

Melody Maker

MAY 24, 1969

1s weekly

FESTIVALS

SPECIAL ROUND-UP
CENTRE PAGES

JAGGER - FILM

COME TO BERLIN with the MM

DUKE ELLINGTON, Stan Kenton, Lionel Hampton, Miles Davis and Sarah Vaughan — these are just a few of the star American jazz names appearing at the 1969 Berlin Jazz Festival from November 7 to 9.

The festival is one of the leading jazz events of the year in Europe — and for the fourth year, the MM is running a special trip by air to Berlin. This trip, direct to the German capital by Britannia jet-prop aircraft, offers a full week-end listening to some of the biggest jazz names in the world for only 27 guineas.

This low all-in price includes the return flight from Luton to Berlin, transport to Luton from central London and return and two nights bed and breakfast in good class hotels in the city. And free seats for all three concerts.

The full line-up for the festival is as follows: Dave Pike Quartet, Miles Davis Quintet and Stan Kenton and the Berlin Dream Band (November 7); Newport All Stars featuring Tal Farlow, Barney Kessel and Red Norvo and the Duke Ellington Orchestra (8) and Ten Years After, Sarah Vaughan and Lionel Hampton and the Inner Circle (9).

The full itinerary of the MM trip is: **FRIDAY, November 7.** Leave London by coach at 9.30 am for journey to Luton Airport. Direct flight (two hours) to Berlin with lunch served en route. Transfer to hotel on arrival for two nights bed and breakfast.

SATURDAY, November 8. Morning and afternoon free for sightseeing. Optional trip behind the Berlin Wall to the Eastern sector of the city. Optional West Berlin tour available. After the evening's concert, there is an all night jazz party (tickets approx 15s).

SUNDAY, November 9. Whole day free for sightseeing. After the final concert, we return to the airport for the return flight, arriving back in London at about 5 am on Monday morning.

All for the incredibly low price of 27 guineas. Remember that the normal air fare alone to Berlin is now over £58.



TENOR GIANT HAWKINS DIES AT 64

TENOR saxist Coleman Hawkins, one of the real giants of jazz, died on Monday in New York. He was 64.

Hawkins, born in St Joseph, Missouri, on November 21, 1904, arrived in New York with Mame Smith's Jazz Hounds in 1923 and, during the next ten years with the Fletcher Henderson Orchestra, raised the saxophone to the status of a major solo instrument, virtually single handed.

He worked in Britain and the Continent from 1934 to 1939 when he returned to New York and recorded his biggest single hit, "Body and Soul."

In 1944 he was the leader on the first bop record session and has since led his own groups as well as touring regularly with Jazz At The Phil.

● A full appreciation of the genius of Hawkins will appear in next week's Melody Maker.

FILL IN THE COUPON ON PAGE 3 NOW!



STAR

SIGNED FOR NED KELLY ROLE



MARIANNE: plays sister

ROLLING Stone Mick Jagger is to play Ned Kelly, the legendary Australian folk hero who was hanged in Melbourne in 1880, in a new major feature film for Woodfall Productions.

The film, which will be directed by Tony Richardson, also stars Marianne Faithfull, who plays one of Kelly's sisters. Shooting starts on location in Australia in July.

This is Jagger's second major film role. He recently completed a part in *The Performers*, which also starred James Fox and Anita Von Pallenberg.

Ned Kelly was born in 1854, one of three sons of a convict, who became an outlaw and organised a reign of terror in Victoria, New South Wales, with a hand-picked gang of hoodlums. The authorities regarded him as a thief, arsonist and murderer, but local people, according to legend, regarded him more as a friend and saviour. Considerable folk tales have grown up about him. He was reputed to wear a special suit of armour.

Gallows

He was eventually caught by the authorities in a hotel in Glenrowan in 1880. The hotel was burned down and a number of his gang members were burned to death.

After his capture, Kelly was taken to Melbourne and subsequently hanged. In the film, Jagger ends up on the gallows.

At the end of the film's shooting, the Rolling Stones are planning some new live appearances, either in this country or America. But no details were available at presstime.

They are currently working on their new album and studios have been booked until early next month.

After the completion of recording, a new single will be chosen.

TV JAZZ FROM RONNIE SCOTT'S

Series starts in September

A WEEKLY jazz colour TV series is planned for London's Ronnie Scott Club this autumn.

The series, initially for BBC-2 but possibly transferring when the full colour service starts in November to BBC-1, is tentatively titled *Jazz From Ronnie Scott's* and will run for at least 26 and probably 39 weeks at the famous London jazz club. The club will in fact become the focus for all BBC-TV jazz programmes in the future.

The series will be produced by Terry Henebery, who presented BBC-2's *Jazz At The Maltings*, on which the new series is based. A pilot edition of the show, featuring the Ronnie Scott Big Band and possibly a featured singer, will be made at the club on June 8 and the series will start in September, assuming problems with lighting the club for colour TV can be overcome.

In August, the BBC will spend a week at the club recording British jazz stars for the series and in October, while a host of American stars are in London for Jazz Expo '69, they will spend another week recording programmes featuring American names.

The start of the TV series coincides with the tenth anniversary of the Ronnie Scott Club. September is to be Anniversary month at the club when several special ventures are planned.

A special book and a special album are to be released to coincide with the anniversary.

The book is titled *"Jazz Decade London: 10 Years Of Ronnie Scott's"* by Benny Green, with photographs by Fred Warren. The LP will be on CBS and will be titled *"10 Years Of Ronnie Scott's: Jazz Decade London."* It will feature a number of star names including the Woody Herman and Maynard Ferguson bands, Salena Jones and Alan Haven.

Ronnie Scott's club originally opened in Gerrard Street in premises which became the Old Place when the club moved to its present premises in Frith Street. The Old Place later closed down.



RONNIE: big band

Melody Maker POP 30

- 1 (1) **GET BACK** Beatles, Apple
- 2 (2) **MY SENTIMENTAL FRIEND** Herman's Hermits, Columbia
- 3 (6) **MAN OF THE WORLD** Fleetwood Mac, Immediate
- 4 (5) **MY WAY** Frank Sinatra, Reprise
- 5 (3) **COME BACK AND SHAKE ME** Clodagh Rodgers, RCA
- 6 (14) **DIZZY** Tommy Roe, Stateside
- 7 (8) **BEHIND A PAINTED SMILE** ... Isley Brothers, Tamla Motown
- 8 (11) **BOXER** Simon and Garfunkel, CBS
- 9 (4) **GOODBYE** Mary Hopkin, Apple
- 10 (17) **RAGAMUFFIN MAN** Manfred Mann, Fontana
- 11 (7) **PINBALL WIZARD** Who, Track
- 12 (9) **ISRAELITES** Desmond Dekker, Pyramid
- 13 (12) **ROAD RUNNER** Jnr. Walker and the All Stars, Tamla Motown
- 14 (10) **CUPID** Johnny Nash, Major Minor
- 15 (13) **HARLEM SHUFFLE** Bob and Earl, Island
- 16 (26) **LOVE ME TONIGHT** Tom Jones, Decca
- 17 (16) **I'M LIVING IN SHAME** Diana Ross and the Supremes, Tamla Motown
- 18 (15) **GENTLE ON MY MIND** Dean Martin, Reprise
- 19 (25) **GALVESTON** Glen Campbell, Ember
- 20 (30) **TRACKS OF MY TEARS** Smokey Robinson and the Miracles, Tamla Motown
- 21 (22) **BADGE** Cream, Polydor
- 22 (—) **TIME IS TIGHT** Booker T and the MG's, Stax
- 23 (21) **AQUARIUS/LET THE SUN SHINE IN** Fifth Dimension, Liberty
- 24 (20) **PASSING STRANGERS** Sarah Vaughan and Billy Eckstine, Mercury
- 25 (19) **WINDMILLS OF YOUR MIND** Noel Harrison, Reprise
- 26 (18) **I DON'T KNOW WHY** Stevie Wonder, Tamla Motown
- 27 (—) **HIGHER AND HIGHER** Jackie Wilson, MCA
- 28 (—) **SNAKE IN THE GRASS** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 29 (—) **DICK-A-DUM-DUM** Des O'Connor, Columbia
- 30 (27) **COLOUR OF MY LOVE** Jefferson, Pye

POP 30 PUBLISHERS

1 Northern Songs; 2 Monique; 3 Immediate/Fleetwood; 4 Shapiro Bernstein; 5 April; 6 BMI; 7 Jobete/Carlin; 8 Pattern; 9 Northern Songs; 10 Intune Ltd; 11 Fabulous; 12 Sparto; 13 Jobete/Carlin; 14 Kags Music; 15 Keymore/Marc

James; 16 Valley; 17 Jobete/Carlin; 18 Acuff-Rose; 19 Carlin; 20 Jobete/Carlin; 21 Drot-leaf/Apple; 22 Chappell; 23 United Artists; 24 Francis Day and Hunter; 25 United Artists; 26 Jobete/Carlin; 27 United Artists; 28 Lynn; 29 E. H. Morris; 30 Spear.

u.s. top ten

- As listed by Billboard
- 1 (3) **GET BACK** Beatles, Apple
 - 2 (1) **AQUARIUS/LET THE SUNSHINE IN** Fifth Dimension, Soul City
 - 3 (5) **LOVE (Can Make You Happy)** Mercy, Sundi
 - 4 (2) **HAIR** Cowells, MGM
 - 5 (—) **OH HAPPY DAY** Edwin Hawkins, Pavilion
 - 6 (4) **IT'S YOUR THING** Isley Brothers, T. Neck
 - 7 (8) **ATLANTIS** Donovan, Epic
 - 8 (7) **THE BOXER** Simon and Garfunkel, Columbia
 - 9 (9) **GITARZAN** Roy Stevens, Monument
 - 10 (10) **THESE EYES** Guess Who, RCA

top twenty albums

- 1 (4) **NASHVILLE SKYLINE** Bob Dylan, CBS
- 2 (1) **ON THE THRESHOLD OF A DREAM** Moody Blues, Deram
- 3 (2) **BEST OF THE SEEKERS** Seekers, Columbia
- 4 (7) **HAIR** London Cast, Polydor
- 5 (3) **ELVIS PRESLEY (NBC TV SPECIAL)** Elvis Presley, RCA
- 6 (5) **SONGS FROM A ROOM** Leonard Cohen, CBS
- 7 (12) **HOLLIES SING DYLAN** Hollies, Parlophone
- 8 (6) **GOODBYE** Cream, Polydor
- 9 (10) **LED ZEPPELIN** Led Zeppelin, Atlantic
- 10 (8) **OLIVER** Soundtrack, RCA
- 11 (9) **THE SOUND OF MUSIC** Soundtrack, RCA
- 12 (11) **GENTLE ON MY MIND** Dean Martin, Reprise
- 13 (15) **20/20** Beach Boys, Capitol
- 14 (—) **BEATLES (Double Album)** Beatles, Apple
- 15 (17) **WORLD OF BLUES POWER** Various Artists, Decca
- 16 (13) **POST CARD** Mary Hopkin, Apple
- 17 (20) **ROCK MACHINE I LOVE YOU** Various Artists, CBS
- 18 (—) **COLOSSEUM** Colosseum, Fontana
- 19 (14) **THIS IS DESMOND DEKKER** Desmond Dekker, Trojan
- 20 (15) **SCOTT 3** Scott Walker, Philips



HODGES: coronary spasm

NEW YORK, Tuesday. — Pete Townshend and Roger Daltry, of the Who, were charged with assaulting a plain-clothes policeman after an incident on the stage of Fillmore East last Friday (16). They face a maximum penalty of a £420 fine or a year in jail. A court hearing has been set for May 27.

The police allege that patrolman Daniel Mulhearn went on stage to warn the audience of a fire in an adjoining building and was kicked and beaten.

According to theatre manager Kipp Cohen the audience already knew of the fire and "an orderly evacuation" was in progress when the officer jumped on stage.

Pete Townshend later told reporters: "We mistook the policeman for some kind of heckler. We very much regret the whole thing."

MORE REVIVED 45s

PHILIPS RECORDS are the latest to go into the Revived 45 business and are to re-release 25 old singles.

They include the Walker Brothers' "Sun Ain't Gonna Shine," Springfield's "Silver Threads And Golden Needles," Marty Wilde's "Endless Sleep," Nina Simone's "Gimme Some," Eden Kane's "Boys Cry," The Pretty Things' "Rosalyn," Jerry Lee Lewis' "Great Balls Of Fire" and Roger Miller's "King Of The Road."

