs. It depends on where I am, what the weather is like and who is around at the time."

## New

"The music is a little of everything. The new songs are easy to sing and there aren't too many words to remember."

Musicians used in the sessions included drummer Ken Buttrey, bassist Charlie McCoy and steel guitarist Pete Drake, all of whom played on the "John

Wesley Hardin" sessions. Grand old man of movie Westerns, Gabby Hayes, died in Hollywood recently. He was 83. Georgie Fame and Alan Price finished a number with a mock punch-up on the Lulu show last Saturday. Sounded good duetting on "Games People Play."

## Chemist

With all these re-issues coming out, isn't it about time they re-released those great singles by Billy Bennett, author and chemist.

Masterpiece in understatement from Marquee's John Gee: "I'm not a teenage idol," Jimi Hendrix sat in with Roland Kirk at the Ronnie Scott Club last week.

Deviants barracked by noisy Fribblers at the Speakeasy. Shouts of "Yihaaa" and the strains of "Hokey-Cokey" heard frequently. Transatlantic promise albums from Lenny Bruce, Malcolm X, Allen Ginsberg, the late Robert Kennedy and David Frost, the Robert Morton of Thames Television.

## Recruit

Immediate Records moved back to Gloucester Place from New Oxford Street. Will they re-release Goldie's "Going Back"? Singer Gary Stewart joined the Joe Loss Band from the Ray McVey band this week.

Johnny Mathieson, general manager of Noel Gay Music, died on Sunday. Roland Kirk played amazing rock and roll set at Ronnie Scott's on Friday.

Latest recruit to Stephane Grappelly's interesting lineup is guitarist Vic Lewis — front page story

in MM, February 17, 1945 — another old clipping that had younger MM staffers wondering — "a new harmonica sensation... John Sebastian," also from MM, February 17, 1945.

Telegram to Chris Welch: "And I thought that I hadn't a pal in the world. If I sell 14 copies I'll buy you a beer, love." Sender: Simon Dee. Big fan following for Doors and Tim Buckley in Yugoslavia. Group Therapy return for second visit at the beginning of May. Mississippi Fred McDowell on his recent tour here—"It's the best I've had anywhere."

## Gig

Singer Jimmy James finished a gig in Stoke-on-Trent and was followed to London by two 15-year-old fans. Worried parents relieved to hear from Southwark police on Monday.

Stevie Wonder denying marriage rumours... Students at Welwyn, Herts, failed to kidnap Peter Sarstedt... Heath Hampstead is opening the annual Easter fair at — you guessed it — Hampstead Heath.

Singer Elkie Brooks makes a long-overdue comeback with a single "Come September," released by Nems on March 28... Blow for a group called the Sermon, whose bass player had £90 instrument stolen at a gig in Acton. They've just started a professional career.

Jacques Brel with long hair looks remarkably like comedian Max Wall.

That mysterious sax player Raver mentioned as playing on Waterloo Bridge was soprano player Lol Coxhill, filling in between gigs with some Charlie Parker.

Anyone got any old Ludwig, Gibson or Abbott ukeleles they don't want? George Formby impersonator Alan Randall is on the hunt.

## Funds

Georgie Fame, Dudley Moore's Trio, Alan Price and Friends are coming to the aid of Gnomelam at Hatchett's Playground on April 8 to raise funds for Private Eye's fighting fund. Deejays for the evening will be Peter Cook, Terry Downes and Spike Milligan — the mind boggles. Does this

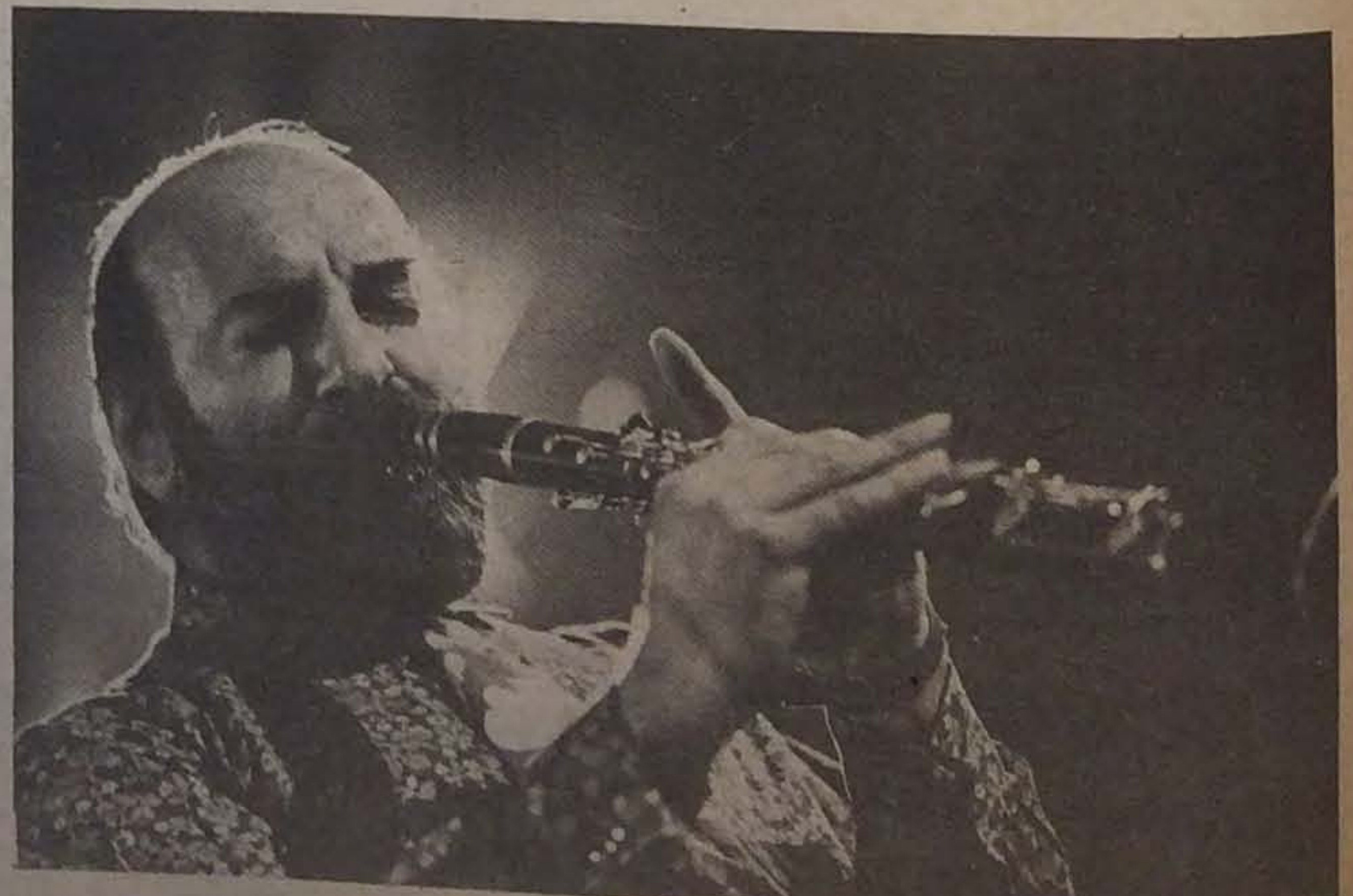
mean punch-lines, punch-ups and punch-knob-to-release-foam?

Virginia Lewis has joined Radio Luxembourg as Personal Assistant to the station's programme manager, Tony McArthur. Virginia is Vera Lynn's daughter.

## Bicycle

Formal wedding for a Casual drummer. Bob O'Brien married 23-year-old Italian model Paola Vaccari on Monday... KPM Music publicity officer, Peggy Jones, was presented to the Queen at the House of Lords last week during the Society of Women Writers and Journalists 75th Anniversary.

The Times jazz critic, Miles Kingston, seen riding an ancient bicycle near Fleet Street. And then there was the drummer who woke up in hospital after an operation and began screaming, "I can't feel my legs! I can't feel my legs!" A doctor told him, "That's not surprising, son. We've just amputated both your arms."



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We really hope to have the Velvet Underground this week!

'DON'T SHUN US WITHOUT A HEARING' SAYS STEVIE

NOT all mods are cropped head punch artists—they can be nice guys like Steve Ellis of the Love Affair.

Actually, Stevie has grown his hair a little longer than in the days of "Everlasting Love" which has proved a prophetic title.

The most knocked group in pop history apart from the Monkees, they have survived remarkably well, and people are beginning to like them.

People in power that is—the teenyboppers have long remained loyal. But Steve finds that even tough greasers and German TV producers love the Love Affair now.

Smoking filter kings and drinking endless cups of coffee, Steve chatted cheerily about the group this week and their latest hit, "One Road."

"I knew it might sound a bit strange to blues fans, but we've been playing with a lot of blues influence recently. Our managers have told us off—it's got to stop!"

"The teenyboppers come to see us because they like Mick or Maurice but the people at the back of the hall want to see what the group is all about."

"When we go to a gig we do all our hits and think, 'thank gawd they're out of the way.'"

"Then we can play some funny things we do to please ourselves. But people don't expect us to do anything like that. They expect me to sing 'Simon Says.'"

"When we were in Manchester we talked to some real moddy boys and they surprised us. They said they liked our records—they just liked good pop. They were fed up with soul because that's all they play in the dance halls."

"Let's face it—three years ago we were real mods. In my bopping days we used to wear the Levis with braces, big boots and skin heads."

"But we didn't go around being mini-Charles Atlases. My mates back in Finchley would go around together, but we didn't go kicking people's heads in with toe-caps."

"So groupies have long hair—so moddy boys have short hair. It's a fashion—you just go home and polish up your toe caps. Mick Jackson used to wear an old vest and orange braces on stage and a pair of Tuff boots. Now he's graduated to desert boots."

"Some mods have a chip on their shoulder. I think if you go around in a gang with ten blokes you never get any birds. The birds take one look and say: 'I'm not going with that lot—you're joking.' So most of the violence is from frustration because they can't get a bird together. They HAVE to go around being mini-Charles Atlases to prove something."

"When we play a gig we get a lot of birds down the front but we are finding more and more blokes joining in. I remember three blokes aged about 19 or 20 jumping on stage and grabbing us. One bloke even grabbed my trousers and another pulled a chunk out of my hair. I suppose it was the heat and the excitement. Well I hope so!"

Stevie praised his drummer Maurice Bacon and all the others in the group as having improved greatly during the last year and pleaded for people to give them a fair hearing.

"If people don't like our playing or records—fair enough. But don't shun us without a hearing!"

# CLIFF AND HANK MAY MAKE A SINGLE

"PEOPLE say I can afford to be holy, but that's ludicrous. Nobody knows what I do with my money, so how can they say I can earn too much!"

If I wasn't in show business and earned a lot less, I'd probably have more time for religious work.

That means I'd be a better Christian, not a worse one."

BY ALAN WALSH

Cliff Richard.

Ten years a pop star.

A Christian.

A man with the courage to stand up and be counted.

And pointed at.

A nice guy.

Naturally he gets knocked.

That's the way of things in cobra-friendly world of pop.

"I never think about how much I earn. The money side of things is secondary to the artistic side. I don't care about the financial side."

"I just want to be left alone to be able to sing and try to act. I certainly don't have a crisis of conscience about the money I earn."

Cliff is back in the Pop 30 again—this time roaring away up the chart with "Good Times (Better Times)" a song by Roger Cooke, Roger Greenaway and Jerry Lordan which looks like giving him his biggest record since "Congratulations."

Cliff had just flown back from Milan where he was promoting the record on Italian TV and in the past couple of weeks he has visited Berlin and Rumania.

"I must admit that when I first heard the song, I was less than enthralled with it. But my manager Peter Gormley thought the song had the potential of being a 'world' hit, rather than just a hit at home."

"I had to agree with him that

it was commercial. It was the only song I've ever recorded with the idea that it was my next single. We never normally record like that."

"It will be released all over the world in the next few weeks. I'm recording it in Italian and I'm hoping it's a hit everywhere."

Cliff's all time favourite song was "The Day I Met Marie" but he was disappointed when "Don't Forget To Catch Me" failed to go very high in the chart.

"This new one started with a bang, then slowed down. But it's selling steadily, so I mustn't complain," he said.

This summer, Cliff starts a new film. His last cinema excursion was Two A Penny, the film he made for the Billy Graham Organisation with a Christian message.

"I think the days of the big six-week tour are gone. I couldn't take going on the road and being bored and fed up after the fourth day."

"What I'd like to do are concerts. I'm thinking about doing weekend dates, Thursday, Fridays and Saturdays, that sort of thing. You can cover the same ground as the big tour, except it takes a bit longer."

Me singing and Hank playing guitar, to go out on a 50-50 basis, under both our names'

### Create

"And in a way, it's better to hold off on yourself. That way, you create a demand rather than saturate the market."

"But it's cabaret that really attracts me. The Talk Of

### Release

"It got a West End release and did good business, but in the autumn I'm hoping to persuade one of the major distributors to give it a general release around the country."

"People are a bit afraid of it. They think because it has a Christian content it'll do poor business."

"They forget that first and foremost it's a film. And it's as good a film as most that are on the local circuits. I've seen some pretty poor ones recently."

Cliff would like to attempt a really strong acting role in the future and is hoping to have the opportunity in the comparatively near future. He is also planning some live appearances around the country. "I couldn't do one night stands again."

COMING SOON—THE MM LOOKS AT COUNTRY AND WESTERN



LOVE AFFAIR: playing funky



The Town is my favourite place. I like to do nightclub dates. Or theatre things like the season I did last year at the London Palladium."

Cliff manages to find the right balance between his show business commitments and his private religious work.

He has abandoned his earlier thoughts about giving up singing.

"I've achieved the right balance. Things work out very well at the moment," he told me as he prepared to travel to Manchester where he was spending the weekend on church work.

He makes sure that one day a week is kept completely free for his Christian work.

"I'd never work Sundays," he said. "That's for my other work."

I asked Cliff if the break-up of the Shadows, long associated with him, in any way made him feel like giving up: a sort of sign of the pop times.

### Sad

"No, because their break-up was quite unnecessary and very sad. They had worked in Britain for some time without hit records and they were phenomenal in other parts of the world."

"There was no real reason for them to break up because there was still a great demand for them."

"It was merely that each of them was getting ambitious in his own way, not that they weren't getting work."

He thought it would be "great, magnificent" if the group re-formed, but also felt it was unlikely. In this event, he hopes to be able to team up with founder Shadow Hank Marvin for some recording work in the future.

"I'd like to make a single for him: me singing and Hank on guitar which would go out on a 50-50 basis under both our names. That would be great."

"I've talked about it to Hank, and he likes the idea now he's going solo. The problem is finding material that would suit us both but we are going to start work on that."

So it could be that Cliff Richard and the Shadow will live again.

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# THE BLUES PAGE

## 'I'M SINGING FOR THE LOVE OF IT' SAYS JOHN

**JOHN LEE HOOKER** finished his latest British tour recently which included a week of concerts with the Melody Maker Blues Scene '69 tour.

It's been a pretty successful tour for John, who worked with the Groundhogs led by singer guitarist Tony McPhee. "I wouldn't work with any other band," said John Lee before he left for Paris and the start of his European tour.

"Before I came over I sent a letter to Britain asking for them to work with me."

Having worked around the British blues club circuit, John has had a chance to hear British blues groups who have emerged with the current blues boom. "You get a few that are too loud," commented John. "There's a lot of difference between a blues singer and a pop singer. A blues singer shouldn't be loud. With blues you're supposed to listen to the words."

Did John think the blues boom was a good or a bad thing? "I think it's a good thing, of course. It couldn't be bad if you can get all the young kids listening to the blues."

After his European trip ends, John goes back to Hollywood for six weeks work there and has a recording session coming up.

Anyone who has seen John work solo will know that he is a quietly effective singer, relying on a warm, intimate delivery against colourful runs on his amplified guitar. But he can also rock along with an electric group backing. Although John says of himself "I'm not bragging about anything but I'm not one of the most gentle of blues singers. Well, I was rough all my days, rough and tough. But you know you had to be tough those days or you wouldn't have made it. I mean you wouldn't have come alive."

These days, however, things are much easier for John. How had he found British audiences compared with those he plays to in the United States? "Well, they're much younger and very much different from those in the States; very much more sincere because in the States they have so many more blues to offer. There's one on every corner. They see so much, they don't bother with them."

"Here in England, when they say they dig you, they mean it. And they don't pull no punches. They aim right down the line. I like that."

Already John is planning to return to Britain for another tour and hopes to be returning during the summer.

Today Hooker is a popular name in Britain. He is doing good business and doubtless earning more than he ever did before. As he agrees the blues is really catching on in Europe and the States.

"But," John added before he left, "I'll tell you something if you let me. I like the blues, and never mind the money. I'm singing because I love the blues." — TONY WILSON.



**JOHN LEE** a tough beginning



# FREDDIE TAKES A BRITISH COLD BACK HOME

"I DIDN'T have it tonight," said Freddie King after a hard workout at Art Saunders' Wood Green club on Tuesday last week.

"I've got this cough and heavy cold on me, and though I did my best I felt I wasn't quite right."

It was the evening before last of the bluesman's second British tour. As usual, he had hurled every sinew into the performance and swung the medium-tempo instrumentals prodigiously.

I don't know that much was wrong except that the amplification, especially of the bass part, shook the floor of the Fishmonger's Arms and sent random vibrations into my neuralgic regions.

But too much volume in blues bands, like bronchitis, is an English disease. Freddie King said he'd got the group to turn the amps down on opening night, but I guess things caught up with him. At any rate, they made a joint impression and won a clamorous response.

Though he took home a British cold, King also carried cordial memories of the trip. The first time he came over, in October '67, his visit was swift and unsung. This time he was made welcome.

"Yes, it was much different, really very nice. The audience was great last time, but there wasn't any record out and not much press. This year I had my Atlantic single and, of course, the Melody Maker was very kind to me. But I've always found the reaction good. Every night on the first tour was a packed house."

When he left, Freddie flew straight to New York to do one date in Boston and another in New York; then on to his home in Dallas before leaving for dates in Chicago.

At home, which he expected to reach by Monday, he has a wife and three children. One of the boys is already in music.

"The oldest, he's 13, and got his own band," says King. "He's at school in Dallas, and they play parties and things. He plays bass and guitar. Bass in this band because they have a little girl of ten on guitar, and she's a wizard. In fact, my boy's the oldest in the group."

Talking about guitarists, and his own influences, Freddie naturally soon gets on to B. B. King. "My favourites? Oh, you know, B. B. and Albert King and Kenny Burrell. Kenny can play jazz, too, he's a tough man."

All degrees of relationship have been attributed to the various Kings at different times. Freddie explains that Albert is the same family as B. B., and he's not, though he adds somewhat obscurely:

"We go as cousins but really we're not. We're soul brothers, that's all. But he plays Gibson Stereo guitar, and I play the same thing. And this young guy with the Chicken Shack, he ordered one when he saw mine. He has a new model."

Writing about King recently I mentioned two steel picks, which wasn't correct. He uses a steel pick on his first finger, a plastic one on his thumb, and says there's no special reason for this.

"It's just the way I always play. At first I used to play with my fingers but when I got to Chicago I changed. It was really Eddie Taylor and Jimmy Rogers were the ones taught me to use the two picks."

I'd been going through the Freddie King section of the new Blues Records book with the subject, penciling in missing drummers and bass players where needed, so we looked up Rogers' "The Last Time" on Chess. No Jones—only Harry Gray on piano.

"Well, that one's wrong," Freddie said affably. "That's Johnny on that record, piano and vocal, because there are two voices. Rogers and Johnny sing together. I know that because I knew Johnny well and I knew that record. That's not Henry Gray."

Other blues artists—apart from the early Muddy Waters group, Johnny Temple and Sonny Cooper (referred to by King on this page on March 8)—who are or were friends of Freddie's include Elmore James, Sonny Thompson, Lowell Fulson and Muddy Slim.

"Elmore, I used to go and listen to him in Silvio's Lounge on Lake Street when I was about 18. Later I played a lot of gigs with him at the Zanzibar."

"It was after that I worked with Memphis, a bit later on I was in his group on guitar and we played in Chicago, in Champagne, Illinois, in St. Louis, through Michigan. Just a short while. It wasn't long before his band broke up. I think Memphis could really sing blues, and I reckon he was about the first to use bass guitar regularly."