Comment Philips: "We don't really know which ones will be hits. All we know is that they are all good enough to happen the second time around."

COPACABANA SELLOUT

NEW YORK, Monday — Tom Jones' two week season at New York's Copacabana, which opens tonight (Thursday), has been a sell-out for two weeks, reports Ren Grevatt. This is the first time the nightspot has been sold out 10 days before the opening since Frank Sinatra last appeared there about ten years ago.

Tom has been awarded two Gold Discs for his albums "Fever Zone" and "Help Yourself" and his latest album "This Is Tom Jones" is expected to be awarded a Gold Disc for advance orders of more than one million dollars.

Burdon forms new group in California

NEW YORK, Monday — Eric Burdon has formed a new group of American musicians in California. This means that he will no longer work with a group known as the Animals.

The new, unnamed group has already played a number of showcase dates on America's West Coast and Associated Booking Corporation is to book the group.

At presstime, details of the musicians in the new group were not known.

Hodges recovers from heart attack

JOHNNY HODGES, Duke Ellington's poll-winning alto saxist, has recovered rapidly from a coronary spasm, a minor heart attack, and was expected to rejoin the Ellington band this week reports Leonard Feather.

Hodges was removed from a New York bound plane in Indianapolis three weeks ago and spent a couple of weeks in Indianapolis Hospital before returning home.

A young saxist named Gregory Herbert replaced Johnny in a performance of Duke's sacred concert at the Academy of Music in Philadelphia.

Jeff Castleman, the bass player who recently left Ellington after 18 months, is now the leader of the Sarah Vaughan trio with Frank Strazzeri (pno) and Dick Wilson (drs). Castleman's wife, singer Trish Turner, also recently left Ellington.

NO ELVIS TV MOVE

ALTHOUGH THE BBC saw the long-awaited Elvis Presley Christmas TV show at the beginning of this month, there is still no final decision as to whether the show will be bought for screening in Britain.

Reason: there is still a hold-up from the American end because of contractual problems.

A BBC-TV spokesman told the MM on Monday: "We are still waiting for NBC to come back to us with the price, etc."

But Peter Marriott, director of European operations for NBC International, commented: "I think there is a little mix-up here. It's not the price; we are still waiting the O.K. from New York regarding clearance. The situation hasn't changed. I wish to hell it had. We can't talk figures until we get clearance."

ROSETTI-PROWSE

MICHAEL HUNKA, chairman of Rosetti, the musical instrument firm, has announced a link-up with the Keith Prowse music publishing company.

Says Mr Hunka: "We are joining forces with the Keith Prowse Music Publishing Company Ltd."

"This association will allow us to extend our services to the retailer and give us both a better springboard for future growth, particularly in the field of musical education."

WHO CHARGED WITH ASSAULT ON POLICE IN STATES



TOWNSHEND "much regret"

KOOPER IN CONCERT

HOLLYWOOD, Tuesday — Al Kooper, the Columbia Records producer and group leader, this week started a concert tour of the States backed by 15 top musicians including Zoot Sims, Dick-Hyman, Ernie Royal, Joe Farrell and Bernie Glow (reports Leonard Feather).

Charlie Calello is conducting the orchestra and collaborating with Kooper on the arrangements.

Featured along with Kooper on future concerts will be such artists as Steppenwolf, in Toronto on June 21; Mary Hopkin, New Jersey on August 2; and the James Cotton Blues Band, in New York's central Park on August 15.

U.S. SUPERGROUP

NEW YORK, Monday — Keith Emerson of the Nice and Mitch Mitchell of Jimi Hendrix's Experience are to play together in a special American "supergroup." The group has been arranged for a new comedy album being made in New York by Earl Dowd.

Dowd produced the Ken-

nedy take-off album, the "First Family." The album is to be recorded before a live audience of 800 and is to be issued by Decca.

COLOSSEUM IN U.S.

JON HISEMAN'S Colosseum are to spend ten weeks in America this year. They are to make two tours, of four weeks and ten weeks duration.

The group's first tour is from August 11 to September 7 when the group will play 25 major American cities. They return to the U.S.A. on October 15 to play six weeks of college and university dates. Manager Gerry Bron is currently in America finalising the tours.

The group visits Denmark from July 25-27 and are set for appearances in Holland and Sweden this year.

FREDDIE'S SEASON

FREDDIE AND the Dreamers open on July 11 for the summer at the South Pier, Blackpool — the group's second season at the Lancashire playground.

Sharing the bill will be guitarist Bert Weedon, the Paper Dolls, and comedian-singer Ray Fell.

The Dreamers have spent the past eight weeks in Australia and at this moment are taking the long road back via Okinawa, Bangkok, Tokyo and Singapore, and are due to arrive in Britain at the end of May.

They have signed for a second Southern TV series of "Little Big Time."

SOULIN' THE BLUES
BILL BLACK'S COMBO

12" Stereo or Mono LP
London Records a division of
The Decca Record Company Limited
Decca House Albert Embankment London SE 1

LONDON

SAM GOPAL
first album
'ESCALATOR'
SLE 8001

LONDON DATES
LYCEUM — May 23 (Fri)
SPEAKEASY — May 28 (Wed)

Stable RECORDS

BLUEBEAT HOT 10

- 1 (2) **WHO YOU GONNA RUN TO** The Techniques CAMEL-10
- 2 (1) **WORK IT** The Viceroys CRAB-12
- 3 (4) **FIRST TASTE OF LOVE** Derrick Morgan CRAB 11
- 4 (6) **RUN GIRL RUN** G. G. Grossell CRAB-10
- 5 (9) **HAILES SELAISE/BLUES DANCE** Laurel Aitken NU BEAT 032
- 6 (3) **1,000 TONS OF MEGATON** Roland Alfonso GAS 112
- 7 (5) **DOWN IN THE PARK** The Inspirations CAMEL-11
- 8 (7) **RESCUE ME** The Reggae Girls NU BEAT-029
- 9 (8) **TAKE YOUR HAND FROM MY NECK** Paragons CRAB-13
- 10 (—) **THROW ME CORN** Winston Shore BULLET-099

NEW RELEASES

LET IT BE ME Slim Smith and Raulette UNITY-513

RODNEY'S HISTORY/DRUMBAGO Carl Dawkins/The Dynasties N: BEAT 030

LET ME TELL YOU BOY/MANNIX The Ebony Sisters Elythia Rivers BULLET 401

PAMA RECORDS
78 Craven Park Rd.
London, N.W.10
Phone: 01-943 2267/8/9

Album of the week

Nina Simone 'Nuff Said!
SF7979 RD7979

RCA

Melody Maker

161 Fleet St. London EC4
Telephone: 01-353-5011
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NEWCASTLE'S FIRST FESTIVAL ATTRACTS THE STARS

RAY CHARLES AND GARY BURTON NAMED

THE GARY Burton Quartet, Ray Charles, Memphis Slim, John Dankworth, Cleo Laine, Annie Ross, Jon Hendricks and classical guitarist Andre Segovia are among the names who will be appearing at the first-ever Newcastle Festival, scheduled for October 3 to 18.

Directed by Michael Emmerson, who controls the highly successful Belfast Festival, the Newcastle Festival will feature 200 events.

The Festival will open with two performances by Ray Charles in the City Hall (October 3). Two days later (5) classical guitarist Andre Segovia will be followed on stage by the Dubliners. Other major attractions include the Gary Burton Quartet (17) who is also booked to appear at the Belfast Festival in November and Memphis Slim (8).

Negotiations are in progress for the John Dankworth Big Band with Cleo Laine, Annie Ross and Jon Hendricks (12) and for Cleo's late night one woman show.

Gaelic composer-collector Sean O'Riada is expected to appear with his group on the same bill as the Belfast McPeake Family.

Other folk jazz and pop names will be added to the list of major concerts as availability is cleared.

Assistant Festival Director



GARY BURTON: one of many U.S. stars booked.

Charles Hewitt, has lined up a mini festival of folk and jazz every night at 10 pm. Personalities include Bob Davenport, Nigel Denver, Hamish Imlack, Cyril Tawney, Mike Cooper and Johnny Handle.

On the jazz side, soloists John Surman, Terry Smith, Alan Skidmore and Dick Morrissey will jam with the Ed Faultless Trio.

Other groups include the Mike Westbrook Seven Piece, the Don Rendell-Ian Carr Quintet, the Chris McGregor band and the Polish Andrzej Kurylewicz Trio with Wanda Warska.

In conjunction with the Festival, the British Film Institute sponsored Tyneside film theatre is presenting a season of 15 films under the title Film Goes Pop. Likely films will include the Mon-

terey Pop Festival and the new films of Donovan and the Stones. Old films such as Help and Rock Around The Clock will also be included.

ETHIOPIANS TOUR

THE ETHIOPIANS — a duo from Jamaica who had a minor hit two years ago with "Train To Skaville" — fly to Britain for a tour on May 26.

They will spend next week rehearsing and then open the four-week tour at London's Caribe Club on May 31.

Other dates include the Crystal Palace Ballroom (June 1), Savoy Ballroom, Snodland (4), Central Hall, Gillingham (8), Daylight Inn, Orpington (12).

Their current single is "Hong Kong Flu" on the Jay Jay label.

FOUNDATIONS DUE

FOUNDATIONS RETURN to Britain on June 2 after a week in cabaret in Detroit at the end of their current American tour.

On their return the group makes short tours of Scotland and Ireland before making their first British cabaret appearance since Colin Young joined them as lead singer last summer.

They start in cabaret on June 29 at the Stockton Fiesta and for the first time the group will be wearing tuxedos. Dates set for the group include: Johnny Walker Show (June 4), Locarno, Sunderland (June 5), Scotland (6-9), Grampian TV (10), Ireland (11-15), Margate (21), Nottingham (23), Oxford University (24), Hemel Hempstead (26), Leicester (27) and Sutton Coldfield (28).

VANCE BACK ON 1

TOMMY VANCE, one of the original deejays on Radio One's Top Gear — before John Peel took over — returns to Radio One for a month from June 2.

He will be acting as holiday relief in the Sounds Like Brandon slot from 5.15 to 7.30 from Monday to Friday while Tony Brandon is on holiday.

Radio One Club visits Jersey for the first time on Whit Monday, when host Stuart Henry presents a two-

hour show from 12 noon in the West Park Pavilion, St Helier.

Other Whit Monday programmes: Tony Blackburn starts at a later time — from 8 a.m. to 10 a.m., Johnnie Walker is heard from 10 a.m. to 12 noon.

SANDIE FOR S. AFRICA

SANDIE SHAW plays South Africa from June 1 to 29, when she returns to Britain. On July 6 and 7 she is special guest at the Amsterdam Song Festival, then plays a Sunday concert at Douglas, Isle of Man, on July 13.

Tonight (Thursday) Sandie appears on Top Of The Pops.

BOB GIBBS KILLED

BOB GIBBS, 24-year-old bass guitarist with the Jonny Young Four country group, was killed last week in a motor accident.

The group were returning from a BBC recording session in London and were involved in a five-car pile-up on the A2 near Marling Cross, Gravesend. Comedian Charlie Chester was injured and his Rolls Royce badly damaged in the collision.

Jonny Young, driving the group's Ford Transit, was taken to hospital with rib and head injuries. The other members of the group, Dave Crane and Stuart Langridge, were slightly injured.

The Jonny Young Four have just had their first single, "Dreaming Country," released by RCA Victor Records, and have toured with Hank Locklin and George Hamilton IV.

Midland cabaret spot for Cleo and Dankworth

CLUB NEWS

"DINE and Dance with the Dankworth's" is the cute title given to what is hoped will be the first of a series of super cabaret evenings at the Top Rank Suite, Birmingham, on May 30.

Cleo Laine will appear in a full-length cabaret spot, accompanied by the 15-piece Johnny Dankworth Orchestra which will also play for dancing. Including a four-course dinner, the charge will be £2 10s. Similar events are planned for the Top Rank Suites at Croydon (June 4) and Southampton (June 6).

MORE big signings by Club Fiesta, Stockton. Amen Corner will appear for two nights only on July 7 and 8; Frank Ifield will star for the week commencing July 13, and on the 16th, the Ronettes will be an additional one-night attraction.

Whit Week attraction (starting May 25) will be Judith Durham, followed by the Marmalade (June 1).

THE Factory extension of Birmingham's Opposite

Lock club will in future be the second home of the thriving Boggery Folk Club, formed by singer Jasper Carrott.

From June 3, the Boggery Club will meet each Tuesday at the Factory in addition to regular sessions on Mondays at the Old Mosehans Club at Solihull. Among the attractions at the opening meeting of the Boggery Folk Club will be Al Stewart plus Colin Scott, and We 3.



CLEO: "dine and dance"

COUNTRY and Western quartet, the Freelanders, open on Sunday (May 25) for a week at the Starlite Club in their home town of Redcar. They follow with a week at St. Bees Country Club in Cumberland.

THE Old Granary, Bristol, continue their Progressive Pop shows on Mondays. Signed for June are Blossom Toes (2), King Crimson (16) and Hard Meat (30).

CURRENTLY starring at Cesar's Palace, Dunstable is comedian Tommy Cooper followed on Sunday (25) by Don Lewis and Doty Lindy. Among future bookings are Dave Allen and pianist Valentino.

THIS weekend's visitors to Mothers, Birmingham include Liverpool Scene tomorrow (Friday), Savvy Brown and Keef Hartley (Saturday 24), and John Peel with Jon Hiseman's Colosseum, and Pete Brown's Battered Ornaments on Sunday (25).

Last minute change for Howlin' Wolf

A LAST-minute change of venue for Howlin' Wolf saw the American bluesman opening his British tour at Anabel's, Sunderland on Friday instead of the Kirkcaldy Country Club. He is working with John Dummer's blues band.

Wolf appears tonight (Thursday) at the Lafayette, Wolverhampton, then continues at El Rondo, Leicester (23), London's LSE and Flamingo (24), Farx Club, Southall (25), Winning Post Hotel, Whitton (26), London's Fishmonger's Arms and Klooks Kleek (27), Toby Jug, Tolworth (28), Daylight Inn, Petts Wood (29), Ritz, Ballroom (30), Free Trade Hall concert with Freddie King (31), Boat Club, Nottingham (June 2) and finally a Blues Dance with Freddie King at City Hall, Sheffield (2).

HOLIDAY MARATHON

KEITH SKUES hosts a special Bank Holiday marathon of two-and-a-half hours including Madeleine Bell, the Johnny Arthey Band, Explosive, and Two of Each.



CHIP

Tremeloes single due next month

THE TREMELOES have a new single released on June 13 — a Spanish-flavoured number, titled "Once On A Sunday Morning," written by Alan Blaikley and Chip Hawkes.

No B side had been announced at presstime. The group are to make a live album of their cabaret act. It will be recorded at the Showboat, Middlesbrough on June 6 and will include all their hits as well as some of their stage numbers. The group are appearing at the club from June 1 for a week, doubling the Top Hat, Spennymoor.

On June 20, they fly to Bratislava to appear at the Golden Lyre Pop Festival and have been signed for a month long tour of Canada from September 1-30. They will do cabaret and concerts and four major TV shows.

LULU IN STATES

LULU, whose split from record producer Mickie Most's RAK Records was announced in the MM last week, has not yet signed any new recording contract.

On Monday, Lulu and Bee Gee husband Maurice Gibb, flew to the States, where Lulu stars on the Johnny Cash TV Show. On May 31, she does two colour TV shows in Vienna, then visits Berlin on June 6 for more TV.

She already has had further offers to play continental dates for two weeks in July.

MM's Berlin trip

(SEE PAGE 1)

PLEASE SEND FULL DETAILS OF THE MM'S BERLIN JAZZ FESTIVAL TRIP

Name

Address

POST TO: Berlin Trip, Page and Moy Ltd., 221-223 Belgrave Gate, Leicester.

Harvest will be in June this year —

Deep Purple
Pete Brown and the Battered Ornaments
The Edgar Broughton Band

221-223 Belgrave Gate, Leicester

New from CBS

New Singles

- 4243 Tom Sawyer Cookbook
- 4244 Bobby Vinton To Know You Is To Love You
- 4245 Leonard Cohen Bird On The Wire
- 4246 Linda Scott First Of All
- 4247 Dreams Baby I'm Your Man

58-4205 Cliff Nobles & Co. Switch It On

Andy Williams
"Happy Heart"
His current big seller
4062



New Albums



(S)63612
Tony Bennett
Tony Bennett's
Greatest Hits
Volume II

(M)52647
Margaret
Savage
Margaret Savage
Sings
Inheritance—Retail Price 25/11

A Collection of All That Is Best in Scottish Music
(M)PR29
Various Artists
Our Inheritance
Inheritance Sampler Album
Special Retail Price 15

AS ALL MY LOVING IS SHOWN FOR THE SECOND TIME

MRS MARY Whitehouse's National Viewers' and Listeners' Association — watchdog of TV and radio programmes — this week swung into action over the re-screening of Tony Palmer's controversial pop programme, All My Loving.

The programme, All My Loving first screened on BBC-1 last year, was shown on BBC-2 in colour on Sunday.

Mrs Whitehouse told the MM on Monday that she had an appointment at three p.m. yesterday (Wednesday) with the Director of Public Prosecutions in London. With her were NVLA president and Chief Constable of Lincolnshire, John Barnett; the Right Reverend Bishop A. W. Goodwin Hudson, and a family doctor, who has to remain anonymous. "We are taking with us a report on the programme. It is up to the director of public prosecutions to decide what action to take."

Mrs Whitehouse said: "As it was not possible to have a copy of the film, as it would be with a book, we had to arrange for from four to six responsible citizens to view it last night (Sunday) to decide whether in their view it was obscene."

A BBC-TV spokesman commented on Monday: "We have nothing to say for legal reasons."

FREE PROCOL CONCERT

PROCOL HARUM played a free concert for 15,000 people in the rain at a London park last Sunday — their first appearance here in over six months.

They returned from a long stay in America last week,

MRS WHITEHOUSE THREATENS ACTION AGAINST BBC



TONY PALMER: controversial pop programme

and are set to launch a new assault on the British market with a new LP and single.

The title track from the album "A Salty Dog" will be released on A&M this Friday, written by Gary Brooker and Keith Reid. The LP will be released in a month. The single is their first in a year.

Procol appear at London's Lyceum tomorrow (Friday),

and go to Germany and Holland for four weeks.

TONY TO LEAVE PYE

RECORD PRODUCER Tony Macauley announced last week that he was to leave Pye Records at the end of May.

But in a statement at prestime, Pye's Managing Director said: "Pye Records wish it to be generally known that Mr Macauley is still under contract to them for some time to come and is therefore not free without breach of contract to leave at the end of the month or at any other time while that contract is in force."

Pye also announced that John McLeod, who has written a number of hit songs with Macauley, was to become an A and R manager with the company.

JUNIORS EYES' LP

JUNIORS EYES' first album, "Battersea Power Station," is released in America tomorrow (Friday) and will be on sale in Britain early in June.

A "pop symphony," written by the group's Mike Wade, takes up one side of the album.

The group whose current single is "Circus Days," play Nottingham tomorrow (Friday), London's Speakeasy (27) and Scarborough (29).

U.S. COMEDY DUO

MOTHERS OF Invention will be accompanied on their six-city tour of Britain by young

American comedy duo, The Times Square 2, when they open on May 30.

The comedy duo have just completed a highly successful college tour of the States with the Mothers. They are due to have their own television series screened in Britain later this year.

FOLK AT THE PROMS

THE DUBLINERS, the Ian Campbell Folk Group, the Young Tradition, Martin Carthy and Dave Swarbrick are the stars of the Folk Night at the Pop Proms at London's Royal Albert Hall in July.

The Folk Night is July 3 and the festival runs from June 29-July 5.

Other stars at the festival include Pentangle, Amen Corner, Fleetwood Mac, the Who, Chuck Berry, Marmalade, Chicken Shack and Liverpool Scene.

BRUBECK FOR LONDON

PIANIST DAVE Brubeck is to perform his classical oratorio "The Light In The Wilderness" at London's Royal Albert Hall on June 14.

He will be accompanied by the Cincinnati Symphony Orchestra conducted by Erich Kunzel and the 100 strong Miami University A Capella Chorus.

FAIRPORT CONTINUE?

FAIRPORT CONVENTION hope to carry on as a group, following the tragic road accident that killed their drummer Martin Lamble on the M1 motorway last week.

A spokesman told the MM on Monday: "A big question mark hangs over their future at the moment, but they hope to carry on."

Tyger Hutchins is still recovering in hospital with road manager Harvey Bramham who was seriously injured.

Martin's funeral and that of Jeanie Franklin who was also killed in the crash when their van overturned, was due to be held at Golders Green Crematorium yesterday (Wednesday).

Many British groups and artists offered their services for a benefit concert on hearing news of the accident, and one will be held at London's Roundhouse, at Chalk Farm on Sunday (May 25) from 7 pm onwards.

Among artists appearing will be Family, the Pink Floyd, Eclection, Blossom Toes, the Deviants, Pretty Things, Martin Carthy and Dave Swarbrick, John Martin and Beverley.

Mothers Club, Birmingham, where Fairport had been playing the night of their accident, are also planning a benefit.

MARMALADE'S NEXT

MARMALADE'S LONG-awaited follow-up to their number one hit "Ob-La-Di, Ob-La-Da" is "Baby Make It Soon," written by Tony Macauley. It is released on June 6.

The group flew to London specially from Glasgow last weekend to make last minute alterations to the number.

The Marmalade have been voted the world's Top Group in a Norwegian poll and fly to Bergen on May 30 to receive an award and appear at a major pop festival.

On June 1, they open at Stockton Fiesta.

FREDDIE DUE IN

U.S. GUITARIST and blues singer Freddie King will arrive in this country on Thursday (29) to begin his second British tour of '69. No opening date has yet been fixed, but on Saturday (31) he takes part in a blues concert along with Howling Wolf, John Dummer's Blues Band and the Killing Floor, at Manchester's Free Trade Hall.



Beach Boys single due for release this month

A NEW Beach Boys single will be released on Capitol on May 30, called "Breakaway" written by Brian Wilson.

The group arrive for their European tour with Paul Revere and the Raiders and Joe Hicks on May 29 and play Brighton Dome on May 30. Their only London appearance will be at Hammersmith Odeon May 31.

Their other dates include Rotterdam, Holland (June 1), Amsterdam (2), Brussels (3), Paris (4), Birmingham Odeon (6), Liverpool Empire (7), Manchester Free Trade Hall (8), Odeon Glasgow (9).

This is the first British tour by Paul Revere and the Raiders who hope to return here for a solo tour in the autumn. During their tour they will be looking for British artists to appear on their networked American TV show, Happening this Autumn.

The group have a new single, "Let Me," released on CBS on May 30.

HARMONY GRASS DISC

HARMONY GRASS have recorded a Howard and Blakeley number, "First Time Loving," as their next single to be released by RCA on June 13.

The group have been booked for more cabaret spots in Northern clubs and on August 31, they appear at the Country Club, Westfield, Hill. On July 8 and August 12, they play the Marquee, London.

PRESIDENT'S AWARD FOR STEVIE

STEVIE WONDER was received by President Nixon at the White House last week when the Motown star was awarded the President's Committee On Employment Of The Handicapped highest honour, The Distinguished Service Award. The Motown star, blind since birth, was accompanied to the White House by his mother, Mrs Lula Hardaway. The award was presented to Stevie by secretary of labour, George P. Shultz. Stevie performed before 3,000 workers for the handicapped from all over the world after he was presented the award.

Allen Klein appointed Apple business manager?



LENNON



YOKO

AMERICAN BUSINESSMAN Allen Klein is believed to have been officially appointed business manager of Apple.

No official announcement of the appointment has been made by the company, but the MM understands that Klein, who is also American business manager for the Rolling Stones, has signed a contract to act in this capacity for a year.

During that time, he will receive 20 per cent of Apple's earnings.

As the Beatles' "Get Back" stayed at number one in the MM's Pop 30 this week, Ringo Starr was in America filming scenes for The Magic Christian, his new film with Peter Sellers. He made the crossing with his wife Maureen on the QE2 liner.

John Lennon and Yoko Ono were also booked on to the liner but missed the sailing when Lennon's application for a new American visa did not go through in time. His previous visa was revoked last December after he was convicted of a drug offence.

At prestime, an Apple spokesman said: "He still hasn't got his visa. We are expecting it at any time and we hope he can sail this week." Lennon and his wife are going to America on business.

Paul McCartney's wife Linda is expecting a baby, it was announced this week.

Jack Bruce in line-up for Mike Taylor tribute



BRUCE: BBC date

TENOR SAXIST Dave Gelly is presenting a tribute to the late pianist-composer Mike Taylor on BBC's Jazz Workshop on June 4.