"Now Sonny Thompson was the one who put me on King Records. I was playing at Mel's Hideaway Lounge, on Roosevelt and Loomis (it's torn down now), in 1960 and Sonny came to hear me and asked me to record. We called my first instrumental tune 'Hideaway'."

"I had recorded before, of course. My first real job was with Little Sonny Cooper. He played harmonica and sang and we had two guitars, me and Willie de Warren. We used to switch lead. And Jimmy Robinson was on drums. We made some records but I don't know if they came out."

"From that band I got my own little group together with myself lead, Lonesome Lee Robinson and Sonny Scott on drums. The three of us worked together about a year, I guess."

"My El-Bee record came up in '56. Eloise Margaret Whitfield, we called her Eloise, is the girl on that record. She was the club owner where I worked, and she wrote the numbers. 'Country Boy' was pretty good."

"Then did you know how I recorded with Howlin' Wolf? Hubert Sumlin was on bass and I played lead on 'Spoonful' and 'Howlin' For My Darling'. That Wolf, he puts on a heck of a show."

Lowell Fulson had been left until last. His home is in Texas, and Freddie has been living in Dallas since he left Chicago in '63.

He says of Fulson: "Yeah, I like him as a singer. He was in there with Amos Milburn and those fellows, oh, selling well when I was. I think that he and T-Bone Walker and Pee Wee Crayton belong to one guitar school."

"Lowell's a fine fellow, too, one of my best friends. I'll see him when I go back. He has a family down in Fort Worth."



**TAJ MAHAL**

**MAX JONES**

## BLUES ON LP

**A GOOD TASTE**, if not a feast, of modern Chicago blues is offered by the explosive Junior Wells on his latest from Vanguard (perhaps his last) titled **COMING AT YOU** (SVRL 19011), on which he works with a quintet on most tracks but is boosted here and there by brass—Clark Terry, Wallace Daventry, Jimmy Owens and Tom McIntosh no less. I like Junior's harmonica and he does a few choice things by Sonny Boy Williams as well as Maceo Meriwether (a groovy "Worried Life"), Willie Dixon ("Hoochie Coochie Man"), Willie Cobbs ("You Don't Love Me"), Junior Parker ("Mystery Train") and John Lee Hooker ("You Don't Love Me") taken bright but easy, has Wells puffing and trilling expressively over riffs horns. "Stop Breaking Down" and "When My Baby Left Me" are other juicy items with brass in the background. Buddy Guy, always a good partner for Junior, is lead guitarist here. He solos incisively on "Five Long Years" and "So Sad" (a meaningful slow track) and knocks out good ideas elsewhere. Vocally, I find the album less attractive; Wells seems to strain for some of his effects and his singing becomes a bit tedious in the way of so much pop-orientated blues. He aims for super-intensity but somehow it doesn't move the listener. Harp and guitar are the compelling voices for me, and Guy could have had more space. Not the best of Junior Wells to my mind, but the music has undoubted vitality and the programme is quite good.—M.J.

**Lowell Fulson's** relatively smooth and melodic blues style, with its easy beat, clear diction and Texas-type guitar, is happily displayed on Fontana's **SAN FRANCISCO BLUES** (SFJL 920), a welcome addition to the small number of this artist's records released here. This collection, from his earlier recording days, covers the period '46 (when he began recording) to '51. It mixes mild rockers like "Market Street Blues" and "Don't Be So Evil" with the slower, rather gentle things



**JUNIOR WELLS** not the best

which helped to make his name on the West Coast. All these tracks have him supported by piano, bass and drums except for "Market Street," which has added saxes. "San Francisco Blues" is one of Fulson's more appealing songs—everything here is credited to him—and other telling performances are "Come Back Baby," "Country Boy" and "Let Me Ride Your Little Automobile"—the last being yet another twist on the old car-sex symbolism. People weaned on Delta blues or pounding modern R & B may find Fulson a bit tame. But he is a musically and likeable blues player whose work has a special flavour which retains its freshness. A good production from all points of view.—M.J.

**TONS OF SOBS** (Island ILPS 9089) is a reasonably good programme by Free, a group often dismissed as "just another blues band." Guy Stevens produced the set and the best bits are the beginning and end, where the band get away from



**MUDDY** at root level

turgid blues chord sequences and a bit of thought process can be detected. A tune called "Over The Green Hills" is used to start and finish and the fade in from this delicate tune to the heavy battering of "Worry" is most effective. Unfortunately, from then on the material, while mostly original in the sense of being written by their vocalist Paul Rodgers, is unoriginal in the sense of being those same old flat-footed riffs that nobody in the world plays except "British bluesmen." Rodgers is an exceptionally good singer, however, in tune and non-screaming. Paul Kosoff runs through the clichés with a lot of technique and enthusiasm, and Andy Fraser (bass) and Simon Kirk (drums) make a solid enough rhythm section. If Guy Stevens had done a bit more production, and the group had chosen some better material this could have been a much improved album. The unusual cover should be noted—it shows Mickey Mouse in a glass coffin.—C.W.

When Muddy Waters' first two recordings reached me in a Library of Congress collection during the war years I thought them tremendous examples of Delta country blues in a tradition strongly influenced by Robert Johnson. The songs were "Country Blues" and "I Be's Troubled (No 1)" and they were recorded—in the field, as they say—by Alan Lomax and John Work on Stovall's Plantation in the summer of '42. They have remained classic examples of Muddy's singing and playing (acoustic guitar with bottleneck technique) at root level, and when they were included in a Bounty LP, "Down On Stovall's Plantation," early in '67, I wrote: "The entire set is pretty fantastic value for 25s." Readers who missed it then have another chance to get Muddy, Charles Berry, Henry Sims, Percy Thomas and Louis Ford on Polydor's reissue, now titled **THE BLUES MAN** (236574) but properly subtitled "The Historic 1941-42 Library of Congress Recordings." In addition to the pair of fiercely poetic performances already mentioned, the album holds four solo tracks by Muddy. One is a second version of "Country Blues," recorded in Clarksdale in August '42, and there are examples of dark-toned gospel music ("You Got To Take Sick And Die" and "So God Can Use You") which even recall the raw, blues-inflected spiritual methods of Blind Willie Johnson. Then Muddy sings and plays with the Son Sims fiddle group which knocks out real down-home dance stuff, and pleases again in rather different vein with Henry Son Sims on second guitar for "Burr Clover" and "Take A Walk With Me." On "I Be Bound To Write," he re-works the "I Be's Troubled" theme with the help of Berry's slide guitar. With its first-rate Pete Welding sleeve note, this is a fine production all round. But don't expect anything like present-day Muddy Waters.—M.J.

## AT LAST—A WELCOME NEW VOICE

**A NEW** voice on the music scene and a very welcome one, belong to Mr Taj Mahal a young blues singer and guitarist from Massachusetts.

The release of his Direction label album "Natch'l Blues" has brought him to the attention of British record buyers, as has his current single "Ee Zee Rider."

Mick Jagger and the Stones were among the first here to be aware of his work and brought him to Britain a couple of months ago for an appearance on their Rock And Roll Circus TV show.

Unfortunately he was not allowed to perform here or record for the show, but he took part in the jam session which John Lennon, Mick, Mitch Mitchell and Eric Clapton had at the rehearsal.

His album is aptly named because he has a very natural and gentle style, without any false histrionics, or screaming. He manages to sound cool and hip, like an introvert Jimi Hendrix.

He works best with the minimum of backing musicians, as long as they are of the calibre of Al Kooper, although a couple of his album tracks have brass added. These are quite exciting,

but tend to drain his distinctive qualities.

British guitarist Peter Frampton is one of his fans here. He says: "I love the riffs on the album and particularly like the way he works with the drummer, who lays down seemingly simple, but very tricky bass drum beats. I think Taj Mahal is going to become very popular in the next year."

Born in New York in 1942 and brought up in Massachusetts, Taj is the son of a jazz arranger and pianist. He graduated from Massachusetts University with a BA in veterinary science, but preferred a career of playing blues.

He is self taught on piano, guitar, harmonica, banjo, vibes, mandolin and dulcimer, and plays all quite well.

After playing in Boston, he moved to the West Coast and organised a blues group, the Rising Sons who recorded for CBS before disbanding.

His importance is in revitalising the blues with respect for its past. He has that most important ingredient—authenticity.

Says Taj of his band: "We got the son of a Texas sharecropper, a Hungarian Jew, a wild-eyed Irishman and a crazy swamp spade."

The effect is good news for the blues! — CHRIS WELCH.

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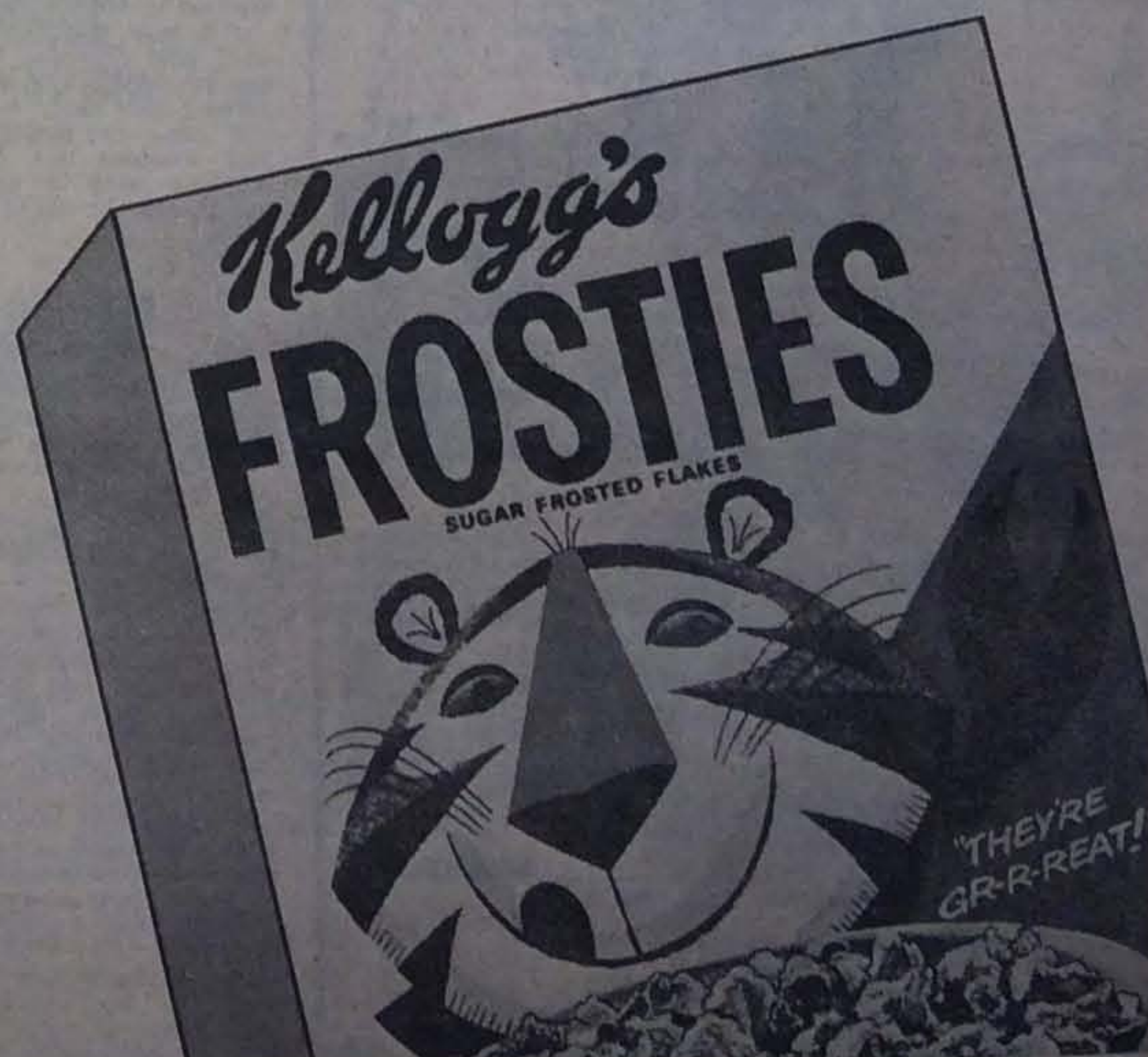
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# Why Led Zeppelin took off in America and not Britain



JIMMY PAGE: 'more than we ever dreamed'

A REACTIONARY anti-love movement in Britain is the disturbing development noted by guitarist Jimmy Page on his return from a long spell in America with Led Zeppelin.

"We played a date in England recently," said Jimmy, "and although we were okay, the other band with us had beer glasses thrown at them by all these yobs. And looking around, it all seems to be going back to violence with kids wearing the kicking boots and shaven heads."

## OBSCENE

"I was really surprised when I walked round the West End last night how many more yobbs there were than two months ago. I kept running into these people with

braces. I didn't have any trouble, just the usual obscene yelling. It's a bloody nuisance. I hate the whole scene.

"It's a bit of a drag if the only joy they can get is punching people up. They're missing out on a lot. I know they're only trying to create a bit of fun for themselves, but it's a shame they have to be destructive instead of constructive. There are so many things they could do... well, I'm not going to say, it sounds so corny. Well, they could help old ladies instead of beat them up.

"You can never find out what they want to do, or what they think because you can't talk to them. They want to beat you up or take the mick.

"I knew it was coming — it had

to come after the flower power bit. The mods have rebelled against long hair. They want short hair — so you can't 'ang on like — boots and ugly clothes to show the 'we mean business' approach."

Jimmy can't be blamed for preferring America to England in a lot of respects. His group are hugely popular there and their album is a best seller.

"We've been very successful in the States. We can hardly believe it! At most of the places we play we seem to get mass hysteria. In Boston I noticed all the boys in the front row were beating their heads in time.

## HONOUR

"When we started the group, we only had enough material for fifty minutes, but this has extended to two hours. We're all feeling

happy, especially about the American reaction which is more than we ever dreamed could happen.

"I'm looking forward to playing at the Newport Jazz Festival. It's a great honour, because there will be people like Muddy Waters and Stan Getz.

"What's so good about the States is they can mix so many different styles. I saw a concert with Cecil Taylor, who is as far out as you can get, on the same bill with Richie Havens and the Yardbirds. That's three completely different styles and they were all accepted by the audience at the Fillmore.

"Music is part of their life. In England a club is more a place for kids to meet and they are not really interested in the music, which makes it hard for a lot of new groups to get off the ground.

"There are so many things about America I like... things you just take for granted, like having a good telephone system. It's all run by the Bell Company, and you get so many free calls a year. And they don't force you to go to bed at 10.30 am by switching off all the TV programmes and stopping the trains."

## LOUDER

Led Zeppelin, born out of the old Yardbirds, are a very "heavy" group indeed. Would they be joining the trend of turning down in volume?

"No — we're getting louder!" promised Jim. "Our drummer is amazingly loud. I come off stage with my ears singing after a set."

## Will Nice get lost among the commuters?

WILL BRITAIN'S heaviest group, the Nice, conquer America? After the Cream and Jimi Hendrix, the Nice must be our most spectacular band and well in the running.

In 18 months together, Keith Emerson (organ), Lee Jackson (bass) and Brian Davison (drums) have become one of the most sought-after attractions in the country.

## FLOOD

While Keith has been called "the Jimi Hendrix of the organ" for his wild stage performances, the sheer ability of the group has been recognised by the European jazz world, too. They were the hit of the recent Prague pop festival and have now been asked to appear at their forthcoming jazz festival.

With a veritable flood of British groups going abroad this summer, including Brian Auger, Julie Driscoll and the Trinity, the other spectacular English organ band, will the Nice get lost in the crowd?

They left for the States on Monday for about seven weeks, and after a trip back home will return for a further tour.

Before leaving Keith told me: "We're going to make sure our equipment is good this time. Last time we went, we had to borrow everything."

"It was the biggest hang-up," said Brian, "I couldn't use my own drums and at one stage I was using a baby kit, and you can imagine what that sounded like. Great for working with a piano, but put it with an organ, and forget it."

## PEERING

"In fact, I didn't turn up for four gigs — and nobody knew!"

Although "America" had been a fair sized hit for them, their last "classical rock" piece, "Brandenburger," didn't happen.

Said Keith: "There is a big division now between groups who make their popularity with singles and groups like us who make it with live performances and build up a big audience in clubs and universities.

"What we'd love to do is record a 'live' album. It's so mechanical in a studio, with no atmosphere and no excitement.

"We'd like to record 'Rondo' again and 'She Belongs To Me' because they have changed a lot since the original recordings.

"We play best before an audience. In a studio all you've got to look at is the engineer peering out at you.



KEITH: 'vocals are our weakest point'

"Quite a lot of people think doing classical arrangements is our main thing, but it's not.

"I remember years ago there was a big scene where groups used to do classical things and bang the hell out of them.

"Nero and the Gladiators would play 'Hall Of The Mountain Kings' and B. Bumble and the Stingers

would do 'Nut Rocker.' These tunes were just beaten up without any respect for what the composer had in mind. They would alter the values of notes to force them to swing.

"When we played 'Karelia' we used the proper symphonic arrangement.

"I wrote out the classical bass line for Lee to play on bass guitar. I played the clas-

sical score and the drums and bass add emphasis without trying to alter the piece.

"We did the same with 'Brandenburger' which was based on Bach's Brandenburg Concertos.

"We're getting more basic, but with more complicated arrangements.

## CHORDS

"We'd like to play a 12-bar blues thing in a minor key, and add a middle section of eight bars. The blues bands are okay, but they do tend to stick to a set number of chords.

"Vocals are our weakest point and always have been. We don't claim to have good voices, but we think Lee does a very good job. It's a question of getting more confidence."

Have they ever thought of getting a separate singer? "I don't think it would work out. The music is the most important thing for us," said Brian.

"What would a solo singer do with us? He'd just stand there and get embarrassed!" — CHRIS WELCH.

## Are we ready for the Chambers Brothers?

WHEN THE five-man Chambers Brothers act arrives in Britain they will bring with them 19 people including their manager, agent, three road managers, producer, a director, the four-man Joshua light show and a nurse: Shades of the Jefferson Airplane.

The Chambers Brothers are currently enjoying tremendous success in America with their singles and albums.

They have two albums already released, "The Time Has Come" and "A New Time — A New Day," and a new single "Are You Ready" will be released to coincide with their first British visit.

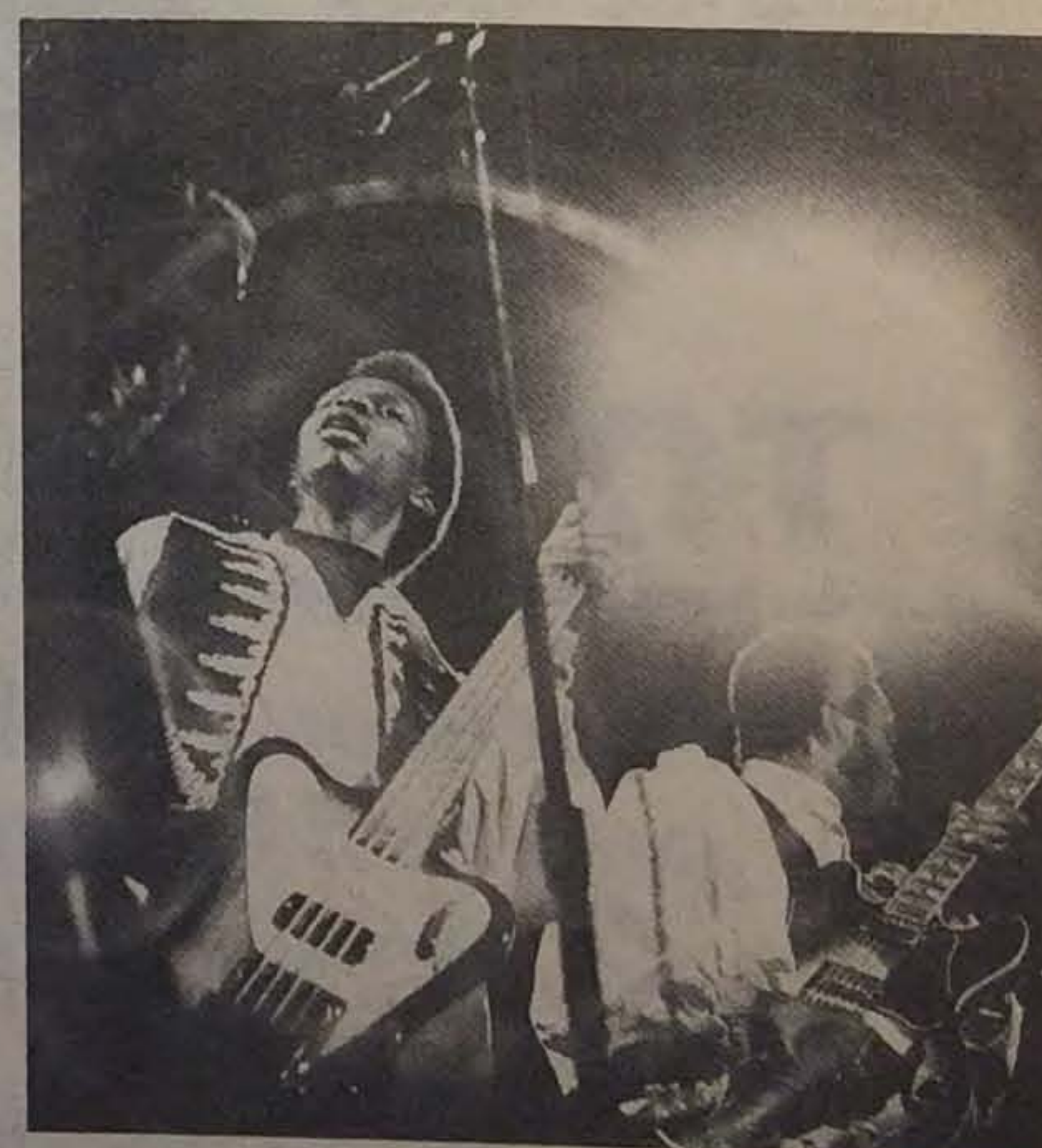
## MIXTURE

Their music is mixture of soul, blues and gospel and their act is reported to be all-action.