Dave has lined up Frank Ricotti (vibes, alto), Barbara Thompson (saxes), Howard Riley (pno), Jack Bruce (bass) and Jo In Hiseman (drs) to play Taylor's compositions and arrangements of standards.

DRUMMER Beaver Harris and trombonist Grachan Moncur, both well known for their work with Archie Shepp, have formed a new group, 360 Degree Music Experience. It will include Roland Alexander (tnr, sop, flute), Dave Burrell (pno) and Ron Carter (bass).

JAZZ NEWS

LONDON'S Albion Jazz Club has moved to new premises at the King's Head, Fulham Broadway, and presents the John Surman Quartet next Tuesday (27) . . . pianist Brian Leake has taken over from Harry Wharton in the Alan Elsdon Band.

THELONIOUS MONK has recorded his first studio session with a full orchestra under the direction of Oliver Nelson. Solos were by Monk, Charles Rouse and trumpeter Conte Candoli. The album includes two new compositions by Teo Macero who also produced the session.

JIM HALL, Barney Kessel and Phil Woods and his European Rhythm Machine give a concert in Le Havre on June 17. Hall then starts a two-week Continental tour during which he will tape TV shows in Paris, Barcelona and Stockholm.

THE Albany Jazzmen start regular sessions at the Lord Napier, Thornton Heath, from May 29 . . . John Chilton's Swing Kings return to the Kensington Hotel this Saturday (24) followed by John Surman (31).

Placed

SALENA JONES, the John Mayer-Joe Harriott Indo Jazz Fusions, the Alex Welsh Band, Terry Lightfoot's Jazzmen and George Chisholm top the bill for the 1969 Birmingham International Jazz Festival at Summerfield Park on Whit Monday (26). Also set are the Johnny Lambe Orchestra, Ken Ingram's Classic Kings Of Jazz, the Eagle Jazz Band, Andy Hamilton Band and compere John Dunn.

CEDAR WALTON has replaced Stan Cowell on piano with the Max Roach Quintet. Still with Roach are Charles Tolliver (tpt), Gary Bartz (alto) and Reggie Workman (bass).

Moved

TUBBY HAYES guests with the Indo-Jazz Fusions group at London's Queen Elizabeth Hall on June 8. He will be featured on a new John Mayer composition, "Tenor Rhapsody."

DELMARK RECORDS have just released an album in the States by Barney Bigard's All-Star Stompers, featuring Nat Trotter (tpt), George Brunis (tmb), Art Hodes (pno), Rail Wilson (bass) and Barrett Deems (drs).

THE Dauphin Street Six start Friday sessions at the Cock Tavern, Palmers Green, London, from tomorrow . . . Humphrey Lyttelton guests with the Red River Jazzmen at a barbecue in Poyton, near Manchester, on Saturday (24).

NEW YORK'S mecca of Progressive Rock, Fillmore East, has booked the Original Preservation Hall Jazz Band for July 11, 12 and 13. It will be the first New York appearance for a year by the band which plays regularly in New Orleans' Preservation Hall.

Staff

BILLY TAYLOR, the pianist and disc jockey who has worked with a trio for many years, now fronts a sextet with Joe Newman (tpt), Benny Powell (tmb), Jimmy Heath (tnr), Paul West (bass) and Bobby Thomas (drs).

VETERAN trumpeter Roy Eldridge is now working in the staff band for a New York show starring former singer Merv Griffin.

TERRY LOWE, boss of Redhill Jazz Workshop, plans a one-day festival in August. The Mike Westbrook Sextet visits the Workshop on June 29. Free Thursday Sessions by the Nightsounds start tonight at Rowfant House, near Crawley, Sussex.

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Ed Thigpen

Alan Walsh looks at the demise of the pop single

The creeping death of the demagogue

WITH a whoop of joy, the bass guitarist leaped off his seat in a small Charing Cross Road pizza restaurant and shouted: "Hey, look our single's in the MM's Pop 30."

It was an incident that could easily happen in these days of chart-dominated music business where a hit single is the key to the future for a singer or group. But it's a situation which could well disappear in the near future.

For the influence of the single, for so many years the all-powerful demagogue of pop, is on the wane. As the price of a single creeps higher (thanks to increased purchase tax, SET and the like) and the price of a lot of albums decreases with bulk selling of budget lines, the single has lost its dominant position. Now, for the first time, the situation in Britain looks like following what has already happened across the Atlantic.

In America, the album is the big seller and the single release is mainly used to showcase an artist; its function is as promotional aid, a system of gaining airplay time for the artists or a taster for the delights of the longplayer.

This is a situation which many people in the record industry believe is happening here. And the figures issued by the Board of Trade and the Department of Technology support their views.

For the first time since long playing records started to be issued in Great Britain, last year they outstripped 45 rpm product. In 1968, 49,184,000 albums were pressed compared with 49,161,000 45 rpm records (the majority of these were singles but there were a number of EPs).

This is a tiny majority, but in 1969 it seems that far more albums will be pressed.

In January, the figures for 33 1/3 rpm records pressed was 5,456,000 while 45 rpm records totalled 4,404,000.

And the latest figures issued, for February, are: 4,578,000 (albums) and 3,272,000 (45 rpm).

In 1968, too, there were 11 million more albums pressed than the year before.

It seems, to judge by both the figures and the opinions of experts in the record business, that the boom time for singles is over. Leading record retailers feel that the singles market will probably remain static (and may decrease slightly) over the next few years, while the album market will steadily increase.

The biggest record company in Britain, EMI, for example, estimate that in three to five years, their Sterling turnover will be 80 per cent from album sales and only 20 per cent from singles.

Press officer Pat Pretty commented: "We obviously think from these figures that album sales are going to be the more important and we are making a concerted effort to sell albums in the future."

"At present, our singles are sold to retailers by 50 girls on telephones while our representatives sell our current albums to retailers one month and our catalogue, which has over 7,000 items, the next month."

"We don't think the singles will lose all their influence however. I think they will remain the showcase for talent and hit records will lead to album sales by the artist — such as in the case of Joe South, whose hit single 'Games People Play' caused big sales of his 'Introspect' album."

Christopher Foss is secretary of the Joint Committee of the Music Trades Association as well as a record shop owner. He told MM: "In future, the major companies will be issuing more albums than singles, but



RICHIE HAVENS



TIM HARDIN

there are far more smaller independent companies these days putting out singles, especially the specialist singles like the West Indian things. So I think the singles market will probably remain fairly static while the album market, particularly budget LPs, will steadily increase."

He said that in London and the South East album sales were greater than singles already and he expected the North to follow suit in time. "But," he went on, "there will always be people who want the latest hit or who don't want to buy one A side and 11 B sides." Mr Foss thought that the current price of singles had undoubtedly had an effect, too.

"I think that having to pay more than three half crowns for a single has probably had a brake effect on sales."

Marketing manager for Decca Records, Mr Colin Borland agreed that the price of singles was a factor on current sales.

"The extremely high purchase tax on singles of 55 per cent has had its effect. At 8s 6d a single is dear in relation to an album which starts at around 14s 6d," he said. "How many kids have enough pocket money to buy all the singles they want? I think they are starting to spend their money more carefully and are buying albums."

And it is not only the "Big Four" record company giants who believe in the trend towards long play albums. MGM, for example, one of the smaller, American-owned independents are also concentrating heavily on the album market.

"With many of our new signings we are issuing albums and not singles," said press officer Des Brown.

"For example, we spend thousands of pounds making an album with Poet and the One Man Band because we felt they were an album group and not a single group. And next month, we have albums coming out by Velvet Underground, Mothers of Invention, Richie Havens and Tim Hardin, who we feel are album artists only. Singles are really becoming just shop windows for albums."

"Personally, I think that singles aren't doomed but their function will alter: they are becoming vehicles for airplay rather than a major commercial influence in the pop business."

We may even have the same situation here that applies in America where shops offer two-for-the-price-of-one deals on the latest albums.

Capitalist America has long understood the simple trading axiom that the more you sell, the cheaper you can sell 'em. And the more profit you can make,



MICK FLEETWOOD: Fleetwood Mac's drummer and a founder member of the group.

WHEN the Fleetwood Mac entered the chart with "Albatross," eventually making the number one spot, the brickbats began to fly from some quarters. "Selling Out!" came the cry. "Going pop!" sneered their critics.

None of which was true. If anything, this surprise hit was a bit embarrassing for the group. However it brought them new listeners and, as "Man Of The World" showed, the Mac had established themselves on broader basis than just the blues scene.

"We found that when we first came back from America, with 'Albatross' a big hit and us not being here playing, we tended to get hurt by some of the criticism, but it seems to have only been a small majority," says the Mac's drummer Mick Fleetwood.

"The fact was that we were out of the country and it was a record completely foreign to what we'd been playing on stage, but right now things are all right. It was just that at first we didn't know how to treat it, but now we do."

At present the Mac are being kept pretty busy with gigs around the country and last week they were in a recording studio laying down tracks for their next album which will comprise compositions by Danny Kirwan and Peter Green, and will probably include cuts made during last American trip.

Although they don't specifically record singles, they may find their next single among these tracks. If they do, chances are it will be released in July, which will coincide with their third U.S. visit which begins on July 14 and lasts six weeks.

Two hit records hasn't meant a great deal of change in playing environment for the Mac. "We're still playing exactly the same places," says Mick, one of the founder members of the group. "But on top of that we've got concerts and one or two ball-rooms."

"We're still playing places like the Fish-

THE MAN BEHIND FLEETWOOD MAC

BY TONY WILSON

Monger's Arms and the Toby Jug, Tolworth, which I'm happy about, and we're still, more or less, getting the same crowds but more people come along because they've heard the record and didn't know anything

about us before they'd heard the record. "We're finding more and more that we're getting offers from abroad. We've been abroad before, of course, but the records are like an advert for us abroad. It gives

the group a much bigger lever for going. And for once in their lives, the people in the group are able to do more of what they want to do. We've got more time and more security. I hope we can now say 'Let's stop

working for a month' and do it without worrying about losing anything we gained up to now.

"John McVie, Peter Green and myself have all been working continuously for about five years now and up until recently have always been on the breadline. I think now we'd like the chance to be able to stop now and then."

Touring Britain!

JOHN FAHEY

Rush LPs Release:

BLIND JOE DEATH

Sonet SNTF 607

DEATH CHANTS, BREAKDOWNS & MILITARY WALTZES

Sonet SNTF 608

THE TRANSFIGURATION OF BLIND JOE DEATH

TRA 173

Transatlantic

WHERE TRENDS BEGIN

John helps the pop-jazz entente

THE jazz and pop entente continues, this time with the help of the Marquee who next Sunday begin a series of sessions featuring the John Surman Octet and one of the best of the new groups around at the moment, King Crimson.

The idea of presenting both groups side by side came from Tony Hall and was followed through by Marquee's John Gee. It's hoped that the divisions between pop and jazz will be broken down, and a lot will depend on the audience at these Sunday sessions, called by the Marquee, New Paths.

Says Surman "As far as working with King Crimson is concerned, I think it's a gas. I'm not interested in compartmentalising music. I just hope we'll spark them off and they'll spark us off. I think the kind of people who are going to come and hear us will be young people not worried about names. I just hope they dig it. We are aware of the possibilities. I think it will be a while before jazz people go to the Marquee, it's not a habit thing any more. It's been a long time since there has been any jazz at the Marquee."

King Crimson say their music is influenced by jazz, but the jazz of ten years ago. If you applied the label we'd be a very bad jazz band. We think it's interesting putting the two things side by side, widening the one path. A thinking kind of audience is the only one that's going to come. It's a matter of breaking down atmospheres rather than musical bar-



THE Raver's WEEKLY TONIC

riers"

The Web beat the MM 5-2 at darts last week. Gutsy Tony Wilson returned from being banished to win one of the MM's games . . . John Hopkins using video tape TV equipment at the Camden Festival free concert last week. Within minutes it was being seen at the Arts Lab, Drury Lane . . . Steppenwolf upset Misunderstood by hogging all the jamming time at Speakeasy . . . Olympic Boxing champion Chris Finnegan to record a ballad, "As Plain As The Nose On My Face," shortly. Ex-Tony Rivers and the Castaways guitarist Tony Harding joining Harmony Grass—they used to be Tony Rivers and the Castaways . . . Geoff Curtis deejaying at the Birdsnest, Waterloo . . . Watch out for the Plastic Ono Band, says Granny Smith at Apple . . . drummer Micky Walker working with Steamhammer . . . Gypsy very good at Lyceum . . . Publicist David Sanderson came out of the Lyceum at six am last Saturday only to

find somebody had nicked his mini-car not skirt. It was found later in Uxbridge . . . Mike Quinn's "Toothbrush Nell" single upsetting BBC because of its "bad breath" line — kicking up a stink, eh? . . .