"It's a very busy act," confirmed Lester Chambers from Denmark last week.

"We move a lot. We jump up and down. We are very happy when we're up there, it's very lively.

"We feature everything in our act. There's a whole variety of things. But we don't plan our songs. There are some things we do on the albums and some not on the albums.



'We move a lot... we jump up and down... very lively.'

"We do blues, gospel, soul, whatever we feel is right." The group have already gained a reputation on the American folk scene with their gospel and blues singing. "But we eventually changed

some of the numbers we did," explained Lester. "We still do some of the gospel numbers like 'Wade In The Water,' and the old blues stuff. We've just amplified it more."

The Chambers Brothers are an unusual act to find using a light show, an addition normally associated with underground music.

"Most places we play, they have a light show in the club. We've worked with the Joshua Light Show quite a bit. It's really beautiful. The best in the world.

"I think it's a great addition to the spirit of the act. It livens up things a bit.

## FEATURE

"It's also a colourful thing and we dress colourfully, so with the light show and the clothes it all blends together."

They accompany themselves on guitars, bass and drums and have an unusual feature in their drummer, Brian Keenan, an imigre Englishman who went to America six years ago after almost becoming one of the founder members of what was to become the Manfred Mann.

The Chambers Brothers albums show them to be powerful and exciting, and if they are as good on stage as they are on record, the British scene will be brightened up at an otherwise dull period.

Let's hope we're ready for the Chambers Brothers.—TONY WILSON.

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**T**HE story behind the success of Motown man Marv Johnson — one of the host of Tamla invaders in the chart—reads like a B-feature film plot.

But it's all quite true as the 30-year-old amiable singer of "I Pick A Rose For My Rose" was able to confirm when he arrived last week for a three-week tour.

"Berry Gordon came in the store where I was working at the time. There was a piano there and I was going over some tunes I'd written—playing to some girls in the store. Berry and his wife had come in to make some purchases.

**STEADY INCOME**

"We started talking and I made an appointment to see Berry (the head of the Tamla-Motown organisation) at his home and take along some of the material I'd written. I joined Motown in 1958 and that led to 'Come To Me,' which was my first record."

But Marv wasn't singing full time for his living. To make sure he has a steady income, he still works in the purchasing department of the Motown Company in Detroit.

"I write a lot of songs—The Four Tops have recorded some of my material on an LP and Dave Ruffin has done some as well — but I'd rather be known as a singer than a writer.

"Sam Cooke has been my biggest influence. He was a tremendous idol of mine. We travelled around quite a bit together and I got to know him personally, we were very good friends.

"It's true what they say about Tamla Motown being like a big happy family. Marvin Gaye is a very good friend of mine and we visit each other's homes. Martha's a good friend and I've known all

# Part-time hitmaker from the grocery shop

the Four Tops from before they were famous.

"I think the reason behind the recent success of Tamla over here is in our sales department because the music has been there all the time—some of the records in your charts are four years old.

"The turning point in my career came with 'You Got What It Takes' which was a million seller for me. Before that I was in a carnival road show travelling round Florida and the Southern States. It was a miniature circus — a throw-back to the minstrel days—I was singing with a quartet called the

Serenaders, doing R&B and Clyde McPhatter stuff.

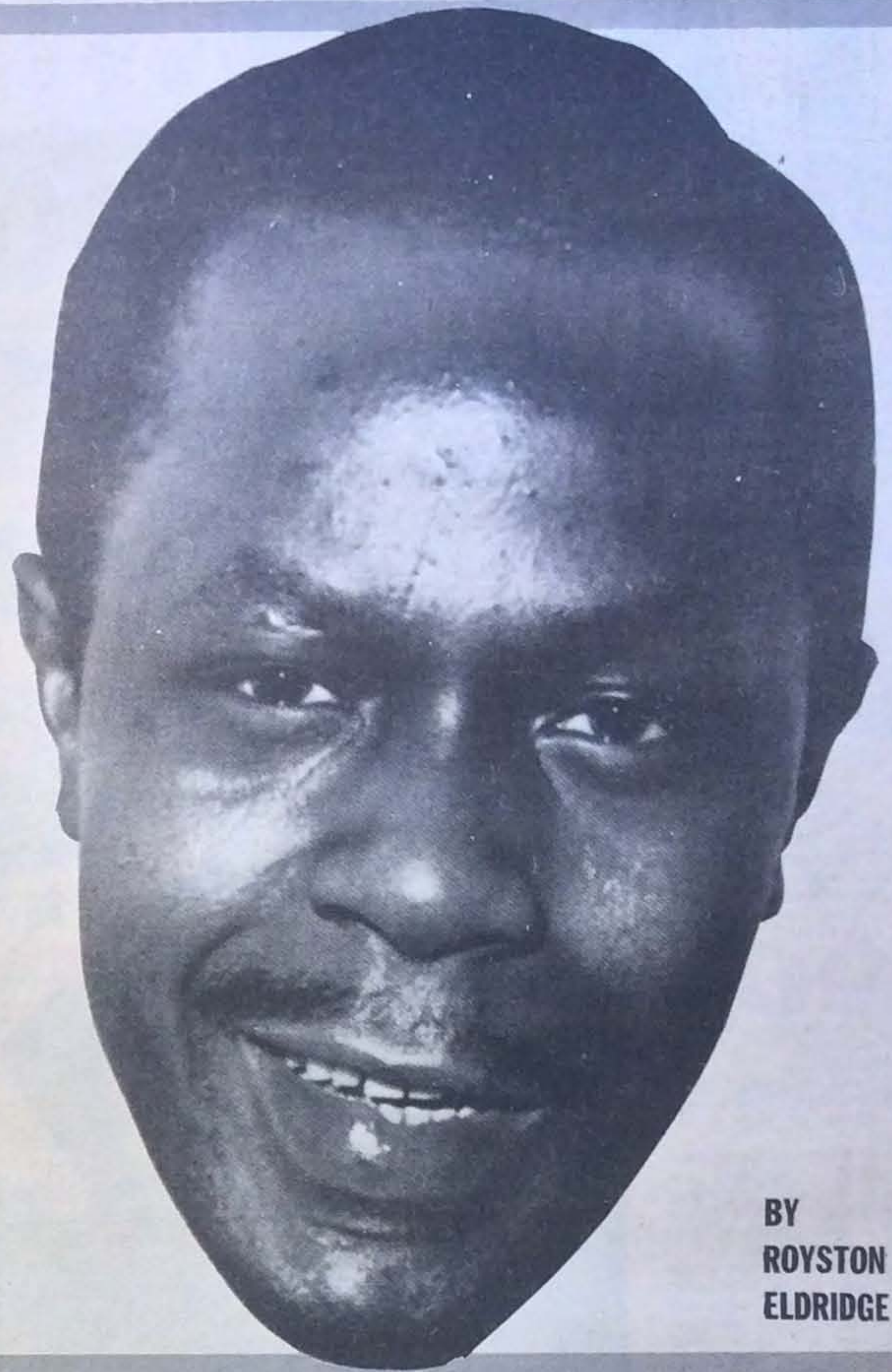
"This is my first visit to Britain and I intend to do the full tourist bit . . . you know, the Changing of the Guard, Buckingham Palace, the Crown Jewels, the whole lot.

**SUPPER CLUB**

"I'd like one day to open up a supper club in my home state where I'd have good shows but with dinner before. By the time I get to this point, I feel I could probably handle something like that.

"I've got plans for the follow-up to 'Rose.' I'll be doing some more recording when I get home."

Meanwhile "Rose" is still doing well for Marv and if the next record doesn't do as well, there's still the job in Motown's purchasing department waiting for him.



BY ROYSTON ELDRIDGE

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# JAZZ

SCENE/1

# Sax and the single man

The return of Jay

BY GUNTER BOAS

LAST WEEK the Jazz Club of Antwerp presented band-leader and pianist Jay McShann, one of the great representatives of the famous Kansas City Sound.

He came with Gene Ramey (bass), Paul Gunther (drums), and the great blues shouter Eddie "Cleanhead" Vinson, who is also a remarkable alto player.

They added the great Ben Webster, and before an enthusiastic audience played a night of music in the very best K.C. tradition.

Blues, boogies, jump — one completely forgot that it was just a group of five people playing.

All the good old favourites were there, "Jumpin' the Blues," "Hootie Blues," "Dexter Blues," "Vine Street Boogie," "Swingmatism" etc etc. A great surprise was to hear McShann sing. His piano has lost none of its brilliance. He still plays with enormous drive and fascinating harmonies and good big band piano. "Cleanhead" introduced himself by immediately going into the "Cleanhead Blues," with lyrics that had the audience rolling with laughter. His sense of humour is remarkable.

He is a real true blues shouter with great feeling. His alto playing is surprisingly good, much more complex than on his recording with a fine sound and fine phrasing, and everything he plays has got that bluesy touch.

The other star of the evening was Ben Webster, who when in top form like on this night, is still something else.



PAUL DESMOND: 'the odd thing is, they've rediscovered jazz'

PAUL DESMOND occupies a position that just about every other jazz musician must find anguishingly enviable. Without even playing a note in public during 1968, he recently won the annual Playboy poll as a member of that magazine's all star band.

Without doing a lick of work (except for an LP taped late in the year and released a couple of weeks ago) he lived a sybaritic life, whiling away four months at a house in Montego Bay, then relaxing at his Manhattan apartment.

Even without the sorcery of his alto sax to lure the attention of toothsome young ladies at one-nighter gigs, he remains, at 44, the jazz world's most eligible bachelor.

Those who look green-eyed upon a man in this situation should be reminded that Desmond worked for it. During his 17 years with the Dave Brubeck Quartet he played enchantingly, travelled endlessly, and, most important of all in terms of his present security, composed "Take Five," the first famous jazz tune in 5/4 time.

### CHEQUES

The Brubeck version has sold several million around the world, continues to bring in substantial royalty cheques, and has led to innumerable other recordings.

Desmond, a tall, placid man with a Cheshire cat grin, commented a while back that jazz was in a state of chaos and urged a return to melody.

"I got so used to not listening to the radio last year that I had to rely on a grapevine of friends to draw the better things to my attention—Simon and Garfunkel, Bacharach and the rest.

"I also like Brazilian music; I may make my next album with Milton Nascimento, the guitarist and composer from Rio. If not, I'll just go through the whole pop field for material and do an LP called "The Eclectic Circus."

BY

### LEONARD FEATHER

Though Desmond misses playing and continually receives work offers, he has found the temptation quite resistible.

"I've done a little sitting in—once in a while I'll get together with Gerry Mulligan, but it usually becomes more talk than play."

Despite a sense of detachment since the suspension of his career, Desmond retains a guardedly optimistic concern for the music world's future.

### SOCIAL

"Things will get better before they get worse," he says cheerfully. "I take the position that I'll be pleasantly surprised if the whole country doesn't blow up before next Thursday; but that's a social, not a musical observation.

"I agree that the pop groups are becoming more musical and creative. The audiences are much hipper than in the 'Blue Suede Shoes' days.

"The odd thing is, they've rediscovered jazz. During 1967, my last year on the road before the quartet broke up, we'd actually have kids at college concerts saying, like, 'Wow! That's wild! Is that what you call jazz? Do you really make it up as you go along?'"

"They actually didn't know when we were improvising. They've begun to find a whole new world."

Though he has no plans to return to the bandstand, he hopes to emerge as a writer.

### STRUGGLE

"I still want to do that book about my travels with the quartet. It will be a montage of hotels, airports, theatres; a life of constant struggle for meals, rest and sleep.

"Now that it's mercifully over, in a weird sort of way I miss it. Last night I even became nostalgic watching a Holiday Inn commercial.

"I'm thinking of calling the book How Many of You Are There in the Quartet? That's a question we used to be asked a lot by airline stewardesses."

# The odd man in at the BBC

BY JOHN ROBERTS

A BIG-BAND LP track raged to its screeching crescendo, and was drowned in BBC Continuity Studio A by a yell of sheer delight bouncing off discreet wood-panelled walls.

Seconds later, John Dunn, owner of the yell and normally one of the Corporation's quieter jazz-delivery boys, switched himself back on the air, bade goodnight to the faithful and pushed off home to Croydon.

Another 30 minutes of Jazz At Night, that superbly genteel exercise in record presentation without prejudice, was at an end.

A fascinating programme, Jazz At Night. As syncopation spots go at the BBC, the show is definitely odd man out. While pundits like Humph, Charles Fox, Steve Race, Benny Green or Peter Clayton air their expertise elsewhere, Dunn prefers your relaxed, let's-just-enjoy-it approach.

Perhaps the time the programme goes out—after the Friday midnight news —

heightens the almost-casual atmosphere. At any rate, many are the times I have dropped off over a bottle of Scotch, lulled by Dunn's soothing tones.

And equally many are the times I have woken, still fully dressed in my chair, to wonder just what that well-rounded BBC-career-man voice was doing in this province.

Dunn, 34, invited me up to the studio to discuss the point. The programme was under way when I arrived. John, a tall figure in sweater and headphones, was seated at a control panel which, to my untechnical eye, looked about as simple as a VC10 cockpit. To his side was the regulation jug of water and a glass. On the wall, a non-regulation poster of the Nelbarden swim-suit girl.

For the past two years Dunn's delight has made a pleasant break in the late-night wallpaper music endlessly pushed out by the Corporation. The secret of the programme's success—and its

Luckily for us, Dunn was tumbled into his happy half-hour by an accident of BBC life. He was one of the staff announcers who looked after Night Ride. That was two years ago, when the BBC man on late-night duty was expected to act as a watered-down DJ. Unfortunately for jazz buffs, this also meant that he compered Jazz At Night.

The only man who sounded remotely at home in the 30-minute spot was John Dunn. And eventually he was offered the chair full-time. "Best thing that could have happened to me," said Mr Dunn. "The BBC were clearly unhappy to have any old bobs doing the programme as they obviously knew little about jazz. When they found that I was a jazz fan, they were grateful for my help and I was delighted to give it."

After I said this over the air, you should have seen the mailbag. But most of it was helpful.

continued survival is surely evidence enough of its drawing power—lies in his conviction that it is not hairy.

"One is not making a living from jazz on this programme," said John as we scuttled from the studio to let in a news reader. "One merely aims to please those who like a jazz sort of sound without upsetting purists too much."

On the surface, a mammoth-sized task. But Dunn has the good luck to be cast in an almost impossible mould. That of being in his tastes a near-perfect example of the average, not-too-knowledgable jazz fan. And one who works, into the musical bargain, for the BBC.

"This is my relaxation," he said. "I don't often play records I don't like. Obviously I try to spin what listeners want to hear, but I have my blind spots. Charlie Parker, for example. Somebody wrote asking why I never played his records. So I asked myself, 'Yes, why don't you play him?' And I had to admit that I simply don't like him."

"After I said this over the air, you should have seen the mailbag. But most of it was helpful. 'One chap suggested I should sit down with a bottle of Scotch and listen to a Birs LP. If I didn't like it at the end, at least I'd have enjoyed the Scotch.'"

John and producer Jack Dabbs select the records between them, relying on listeners' letters to point out where they have been ignoring some favourite. "It's easy to overlook people," said John. "And we have to jase with Humph and the others to make sure we don't clash"



JOHN DUNN relaxed approach



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**BLIND DATE**

# LITTLE STEVIE WONDER

**ROLAND KIRK:** "The Things I Love" from the album "Gifts And Messages" (Mercury SMWL 21020)

It's got a good melody line. It's not from the States is it? I think it's good, it's cute. The drummer does some nice things and the piano is very good, too. Who is it? Roland Kirk, really! Another blind man, eh!

**FAMILY:** "Second Generation Woman" from the album "Family Entertainment" (Reprise RSLP 6340)

I think it's good for psychedelic record. The guitar has a Beatles sound... the same sort of sound as on 'Revolution.' I like the melody syncopation. I think it will do good, is it an English group? The Family... I haven't heard them before. I like the record, it tells a story and *an answer.*

**KEEF HARTLEY:** "Sacked" introducing "Heart And Flowers" from the album "Halfbreed" (Deram SML 1037)

I dig it for one thing, he says he's got something to say. He puts you into two different moods, the first beat is different, it's not really a driving feeling. I can tell it's British because of that telephone ringing. I don't think it's a smash but I think it would be good if you saw it in person. I like the beginning.

**RASCALS:** "Heaven" (Atlantic)

I've heard this one before. It's the Rascals but I can't remember how it's doing in the States. I don't think it's doing fantastic partially because of the 3/4 tempo and because of the similarity between this one and their last record. It might do good here. I remember that record by Engelbert Humperdinck "The Last Dance"... No, "The Last Waltz" did well and that was 3/4.

**ELECTRIC FLAG:** "Sunny" (CBS)

Can you run that back a little bit, I'd like to hear it again. It's a good record and whoever it is has done a good job. There's a slight tempo drop midway through—that's why I asked you to go back because I wasn't sure at first. The performance is excellent and it's an American record. He tries to put a lot of Jose Feliciano in it—Jose Feliciano is the only guy who can do Jose Feliciano—but this guy has made a good job. He's listened to Feliciano and that's good. Who is it? The reason I could tell it was American is because he's listened to a lot of R&B records which tell a story.

**THE BOX TOPS:** "Sandman" (Bell)

I like it (after 30 seconds). You know it sounds like... oh! Who is it? That's a good lyric. I like it though it has a psychedelic sound



■ Stevie Wonder is one of the greatest Tamla-Motown stars and he's still only 19 years old. The American company, who are having tremendous success in the British charts at the moment, signed him when he was only nine. His first British hit came three years later with "Uptight" and a steady stream of hits have followed as Stevie has matured into an artist of world-wide renown. He took time out from his current British tour to deliver his verdict on these new releases as suitcases and other equipment were moved on from his London hotel to the next stop on the tour.

with a ballad flavour. It's an English artist. No! Oh the Box Tops. The lyric of "Sandman, I'm In Love With You" is good. You're playing some good records.

**TOMMY ROE:** "Dizzy" (State-side)

I know who that is, I've heard it before. It's doing good in the States, it's Tommy Roe isn't it. It's good for a pop record—it's a beautiful pop record—but I wouldn't buy it. Have you any Bee Gees records with you, I hear their manager says they've got more soul than Tamla Motown. I'd like



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to hear what they can do and then put on something by Aretha!

**THE TASTE:** "Born On The Wrong Side Of Time" (Polydor)

I like it, it's very good. I think it will appeal to the

kids. I think it will do pretty good but I think it may do better in the States than here. Who is it? The Taste. No, I haven't heard of them before.

**THE BONZO DOG BAND:** "Mr. Apollo" (Liberty)

It's peculiar, it's different.

How do records sell here with talking on? It's definitely psychedelic. Oh! It must be British, I can tell by that guy's voice that it was made in England. I thought maybe it was made in Scotland or Wales.

**PETE BROWN AND HIS BATTERED**

**ORNAMENTS:** "The Week Looked Good On Paper" (Parlophone)

It has a Doors flavour to it. It's a good psychedelic song, the beginning is very weird. If the ending is as exciting it will be good to dance to as well.



**THRUSH** means something quite different for Noel Harrison these days

BY TONY WILSON

THE LAST time most of us saw Noel Harrison, he was leaping about our television screens popping off the villains from THRUSH in his role of the terribly English Mark Slate, partnering the lovely Miss April Dancer, the heroine in The Girl from UNCLE.

Now he is back in London to take part in the filming of Kingsley Amls's novel, *Take A Girl Like You*. And to take advantage of his first British hit, "Windmills Of Your Mind," written by Michel Legrand, which Noel sings over the credits of the film, *The Thomas Crown Affair*.

"It's the kind of song for which, fortunately, there has so far been no classification," said Noel, now safely billeted in a spacious flat in the shadow of the Houses of Parliament.

"Curiously, it's in the same class of song as 'Young Girl,' which was a hit I had in the States."

As Noel says, trying to categorise the song is not easy. It is not unlike the chansonier-style songs of Jacques Brel and Charles Aznavour, and perhaps can be loosely described as part of the Third Stream kind of song being sung and written by people like Joni Mitchell, Donovan, Leonard Cohen and others who have roots in the contemporary folk music field.

Peter Sarstedt's "Where Do You Go To" is another song that comes out of this particular bag.

"Sarstedt's song is much more what I do," said Noel. "The lyrics of 'Windmills' are a bit pretentious, not so personal."

Did Noel think that the success of his and Peter's songs had opened up the market for this kind of material?

"I hope so," he replied. "I would never attempt to prophesy, of course, but judging by the States where they have the advantage of underground radio stations, people like Joni Mitchell, Judy Collins and Gordon Lightfoot are just starting to catch on. It's very nice to see people wanting to be moved."

For the past three years Noel has made America his home, and more recently, California. As well as *Girl From UNCLE*, he has worked in clubs and theatre, including parts in *The Death of Joe Egg*, *Half-A-Sixpence*, and *Where's Charlie*, a musical version of *Charlie's Aunt*.

Noel has had four albums, all of which did very well, released on the American market. His latest, "The Electric Experiment Is Over," will be issued here soon by Reprise Records.

Now back home for a temporary stay, which, as well as filming, will include radio and television dates and a possible BBC-TV special in May, Noel has had a chance to compare the British and American music scenes.

He said: "The music scene here is very different from the States. After the death of pirate radio, it has gone back to the old thing of if you want to listen to one kind of music, you've got to listen to all kinds of music."

"It's monopolistic, I suppose, controlling what you want to hear."

"When I left here, it was the beginning of the high point of the group thing, although I haven't really left here long enough to notice how much it has changed, but in the States, when they got into heavy acid-rock things, like the Cream and Jefferson Airplane, there wasn't much else they could do but get louder."

"It's fascinating how people like Dylan have gone the full circle and become simpler."

With his hit, "Windmills Of Your Mind," Noel Harrison is leading the campaign for simplicity in the Pop 30.

# JAGGER ON STAGE

## 'He generates as much excitement as Wembley on World Cup Final day'

WHEN HE was very small, Master Jagger wrote a composition for his teacher in which he said that he was really a little boy from Mars who had come to Earth and been adopted.

Anyone who finds that particularly funny is not being very perceptive, because, coming from a seven-year-old boy, it is one of the loneliest things I have ever heard.

"But what's he really like, this Mick Jagger?" asks my old school friend Slasher Smith. "I mean is he really as bad as they say? I mean is he very rude and nasty?"

"Oh yes — much rude and nasty," I reply slopping some Watney's Red Barrel down my old school tie.

"Why, I remember one occasion when I was employed many years ago by an erudite teenage publication who specialised in getting me to ask questions like what colour underpants he was wearing, he actually asked me to vacate the immediate vicinity!"

"Then as a member of Her Majesty's Musical Trade Press, when I was required to ask more profound things like 'What's your new single all

### KEITH ALTHAM

looks into the past for the **SECOND DIMENSION** in his series on Mick Jagger to discover the strengths and weaknesses in the Rolling Stones singer — the man nobody wants to believe nice things about.

about?" he actually turned his back on me as I entered the office and discussed the relative merits of the grass growing in Regents Park with Keith Richard for fifteen minutes.

"On that occasion I sat down, pulled out a book titled *Only Lovers Left Alive* (remember the Rolling Stones' first film — oh, maybe you missed it) and read quietly until they gave up."

"Then I went away and wrote the most caustic feature I have ever written on the Stones. Do you know what Jagger had

the temerity to do. He rang up and congratulated me on it. Now that's nasty!"

Jagger has always been a rather solitary figure but it has always been something of a surprise to me that such a reactionary-revolutionist has sprung from such a comfortable middle-class background.

"Don't get reactionaries confused with revolutionaries," admonished Mick. "I mean Enoch Powell is a reactionary, so don't get them mixed up!"

"I think you are more likely to be Anti-Estab-

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# JAZZ RECORDS

## An amazing meeting in Nashville...

REVIEWERS: Bob Dawbarn, Bob Houston, Jack Hutton, Max Jones

### Why the spirit of Brownie lives on

**CLIFFORD BROWN** is to modern jazz what Bix Beiderbecke was to his generation of early pioneers—the young man cut down in his prime, the most maudlin of case histories yet totally true in both cases. Unlike Bix, Brownie's death in 1956 did not come about through dissipation. He was killed, along with pianist Richie Powell (Bud's young brother) and Powell's wife, Nancy, when their car skidded off the Pennsylvania Turnpike and skidded down a steep embankment. Brownie was 25, Powell was 23.

Fortunately, he recorded quite extensively in his career, and virtually all his work has been made available in Britain at one time or another. This welcome set, dicked up with false stereo, includes two tracks which are new to me, "Yesterdays" from the session with strings in January, 1955, and "Time," the only track on which Rollins appears, which comes from his last session but one in January, 1956.

The Roach-Brown Quintet was one of the great jazz combos, both before and after Rollins as Harold Land's excellent solos here confirm. The drummer, already something of an elder statesman, and the



BROWN



MORGAN

**CLIFFORD BROWN:** "I remember Clifford." Yesterdays (a); If I Love Again (b); Laura (a); Time (c); Cherokee (b); Take The "A" Train (b); Willow Weep For Me (a); Stardust (a); Sandu (b); Smoke Gets In Your Eyes (a) (Mercury SMWL21021)

(a) Brown (tpt), Richie Powell (pno), Barry Galbraith (gtr), George Morrow (bass), Max Roach (drs) with strings arranged by Neal Hefti, January, 1955.

(b) Brown, Harold Land (trn), Powell, Morrow, Roach, February, 1955.

(c) As (b) except Sonny Rollins (trn) replaces Land, January 1956.

**LEE MORGAN:** "Caramba." Caramba; Suicide City; Cuning Lee; Soulita; Helen's Ritual (Blue Note BST84289)

Morgan (tpt), Bennie Maupin (trn), Cedar Walton (pno), Reggie Workman (bass), Billy Higgins (drs)

brilliant young trumpeter made a stunning team; it settled for simple, yet often ingenious arrangements, and the superlative solo work achieved a consistency rarely equalled by any other combo in jazz.

Brown's beautiful tone was bound to attract the attention of those who thought he could be merchandised for a larger public. However, the five tracks with strings are rather naive and even sympathetic compared with what jazzmen like Wes Montgomery had to suffer for the sake of packaging later, and Brownie's trumpet comes across with a disarming simplicity. Content to let that glorious tone carry the melody statements, he elects for occasional gentle paraphrasing which emphasises how gifted a melodic player he was.

It's one of the jazz writer's clichés to say that no collection should be without so-and-so's records, but it is, nevertheless, true of Clifford Brown, and this will make an excellent start for those who still lack examples of this marvellous trumpeter.

Brown's influence on an entire generation of trumpeters was extensive, and on "Caramba," where the stereo is real, one of his most faithful disciples, Lee Morgan, returns close to his best form.

Morgan was also something of a boy wonder when he first exploded out of the trumpet section in Dizzy Gillespie's mid-Fifties big band, and if he may not have fulfilled the frightening potential he displayed then, he has grown into a player who can produce muscular, swinging music, especially when in the right company.

Ever since his hit with "Sidewinder" several years ago, Morgan's Blue Note albums suffered from an obsession with attempting to make lightning strike twice. Thankfully, here he seems to have realised the futility of this exercise and, although there is a Latin flavour to most of the music, in the hands of a master drummer

like Billy Higgins it never intrudes on the business in hand.

Maupin is a sinewy tenor player, always good for a powerful comment from the sidelines and certainly a man to keep an eye on. Higgins, Walton and Workman are as consistent as any other Blue Note rhythm section permutation.

Morgan, probably inspired by Maupin's strong playing, still retains that little edge of nervous energy which puts him on a par with Roy Eldridge, and his debt to Brownie for the shape and direction of his lines is clearly discernible. A rewarding set which proves that while many of Morgan's generation of trumpeters still use the musical language fashioned by Dizzy Gillespie, most of them favour a decided Clifford Brown accent.—B.H.

ists into displaying an extrovert brilliance. On these two suites — Boland's "Cuban," and "Kaleidoscope" by Gary McFarland — there are too few opportunities for either band or soloists to really cut loose.

It's beautifully played, of course, the soloists are always worth hearing — among them are Woods, Coe, Scott, Persson, Gajkovic, Shihab's flute and Bailey. But it all seems rather a waste.

These suites, with all that percussion clattering away, could have been done by any bunch of top-class sessionmen. And nobody can play real Clarke-Boland music the way this band can.

It's a good big band album. This band is capable of a great one — and at least one of its Continental LPs—"Sax No End" on Saba — proves it. — B.D.

As well as providing some of the most delightful jazz of the moment, vibist Gary Burton has also been involved in the books which will be entered in the books as one of the great jazz curiosities, and now RCA have at last got round to releasing "Tennessee Firebird" for British consumption. Burton was brought up in an area soaked in country music, and part of his early career was spent working in Nashville, so when he reaches the balmy position of being able to indulge his whims, he took several jazzmen to "Yi-hai" country to test his feelings about the similarities in jazz and country music, which have the "rare distinction of being native American music," as he explains in his sleeve note.

Let me state right away that it doesn't work, and paradoxically that's the reason why this ugly duckling of a record is fascinating and immensely enjoyable. Only the near deaf could confuse Haynes and his country cousin, for example, but it's precisely because all the musicians stick doggedly to their individual credos that this is the marvellous mish-mash it is.

#### CONTACT

"Black" is the "How High The Moon" of the folk singer's repertoire and Burton's music-box vibes frame a thoughtful guitar statement for one of the album's best moments; Swallow's bass feature on Dylan's "I Want You"—now a regular feature in the Burton Quartet—is a minor knockout, and the juxtaposition of straight country and Burton's brand of jazz makes "Firebird" quite fascinating.

The closest to common ground, predictably, occurs on "Walter L." where the blues is the format. Bobby Osborne's harmonica and Marcus's tenor show signs of contact. Else-

### AMANCIO D'SILVA



**AMANCIO D'SILVA:** "Integration." Ganges (a); Jaipur (a); Integration (b); Maharani (c); We Tied You This (d); Cry Free (c); Joyce Country (c). (Columbia SCX6322)

(a) D'Silva (gtr), Ian Carr (tpt, flugelhorn), Don Rendell (trn, sop), Dave Green (bass), Trevor Tomkins (drs)

(b) D'Silva, Rendell, Green.

(c) as (a) minus Rendell.

(d) D'Silva and Carr.

A MOST unusual album featuring a most unusual musician, D'Silva was born in Portuguese Goa, brought up in Bombay and a jazz fan since he heard Charlie Christian. The combination of influences has produced a unique sound.

In fact, though the Indian background is obvious enough, it seems to me that Portuguese Fado is almost the dominating factor here. His approach to jazz phrasing is almost that of a mandolin player at times, though his guitar technique is first class.

With the exception of Carr's "Cry Free," D'Silva has a hand in all these compositions. "We Tied You" is a fascinating dialogue between guitar and trumpet and the remaining themes are all most interesting.

Rendell and Carr both perform superbly, Rendell at times sounding more Indian, on soprano, than D'Silva does on guitar.

This is not just one of those attempts at fusing Indian music and jazz; everything fits together perfectly. But it's a difficult album to recommend. Personally, I like it more and more with every hearing but I suggest you try a couple of tracks before making up your own mind. I look forward to the next in the series of D'Silva albums, all in different settings, that Denis Preston has in the can. — B.D.

**GARY BURTON:** "Tennessee Firebird." Gone; Tennessee Firebird; Just Like A Woman; Black Is The Colour Of My True Love's Hair; Faded Love; I Can't Help It; I Want You; Alone And Forsaken; Walter L.; Born To Lose; Beauty Contest; Epilogue. (RCA Victor SF7992.)

Burton (vbs, pno, organ), Steve Marcus (trn, sop), Buddy Bjoer (vln), Sonny Osborne (bjo), Bobby Osborne (mandolin), Charlie McCoy (hca), Buddy Emmons (steel gtr), Ray Edenton, Jimmy Colvard, Chet Atkins (gtr), Steve Swallow, Henry Strzelecki (bass), Roy Haynes, Kenneth Buttrey (drs).

**CAL TJADER:** "The Exotic Sounds of Cal Tjader." Record One — The Fakir; Cherry Blossoms; Barneo; Tokyo Blues; Song Of The Yellow River; Schib; China Nights; Almond Tree; Hot Sake; Ben Hur; Davito; On Green Dolphin Street; Panneton Point; Speak Low; Record Two — Sake And Greens; Cho; Leyte; Shoji; China Nights; Fuji; Block Orchid; Stardust; Poinciano; East Of The Sun; Triste; Misty; Mambo In Miami; Ecstasy; Half And Half. (Verve SVSP27/28.)

where Marcus walks the tight-rope over the pit of maudlin sentimentality which is country music's speciality. He does it quite nimbly. Dylan's "Woman" almost catches him out, but he recovers to make it rather charming. This is happening all the time throughout the LP, and the gruesome fascination of it all makes it worth investigating. I just love it.

Cal Tjader prefers the exotic East rather than the corny South for his stimulation, and though not in the same class as Burton, he has made several good albums. Verve have compressed three into two in this latest double-album package, and as Alun Morgan has the honesty to point out in his note, the nine tracks which originally made up the "Several Shades Of Jade" album made in 1963, are by far the most attractive.

#### SKILLS

The reason isn't hard to find; Lalo Schifrin's arrangements are little gems of orchestration, drawing on an amazing variety of sources and techniques which we have now come to expect from such a highly literate musician. Tjader has never had a more inspiring backdrop, and on other tracks, which are not graced and enlivened by Schifrin's skills, he demonstrates the routine and often glib anonymity of his vibes playing.

None of these records would find their way onto a lightly-budgeted short-list; they are for your less profound moments, the Burton for its curiosity appeal, the Tjader package for its value for money, not forgetting Schifrin's very clever arrangements.—B.H.

### CLARKE-BOLAND



**KENNY CLARKE-FRANCY BOLLAND BIG BAND:** "Latin Kaleidoscope." Latin Kaleidoscope; Cuban Fever. (Polydor 583 726.)

Benny Bailey, Idrees Sulliman, Jimmy Deuchar, Dusko Gajkovic, Milo Pavlovic (tpts), Ake Pearson, Net Peck, Erik Van Lier (tms), Derek Humble, Phil Woods (alts), Johnny Griffin, Tony Coe, Ronnie Scott (trns), Sahib Shihob (bari), Francy Bolland (pno), Jimmy Woode or Jean Worland (bass), Kenny Clarke (drs), Kenny Heath, Shake Keane, Tootie Heath, Tony Inzalaco, Sabu Martinez (percussion), August 1968.

I'M afraid those who packed the Ronnie Scott Club for two weeks to hear this remarkable band will be somewhat disappointed by this album.

What this band is best at is generating an uninhibited swing which propels the solo-

#### RADIO JAZZ

British Standard Time  
SATURDAY (22)  
2.5 a.m. J: Jazz Unlimited, 4.5 J: Finch Bandwagon, 12.0 noon B3: Jazz Record Requests (Steve Race) 2.45 p.m. E: Radio Jazz Magazine, 10.8 A1: Jean-Pierre Sasson, Brother John Sellers, 10.30 Q: Pop and Jazz, 11.15 A2: Get To Know Jazz, 11.30 T: Count Basie Ork, 1940's, 12.0 T: Barry Harris Sextet.  
SUNDAY (23)  
12.5 p.m. J: Finch Bandwagon, 7.0 p.m. B1: Mike Raven's R and B Show, 8.30 B1: Jazz On One (Peter Clayton, Spike Hughes, Derek Jewell), 9.0 U: Donovan, 11.15 J: Jazz.  
MONDAY (24)  
3.45 p.m. H1: Dixietime, 10.20 E: Kurt Edelhagen Ork, 11.0 A3: Free Jazz, 11.30 T: Pop and

Jazz, 11.45 A3: Sidney Bechet (Hughes Parnassie), 12.0 T: Miles Davis Quintet, 12.5 a.m. M: Jazz Corner.  
TUESDAY (25)  
10.5 a.m. J: Bobby Troup Show, 5.0 p.m. H1: Big Band Beat, 5.25 H1: Jazz, 5.45 B3: Jazz Today in Stereo (Charles Fox), 10.30 Q: Jazz Journal, 10.30 V: Jazz Corner, 11.0 U: Stockholm JF, 11.30 T: Benny Goodman and Red Norvo, 12.0 T: (1) Pedro Iturralde (2) Art Van Damme Quintet.  
WEDNESDAY (26)  
8.15 p.m. B1: Jazz Club (Dick Morrissey Quartet, Don Rendell, Ian Carr Quintet, Pat Smythe Trio, Sandra King, Jazz from Europe), 10.30 Q: Art Blakey, 11.20 H1: Radio Jazz Magazine, 11.30 T: Stan Kenton Ork, 12.0

T: Switched-On Bach, performed by Walter Carlos on the Moog Synthesizer, 12.15 a.m. E: Blues.  
THURSDAY (27)  
11.30 p.m. T: Stan Kenton Ork, 12.0 T: Canonball Adderley Quintet, Lou Rawls, Nancy Wilson.  
Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES  
A: RTF France 1-1829, 2-348, 3-848, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251 U: Radio Bremen 221, V: Radio Eireann 530.