Two airman and three soldiers comprise the Rusty Nail, successfully storming the charts in Singapore . . . The Van Dyke Club, Plymouth, organising a benefit concert for the Fairport Convention on May 29 featuring Eclection, Yes, Principal Edwards Magic Theatre, Bridget St John, Forest, Judy Dyble and Jackie McCoy, Ron Geeson and John Peel . . . Edgar Broughton studying numerology . . . Cambridge Arts Lab planning free concerts in June . . . Paul Williams Set now renamed Juggernaut . . . Viv Prince riding a bike these days . . . Says Jiving K. Boots in a sensational, exclusive interview this week, "Moonshot pictures are a fake. The world is flat and what we have been shown are an attempt to prop up the faltering myths of so-called modern science." Replies MM's Max Jones, "You couldn't have a flat world with Raquel Welch," we'll drink to them-er-that . . . Marc Bolan's doorbell marked "Bolan Child" . . . Jiving K. Boots doorbell marked "Idiot" . . . Georgie Fame giving a concert on Whit Monday for retiring rugby player Eric Ashton . . . Paul McCartney has won large sums of money with Premium Bonds . . . John Lennon and Yoko hard at work in Apple offices everyday—well, if that's their bag, baby . . .

AS ONE who rallied late to the Westbrook banner it may be guilty to over-reacting, but quite simply the hour and three-quarters which was spent listening to Mike Westbrook's Metropolis at the Mermaid Theatre on Sunday last was the most magnificently moving experience I have had in some 25 years of jazz listening. Maybe the time for cooler analyses of compositional strength and weaknesses will come, but that is not how one listens to Westbrook's music as it happens. Here is a direct appeal to the emotions, a music, which, delivered by powerful, open hearted musicians demands a similar open response from the listener. If you're not prepared to do this it seems to me you shouldn't be listening to music at all, but doing crosswords or collecting engine numbers. For in the course of its serpentine length Metropolis presented just about every worthwhile facet of contemporary popular music. The thunderous pounding rock rhythms of drummers John Marshall and Alan Jackson and the electric section of Chris Lawrence, on bass guitar, and Chris Spedding on guitar, using all the artifice that electronic equipment allowed him, against great shouting brass figures which appeared and re-appeared throughout with cunning shifts of key, was one of the most hair raising effects I've ever heard. Surman's boiling in-

CAUGHT IN THE ACT

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True, there seemed to be flaws in balance in the early stages which meant that some of the horns were overpowered by the electronics, but later when this had been rectified the main impression in my mind is one of a completely disciplined music creating excitement from musical methods rather than volume alone. By contrast there were passages of great lyric beauty. When Henry Lowther had finished a long sumptuous flugel solo, over changes, leading to a stunning climax against polytonal sectional writing my eyes were damp. Later, after more furious shouting passages and a beautiful drum duet which brought things down to a whisper, Westbrook introduced an insinuating single chordal passage in 7/4 which prompted Harold Beckett to produce possibly the best solo of the evening. This, an unbelievable collection of darting runs, flutter tongue and smear effects produced almost a roar of approval, despite its low keyed understatement, from the



MIKE WESTBROOK:

Magnificently moving experience

capacity audience. No, we weren't only listening with our feet and bellies, and in the end what can one really say of such riches except that the whole band, 18 strong, played like a dream. Every soloist had something meaningful and impressive to say and it is just possible that history will prove the absurdly modest and self-effacing Westbrook to be the single most important catalyst among a group of musicians since Ellington. Now, is there a promoter in the house with the courage to book the Concert Electric Rhythm Band opposite Blood, Sweat & Tears and the Family and see the face of British jazz transformed. — CHRISTOPHER BIRD

ELLA FITZGERALD

THERE can hardly be a man, woman or child even remotely interested in jazz or popular music who doesn't, by now, know what to expect from an Ella Fitzgerald performance. Predictable she is, right down to the improvised scat choruses, yet it is a tribute to her extraordinary artistry that she can still charm with that innocent voice and amaze by the sheer perfection of her technique. Hers is the true artistry which makes the difficult sound simple and the impossible seem easy. Admittedly she takes fewer risks than, for example, Sarah Vaughan, but there has never been a successful Ella imitator simply because it takes a technique and vocal flexibility far beyond the normal singer's equipment. Yet her concerts are rarely totally satisfying and her show at London's Royal Festival Hall on Saturday was no exception. The reason lies in occasionally inexplicable choice of songs. "Mack The Knife" was never worthy of her talent and "Black Magic" should have been laid to rest long ago. On the other hand she can come up with a wild version of "Hey Jude" that makes the song completely her own. Perhaps, as a jazz fan, I expect too much and, after all, she draws her following from a very wide spectrum of the popular music audience. BOB DAWBARN

HOWLIN' WOLF

IT WAS great to hear the reverence with which Chester Burnett was greeted on Saturday at the Polytechnic, before he had even sung a note. It obviously moved Wolf, who gave a powerhouse performance and thoroughly enjoyed himself. He delivered favourites like "Dust My Broom," "Smokestack Lightnin'" and an immaculate "Spoonful." His voice was as strong as ever and he blew some wild, if unsubtle, harp. To me, the highlights were his two slow blues numbers "I Wanna Talk To You" and "Please Don't Go." Wolf's deeply moving style on such songs is inimitable; even his going down on his knees does not seem out of place. He is surely a blues master. The audience gave him re-sounding encouragement, and played encore after encore, moving around in a manner which belied his huge size, until he finally left the stage to be mobbed. The backing by the John Dummer Band was adequate, though not outstanding. Support group Babylon showed that they will be a force to be reckoned with, playing some interesting progressive soul. — LEN SMITH

STEPPENWOLF

UNLIKE some American groups who have visited in the past, Steppenwolf, making their first major British appearance at the Marquee last Friday, didn't prove to be disappointing. The accent is on heavy rock, influenced by soul and blues and while not sensational, what they play is nicely together. Vocalist John Kay leads the group — Goldy McJohn (organ), Nick St. Nicholas (bass), Jerr Edmonton, a very good drummer, and guitarist Michael Monarch — through a set that included their new single "Born To Be Wild," "Jupiter Child," "Hoochie Coochie Man" and Junior Wells' "Tighten Up Your Wig." Despite a few technical hiccups, Steppenwolf made a good showing and the packed Marquee audience were generous in their appreciation. The bill was completed by two British groups, Steamhammer and King Crimson both getting good receptions for well played sets. — TONY WILSON

GRAHAM COLLIER

ORGANISED jazz is more stimulating than the casual variety and when free rein is given the soloists, the stimulation is more than aesthetic. When the participants can take full advantage of their freedom, then the ideal situation for creating worthwhile music exists.

Bassist-composer Graham Collier always provides this kind of situation for his men, and thinking musicians like Harold Beckett, Stan Sulzman, Karl Jenkins, John Mumford and John Marshall are more than equal to the challenge.

Collier and his Sextet kicked off the Jazz segment of the Camden Arts Festival at the Collegiate Theatre last Wednesday, premiering a piece specially written for the Festival and entitled "London Cries." Using as his thematic material, the 16th Century cries that advertised oysters, radishes, eels and strawberries, Collier created a loose framework in which the soloists asserted their own considerable musical personalities.

The Cries were stated by Beckett's flugelhorn, Mumford's trombone, Jenkins' soprano and Sulzman's flute while Marshall rattled bamboo sticks together and shook a tambourine to approximate the sound of hawkers' carts rumbling over 16th Century cobble stones. The overall mood of "Street Cries" was suitably gentle and evocative of an era when the motor car was absent from the city streets.

The composer interspersed half a dozen short movements with the voice and guitar of Adrian Harmon who sang a Shakespeare sonnet and two poems by Edward de Vere and John Donne. A capable enough performer in classical vein, he sounded out of place in a jazz setting especially when he intoned the last lines of Donne's "Devotion," "No Man is an Island" at the height of a doomy musical passage. As far as I'm concerned, there were too many movements in the work but the standard of improvisation was high throughout, especially from Beckett, who always plays thoughtfully, seldom taking chances and hitting whatever note he reaches for.

The main composition was surrounded by a selection of works from the Sextet's regular library. Karl Jenkins provided "Waltz For A Friend" and "Down The Road," a funky but somewhat sombre theme which showcased a strong Mumford out. But the most exciting moment of the concert from a jazz viewpoint came after the interval when Jenkins launched himself into a piercing and finely-constructed excursion on oboe, an instrument too rarely heard from in jazz. And then the proceedings caught fire when Sulzman and Mumford started a riff going behind Beckett. Very nice. Jenkins' "Lullaby For A Lonely Child" evoked the mood of the old Miles Davis Quintet, the composer stretching out tastefully at the keyboard the playing of the Sextet was finesse itself.

Graham Collier is a consummate writer whose work has received not only critical recognition all round but tribute in the form of grants from the Arts Council. There are no two ways about it: jazz needs hard cash spent on it and Graham deserves all the acclaim he has received. He's a thoughtful composer, a propulsive and tasteful bassist, yet he is sufficiently unpretentious to find a place in the programmes for a drum solo. "Aberdeen Angus" provided John Marshall with the chance to show off his substantial prowess. — VALERIE WILMER.



MAHALIA—YOU NEED A HEART OF STONE TO REMAIN UNSMILING

THERE IS something about Mahalia Jackson — in fact there is a great deal about her person and performance — which disarms criticism because it turns a commercially organised concert into a spiritual event. Myself, I have a high-proof rating against any kind of religious observance or experience. But though I'm proof against the power of prayer, Mahalia's lungs and spirit and, simplicity, an innocence, which transcends the sometimes impoverished material she sings, when she has charm, so that church steps at the end of a rocking number (and without crossing the feet, I'll be bound), you need a heart of stone to remain unsmiling.

On Sunday, at London's high-domed Albert Hall with its new voice and emotional (but oddly trigued) style slowly conquered an audience of several thousand. She began late, and but as soon as she emerged, yellow-gowned, after an introductory "Old Rugged Cross" from organist Charles Clency, the long wait was forgiven. "In My Home Over

There" was followed by "Out Of The Depths," "Beams Of Heaven," "To Me It's Wonderful," "Come On Children, Let's Sing," "I've A Friend," "Just A Closer Walk" and one or two more.

Her pianist, Gwen Lightner, blended with Clency in backings which were sympathetic and correct but seemed to lack the impact of Mahalia's best accompaniments. Nothing was announced, but no one cared. The first half ended with "Didn't It Rain," supported by a fusillade of clapping, and the second half included "Peace On Earth," "I Found The Answer," "It Don't Cost Very Much," "Riverside," "Whole World In His Hands," "Saints" and "How Great Thou Art."