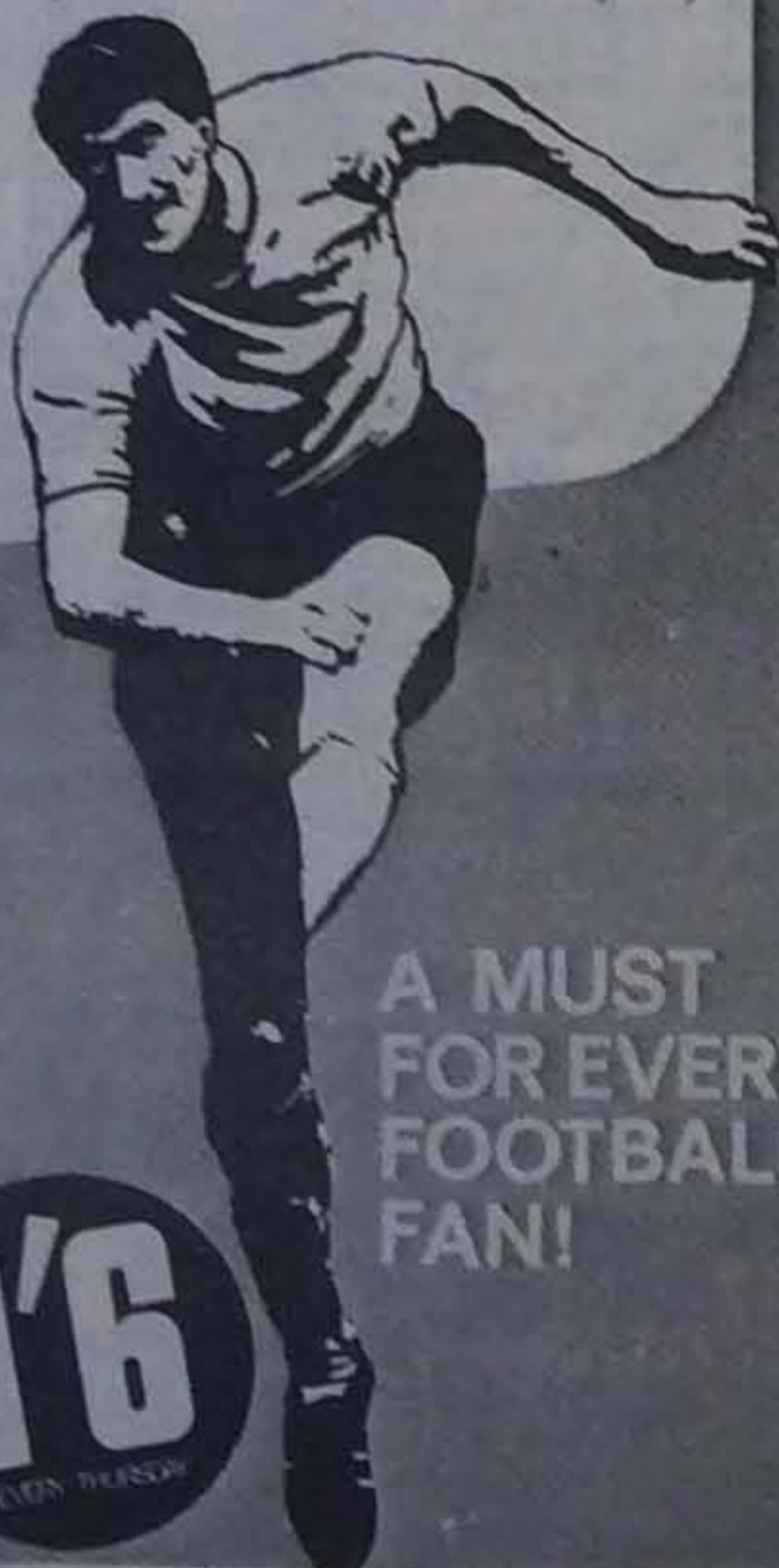
GARY BURTON: music box vibes

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MORE JAZZ RECORDS

# Praises for Mike at St Paul's

MICHAEL GARRICK: "Jazz Praises At St Paul's." Anthem; Kyrie; Behold A Pale Horse; Salvation March; Rustat's Gravesong; The Lord's Prayer; Agnus Dei; Confiteor; Psalm 73. (Airborn NBPO021).

Garrick (organ), Ian Carr (tp, flugel-horn), Art Themen (tr, sop, clt, flute), Jim Philip (tr, clt, flute), Coleridge Goode (bass), John Marshall (drs), the Choir of St Michael The Archangel, Aldershot, and singers from Farnborough Grammar School and the University choir of St Nicholas, Leicester.



GARRICK

THIS is a most interesting album, but it does demonstrate the difficulties involved in trying to fuse jazz and other forms of music.

Recorded live, on only one microphone apparently, in St Paul's Cathedral last October, it shows Garrick as a modern composer of considerable potential. His writing for the choir and organ has enormous power and is totally successful.

The trouble is that most of the jazz content seems superfluous. Carr, Goode and Marshall fit Garrick's conceptions sympathetically enough, but the tenors stick out like sore thumbs and one of the flutes

is very out of tune in a couple of places.

But the point is that the jazz solos—however well conceived and performed—add nothing to the conception of the pieces as a whole and frequently merely hold up the action.

The recording, under the circumstances, is surprisingly good, though the organ is occasionally pushed too far into the background.

Despite its faults, this remains a fascinating album and shows that Garrick will obviously not be confined to jazz composition in the future. —B.D.

## in brief . . .

New admirers can always be found for the vigorous music of Benny Goodman's groups and big band of the Thirties, and such people should be pleased by an electronically reprocessed stereo reissue of some of his recorded favourites. Titled THE BEST OF BENNY GOODMAN (RCA Victor SF8001), an arguable claim to begin with, the LP spans the years 1935 to 39 and includes the Trio's elegant "After You've Gone," the quartet's "Avalon" and nine numbers by the band. Among the latter are Edgar Sampson's "Don't Be That Way" and the Basie-inspired "One O'clock Jump" from February '38; both exuberant pieces with solos from Harry James, Vernon Brown and Jess Stacy besides BG of course, and a lot of well-attacked, simply devised section and ensemble playing. Here, the band showed its ability to riff easily and create drive and some excitement without sacrificing musical sensitivity. The '35 "King Porter Stomp," with Goodman and trumpeter Bunny Berigan in stirring form earns its place in a "Best of" selection, as does "Stompin' At The Savoy," a second Sampson arrangement (this time from '36) which spots Joe Harris's nice, lazy trombone and a little clarinet and Rollini tenor. Less distinguished are "Goodnight My Love" (notable, but only just, for a '36 Ella vocal), "Loch Lomond" (Martha Tilston and BG singing), "Angels Sing" and "Goodbye." That leaves the celebrated "Sing, Sing, Sing," a roval flagwaver of its day with Krupa drumming up a storm. A big hit, this was, but I prefer the moody melancholy of "Goodbye" myself. —M.J.



GOODMAN: favourites

and volatile as usual. Archez is predictable and Howard is inclined to go a bit wild. Trumpet man Smith is an intriguing player, sometimes throwing away Armstrong licks and at other times playing with a charming naivety and a Bix-like tone that seems somehow out of place and yet enjoyably so. This album has its moments but avid Hines collectors will not hear a great deal of the master. —J.H.

Jazz collectors who revel in the swiny combos of the forties should go for THE ELLING TONIANS (Mercury International SMWL 21023). It features Rex Stewart's Big Eight (including Lawrence Brown, Tab Smith, Harry Carney, Johnny Guarnieri), Billy Taylor's Big Eight (Emmett Berry, Vernon Brown, Johnny Hodges, Carney) and the Barney Bigard Quintet (Joe Thomas, Cozy Cole). It's glorious small group jazz, with gracefully played ensembles, jumping solos (especially from Rex Stewart, Tab Smith, Hodges Carney, Lawrence Brown and Bigard) and utterly dependable and enjoyable rhythm sections with Cole pushing all before him. These golden sounds are slowly dying with the musicians who produced them. It's comforting to think that albums such as this will preserve some marvellous moments. Highly recommended. —J.H.

It's pointless to ruminate about minor considerations like balance and tuning on a record like DEJAN'S OLYMPIA BRASS BAND IN EUROPE (77 Records 77LEU 12/31). This New Orleans parade band is recorded here in Berlin 1968 during a successful European tour and it's the spirit that counts. The hymns have dignity and power and the brighter tempos go, with 83-year-old bass drummer Booker T. Glass thrashing away with the best of them. The trumpets have a nice ringing sound. N.O. enthusiasts who followed the band here will want this. —J.H.

Donald Byrd's incredibly sensitive trumpet solo on "My Ideal" is strong enough reason to buy DONALD BYRD/SLOW DRAG (Blue Note 84292). It's a tender and talented essay in ballad playing, a beautiful and touching performance. But the album is packed with good things—Cedar Walton's satisfying piano playing, Sonny Red's penetrating alto and Billy Higgins' crisp and intelligent drumming. The group plays with telepathic cohesion, a disregard of style clichés and a forthrightness which banishes boredom. Every track is a winner with a mood all of its own. And Byrd's sinuous trumpet playing is truly beautiful. —J.H.

There's a mixture of scrappy playing and genuine jazz excitement on SWING MASTERS/EARL HINES AND HIS BAND (Riverside 673 006). This is Hines with a Dixieland unit recorded in Chicago's Birdhouse in 1961 with trombonist Jimmy Archey, clarinetist Darnell Howard and trumpeter Eddie Smith in the line-up. Hines' solo work is skilled, bashing

# JAZZ SCENE/2

## Is the Jazz Centre still alive and well?

LAST Friday (14) saw the last of the current series of "Jazz Is Alive And Well" concerts at London's Conway Hall, organised by the London Jazz Centre Society. The London Jazz Centre may still exist only as a name,

but since the Society was formed in the summer of 1968 by a collection of jazz writers, fans and musicians; it has had a marked impact on the London jazz scene. Through the Conway Hall concerts and the weekly Monday sessions at the 100 Club,

started last August, the Society has done a great deal to bring names like John Surman, Mike Westbrook, Graham Collier, the Spontaneous Music Ensemble and Keith Tippett to a much wider public. Many young and talented musicians have been given a real

chance to show their paces and build a personal following. To assess the success of the venture, the MM asked LJCS chairman, Brian Blain, who is also full-time secretary of the Musicians' Union's Campaign For Live Music, these questions.

Q. What has the Society achieved so far?

A. As a purely spare-time amateur body I think we have achieved a great deal. First, we have managed to maintain a weekly club in the West End of London on the worst night of the week, Mondays, presenting music which is usually reckoned to have hardly any following at all.

Since Christmas, particularly, there seems to have been a real breakthrough with audiences, and interest is building all the time. For this, of course, we owe a lot to Roger Horton for allowing us to use his 100 Club premises, and also providing us with free publicity. This is just one of the many examples of practical co-operation which has been shown to us by other people in the jazz business.

For example, the way that Ronnie Scott and Pete King allowed us to use their premises last year for the Benefit Night which John, Cleo and the whole Dankworth Band did for us.

Nearly everybody who is involved realises that it is not easy to build up audiences for the kind of music with which, of necessity, we have so far been mainly concerned, and far from seeing us as competition, they are anxious that we should succeed because a lot of what we do will help to build audiences for the future.

But it is only fair to say that without the really solid commitment of John Jack, who used to manage the Old Place, it is hard to see how the 100 nights could have continued.

Q. What other practical things have you done?

A. Easily the most important of our activities outside of the Club was the monthly Jazz Is Alive and Well series which have just finished at the Conway Hall. There is still a curious kind of anti-concert conception amongst many jazz fans, and they are only prepared to see visiting Americans in that way because it is frequently the only way you can see them.

But I think that a concert in a small hall with a responsive audience can build up its own atmosphere of "magic." I think it is true to say that the ones we have staged have all had that special quality. I know the musicians have enjoyed doing them, and I think they all appreciate what we are trying to do.

Obviously, we will repeat the process next winter, but before then we hope to



JOHN SURMAN: the MM Pollwinning saxist is one of the musicians who has been featured by the LJCS.

present Mike Westbrook's "Metropolis"—his new Arts Council sponsored work.

Q. What financial assistance did you receive to put them on?

A. Without the support of the Arts Council and the Borough of Camden, who underwrote the series to the tune of £500, they would have been unthinkable.

We see it as part of our job to give the jazz musician the same kind of status in the eyes of those responsible for administering the arts as any other group of artists and musicians.

So we were determined to

run the concerts on the basis of decent professional fees, and this inevitably would have meant that on a commercial basis they would have been a dead loss despite the good houses that we had.

One of our main achievements has been to show that this kind of approach to jazz presentation is perfectly possible, and we hope that similar bodies could become established by active jazz enthusiasts in other towns to stage similar events.

We know, for example, that this is happening in Torquay and Liverpool, but I am sure there is a lot more scope for intelligently conceived concert promotion than that. After all, the Chamber Music Societies have been doing this kind of thing for years, and it is reasonable to assume that their music is not significantly more popular than ours.

Q. There has been some criticism that you are only interested in one aspect of jazz. What do you say to this?

A. This is a little unfair. When you are only operating one night a week, if you are to build up any kind of solid core following you must have a fairly consistent musical policy, and as far as the Mainstream and Dixieland scene is concerned the 100 Club takes care of that end of things on the other nights.



## Ponty is a sensation in America

JEAN LUC Ponty's visit to California in early March was a triumph that eclipsed by far his brief trip in 1967, when he played with an international group at the Monterey Jazz Festival.

Immediately after his arrival, Ponty conferred with Gerald Wilson on preparations for his album with the Wilson orchestra for World Pacific Records. This was recorded March 3 and 4.

Ponty also made two appearances at Donte's, the most popular new jazz club in the Hollywood area. He opened there March 3 for three days, then flew to San Francisco for a weekend night club engagement, returning to Donte's for another three days March 10.

On all these bookings Ponty was backed by the trio of George Duke, with Duke on piano, John Heard on bass and Al Cecchi on drums. The alliance was so successful that Dick Bock of World Pacific decided to record the group live at Donte's for an album during the last two days of the engagement.

### SUPERB

Musicians visiting Donte's were amazed at his technical dexterity, wealth of ideas, and at the superb team work established between him and George Duke. The latter only 23 years old, was compared by some observers to Herbie Hancock and is undoubtedly one of the major new piano talents.

Duke played with the Wilson band on the studio album session. Songs recorded by Ponty with Wilson were "Scarborough Fair," Dave Grusin's "The Name Of The Game," Cedar Walton's "The Loner," Miles Davis' "81," three originals by Ponty and one by Wilson.

### EXCITING

"I don't think I have ever seen Gerald so excited on a record session," said Dick Bock. "He already admired Ponty after having heard his records, but he respected him even more when he listened to him in person."

Wilson confirmed this, adding, "Ponty is too much! He is one of the most exciting new musicians I have worked with in a long time. It was a wonderful experience making the album."

### LEONARD FEATHER

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JON STEVENS



HUMPH

# 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?



● MILES DAVIS

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 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.

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

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

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

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

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

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

# Chris Welch



POP SINGLES

## Moving in a little closer to Cass Elliott

**MAMA CASS:** "Move In A Little Closer, Baby" (Stateside). Well how close do you want us to get honey?

There ain't a hell of a lot of room on this chaise longue for you, me and the butler.

Big Mama fulfils her desire to record the Harmony Grass hit and although she makes a competent cover, there is little of her own personality and the production makes her sound like any other singer.

**CLOUDS:** "Make No Bones About It" (Island). Bit of a disappointment. They are a top class group, very exciting "live." But this is rather monotonous and doesn't lead anywhere interesting.

### MEAL

**BOBBY HATFIELD:** "Only You" (Verve). Following on the success of the revival of "You've Lost That Loving Feeling" here is one of the fictional "brothers" making a meal of the old Platters hit. Already a Stateside hit.

**TANGERINE PEEL:** "Never Say Never Again" (MGM). One of the best songs on the Bee Gees new double album "Odessa" and made single hit material by a worthy new group backed by Bee Geeian strings and strong rhythm section.

**MIKE BLOOMFIELD AND AL KOOPER:** "The Weight" (CBS). Two of the giants of the West Coast scene united again. Kooper was originally from Blood, Sweat and Tears and Bloomfield from the Electric Flag. After the success of the "Super Session" album, they staged a similar jam session during three evenings at the Fillmore West Auditorium, San Francisco. A double LP of the results is due soon and this serves as a nice taste of things to come.

### WAVE

The pace is slow and meaningful as the guitar and organ pick their way through the familiar tune, now a standard.

Paul Simon joins in the final verse of "The 59th Bridge St. Song" on the reverse side.

**EGGY:** "You're Still Mine" (Spark). A Coventry group with an unusually good production.

Listen for a heavy bass pattern and some screaming guitar a la Jeff Beck. Vocal harmonies are good as well.

**KALEIDOSCOPE:** "Do It Again For Jeffrey" (Fontana). A strong group



CASS ELLIOTT: sounds like any other singer

one rarely sees about, which made a good album a year ago and submerged under a wave of criticism that they were too hung up on the Hobbit and all the Tolkien gear — which they denied. This is much better music anyway — less fairytale and more guts.

### STIFF

**BLUEJEANS:** "Hey Mrs Housewife" (Columbia). The Bluejeans are no longer swinging apparently. Perhaps they drenched them in too much bleach and made them too stiff to wear, let alone flap or swing.

I once tried to run-in a pair of jeans and I swear they stretched instead of shrunk. Then ended up looking like a pair of discoloured bell tents. When I went bopping all my mates laughed and pointed: "Ho ho, look at those discoloured bell tents!" they sneered.

If you are going bopping tonight this might make the ideal music to roll along the streets to — lurching from side to side, and punching parking meters with your bare fists.

It could be a hit, and if you want to know what it sounds like — buy it.

### BOPPING

**STEPHENWOLF:** "Rock Me" (Stateside). Music from the film Candy which I haven't seen, but my film adviser Bert Thug says: "See it, or I'll smash your head in."

This reminds me incredibly of an old Immediate Records demo of 1966 I used to play a lot when bored with the Overlanders Greatest Hits Volume 12. This really rocks and has a great percussion passage.

**JNR. WALKER AND THE ALL STARS:** "Road

**Runner"** (Tamla Motown). You all know this — it's a gas ennit? As a revival it could be a hit.

Talking of road runners, beware of mini-cab drivers who charge two quid for one pound journeys.

Their excuse is "That's what this company charges." The drivers are usually big thugs, so watch out.

### SCREAM

**SCREAMIN' JAY HAWKINS:** "I Put A Spell On You" (Direction). A completely amazing sound, from 1956. It has been recorded countless times since, but Hawkins' version really captures the atmosphere.

He doesn't really scream — he sings, and blows a tasty drop of saxophone. The line up was Ernie Hayes (piano), Heywood Henry (bass) and Jimmy Panama Francis (drums).

**CHAMBERS BROTHERS:** "Are You Ready" (Direction). Driving rock and soul, exciting and one for the chart.

Four brothers plus Brian Keenan blow up a hurricane that will shake juke boxes to pieces. They remind a bit of Sly and The Family Stone in parts.

**ROLF HARRIS:** "Bluer Than Blue" (Columbia). Hello... just put a bit up here... and a dab on there... and a few trees — ooh sorry boys, mind the paint!... (pant, run, mutter)... yes, there we are — the Stag At Bay Meets The Mona Lisa On Ice! (Applause!).

### DITTY

The king of droll novelties bounces along with a painless ditty accompanied by whistles and tipple. (The tipple is a kind of small banjo

often featured by the Spirits Of Rhythm back in the Thirties. And a fine version of "Flying Home" they made with Lionel Hampton, too!

**ACADEMY:** "Munching The Candy" (Morgan Blue Town). Three boys and a girl and they sound rather swell, in a folksy sort of way.

Over to Bearded O'Toole my folk expert: "Jeezus, a fine thing, inviting me to these hallowed pages." Okay, skip the elaborate sarcasm Beard. What's with the sound? "Aye, tis a load of tamo'shanter."

**FRANK SINATRA:** "My Way" (Reprise). Well this is going to be a hit. Mr. Sinatra sings nicely, and the boss sure has made a good job of this beautiful song.

As I was saying to Bugs and Lefty only the other night, if the boss could lay another ballad on the mugs — I mean public, he'd be right back in there shooting up the chart.

### NUT

**LEN BARRY:** "1-2-3" (MCA). This brings back memories.

In my bopping days I used to go down the Blind Beggar in Mile End Road to hear the endless discotheque records. This was one of them, and a pleasure it is to hear again.

Of course, when Mr. Smith's opened at Catford, I didn't have to cross the river any more. Pity it closed down. Wouldn't mind betting there was some funny business going on there.

**JOHNNY NASH:** "Cupid" (Major Minor). Good grief, here is that wobbly rock steady sound again. Help, it's really getting me at it! Pardon me while I nut this passing policeman.

"Excuse me sir, is that your barrel organ parked without lights outside? I

must warn you that anything you wear may be taken down and used to mop up the blood."

**DANNY LA RUE:** "Peggy O'Neil" (Page One). An Irish ballad and more than likely to be a hit. Over to my panel of... great heavens, what's that row? Jings, Bearded O'Toole is molesting Wendy Potts! Pack that in and back to your own beds at once!

### WIZARD

Now then, where's Michael O'Drogeda, my Irish adviser: "This is sentimental tosh I'm thinking, more likely to appeal to the English peasants than anybody in Ireland. And belt up Bearded, you are a disgrace to the Old Country, not to mention the Auld Sod."

**MONKEES:** "Tear Drop City" (RCA). Sorry chaps. I seem to have missed this one out. According to Old Stinks, president of the Fifth Form Pop Society, this is a wizard new release that should bring Micky, Mike and Davy back into MM Pop 30.

### GROOVY

I've got to rush off to corrupt and torture a few new boys with unspeakable brutality, otherwise I'd be straight down the tuck shop to buy this newie, as mother's fifty guinea allowance, hamper of charge, and groovy new hash pipe have arrived.

**BRIAN POOLE AND THE SEYCHELLES:** "Send Her To Me" (President). Aren't the Seychelles some islands somewhere? I wonder if they are still British?