The evening's end was extraordinary. Mahalia closed, retired to deafening applause and returned for an encore and returned again. But the crowd wouldn't leave. Clapping still, but otherwise tranquil, they advanced on the stage and waited. She reappeared, then sang "The Lord's Prayer," partly without aid of microphone and wearing slippers. It was a remarkable reception for a remarkable soloist. — MAX JONES

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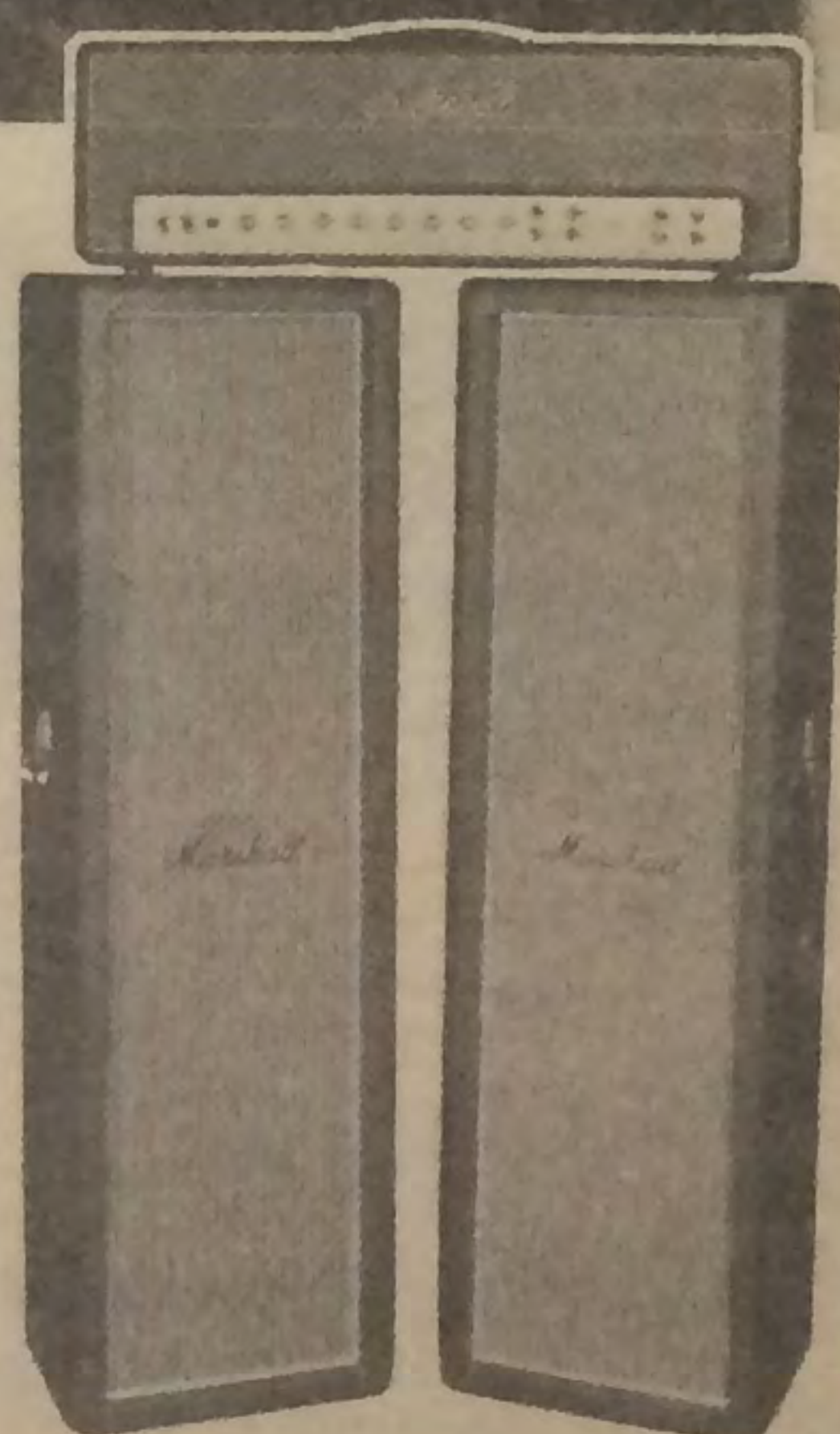


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JAZZ SCENE

The spirit of St Louis swings on

AT THE age of 53, St Louis-born Milton Buckner is enjoying a new reputation as one of America's leading exponents of swinging, blues-filled organ jazz. And he's gaining the fresh following in Europe, which he has been touring regularly since he first came over with George Wein in 1966.

Now he is engaged on a tour with drummer Jo Jones which takes in France, Belgium and perhaps Switzerland, Germany and Poland. Sometimes they appear just as a duo, and sometimes they are joined by such visiting Americans as Buck Clayton or T-Bone Walker.



BUCKNER: a joke about Hampton

Crowd

I heard the duo for the first time at the recent Dunkirk Festival. They brought their organ-and-drum music to a large crowd at the Bal Du Festival, staged in the lofty old Municipal Casino which backs on to the beaches at Malo-Les-Bains.

It was something to see and hear as they rocked out "Hamp's Boogie Woogie" or grooved on a slow blues like "Mighty Low."

one section of the audience packing round, the bandstand while another danced a curious Continental jive style on the remaining acre or so of floor.

The rest of us sat at tables which were placed all round the hall. "It's like performing in an aircraft hangar," one of the British contingent assured me. Just the same, Milt and Jo cut through the wasteland to remarkably good effect.

Theirs isn't highly cerebral stuff, really, and I reckon the best place to experience it is in a dance hall or club, with drink in one hand, at least, and the rest of the body free to move in response to the surges of sound washing around the walls.

Neither of them minds a bit of flash, either. Buckner, a roundish and amiable man who looks like the late, lamented cartoonist Vicky about the head, smiles and gestures and swings relentlessly.

Sometimes he plays with one hand (the other raised in the air to prove it), sometimes with none. He has good feet, needless to say. He even pumps out a few whoops with his belly on the keyboard.

When Jones solos, Milt is liable to leave the electric organ to itself. He wins a laugh a minute.

Smile

Jo Jones of the flashing smile and inaudible mouthings is not still life, himself. Together they constitute a lively pair who work hard to entertain and seem to enjoy it.

Buckner told me he loved working in Europe because the natives enjoyed the music naturally. "Whereas in the States, you've got to make 'em enjoy it."

Though he has been a popular man on Hammond organ since the early 'fifties, Buckner made his name as pianist with Lionel Hampton's band. He featured on "Hamp's Boogie Woogie" and several more, besides writing the arrangements of this, "Million Dollar Smile," "Rockin' In Rhythm," "Goldwyn Stomp" and others.

BY MAX JONES

He is recognised as the populariser and probable creator of the block-chord style of playing, often referred to as "locked-hands" piano, which has influenced a whole school of pianists.

Any claim to have originated a way of playing jazz is bound to be contested from time to time. Lately, someone cast doubt on Buckner's right to the credit for originating the block-chord style. So I asked him the truth of the matter.

He said that obviously he was influenced by the pianists he heard, and he allowed that two or three people may work along similar lines at the same time. But with those reservations, he was entitled to say he originated the style.

"I developed it way back in '33 and there's quite a story to that. I got very attached to Art Tatum about then, and I was also copying after Earl Hines. I could do that octave thing of his fast, so that helped me.

"But I got so disgusted I couldn't play as fast as Tatum that I decided I had to approach the piano in a different way. Naturally, my hands being much smaller than his had a lot to do with it.

"Then another thing had an effect. One of the bands I was with in Detroit around '33 and '34 was Don Cox's, which had five pieces only. I combined the melody with the chords in an attempt to get a fuller sound.

"They had a lot of stock arrangements and we made it sound like a big band. Sometimes I played melody in the left hand against chords in the right, both hands moving together. They used to call it my 'chord style' and we had many compliments on it when we broadcast over WXYZ.

"I was in and out of that band several times. In 1934 I went to McKinney's Cotton Pickers as arranger — I'd learned music as a child and later attended the Detroit Institute to study composition and harmony — but I came back to the same band after a few months.

"Then I joined Jimmy

Raschel from Illinois and worked with him until New Year's Day of '37 — that's when I settled in Detroit for three years. My first baby, Carole (named after Carole Lombard), was born that year.

"With Raschel's band I played marimba, piano and trombone. I left him and went back with Don Cox and was ready to go on the road with Raschel again in 1940.

"I was developing my piano all the time, encouraged by Art Tatum. Well, every time I saw Art he'd say: 'Still playing that chord style?' And I'd answer: 'Only way I can play with these short fingers.' Truth is, I was forced into doing my own thing.

"It's been asked, if I invented the style, why I didn't say anything about it earlier. Why should I? George Shearing, he's a friend of mine and he knows where it comes from. He's said that he listened to me."

And when did Buckner switch to electric organ? "Well, that happened during the period I was with Hamp. I first joined him in 1941, four days after Thanksgiving. The way I got hired was this.

"I'd gone up to hear the band at the Greystone Ballroom, and their piano player, Raymond Walters, was taken ill. Hamp had heard me play and asked me to sit in. The first tune I ever played with the band. I remember, was 'Let's Get Away From It All.'"

"Afterwards, Lionel asked if I'd finish the evening. So when we got through (which reminds me, I never did get paid for that set) he asked if I'd do the rehearsal next day at the Cotton Club. I agreed.

"The first time I rehearsed that day was 'Flying Home.' When I left in '48 the last tune we played was 'Flying Home.' And when I rejoined in 1950, what was the first number we rehearsed? 'Flying Home.' I guess I made about 15 arrangements on that tune.

"I should explain that I was known as an arranger with Hamp more than as a pianist. I wrote a good many scores for the band, including 'The Lamplighter,' 'Hawk's Nest,' 'Slide Hamp Slide' and 'He-Ba-Ba-Re-Bop.'"

"That band had some fine musicians, but it seldom recorded the way it really

THERE HAS always been a sentimental school of thought which maintains that the dedicated jazz musician must eat, drink and sleep jazz and let nothing else interfere with these priorities if he wants to play the truth.

Granted that some people live that way, the majority of musicians do have other interests outside their music nowadays, yet if I had never had the pleasure of hearing Art Themen play, I doubt whether any publicity could have convinced me that a semi-pro musician was making such vital music.

Demanding Vocation

Not only is his involvement with jazz on a couple of nights a week basis, he is also a trainee surgeon — and that's a demanding vocation if ever there was one.

Art Themen is, I suppose, one of the heroes of the jazz underground. He is seldom exposed to the public ear apart from his appearances with the Michael Garrick Sextet, but his appearance at any session signifies exciting music.

He is one of the most emotional players in this country, possessing an ability to move the listener while remaining an essentially lyrical soloist.

When he appeared with Garrick at the MM's Jazz Scene concert last year, critic Benny Green noted that one of his solos was well worth the price of a ticket, yet it is typical of the saxophonist that he never even saw the review.

A modest person, he describes himself as "the eternal sideman."

Born in Manchester, Themen started playing the clarinet at the age of 16. He was involved in the trad scene in the early days of the boom, and started playing what he calls "real" jazz when he went to Cambridge in 1958.

"You know what? Hampton fought for the beat — that's what he always did. The money wasn't too good but if I didn't get rich I got the kicks. We used to joke about Hamp's middle name being Crime, because they say 'Crime doesn't pay.'"

It was during Buckner's second stint with Hamp (1950-52) that he took up organ, after Doug Duke left the orchestra. "Lionel asked if I could play an electric organ and I said that I'd try."

Milt had to start from scratch as an organist. He practised a great deal and when he quit Hamp for the last time to form his own trio he was proficient with his hands and feet.

Now he seems set on a new career in Europe as a jazzman-entertainer, and he's relieved to be playing what pleases him for a living.

"Believe me, I dig it over here. I can work in the States, of course, but there a musician has got to be ready to play anything: rock-and-roll, Dixieland, tangos, pop numbers.

There his compadres included saxophonist Dick Heckstall-Smith, pianist-trumpeter Lionel Grignon, and the late bassist, John Hart. Their group won the Inter-University Jazz Competition every year but one for five years — Shake Keane's combo reigned supreme for London that time.

Themen, who plays the soprano as well as tenor saxophone, has also gigged around the R&B scene, Heckstall-Smith being responsible for rowing him into the early Alexis Korner and John Baldry sessions. Then he qualified and had to start limiting his playing to two or three nights a week.

The saxophonist claims he has never had any problem finding time to play as much as he wanted. He also finds the two spheres compatible, purely because they are so different.

Music versus medicine, that's Dr Themen's dilemma



BY VALERIE WILMER

As far as the eat and sleep jazz theory is concerned, he dismisses it as being "a load of rubbish." As he pointed out, "I know brilliant surgeons who don't live for surgery!"

The main trouble in the jazz life is that there are so many talented musicians who have no chance to apply themselves to their music, he feels. "There are plenty of people with innate talent but there just isn't the work to go round.

"People like Bruce Turner, whom I admire very much, say that you shouldn't practice. Others say that you shouldn't learn to read but this is ridiculous. Everyone has their weak points and you have to recognise them and go out of your way to improve them."

Art admits to practising every day and derives all his pleasure from the act of improvisation.

"I want nothing to do with the organisational side," he explained. "Every jazzman is an egotist by the very nature of the music — like, do your own thing — but the three minutes or so that I'm on, soloing, represents the enjoyment for me."

The saxophonist revealed that some of the members of the medical profession do sometimes look at him rather askance for his other involvements, but on the other hand, "I suppose I've turned a lot of them on that way, too. They come down to hear us play and they are so surprised that we aren't jumping off the stage every few minutes to inject ourselves!" He laughed.

On the other side of the coin, he said that the music

profession always tends to display some animosity towards the semi-professional. He is fortunate enough to play so well that he rapidly dispels this attitude.

"But jazz musicians are by nature very friendly people and so it's soon dismissed."

"In a way I suppose that semi-pros have some advantages. I only play when I want to play, for example, and what I want to. If it ever became a bread and butter thing it would kill all the pleasure for me. I'd hate to be a session musician who brought his Daily Telegraph along to the studio and read it in between choruses — every one of which was played perfectly, of course."