I can never understand this constant clamour for independence. It's nice to have Cave Austin and Boots in the High Street, and all the other benefits of firm and wise rule from Whitehall. By the way, this is a nice record.

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# NEW POP LPs

REVIEWS BY MM POP PANEL

**KEEF HARTLEY BAND:** "Halfbreed" (Deram). Superb. A magnificent first album from the Hartley band — Keef (drs), Peter Dines (organ, harpsichord), Miller Anderson (vcls, gtr), Spit James (gtr) and Gary Thain (bass gtr), augmented by Henry Lowther (tpt, vln), Harold Beckett (tpt), Lyn Dobson (tnr, flute) and Chris Mercer (tnr). Lowther's arrangements are great and he also contributes a fine violin solo. Though blues-based, the music goes far beyond the blues and must establish Hartley as one of the leaders in Britain's progressive pop scene. This should figure on any list of the year's best albums.

**FAMILY:** "Family Entertainment" (Reprise). Unless you are irritated by one of the singers who has a vibrato like an ewe in the lambing season, this should delight everyone who likes intelligent underground pop. It's all well played, the lyrics are both meaningful and witty and the material is all original. A great deal of thought has obviously gone into this production and it has paid off. Tracks include "The Weaver's Answer," "How-Hi-The-Li," "Dim" and "Emotions."

**GUN (CBS).** The group with the most unusual home base in popland — the Ronnie Scott Club — clear that formidable obstacle of the first LP with the style of thoroughbreds. Their hit single, "Race With The Devil," has pride of place naturally, but the other seven tracks all show that the pounding, aggressive sound that established them as a Pop 30 proposition can be moulded to suit other moods and tempos. Helping immensely are the developing talents of Adrian Curtis as a songwriter, while brother Paul's arrangements throw in dollops of string and brass sounds with expert aim and timing. Their mentor, Ronnie Scott, was heard to mutter into his racecard one day that they were the loudest thing he'd ever heard. This LP proves that Gun are far from being a single shot proposition. Other tracks include "Sad Saga Of The Boy And The Bee," "Rupert's Travels," "Rat Race" and a twelve-and-a-half minute burn-up through "Take Off."

**NAZZ (SGC).** The subject of some controversy — after all, Tony Palmer referred to them as a "nasty" group in

# From the blues to a leader of progressive pop

his Blind Date — the Nazz here prove their all-round competence in the field of contemporary rock. Nothing to get worked up about except that they're better than a lot of other mobs about. The ten tracks, all written by Nazz, include "Open My Eyes," "Back Of Your Mind," a nice "Wildwood Blues," "Crowded" and "She's Goin' Down." As "heavy" is the terminology of the moment, Nazz weigh in around the cruiserweight division. How does that grab you, big fight fans?

**THE AMERICAN AMBOY DUKES:** "Journey To The Centre Of The Earth" (London). Heavy, hard rock with pretensions towards "significance" in some of the lyrics. Sounds a bit like Capt Beefheart at times. The Doors are another influence. It's not bad and the line-up of organ, two guitars, bass guitar, drums and lead singer are more than competent performers who occasionally build up a real excitement. Tracks include: "Mississippi Murderer," "Flight Of The Byrd," "Ivory Castles" and "Death Is Life."

**MARTY WILDE:** "Diversions" (Philips). Marty Wilde seems to have given up worrying about trying for a single hit of his own and concentrated on writing them, with Ronnie Scott, for other people — "I'm A Tiger" isn't on this set, but "Ice In The Sun" and "Jesamine" are. In fact these are all Wilde-Scott songs and several of them could easily have been singles. Marty sings well and there are excellent arrangements from Cy Payne, Johnny

Arthey and Peter Knight. Songs include: "Abergavenny," "Any Day," "Lullaby" and "In The Night."

**SEEKERS GOLDEN COLLECTION (Fontana Special).** Seekers fans must get this if they haven't already got the tracks. Among the oldies are "This Train," "This Land Is Your Land," "Chilly Winds" and "Myra." But, apart from that, there's a 36-page picture book with superb photographs by Bob Whitaker.

**THE BIG LATIN BAND OF HENRY MANCINI (RCA Victor).** Another self-explanatory title, but it's accurate. Some of the anonymous soloists (especially the brassmen) are wonderful. And of course Mancini's arrangements are just beautiful. Includes "The Magnificent Seven," "The Good, The Bad And The Ugly."

**VIKKI CARR:** "Don't

Break My Pretty Balloon" (Liberty). Miss Carr is not in the top flight of pop singers. She's workmanlike and never turns in a bad performance but she never sounds really inspired. Titles include "The Glory Of Love," "She'll Be There," "Just For You," and "Honey."

**SUNSHINE COMPANY:** "Sunshine & Shadows" (Liberty). Another of those infuriating sleeves that tell you nothing. It's obviously West Coast American—is this the Sunshine referred to in Rolling Stone's groupie issue? Anyways it's pleasant music for beautiful people with two good voices, one female one male. Some of the lyrics take themselves too seriously but the net result is a very acceptable album. Tracks include: "On A Beautiful Day," "Love Poem," "I Hate Pigeons" and "Sunshine Theme."

**SCOTT WALKER:** "Scott 3" (Philips). As an alternative to the "progressions" of the basically group-powered pop scene, there are the "progressions" of the Bee Gees and Scott Walker. The Bee Gees, while adhering to the group format are really composers and singers of melody played by orchestras. Scott, backed by arrangers of the calibre of Wally Stott and Peter Knight is offering much the same alternative. His work is well known enough to make lengthy discussion unnecessary, except to say he is singing better than ever. The recording brings his voice forward most strongly and he seems far more strident and

confident generally. He has written ten out of thirteen tunes—the others by Jacques Brel. His songs are good — strong lyrically, if not particularly memorable, and the strings flutter and sigh in a suitably romantic vein. This is music for romantics who like a touch of bitterness, and those who like to indulge in a certain amount "nose against the window watching the rain drops trickle" loneliness, which can be a form of satisfaction for some, and probably a source of utter boredom for others. Scott's music is constantly on the knife-edge of taste over pretension and beauty over tedium.



KEEF HARTLEY: a magnificent first album

## Putting 'fixing' on a business footing

FOR years, the fixer has been one of the shadowy figures of the music business. Shy of publicity, they have carved themselves an excellent living while piling up the secret wrath and contempt of the men who depend on them for lucrative work in the session field.



FRANK RICOTTI started on sessions

They also believe in using new young players when assembling sessions: men drawn from jazz, dance band work, classical orchestras—and pop groups. "Frank Ricotti, the vibist, who was one of your poll-winners, started doing sessions like this and other people we use include Derek Watkins, John Marshall, Kenny Clare and all the well-known sessionmen."

Tony started out as a Dixieland trombonist and eventually joined John Dankworth around 1958. He took over the job of road manager for the band eventually as well as sitting in the section, and eventually, in the sixties, when Dankworth started doing a lot of film score work, Tony began fixing musicians for him. "But we decided that fixing had been a shady thing, operated from a man's home for long enough and that's when we decided to open an office and put the whole thing on a business footing."

The offices, in Holborn's Red Lion Square, have another musician Paul Carroll, who plays clarinet and sax, in charge. They opened in 1967 and now, two years later, provide orchestras for musical directors like Mike Vickers and Basil Kirchin as well as Dankworth.

They also contract for many film companies, the BBC, and various independent TV companies like Anglia and London Weekend, as well as Apple.

Tony believes that the idea that sessions are a closed shop is now defunct. They use a wide variety of musicians who can read, including some very young ones, during the course of their fixing. — AW

The musical fixer—or musical contractor as they prefer to be called—is the man who assembles orchestras for recording sessions, TV shows, etc. The fees for this work are high: basically around £9 10s for a three-hour session. So these men are powerful and influential. They can make or break a musician financially; ensure he is in the £5,000 a year class or have him virtually banished forever from the most lucrative section of the musician's profession. Obviously, it's virtually impossible to find musicians who will sneak out openly against the men who control their livings. But not too long ago, well-known musicians, on the understanding that they were not named, said things of the fixers such as: "The whole set-up is a fiddle. If you're face doesn't fit, you're out, regardless of ability. If you fall foul of a fixer, the word goes round and you're blacklisted by them all."

There are two sides to every story and the musical contractors can probably justify such charges.

But one man who thinks that fixing in the past has been at the very least "cold, calculating and inartistic" is Tony Russell, ex-John Dankworth trombonist, a busy session player and a

director of Music Acticity (Management) Ltd., an organisation which opened offices two years as musical contractors.

The principle aim of the company—Tony's co-directors are drummer John Flanagan and John Dankworth—is to provide musicians for a variety of different types of session, but at the same time to inject more artistic integrity into the selection of a particular man for a particular session.

"Basically, we want to be fair both to the people, like MDs, who are employing musicians, and to the musicians themselves.

"For example, we fix for Apple and have provided musicians both for Paul McCartney's sessions with Mary Hopkin and for George Harrison's recordings with Jackie Lomax.

"Apple say to us: 'Send some musicians who are friendly and imaginative.' We try to do that. We wouldn't send a man who we thought would be antagonistic towards what Apple were trying to do. For the Lomax sessions, we sent men like tenorist Danny Moss, Art Ellefson, Ronnie Ross and Les Condon. They are all known as jazzmen, but first they are musicians.

# PAUL McCARTNEY MARRIES . . .

and the paper that beat the world's press in breaking the news of their romance is FIRST AGAIN. This week's issue presents a magnificent exclusive front-page colour picture of the Beatle bride and bridegroom, plus a four-page special section telling of the background to their first meetings; what the so-called "mystery girl" is really like; the feelings of Beatle fans.

It's all in Britain's best-selling colour pop weekly.

# DISC

and MUSIC ECHO

OUT NOW

# TRADE TALK

**I**VOR ARBITER, managing director of Dallas Arbitrator Ltd, has been appointed to the main board of J. E. Dallas Ltd to promote sales for the whole group, which includes Ludwig drums, Paiste cymbals, Fender guitars, Hayman drums, Sound City amplifiers, Elizabethan, Hitachi, Dulci and El Pico radios and electronics, Mr G. S. Lee is chairman of the board.

**E**LECTRIC Guitar Amplifier, a new book written by Jack Darr and published by W. Foulsham and Co Ltd at 24s, provides a complete explanation of electronic musical instrument amplifiers, with service information for more than 20 commercial instruments. It explains in detail the exact functioning of all parts of the guitar and relates them to familiar electronic circuitry.

**1968** SAW one of the most significant events in the world of cymbals since Avedis

Zildjian launched his original company in the States 40 years ago. It was the opening in June of a new factory, Azco Ltd, in New Brunswick, Canada, which will produce new second-line Zilco cymbals, 25% cheaper than Avedis Zildjian and aimed at the musician with a modest income.

**F**LETCHER, Coppock and Newman are associated with a filmed method of teaching piano theory and practice to groups. Produced by Mark Robinson and Pat Cheek, with the support of the Pianoforte Publicity Association, the basic method is fairly orthodox, but the presentation, being both aural and visual, dramatically reduces the time necessary to teach young children.

**FOLK DIRECTORY 1969**, published by the English Folk Dance and Song Society, covers folk singers, instrumentalists, groups, clubs, societies, lecturers, callers, records,



# SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

## An old Stones' guitar in the Mayall line-up

customs, magazines, films, tapes and other services, all alphabetically indexed, with names and addresses. It costs 7s 6d (postage 1s) from The Folk Shop, 2 Regents Park Road, London, N.W.1.

**O**RGANS, an illustrated booklet issued by the trade magazine, Music Industry, describes the majority of organs currently available, with an indication of price and an introduction on choosing the right instrument by broadcasting organist Vic Hammett.

It can be obtained from Tofts and Woolf Ltd, 64a Lansdowne Road, South Woodford, London, E.18, for 3s plus 6d postage.

**W**HICH guitar, strings and amplifier does Mick Taylor use on stage with John Mayall's Bluesbreakers, how many other guitars does he possess, how long has he been playing and which blues guitarists does he admire? — S. Robinson, Pinner.

On stage I play a Gibson standard solid-body guitar similar to the one used by

Eric Clapton. I also have a Gibson Les Paul, which belonged to Keith Richards of the Rolling Stones. Both these are fitted with Fender rock 'n roll strings and are tuned normally, although I do experiment with different tunings for my own amusement. I've also got a Selmer Hawaiian guitar which I sometimes use on records but rarely on stage. The strings are those originally supplied and I don't know the type. It is tuned to an open chord of A. I use a Marshall 100-watt lead amplifier with two 4 x 12 cabinets. I've been playing for about four years and I'm entirely self taught from listening to records. I'm just beginning to learn to read. When I started I was only interested in blues, but now I've widened my taste and I enjoy any kind of music. I've no special favourites among blues guitarists, but I like Albert Collins, B. B. King, Otis Rush, Albert King and Steve Cropper. — MICK TAYLOR.



**JOHN PEEL**  
played Fewer Tree

practising without feedback in relation to solid guitars. — H. B. Walker, Derby.

Our apologies for a printing mistake. The sentence should have read: Wherever there is need for high volume without feedback, solid guitars are essential.

**W**HERE was Peter Green (Fleetwood Mac) born and where does he now live? (Kathryn Ellis, Leeds). Where and how can I patent a new musical instrument (L. Blackwell, Hawkwell, Essex). What number introduces Tony Price's record programme on Radio Luxembourg? (S. J. Carpenter, Dursley, Glos).

Peter Green was born at Bethnal Green on October 29, 1946, and now lives at New Malden, Surrey. To patent a new product contact the Patent Advice and Service Centre, 7 Stone Buildings, London, WC2 (242-2535). The signature tune used for Tony Prince is "Go", by the Ventures on Liberty LBX2.

**I**S it possible to supply the personnel of the Savoy Hotel Orpheans in the Spring of 1939? — Jackson Wright, Cheltenham.

Don Williamson, a contributor to The Golden Years, a magazine promoted by the 1930's Record Society, states that it was: Carroll Gibbons (pno,ldr), Frenchie Sartell, Teddy Jenson (tpts), Paul Fenouillet (tmb), Laurie Payne, Bob Wise, George Smith, George Melachro (reeds), Reg Leopold, Eric Siday (vlns), Jack Evetts (bass), Max Abrams (drs), Bert

Thomas (gtr), Anne Lenner (vcl). The Golden Years is edited by Frank Murphy, 23 Lovaine Place, North Shields, Northumberland, who will send details for s.a.e.

**W**HICH guitar and strings are used by Al Stewart? — Thommy Bergdahl, Boras, Sweden.

My guitar is an Epiphone Texan with Guild light-gauge strings. Guild have lately changed their 3rd and 4th strings and I don't know what the effect will be. I'm still using the original sets because I bought up an enormous stock and still have about a thousand left. — AL STEWART.

**I**S it possible to get a sample copy of the US pop magazine, Rolling Stone, which you advertise in the MM as obtainable on subscription from San Francisco? — M. C. Mayall, Leytonstone. Better Books, Ltd, 22-24 Charing Cross Road, London, WC2, have decided to take a few copies and test the sales. These are available at 3s 6d each, plus 6d postage.

**W**HAT advice can you give on buying a vibraphone? — B. G. Banks, Stockport.

Try to get a new one, if possible, and broadly speaking the more you pay, the better the quality of sound will be. If your funds are limited and you need to buy second-hand, get an experienced vibist to advise you, although any musician will know if the instrument is in tune or not, which is, of course, a vital factor. Check with a tuning fork that the middle A is not less than 440. If you buy an out-of-tune instrument extra expense is involved having it re-tuned. The majority of modern vibraphones have three octaves (F-F) and are recommended, but a smaller range is adequate to start with for practice. Although jazz players like Gary Burton and Red Norvo perform without one, a motor is desirable for general purposes and the fans should rotate smoothly and noiselessly. One with two speeds is sufficient, but the choice of two or three speeds is normal. Modern folding frame models are useful for transportation, but are not essential, especially if the instrument is not moved around frequently. — BRIAN PICKLES, percussion with "Mame," Drury Lane Theatre,

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**Musical Exchange of London.** Heavy duty studio mike stands £6 each. Mikes all in good condition from 30/-. American Leslie speaker inserts 25 gns. each.

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**NAT KING COLE:** fine original recordings on the LP

# Jazz meets pop - oh yeah?

THE MOST fashionable and recurrent thesis of the hour is that jazz and pop are about to merge into one glorious music.

It's happening all around us, we're told. You don't believe it? Just dig the new Blood, Sweat and Tears album, a bit of the new Electric Flag, and how about that Don Ellis band! And the Cream... yeah, don't forget old Eric, Jack and Ginger.

The best-intentioned of mice and men are bending ears right, left and centre on this topic. Have been for months, or is it years? Can't be years for that would take us back to '67 and "love" and "beauty." The "drift towards a jazz-pop entente" hadn't come up in print or conversation then.

It's a lovely thought. Something that would unite all those warring factions from Mailbag who're really soul brothers under the skin.

A pity it won't wash. After several months

## PERSONAL OPINION



BOB HOUSTON

of observation and listening to strategic records that keep being dropped into conversation, I must report that news of the merger is exceedingly premature if not totally unfounded.

Certainly, pop has developed a degree of burgeoning techniques and a freshly acquired sophistication no longer satisfied with "Bend Me, Shape Me."

But where has this new pop awareness and creativity left its fingerprints on jazz?

After dusting the body

with copious quantities of critical powder, I have to report no evidence to substantiate the claim.

The common ground of the blues, always an important factor in pop especially since the emergence of Elvis, only illuminates a fresh awareness that pop's real heritage and roots don't lie with that doggy in the window or Guy Mitchell's lady who wore red feathers and a hula hula skirt.

The sharper intelligences in pop, realising this, now treat the whole wide world of music as their inspirational oyster.

Borrowing by the handful from jazz, the classical tradition ancient and modern and anything else that strikes their fancy results in fascinating albums by groups like Blood, Sweat and Tears, Electric Flag, etc.

But it's nothing new. It's just done with more taste and imagination.

An example of how pop was always the keenest borrower from the lending library of music survives in a cur-

rent Pop 30 record — Donald Peers' "Please Don't Go" which is an adaptation of the Barcarole from Offenbach's "Tales Of Hoffmann."

The old plundering of the classics routine lives on, only now composers like Eric Satie, Messiaen and Charles Ives come in for their share, too.

The position of jazz as an indulgent bank manager to pop musicians whose musical overdrafts will never be cleared remains constant.

Offering things like the Don Ellis band as collateral just won't wear. The leader's penchant for amplified trumpet and unusual time signatures are mistakenly seized upon as pop "feeding back" inspiration to jazz.

When did you last hear a group playing in 3 1/4 time at the Speakeasy, or even Middle Earth?

"But Cannonball Adderley's playing out-and-out R and B and tunes like 'Mercy, Mercy' now," someone submitted to me re-

cently. He grew up with the music, why shouldn't he? And as his pianist Joe Zawinul did write "Mercy," it's a bit naive to wonder why Adderley's combo plays it.

Unfortunately most of the "drift to a jazz-pop entente" pleading is on this level of wishful thought.

The future of jazz still lies with Miles Davis, Cecil Taylor, Ornette Coleman and whoever you consider to be contributing to an art form that is still bursting with vigour and creativity. If it needs a transfusion of fresh blood, it's no good looking to pop.

The cheering aspect of all this polemic is that many jazzmen and jazz fans now find they can derive great pleasure and enjoyment from much contemporary pop, and vice versa.

Anyone, in either camp, who confuses this with a definite "jazz-pop entente" should get some real listening time in.

# BIG BAND DRUMMER IN LAND OF POP

ONCE they were the Young Rascals. Now, as they ascend into musical maturity, a top American group has become simply — the Rascals.