"That's why I admire someone like Henry Lowther — he seems to be able to do all the musical things he wants to do and make good music, too."

Themen sums up his own position as a musician by saying that he probably plays as much jazz as most other musicians do. His favourites are Rollins and Coltrane and he feels that he is a little bit old-fashioned in his tastes.

"I can't, in fact, analyse what I'm trying to do. I suppose that ten years ago I tried to play the blues like Johnny Dodds and you just go on from there. When I started to play the tenor I sounded a bit like Don Byas, I suppose."

"I like the new things but I feel that a lot of people tend to pick up the saxophone which is, after all, the easiest instrument to play, make a noise and call it contemporary jazz. Although I like free things, I think it must be based on foundations."

"Now I like Ornette. I suppose I might catch up with the rest. So-called avant garde jazz has got a greater percentage of non-music in it than the earlier, more traditional forms."

"There are some things in Shepp that I like but more that I don't — unlike Charlie Parker where most of the things he did were musical."

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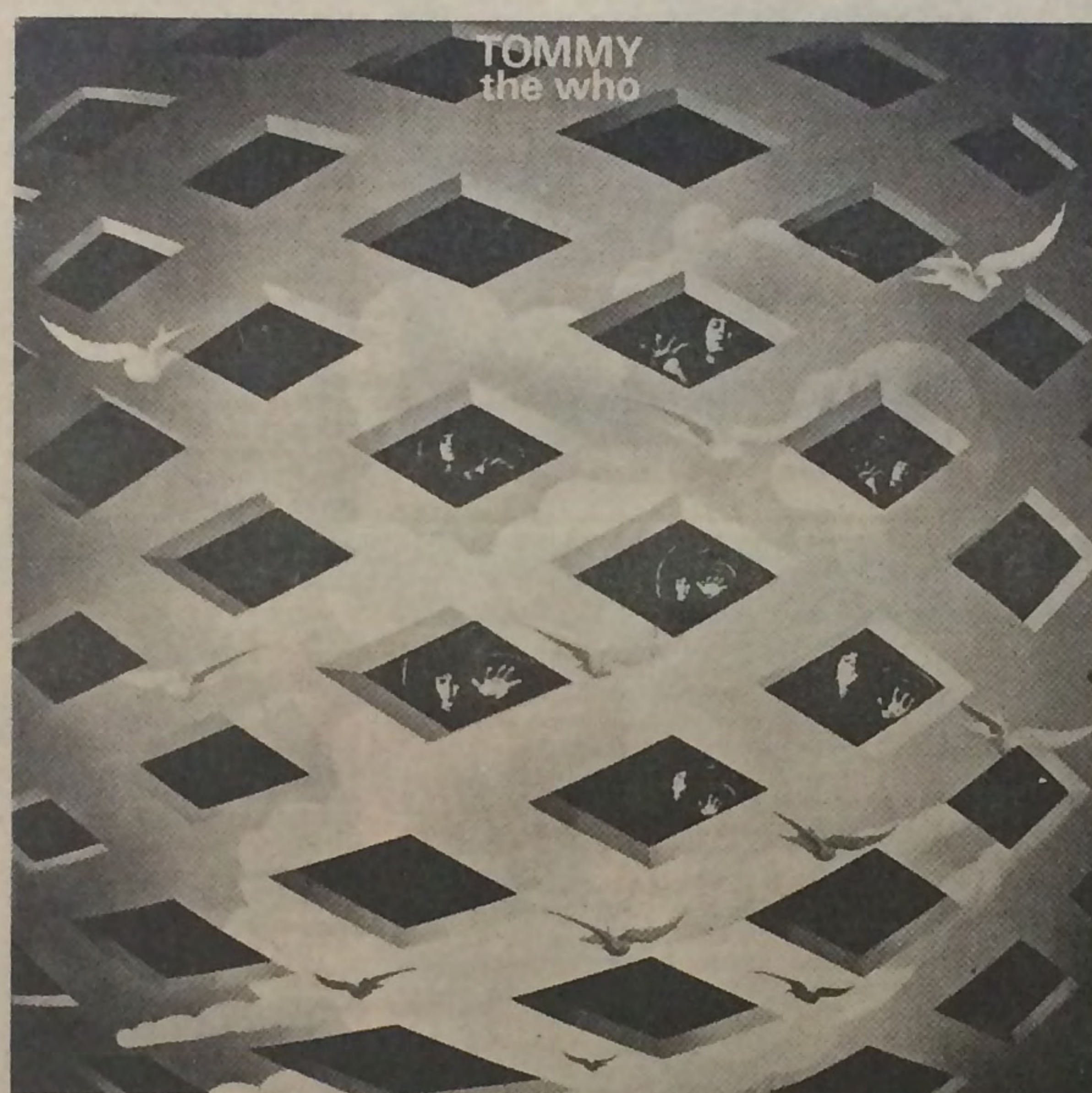
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A name to be reckoned with in blues

THE BLUES PAGE



LOWELL FULSON has been a name to be reckoned with in blues circles ever since he began recording some 23 years ago. Oddly, though, people have never been sure how to spell it.

Most of his records say "Fulson" on the label, but some have read "Lowell Fulson." Even the promoters of his present tour have been billing him as Fulson, and in the MM the other week he was in rival club ads under both spellings on the same page.

Blues Records, the discography of post-war blues, lists him, safely enough, as "Lowell Fulson (or Lowell Fulson)." So when I visited him last week I asked to get the name straight before proceeding further.

Correct

"Yes, I've seen it spelled several different ways in my time," he said. "With the 'n' is correct. It's my born name, just Lowell Fulson. That's the complete thing."

"I always used my real name, never did adopt a stage one. Of course I never did no underground recording, I guess that's why."

In fact, Fulson did all his early recording for the Big Town and Swing Time labels on the West Coast. Later he cuts sides for Aladdin, then (in '54) signed with Chess-Checker.

Today he is under contract to Stan Lewis of Jewel Records, Texas Street, Shreveport, Louisiana. He played me his new single on the label — "Letter Home" and "Lady In The Rain" — and said he

thought it had commercial appeal. The girl behind the bar agreed, and asked where she could buy it.

"I cut enough sides for them to make an album, but it's not out yet. Among others, I cut six sides in Dallas, slow blues mostly. And I have a few things coming out for Stan with a 12-string guitar."

I looked surprised, and Fulson admitted it was his first venture on the 12-stringer.

"I've always used Gibson boxes, and now I have this DL5. Then recently I bought this Borg 12-string instrument. Well, it sounds different and I wanted to do something a little different."

"It gave me a bit of trouble at first — you know, you've really got to play it — but I wouldn't give up on it. When I wanted to record on it, they said: 'You can't play blues on that thing.'"

"I said that if you were a guitar player you could play blues on anything. And when they heard it they said to go ahead."

Fulson spent part of his youth travelling in Texas, serving an apprenticeship in the group which accompanied the then popular blues singer, Texas Alexander. He told me that this was a decisive point in his career.

"If it hadn't been for him I guess I wouldn't have ever sung the blues. I played country music before I learned blues. Well, my first experience was with Dan Wright's String Band, and that wasn't no blues band."

"It was a ten-piece band and really it played jazz and dance tunes. If they played a blues it would be a well-known tune like 'St Louis Blues,' nothing like I heard with Texas Alexander."

"You know, I just admired that man. When I met

Max Jones talks to Lowell Fulson



FULSON: first venture on 12-string guitar

him I called myself pretty polished by then on guitar. The year with him taught me how to really play the blues.

"He was a man who could walk into a bar and start singing, with no accompaniment whatever, and capture everyone's attention. You'd have to listen. He had a deep voice, kind of hoarse all the time. I never heard another quite like it."

"Lightnin' Hopkins reminds me quite a bit of him, they're cousins you know, but Alexander's voice was deeper better. And a funny thing was, he barely opened his mouth. Yet the tone he got, man, I never heard anything better."

Toured

And what was Texas Alexander like as a man? "Same thing. He was a real soft, easy man. He was a little guy, you know, and he spoke real soft. I never saw him open his mouth wide. You had to get up real close to him to hear what he was saying."

"We toured for about a year, Texas and me, and it was a good year for me. I learned about the blues from him. We'd wait for harvest and then go into the towns, you know, and play for the farm workers."

Lowell Fulson has played with many different groups, but his preference is for bands with two or three horns.

"I used to work with two guitars with my brother, Martin, who passed in 1960. Yeah, he played second guitar with me, but he could sing and play lead guitar."

"He could play beautiful lead; he was more polished than I was. But he wouldn't do it, just worked with me. He was the quiet type, I was always noisy, and he thought I had the force to do it in public."

"He didn't want to go on stage though he was a ladies' man, pretty sharp and cool. He had a lot of ladies, man. Often when I thought they'd be coming to me they'd be reaching over me to get at him."

"After he died I got sort of discouraged and quit for a while. Rock-and-roll had

stepped on the blues pretty hard. But I moved back to California, where I'd started, and made a few records for Checker in 1960.

"After that I quit. But my manager, Fats Washington, he said to me 'Why don't you cut a few? I got a label.' So I did 'Baby' and 'Stop And Think' for his label, Movin', and got a little noisy."

"So then Kent label came after Fats until they got me. And we kept on with them till we got 'Black Nights' and then 'Tramp.' Then people started calling me."

"They were both important records for me. 'Tramp' kind of set me with the rock-and-roll and dance fans — introduced me to the kids, you might say — and 'Black Nights' brought me back with the blues fans."

"For my personal taste, I like any band with horns, a full group that is. I don't mind recording with just a rhythm section, but when you're performing I think the horns give a little more taste to it."

Mellow

"Just rhythm works the lead guitar too hard. I like a full background, not a blasting outfit, you know, but something full and mellow."

So far as Britain is concerned, Lowell feels very contented.

"It's one of the great thrills," he says. "I always wanted to come to London but I didn't like to fly. Well, I do all the time now. I have to in order to make the dates, but this journey was the longest I've been in the air."

"Recently I had an engagement which caused me to fly from Los Angeles to Alaska and it was beautiful. So I thought that if I could make a five and a half hour trip I could make it to England. Here I am, and so far it's been wonderful."

"I'd like to come over here for three months, I'm trying to introduce Lowell Fulson to the kids in England."

B. B. gives the fans a night to remember

THE SURPRISE appearance of B.B. King at the blues session featuring visiting singer and guitarist Lowell Fulson, was a rare and unexpected bonus for the audience at the 100 Club, Oxford Street, London, last week.

B.B. was sitting in the audience and towards the end of his set, Lowell asked him up on stage. Amid applause and cheers, Lowell handed his guitar to B.B. and said, "Let's do 'Three O'Clock Blues,' B.B."

This was a significant choice. As B.B. pointed out, the song was a Fulson original. "Not, as a lot of people think, written by me." Lowell first cut it in Oakland, California, in 1948, with his late brother Martin on guitar.

NATIONAL HIT

In 1952, B.B. recorded it in a Memphis studio and it was his first national hit. Among the musicians backing B.B. on the session were Willie Mitchell (tp) and Ike Turner (pno).

B.B. led the Steve Miller Delivery, backing Lowell, into "Three O'Clock Blues" and Fulson picked up the vocal in his distinctive, powerful way, although after a couple of verses B.B. broke a string and had to borrow another guitar.

It was certainly a moment that the blues fans at the 100 Club that night will remember for a long time. They gave both men a great ovation at the end of the number.

As the audience drifted home, B.B. sat talking to Lowell and the Steve Miller Delivery. He remarked upon the enthusiasm that British bands had for the blues and then complimented the Steve Miller band. "I like everybody in this group," he said. "I like the drummer (Pip Pyle) very much, he's a very fine drummer. If I didn't have a band I'd go after this one I think." And of Lowell Fulson, B.B. said, "He is a guitarist I've always admired."

OPENING CONCERT

From the 100 Club, B.B. went on to hear guitarist Barney Kessel at the Ronnie Scott Club. With him went MM's Max Jones. He told Jones, "Barney's playing is where it's at. The difference between his playing and mine is the same as the difference between me and a young boy picking up the guitar for the first time — and I'm the young boy."

B.B., en route to the USA from the Continent, said that he had enjoyed his British tour very much. Although he'd been to Europe before, it had been his first time in England.

"And that opening concert at the Royal Albert Hall made all the difference."