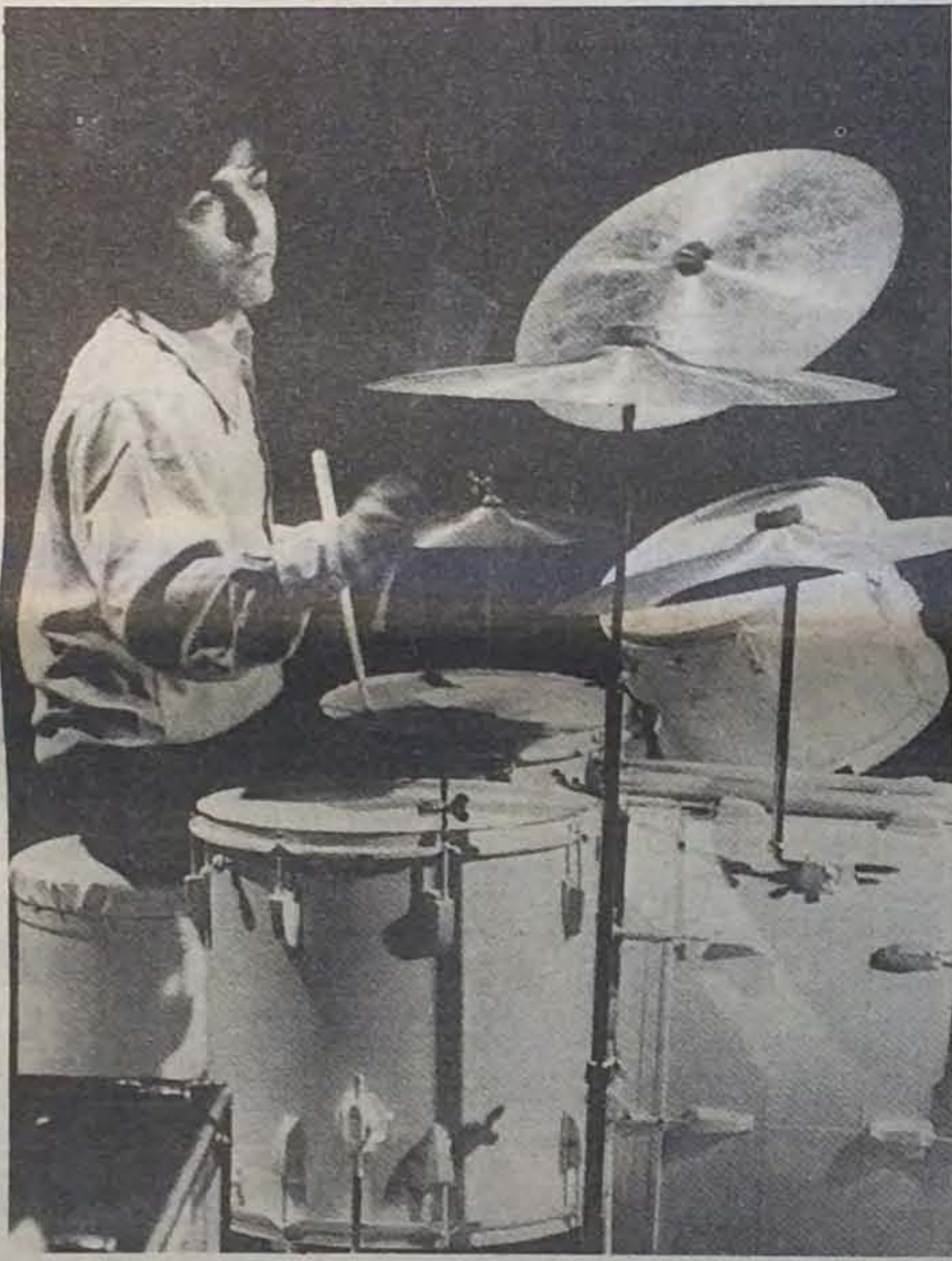
It is nearly two years since "Groovin" their 1967 smash and now they are attempting a comeback into the British market with their latest single "Heaven."

They were in town last week at the end of a two week European tour, which included Sweden, Germany, Italy and Holland.

International communication is very important to the group. They feel the youth of the world can unite through pop.

Does their new single, with its orchestral backing reflect the general direction of the Rascals?

"Actually, no," says Dino Danelli, their matey drummer



DINO DANELLI: 'New Orleans is a gas!'

## BY CHRIS WELCH

who bears a startling likeness to Paul McCartney. "The record started out as a completely different concept."

"It was written for the four of us, then the brass happened and more people

were added. We didn't want to release it as a single, as we were not really happy."

"But the deejays in New York seemed to fall in love with it and told us to go ahead and release it. It wasn't a number one, but it was top ten in the States."

"Our next LP is a complete departure from anything we

have ever done before. It's a double album. The first is full of lyrical songs and the second has instrumentals featuring the sort of numbers we play in clubs, and never record."

"It's beautiful — very jazz orientated. I love jazz and classical music, all those different forms."

"Each one of us comes from different backgrounds. I was in jazz for years and the others in classical music. All these different ingredients help us create an original style."

"We progress individually all the time, in our writing and performing."

Do American groups mind the invasion of British groups on their soil?

"All we ask from groups from England or the Continent is that they be good. This is just a personal opinion, but a lot of groups are not up to par. In New York, especially, a lot of groups have been mediocre."

"I haven't seen anything that has really knocked me out since Cream. I'm really looking forward to seeing the new group Eric Clapton, Ginger Baker and Stevie Winwood are getting together."

"We couldn't play here this time unfortunately, but we want to come back in September. The tour of Europe has been fantastic, more than I thought possible."

The Rascals were last in Britain two years ago. Had Dino noticed many changes?

"It seems everybody here is waiting for something to happen. So many groups have split up and are just jamming together."

"Jamming is great, to a certain extent, when you get good guys jamming. But when you get mediocre musicians joining in, it creates a bad atmosphere, which is sad."

How involved in jazz was Dino in his early career?

"Well, I used to play with Lionel Hampton. I played for him, for about seven months when I was 17, in his big band. Then I split and started to jam with all sorts of old jazz cats. Maybe you have heard of them — Henry Red Allen?"

"Then I went to New Orleans and played with everyone there, which was fantastic. That town is a gas!"

"You see, when I started playing I was a protegee of Gene Krupa. The guys used to like me because I was small and they took care of me. I haven't seen Krupa in a long while, but he is still playing great."

"He doesn't have the physical power any more of course, but Buddy Rich — he doesn't seem to have any trouble! Nothing fazes him. The best lesson you can have is just watching guys like them at work."

"It's a shame to see the older cats take a back seat. Woody Herman had a dynamite band, then it all changed and fell apart. Buddy's band are all the same cats that work with Maynard or Woody."

"For me, there is nothing like playing with a big band. I can't explain the feeling... it's like sex. On our record sessions, when we add brass we have cats like Joe Newman playing — great musicians."

"I used to play in a club in New York called the Metro-pole which has disintegrated into a discotheque, which is a shame."

"It used to be jazz all day and people could see in from the street. Crowds used to gather outside."

"I feel very old when I think of that. It's all gone and I'm still here."



MARVIN GAYE a string of hits

# MARVIN JOINS THE TAMLA TAKE-OVER

UNTIL now, Marvin Gaye has been best known this side of the Atlantic as one half of various Motown duets.

But an old Gladys Knight and the Pips hit looks like establishing him on top on his own.

Back in 1967, Gladys and her girls had them all dancing with "I Heard It Through The Grapevine."

Now Marvin's in the charts with the same number — only a few weeks after his "You Ain't Livin'" made the Top 30 with Tammi Terrell.

Tammi is the third girl in 29-year-old Marvin's hit career which started when he met Tamla supremo Berry Gordy at a party.

First there was Mary Wells and together they made hits like "Once Upon A Time"; then came Kim Weston and "It Takes Two."

One of the pioneers of the Motown sound with a string of hits behind him, Marvin started singing at the age of three at his father's church.

He became a hit singer overnight with his first record after the chance meeting with Berry Gordy. Titled "Stubborn Kind Of Fella," it was followed up by "Hitch Hike."

Then came "Pride And Joy" which was followed by his fourth single, "Can I Get A Witness," which was a hit here too.

Every record that Marvin has made has been a hit in America. Most of them have been minor hits here. Remember "You're A Wonderful One" and "Try It Baby"?

In 1964, he made his first visit to Britain to promote "How Sweet It Is To Be

Loved By You," which missed here at the time but made it three years later by fellow Tamla star, Junior Walker and the All-Stars.

Marvin returned a year later with the big Tamla Motown package just after another American success with "I'll Be Doggone," which was a favourite with the Beatles but still failed to make any impression in Britain.

He has built up a reputation as a performer's performer. He can switch from smooth ballads to out-and-out ravers like "Can I Get A Witness" — at one time an essential part of every group's repertoire and the highlight of Dusty Springfield's act.

Now he has his biggest hit ever on this side of the Atlantic, and he heads the current Tamla take-over of the British charts.

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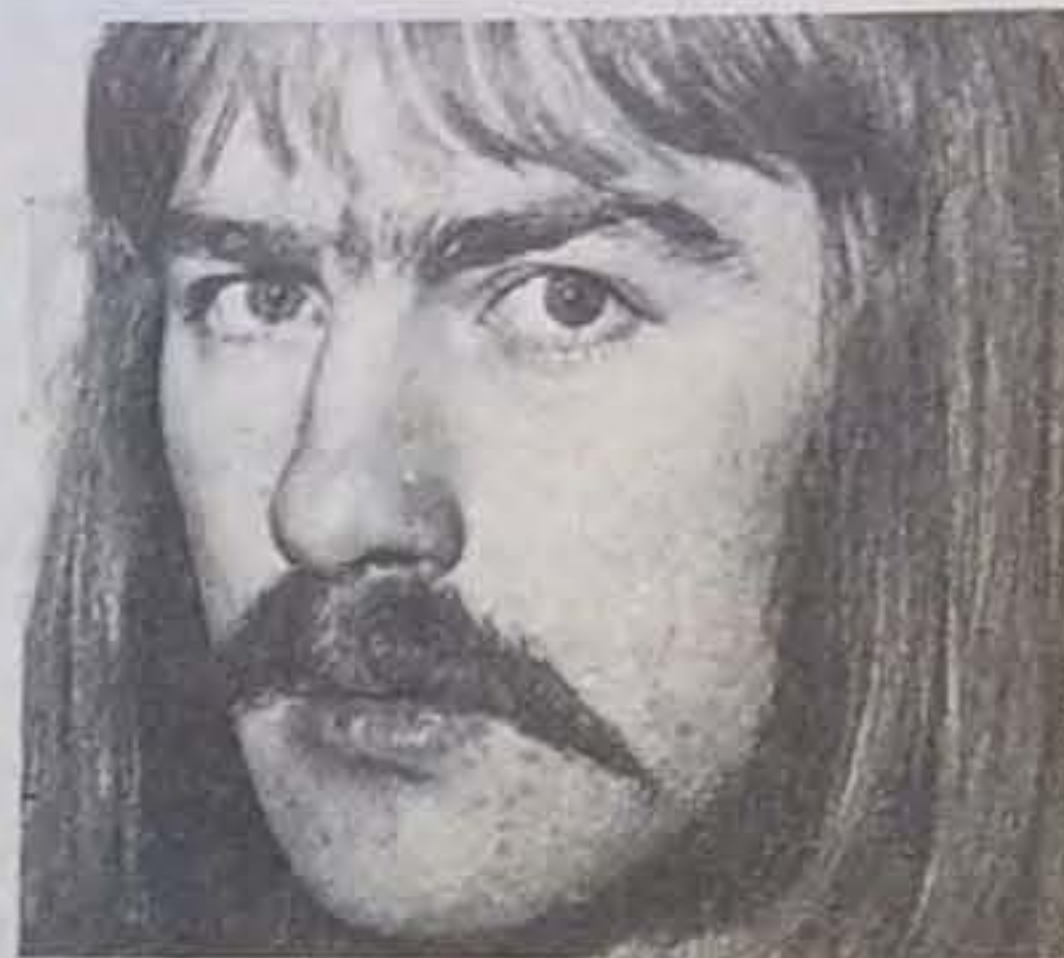
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# FOLK FORUM

## FOCUS ON FOLK

# Revolutionary on a tightrope



ROY HARPER: still has doubts

**THE** word "revolutionary" is one that is tossed around almost carelessly today but there are few who can honestly claim it as a title, with its political context.

In the music field, particularly in America, it has been applied to groups into whose music some people have read political and revolutionary meanings. However, one person who has leanings towards that direction is Roy Harper.

The long hair, the moustache, give him the appearance of a Che Guevara of sorts and since he visited Cuba some time ago Roy has a decided preference for large cigars. But it's not only the appearance. In his songs the revolutionary content is becoming more noticeable. "I Hate The Whiteman" is a good example.

As a songwriter he has proved to be one of the most interesting and clever in any field although as a performer it seems at times he is still trying to come to terms with himself.

His last album, "Come Out Fighting Ghengis Smith," was released almost a year ago. He has another somewhere in the pipeline, this time on Liberty. "FOLKJOKE-OPUS."

Roy has strong, even bitter views on records. He says, "If you're a millionaire from Liverpool, you can make a great record if you're anywhere near good. But of course the noise you make with a million pounds has nothing to do with artistic value, however good the art itself is."

"If it was fair, everyone would get an equal chance to make a statement — but it's not. That's why Vincent Van Gogh was long dead before anyone had even heard of him."

Over the past year, Roy's personal appearances

have been building him an increasing following particularly on the college circuits. Not surprising as the ideas expressed by many students are reflected by Roy. They basically deal with the current structures of society.

"I hate it all and I want to change it so badly I think to myself," says Roy. "Yet somehow, somewhere it doesn't need changing. 'Society,' I think, 'well, never mind, the Mediocrats are making it. Why don't you sell out, become safe, join the Mediocrat life, join in, be in.'"

But it's hard to see Roy doing this. As a songwriter, as a performer, as a person, he is uncompromising.

"I'm asked to play for longer than I should. The audience don't know, they don't want to know. They're not there for me at all. And keep trying in vain to repair it by trying to get out to them but they won't come to me because they don't even want to try. I still won't sell out to them and put that TV advert smile in their collecting boxes."

Uncompromising, but still Roy has doubts. He has become involved in a business where compromise is not unusual. He is pinning a lot on the album. "It could make or break me," he states. It may seem that Roy is taking himself just a bit too seriously, that he is allowing inner conflict to rise too near the surface, but that's a personal point for Roy to sort out himself.

At the moment, though, Roy Harper is a man on a tightrope. — TONY WILSON.

### THURSDAY

AT DOGHOUSE, Greyhound, Fulham Palace Road. **DICK MUSSON & JOHN KIRKPATRICK**, of Towery and Hammersmith Morris fame, plus residents, 8 pm.

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## FOLK NEWS

**TOM PAXTON** returns to Britain for another tour in the autumn. So far five dates in September and October have been fixed. Tom kicks off his tour at London's Royal Albert Hall on September 26. Other dates are Croydon, Fairfield Hall (October 2), Town Hall, Birmingham (3), De Montfort Hall, Leicester (5) and Colston Hall, Bristol (6).

Noel Murphy and Shaggis appear in concert with the Kind of Folk at the London College of Printing, Elephant and Castle, tomorrow (Friday).

Tom and Hugh and the Wayfarers are the residents at a new club opening at the Brunswick Hotel, Preston, on April 14. First guests that night will be the popular Blackpool group, the Taverners.

Tim Hart and Maddy Prior guest at the Accrington folk club, Sportsmen's Club, Peel Park, on March 26, with former Accrington residents, the Pendle Folk following on April 2. The Ian Campbell group and the Taverners are at the club on April 9.

American singer Pat Sky, Al Stewart, Fairport Convention, the Sallyangie and John Peel appear in concert together at the Royal Festival Hall on March 24.

Sweeney's Men are the guests at the Peelers Club, London, on Saturday.

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EXPLOSIVE SPECTRUM LIGHT SHOW - JEFF DEXTER  
Members 16/- Guests 26/-  
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**COUNTRY JOE & THE FISH** PLUS FULL SUPPORTING PROGRAMME  
Advance tickets from Town Records, King's Road Simon Stable, Portobello Road; Grand Central Posters, Charing Cross Road.  
Tickets: Members 21/- Guests 31/-  
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**JON HISEMAN'S COLOSSEUM**  
HEAVY SOUNDS FROM GREAT CIRCLE featuring ANDY DUNKLEY PALE GREEN LIMOUSINE LIGHT SHOW  
NEXT SUNDAY: LED ZEPPELIN

**MUSIC EVERY NIGHT**  
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FORTRESS ROAD, KENTISH TOWN N.W.5 Buses: 63, 134, 137, 214 or Kentish Town Tube Station

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**STAN GREIG QUARTET**

Friday, 8-11 p.m.  
**TED WOOD JAZZBAND**

Saturday, 8-11 p.m. (door charge tonight only)  
**DAVY JONES**  
Sunday Lunchtime, 12-2 p.m.  
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**FAT JOHN COX BOSSA CALIDA** PLUS VOCALISTS

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**BRIAN LEMON TRIO**  
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**TALLY HO! BIG BAND** Monday, 8-11 p.m.

Tuesday, 8-11 p.m.  
**JOHNNIE RICHARDSON DIXIELAND BAND**

Tuesday, 8-11 p.m.  
**DENNY OGDEN'S OCTET** Wednesday, 8-11 p.m.  
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**"FISH"**  
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**GARY FARR** AND FRIENDS  
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**COUNT SUCKLE**  
**SOUND SYSTEM**  
WITH BAND

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From America  
**THE TYMES**  
**SHOWBAND**

Saturday March 22nd  
**THE SOUL STAXX**

Sunday, March 23rd  
**DAVE DAVANI 5**

Every Sunday, Tuesday, Thursday  
**LADIES' FREE NIGHT**  
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OF  
**ARTHUR BROWN**  
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8 p.m.-Midnight - Bars 11.30

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**COUNTRY JOE & THE FISH**  
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SATURDAY, MARCH 22nd Adm. 10/-  
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**THE SMALL FACES**  
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Doors open 7.30 p.m. Commence 8 p.m. Admission 15/-

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**WHISKY A' GO GO**

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St. John Street, E.C.1 } Men must have S.U. Cards  
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**LUCAS and the MIKE COTTON SOUND**

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**SHOWBOAT CLUB**  
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N.W. Polytechnic (Mar. 21)  
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"JUST FOR YOU" (April 4th)  
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Fri. 21st March Jon Hiseman's Colosseum  
Sat. 22nd March ..Eire Apparent  
Wed. 26th March ..Spooky Tooth  
Fri. 28th March ..Alan Bown  
Sat. 29th March ..Mighty Baby

Plymouth  
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Britain's Leading Soul Group  
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NOW WITH S.C.E.

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Forest Road, E.17 (Victoria Line)  
present

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from America  
**COUNTRY JOE**  
and THE FISH  
with  
**STEAMHAMMER**  
(Booked through College Entertainments, 01-734 8555)

Tickets: S.A.E. to Union Office, 15/- in advance  
On door: Students 17/6, Non-students £1

**John Walden**  
**WORKSHOP**  
A Blues Quintet  
NOW AVAILABLE  
01-346 7389

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101 Bridget Street, Rugby 5762

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**CHICKEN SHACK**  
**RAINBOWS**

LICENSED BAR  
VISUAL STIMULATIONS  
Friday, 28th March, 7.30 p.m.  
SEYMOUR HALL, Seymour Place, W.1  
Tickets: 15/- in advance. S.o.e. to P.T.C. Students' Union, 25 Poddington Green, W.2. Tel. 723 1684 20/- at the door.

**COMMERCIAL ENTERTAINMENTS**  
6 New Compton Street, London, W.C.2. Tel. 01-836 2726/7  
Proudly announce the return of Mr. 007 **DESMOND DEKKER**

Thurs., 20th March. Mecca, Bristol  
Frid., 21st March. Red Lion, Leytonstone  
Sat., 22nd March. Savoy, Catford/77 Club, Holloway  
Sun., 23rd March. Swan, Maldon, Essex  
Thurs., 27th March. Queen of Hearts, Edgware  
Fri., 28th March. Royal, Tottenham/Flamingo, London  
Sat., 29th March. Kings Head, Wood Green/Rock Steady Club, N.1  
Sun., 30th March. Nottingham Mon., 31st March. Civic Hall, Dunstable  
Tues., 1st April. Ilford Palais

Wed., 2nd April. Blighs Hotel, Sevenoaks  
Thurs., 3rd April. Alex Disco Club, Salisbury  
Frid., 4th April. Mistral Club, Beckenham/Locarno, Stevenage/Lyceum, Strand  
Sat., 5th April. Spinning Wheel, Peterborough  
Sun., 6th April. Cricketers Inn, Chertsey  
Mon., 7th April. Bamboo Club, Bristol  
Thurs., 10th April. Epping Public Hall/Hatchetts, W.1  
Frid., 11th April. Shades Club, Sheffield  
Sat., 12th April. Loyola Hall, London / Caribbean Club, Cricklewood

Sun., 13th April. Bookham Youth Centre, Bookham  
Mon., 14th April. Orchid Ballroom, Purley  
Tues., 15th April. Gala, Norwich  
Thurs., 17th April. Crawley  
Fri., 18th April. New Market Hotel, Bridgwater  
Sat., 19th April. Bourne School, Eastcote/Club West Indies  
Sun., 20th April. Crystal Palace Hotel  
Mon., 21st April. Newmarket Hotel, Flintshire  
Fri., 25th April. Digbeth Civic Hall, Birmingham  
Sat., 26th April. The Music Hall, Shrewsbury  
Sun., 27th April. Top Rank Suite, Southampton

LATEST RELEASE Chart No. 40 "ISRAELITES" on PYRAMID RECORDS PYR 6058  
Distributed by B.I.R.D.



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100 OXFORD ST., W.1  
7.30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)

Thursday, March 20th  
**TERRY SMITH QUINTET**  
with **DICK MORRISSEY**  
**COLIN PETERS QUINTET**

Friday, March 21st  
**ERIC SILK'S SOUTHERN JAZZ BAND**

Saturday, March 22nd, 7.30-12  
**CHRIS BARBER'S JAZZ BAND**  
plus  
**BILL NILE'S GOODTIME BAND**

Sunday, March 23rd  
**SPENCER'S WASHBOARD KINGS**

Monday, March 24th  
A London Jazz Centre Evening  
**KEITH TIPPETT BAND**  
**BRIAN COOPER JAZZ ORCHESTRA**

Tuesday, March 25th  
**SHAKY VICKS BLUES BAND**

Wednesday, March 26th  
**ERIC SILK'S SOUTHERN JAZZ BAND**  
FULLY LICENSED BAR  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 100 Oxford Street, W.1  
Club Telephone No.: MUSEUM 0933

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**KEN COLYER CLUB**  
10-11 Gt. Newport Street  
NEAR LEICESTER SQUARE  
Saturday, March 22nd, 7.30 p.m.  
**GOthic JAZZ BAND**

Sunday, March 23rd, 7.30-11.30 p.m.  
**BRETT MARVIN & THE THUNDERBOLTS**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, March 21st  
**ALEXANDER'S JAZZMEN**

Saturday, March 22nd  
**SPENCER'S WASHBOARD KINGS**

Sunday, March 23rd  
**LEN BALDWIN'S DAUPHIN STREET SIX**

**WOOD GREEN (Fishmonger's Arms)**  
Sunday **TUBBY HAYES QUARTET**  
featuring Louis Stewart!

Tuesday  
**THE GROUNDHOGS**  
featuring Tony McPhee!

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RUSSELL GARDENS, W.14  
Buses 49, 9, 73  
SATURDAY, MARCH 22nd  
**DAVY JONES**

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Whipsnade Road, Dunstable 62804  
SATURDAY, MARCH 22nd  
**BEN E. KING**

Car Park Supporting Groups-Bar extn.

**COUNTRY CLUB**  
210a HAVERSTOCK HILL, N.W.3  
(Opp. Belsize Park Odeon)  
Thursday, March 20th  
**EDGAR BROUGHTON BAND**

Here: Thursday  
**BLOSSOM TOES**  
Sunday, March 23rd

**ROY HARPER**  
plus **CIRCUS**  
D.J. Jerry Floyd  
Music from Musicland, Berwick St.

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AT 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRI., MARCH 21st, 8 p.m. - 8 a.m.  
AT THE MIDNIGHT HOUR HEAR  
IN PERSON THE GROUP WHO  
WERE SO GREAT WHEN LAST  
HERE

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FORMERLY CALLED THE  
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FEATURING COLOURED  
AMERICAN SINGING STARS

**THE SOUL BROS.**  
**BABY MAY**  
**SENSATIONS**  
**TONI ROCKET DISCTET**

\*\*\*\*\*  
WED., MARCH 26th, 8 p.m. - 1 a.m.  
WORTH COMING OUT FOR  
**BARRIES MAGAZINE**  
**TONI ROCKET DISCTET**

\*\*\*\*\*  
MEN! THERE ARE GIRLS  
GALORE EVERY WEEK BECAUSE  
ALL GIRLS ARE ADMITTED FREE  
AND THIS IS DATE-MAKING  
NIGHT SO COME EARLY AND  
ENJOY YOURSELVES.

\*\*\*\*\*  
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**ALBANY JAZZMEN**, Metropolitan  
Tavern, Farringdon Road  
E.C.1

**ERIC SILK**, Three Cups  
Chelmsford

**JAZZ AT THE TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
**TERRY SMITH**  
WITH THE BILL LE SAGE TRIO  
NEXT WEEK STAN ROBINSON

**MAX COLLIE**  
BREWERY TAP, E.17

**MAX COLLIE**  
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Tap

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**JOHN KEEN BAND**  
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**DUNCAN LAMONT-Bobby ORR**  
TRIO

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**PHIL SEAMAN QRT.**

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**CHRIS BARBER.**

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**TOTTENHAM BATHS**  
3 MINS SEVEN SISTERS ROAD  
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ONLY LONDON APPEARANCE  
DON'T MISS THIS GREAT SHOW  
**FRIDAY 21st**  
**MARCH 1969**

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**SIR BIGGS THE PRESIDENT**  
DOORS OPEN 7.30 SHARP  
TILL 12 p.m. - LICENSED BAR  
PLEASE COME EARLY  
ADMISSION AT DOOR

**ASGARD**, Railway Tavern,  
Angel Lane, Stratford  
**SWAWRB**  
plus grammi lights. See Tuesday.

**BILL STAGG** Jazzmen, Lord  
Napier, Thornton Heath. Also  
Sunday, lunchtime

**BLUES LOFT, HIGH WYCOMBE**  
**ALEXIS KORNER**  
AND GUEST BLUES BAND

**CRUMBLET'S JAZZ**, Red Lion,  
Brentford

**ERIC SILK**, 100 Club, Oxford  
Street

**GOthic JAZZ BAND**, Earl of  
Sandwich

**NEW ERA JAZZ BAND**  
Elm Park Hotel, Harehurch

**OSTERLEY JAZZ CLUB**  
**ALAN ELSDON**

**ROYAL OAK**, M.J.S. Club,  
Tooley St., S.E.1. **PHIL SEAMAN**,  
**TONY COE**, **TERRY SHANNON**,  
**REG PETTIT.**

## SATURDAY

AT SWINDON TOWN HALL FOR  
SWINDON COLLEGE.  
**SHADES**

**BATTLE ASH BLUES**  
Loughlin Tennis Club.

**BLUESCENE**, Crown, Twknhm.  
**BRETT MARVIN'S THUNDERBOLTS**

FROM AUSTRALIA  
**YARRA YARRA**  
**NEW ORLEANS JAZZ BAND**  
Featuring Lucille Newcombe,  
RAILWAY HOTEL, PUTNEY,  
FREE

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Bristol, Old Granary

**ROYAL OAK**, M.J.S. Club,  
Tooley St., S.E.1. **PHIL SEAMAN**,  
**DICK MORRISSEY**, **TERRY SHANNON**,  
**REG PETTIT.**

## SUNDAY

AT THE CLERKENWELL TAV-  
ERN, 8 p.m. **DAVE GELLY**, **ART**  
**THEMAN QUARTET** with **MIKE**  
**TRAVIS**, **DARREL RUNSWICK.**

**BEXLEY, KENT**, Black Prince  
Hotel, Elm Road, Uxbridge

**THE FANTASTICS**  
**BILL BRUNSKILLS** Jazzmen,  
Fighting Cocks, Kingston.

**BOB HARLEYS DIXLANDERS**  
12-2 pm at the Albion, Ham-  
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**BOTTLENECK BLUES CLUB**,  
Railway Tavern, Angel Lane,  
E.15

**KILLING FLOOR**  
Plus pale green limousine. Admis-  
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ECHOES IN THE FOREST  
**BILL NILE'S GOODTIME JAZZ.**

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Green Man, Plumstead

**ELM PARK HOTEL**  
**NEW ERA JAZZ BAND**, lunchtime  
Jazz session.

**GRAVESEND TERMINUS**, Dave  
Quincy John Taylor 4

**JAZZ AT THE TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
**RAY WARLEIGH**  
WITH THE ED FAULTLESS TRIO

**KID MARTYN RAGTIME BAND**  
at the saucy Cambridge Hotel,  
Camberley (A30), jazz for listen-  
ing and dancing in olde worlde  
intimate atmosphere 8 p.m.

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**SOUTHSEA, HANTS.**  
"FUSION OF JAZZ & POP"  
SUNDAY, March 30, 7.30 P.M.

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Quartet plus guests.

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1 Liverpool Rd., Islington, N.1  
"MUSIC WORKSHOP"  
THIS SUNDAY, 8 p.m.

**SAFARI**  
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Also Jam Session - all musicians  
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Admission 5s. Club membership  
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sensational new blues band with  
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Interlude.

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AT PLOUGH, STOCKWELL, S.W.9.  
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Stompers

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**BRIAN LEAKE QUINTET**  
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Tooley Street, S.E.1

**COOKS FERRY INN**  
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**RARE AMBER**  
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ADM. 6s. 6d. MEMBERSHIP 1/-  
N.W.: JUNIOR'S EYES

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**POETRY WORKSHOP** meets that  
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Admission 3s. 6d.

**CHEZ CHESTERMAN JAZZ-**  
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Admission 4/-, dancing.

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Keith Tippett Band.

**SURBITON**, **BOB BARTER** Or-  
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**Peter King**, **Laurie Monk** and  
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**PIED BULL**  
**LIVERPOOL ROAD**  
**ANGEL, ISLINGTON**,  
Blues night 8-11. First London  
club appearance.

**THE SENSATIONAL**  
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Free membership first night li-  
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## WEDNESDAY

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Railway Tavern, Angel Lane, E15.  
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**GOthic JAZZ BAND**, Earl of  
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Admission 6/-, Students 5/-  
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Resident Trio  
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Tuesday, Wednesday and Thursday  
Resident Rhythm Section  
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Fri., Sat. & Sun. Lunchtime and Evening

Friday, March 27th **SPECIAL TRIO**  
with **Vibes**, **Congo/Drums**, **Cello**  
and **Electric Piano**

Saturday, March 22nd, Lunchtime  
**TONY LEE TRIO**  
with guests  
**BRIAN SMITH**

Evening  
Sunday, March 23rd, Lunch & Evening  
**HAROLD McNAIR**  
Monday, March 24th  
**THE GRAHAM COLLIER**  
**SEXTET**

Tues., Mar. 25th **BOB BURNS**  
Wed. Mar. 26th **TERRY SMITH**  
Thurs., Mar. 27th **BRIAN SMITH**

# marquee

90 Wardour Street London W.1

Thursday, March 20th (7.30-11.00)  
\* **TERRY REID**  
\* **THE STEAMHAMMER**  
Friday, March 21st (7.30-11.00)  
\* **THE TASTE**  
\* **WINE**

Saturday, March 22nd (8.00-11.30)  
\* **SPICE**  
\* **PROCESSION**  
Sunday, March 23rd (7.30-10.30)  
\* **TRIFLE**  
& your Host **MIKE QUINN**  
AND FULL SUPPORTING  
PROGRAMME

Monday, March 24th (7.30-10.00)  
\* **AUDITION NIGHT**  
**THE SHOWCASE NIGHT**  
FOR NEW GROUPS  
Closed to the Public

Tuesday, March 25th (7.30-11.00)  
\* **THE TRASH**  
(formerly **WHITE TRASH**)  
\* **CLOUDS**  
Wednesday, March 26th (7.30-11.00)  
\* **RAINBOWS**  
\* **PROCESSION**  
Tuesday, April 1st  
\* **LOVE SCULPTURE**

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March 28th **MICK ABRAHAMS!** Fri.  
April 4th **CHICKEN SHACK!**

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WELWYN GARDEN CITY • TUESDAY, 1st APRIL  
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**STEVE MAXTED SHOW**

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**TUESDAY, MARCH 25th**  
**LOVE SCULPTURE**  
Doors open 7.30 :: Licensed Bar

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THIS SUNDAY — Positively only Club appearance in Southern England  
**GENO WASHINGTON**  
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**APRIL 5th ISSUE**  
Due to Easter press arrangements, copy for this issue is  
required not later than  
**FRIDAY, MARCH 28th**

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSSTEAD, N.W.6  
THURSDAY, MARCH 20th **RIOT SQUAD** TUESDAY, MARCH 25th **CHICKEN SHACK**  
plus TRACK  
Thurs., March 27th: **BREAKTHRU** Tues., April 1st: **LED ZEPPELIN**  
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**MUSICAL** EXPERIMENT. Advertiser wishes to contact players of vibraphone, clarinet and electronic keyboard interested in Bach era. Must be accomplished musicians and good readers. Entirely new concept envisaged. London area preferable. — Reply Box 8243.  
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**NEW** ORLEANS, clarinet, drums, bass, good beginners. — Box 8242.  
**ORGANIST** required for soul group. — Dave, 902-5318, after 5.

**BASS GUITARIST**  
 required. Able to sing harmony. Group currently having recording tests and shortly to appear on television. Cambridge area.  
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**BASS** GUITARIST/vocals, urgent prospects, work waiting. — 01-527 8884.  
**BASS** GUITARISTS wanted urgently. — 01-930 6517.  
**BLUES** GROUP require vocalist/bass guitarist. — Mick, 544 Great West Road, Hounslow, Middx.  
**CABARET** Show Band / Group require pro lead guitarist, rhythm guitarist, Bass and Drums. Pops and standards. — Phone 734 8589 between 4 pm and 6 pm.  
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**CAMBRIDGE.** Any groupish musician going up October, home near Subitton, please contact frustrated organist (fully equipped). — 399-9313.  
**CLARINET/SAX** players for British Legion Band. Young experienced musicians preferred. — 01-4-8562.  
**COLOURED** MUSICIANS wanted immediately. — Phone 01-723 4914.  
**DRUMMER / HARMONY** vocals, 20-25, established South London harmony group. — 01-699 6252.  
**DRUMMER,** lead guitarist and also a vocalist for semi-pro group, just forming. — Phone 539 5730 evenings.  
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**DRUMMER** to join established heavy group, good ear, feel and guts essential, able to read a little an advantage not essential. A permanent scene, no goof-offs. — Phone 74 48 380.  
**DRUMMER** WANTED, Ilford/Wanstead/Forest Gate area. — Phone 534 3635.  
**EXPERIENCED** DRUMMER required by original group, good prospects. — 203 4440, 722 0266 after 7.30.  
**GUITARIST** AND ORGANIST to join bass and drums, playing standards, pops, etc. Must sing. Transport and good gear essential, must rehearse, work waiting. Musicians only need reply!! — 01-459-8355.

**ORGANIST**  
 required by the  
**BEACHCOMBERS**  
 Semi-Pro. Harmony Group  
 Transport essential, Vocal Harmony on asst. Work waiting.  
**PHONE WOR 4230**

**ORGANIST,** semi-pro wants drummer and bass guitarist to form nice type group. — Phone Dave, 253-2158.  
**ORGANIST.** Wanted, intelligent, creative, subversive person for heavy group, recording immediately. — 874-7023.  
**ORGANISTS** WANTED urgently. — 01-930 6517.  
**ORGANIST** WANTED. COMPLETING QUARTET COMMENCING SUMMER SEASON MAY. VERSATILE READER / BUSKER. ACCOMMODATION PROVIDED. — 603-7593.  
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# Pop will give jazz a shot in the arm

IN THE last few months, the progress of pure pop has branched off into what it believes are new lines.

With pop stretched to the limit of its inventiveness like the dance band musicians of the past it begins to get frustrated and needs expression without keeping to the rigid controls of pop.

What is being proved is that in all popular music you can only go so far, then you have to join up with that old art form, jazz improvisation. We are about to see an altogether new phase of jazz come out of the pop musicians' frustration. — LOUIS D. BRUNTON, Hollywood, Wores. ● LP WINNER

AFTER reading the MM's high recommendation of the Blood, Sweat and Tears LP, I bought it and I enjoyed it very much. If this is the end result of blending jazz and pop, I'm all for it. Thanks for turning me on.—J. HALLAM, Rugby, Warwicks.

THE RECORD buying public is often treated as a lower-class whenever a "star" is asked for his opinion as to who buys his records. We are not all as thick as the groupies would like us to be. Don't treat us as fools because we do buy their records and therefore keep them in drinks and fags.—J. S. FURMANEK, Stoke-on-Trent, Staffs.

THE INCREDIBLE Spring Band's concert at the Fairfield Hall, Croydon, was a refreshing experience.

With their unique blend of music and words, they are expressing their own creative impulses, a combination of integrity and versatility which

## MAILBAG



JERRY LEE talking about Elvis

seemingly lays bare the rigid limitations of orchestral and pop music with its stereotyped sounds and words.—GRAHAM F. STEVENS, Coulsdon, Surrey.

I AGREE that Bernard Herman and the Northern Dance Orchestra are one of the finest bands in the country. Unfortunately, I was informed by the BBC some time ago that they are not allowed to make records for the public as they

were under contract to the BBC. How disappointing and unenterprising of them! — JOYCE HINDS, London SE22.

CRITICISM of Aretha Franklin's "The Weight" is a load of rubbish. Her interpretation is soulful and great, a credit to any composer by a wonderful artist.—DOREEN S. HYDE, London W12.

I HAVE just heard Aretha Franklin's "The Weight," the Band's hit written by Jamie Robertson, not Bob Dylan, and it is the best record ever made and a compliment to the writer. — ADAM WHITE, Bristol 8.

I WAS extremely pleased to read Alexis Korner's views in Melody Maker. It seems that this father-figure of British blues has been somewhat neglected over the past two years.

How right he is about British blues players sounding alike. There is a surfeit of



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blues groups in this country who follow what is almost a stereotyped style of playing. If they would just listen to guitarists like Alexis Korner, Tony McPhee and Freddy King, they would really expand their ideas. — ALAN HEWITT, Harlow, Essex.

THE RECENT upsurge of interest in the blues has received more than ample coverage in current issues of the MM.

However, none of the articles have dealt with the great bluesmen such as Robert Johnson, Sleepy John Estes and Blind Lemon Jefferson, who were the essence of the blues. Such features would be enthusiastically received by those of us who have just been introduced to blues and know little of its monumental founders. — A. J. AVERY, Heddon-On-The-Wall, Northumberland.

● What's Max Jones' "Men Who Make The Blues"

feature been about, then?—EDITOR.

I DISAGREE with John Paddy Carstairs' comments on the lyrics of Peter Sarstedt's "Where Do You Go To." The point Peter is trying to make in giving the girl a French name is that she has changed it to hide her humble origins in the Naples slums and become "Marie-Claire," probably the most snobbish French name.—PATRICIA BERNAYS, London SW5.

JERRY LEE LEWIS is talking a load of crap when he says he expected Elvis Presley to do a bit of chatting, introduce a few guests and sing a few songs on his TV show. Elvis hasn't done a show for eight years and the people wanted to see only Elvis perform in the one hour show and not wasting time by introducing other guests. — KEVIN BROWN, London W6.

## SORRY— THERE WILL BE NO TAKEOVER

THANK you for the good writings.

I think "takes over the world" is more than a bit strong since I'm one of hundreds trying, sometimes regrettably in the wrong directions, to make better things about the place.

Taking over the world is virtually the same as the gold-plated performer on the stage in lights, and I'm certainly attempting to cause all people to consider themselves equal, and not to be worshipping too much. — RON GEESIN, London W11.

## OWN UP, BBC!

DOES the BBC really give a damn about jazz? Steve Race's Jazz Requests is an important part of the jazz week, but what has happened to it recently?

On February 22, jazz was dropped in favour of a chamber music concert.

The following week it was slipped in early to accommodate a children's concert. On March 8 it was cancelled for boxing.

Will some BBC executive tell us how he justifies this sort of treatment.

Why is it that jazz always suffers? — L. WATTS, Watford, Herts.

● LP WINNER

RECENTLY I attended a concert by the Humphrey Lyttleton Big Band at Bristol's Colston Hall, featuring a batch of home-grown talent, who, prior to this concert, had only been names to me.

How delighted I was at the quality of, among others, Henry Lowther, Mike Osborne, Dave Green, Tony Oxley and the wonderful John Surman, supported by more experienced musicians such as Hank Shaw, Kathy Stobart and the ever-majestic Humph. It proved to be one of the most satisfying evenings I have heard for a long time. — MALCOLM GREAVES, Bristol 8.



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