Asked when he would return, B.B. stated: "Well, it won't be this year, as I have a lot of work in the States. But it will definitely be next year . . . if I'm asked."

TONY WILSON



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BLUES ON LP

Fashions come and go and reputations with them. Lead Belly-folk singer, blues singer and magisterial 12-string guitar player — may be under a cloud just now because he wasn't real down blues, more of a songster really. But he had qualities of presence and creativity which will make his performances sound alive and extraordinary when many a blues journeyman has been forgotten. Those unfamiliar with his wide-ranging talents can now learn from, and wonder at, his versatility via a Storyville reissue set IN THE EVENING WHEN THE SUN GOES DOWN (616003), which presents him in many roles. Made in '44, the album (most of it originally released on 12-in 78 rpm discs) sets out to demonstrate six aspects of American folksong: work songs, spirituals, sukey jumps, cowboy songs, blues and bad man ballads. Huddle sings his head off, talks, plays guitar, piano and accordion, and even dances. Everything comes to life, and on "How Long" and two or three more blues his strong voice and guitar are manfully helped by harmonica ace Sonny Terry. The set is too full of fine music, and fragments of songs, dances

and sermons, for me to detail it all. "Yellow Girl," "Green Corn," the "Windjammer" version of "John Hardy," the "Blind Lemon Memorial," the "Big Fat Woman" on piano, and work songs like "Line 'Em" and "Bring Me A Little Water" are a few of the samples of this artist's work which help us — as Paul Oliver writes in his notes — to see, 20 years after his death, "Lead Belly's achievement in perspective." Oliver goes on to say that Huddle was, without question, "one of the greatest of blues singers and songsters, and perhaps the most uniquely gifted of any on record." I agree, and recommend this LP as proof. — M.J.

Now that singer guitarist Lowell Fulson is in our midst, blues buffs may want to catch up on his available records. Apart from a Polydor single of "Little Angel" and "Black Nights" and the quite recently released Fontana set, there are only a Polydor import LP I cannot get hold of and Arhoolie's agreeable LOWELL FULSON (22003).

This last consists of relatively early things like "Three O'Clock Blues," the Fulson song which provided B.B. King with a hit, and "Western Union Blues" and "I Walked All Night" — dating from the '49 period or thereabouts. These, and seven more tracks (including the relatively strong and country-styled "River Blues" in two parts), are just by Fulson with brother Martin on rhythm guitar. "Blues With A Feeling" introduces the backing of piano, bass and drums, with Lloyd Glenn's righteous piano, on a relaxed instrumental. The same group plus Earl Brown on alto tackle "Why Can't You Cry," or which the groove is early Fifties West Coast R&B. This likeness to the Witherspoon of the time is more marked on "There Is A Time For Everything" which employs organ as well as saxes and rhythm. The album ends with "Lowell Jumps One" (subtitled "Cash Box Boogie"), a '52 band item which is instrumental rock and roll and not much for lovers of the low-down stuff. But still some of his best stuff is on the first side of the LP. — M.J.

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CHRISTINE: writing more songs

SWAPPING a job with one of the country's leading blues bands for a sinkful of dirty dishes may not be everybody's idea of a fair exchange but as far as Christine Perfect is concerned it is. Last August she became Mrs. John McVie, wife of Fleetwood Mac's

No domestic oblivion for Christine

base guitarist, and more recently she has quit the Chicken Shack, her place being taken by ex-Plastic Penny organist, Paul Raymond.

But Christine isn't going to sink into domestic oblivion. "I wouldn't say I'm the 'darning socks' type," she says. "Life with a musician isn't humdrum. There are always people calling round. It's never boring, there's always lots and lots of things to do. I do a bit of painting and drawing, and some sculpting — I'm doing a model of John — and I hope when we move into a house I can have one room as a combined studio and dark room, because John is very interested in photography."

Leaving the Chicken Shack has given the McVies more time to see each other than before when both were constantly on the road with their respective groups. "It wasn't like a proper marriage," Christine says. "The ordinary domestic chores were getting ignored and we just weren't seeing much of each other."

But leaving the Chicken Shack doesn't mean the goodbye to music for Christine. "I've been able to write more songs and I'm

hoping eventually to make an LP of mostly my own stuff. I've written one or two things that are completely different from what I've done with the Chicken Shack. They're not the three chord, twelve-bar bit, they're more melodic, but they're still blues to me. They're just the sort of material that comes out of me naturally.

"When I'm working on my own, I'm my own boss, not cutting up three other members of the band if it's not convenient. Live gigs? They might come later on. I don't know what I've got in mind but I can't visualise myself as a solo artist. I couldn't do the same kind of gigs as I did with the Chicken Shack."

Her future as a performer is a little vague but one thing seems fairly certain and that is that a band won't be too closely involved.

Says Christine, "If I did get another band around me it would be just like the Chicken Shack, which, as far as a married woman is concerned, is impossible. When you get married, you take on a lot of extra responsibilities — and you can't neglect your old man!"

Stop the washing up . . .



Steppenwolf are here

BY ROYSTON ELDRIDGE

THERE WAS a time when pop music was simply pleasant sounds. It was music to do things by, cheerful little tunes with happy lyrics, but times have changed.

While the Beatles were changing in Britain, groups were experimenting on America's West Coast. Among the many groups to come out of the West is Steppenwolf, five young men, who produce songs which are no longer music to do the washing by.

Groups like Steppenwolf reflect what is happening both in the States and here. They use electronics and masses of volume to punch home lyrics through their hard rock sound.

John Kay, the leader of Steppenwolf, talked in his London hotel last week of some of the things that influence them and what they reflect in their songs.

"It's very hard to predict what's going to happen in America now. Nobody's ever kicked the crap out of America and I don't think anyone's likely to, but the way

things are now they're going to end up fighting one another.

"Obviously it's going to be a guerilla type of warfare, a similar sort of underground movement as in the French resistance. A lot of people have jumped on the bandwagon. It's hard to separate the sincere from the violent types. It's so hard to say if anything is likely to come out of it."

Violence is something he was brought up with. Born in East Germany, John, with his mother, was one of six people who managed to escape into West Germany in 1949. Fifteen people tried to get away from the East with John and his mother and nine were shot down by machine guns.

John lived in West Germany for ten years before moving to Canada. He moved down into

the United States until he reached California where he joined a group called Mafia's Men. Then he decided to form his own group, The Sparrows, which gave birth to Steppenwolf.

As well as the violence that exists in America Steppenwolf reflect other things that are now part of society. But Steppenwolf, says John are not spokesmen for the younger generation.

"We're not a message group and we're not preaching. We're not telling them anything they don't know about. When we first started we were doing a combination of hit parade songs plus our own songs pretty well patterned on commercial songs.

"For the most part it was the things that I'd been influenced by that determined what I wrote and it was the

others' influences that determined what they added.

"I'd come up on the country and western thing and then folk. And then from country blues I saw how it developed into amplified City blues, through Chicago blues into R&B.

"But I didn't sound like anyone in particular. I did my own thing. Goldy McJohn, our organist, was influenced by Jimmy Smith and Jimmy McGriff. There aren't many rock musicians who use that choppy style of playing.

"Michael on guitar was nursed on rock and blues and our drummer Jerry was influenced by a lot of funky people like Booker T. Don Covay and Sam and Dave. Nick on guitar listens to just about any kind of music.

"Rock musicians have elevated their status from just

simply guitar strummers to the status of jazz musicians of the early 40's and 50's. They had their groupies, they had their chicks, and we have the groupies today.

"There are some high-class groupies. There are some fifteen or twenty who we've seen in the States and here in London. It's an ego thing really if they were male they'd probably be up on the stage."

When Steppenwolf arrived in Britain they took part in an impromptu jam session at London's Speakeasy. How do they feel about jam sessions?

"Jamming is just beginning to happen here in Britain. It can be very, very good. Hendrix is the attraction in the States. The thing is, though, you can lose a lot of excitement through equipment problems.

"Sometimes jams can be the most boring things in the world. I've witnessed some jams in the States that have been bad. There's only so many notes that can be played on a guitar but you get endless guitar solos. Jamming might develop into a fetish."



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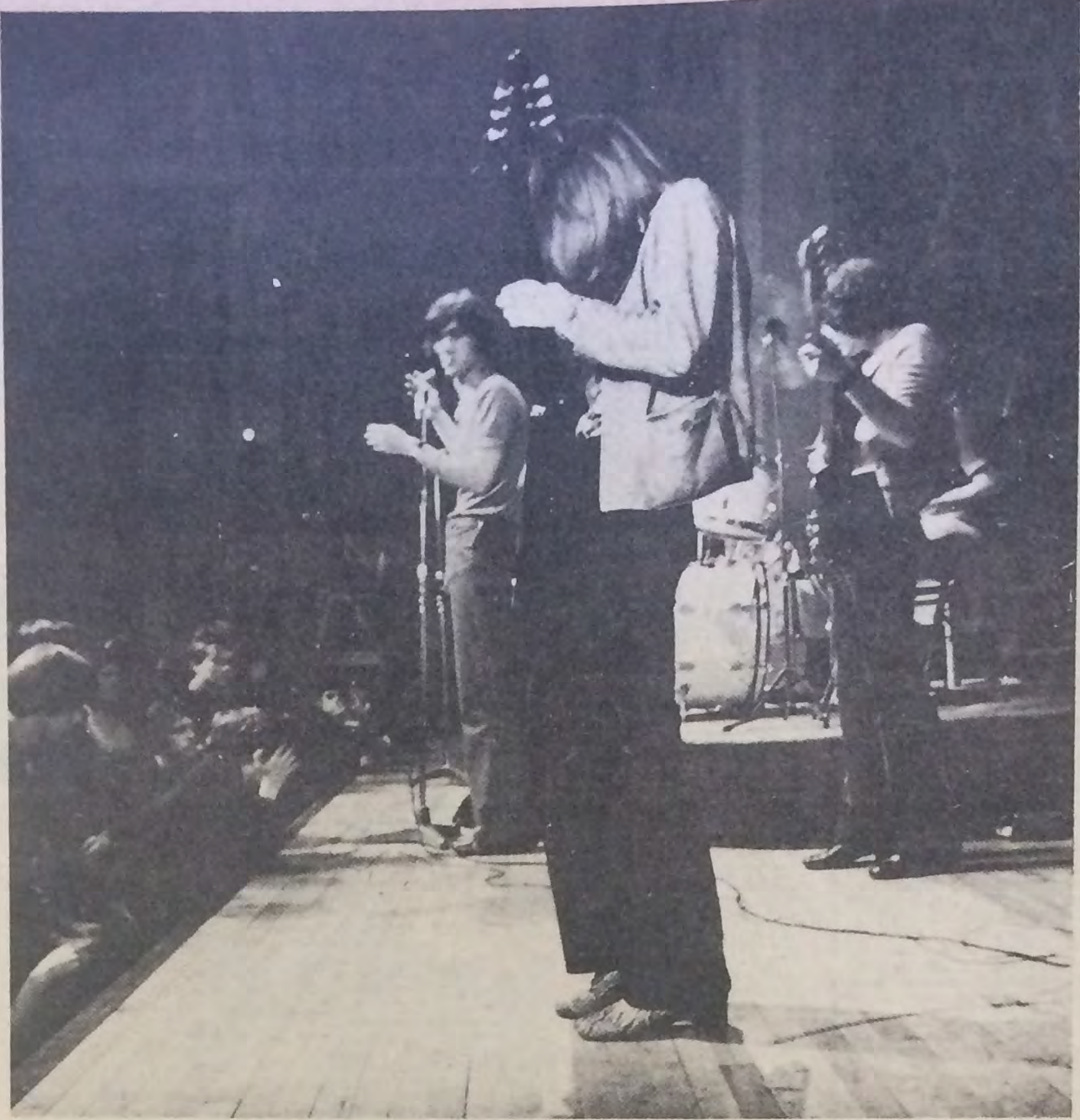
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Behind the bright lights of pop



Fairport Convention on stage . . . and then the long drive through the night

WHEN A group hits the highway to drive hundreds of miles to yet another one-night stand, there's always a silent, unseen passenger riding along in the bandwagon. Death.

And sometimes Death strikes with brutal finality. As it did last week when the Fairport Convention's van overturned on the M1. Killed were 19-year-old drummer Martin Lamble and an American girl known as Jeannie the Tailor.

And as it did earlier when it struck down such people like Eddie Cochran, Mark Lee-man, Johnny Kidd, and Brian "Shirt" Talbot — drummer with Tony Rivers and The Castaways.

SCARS

But for every star fatality that hits the headlines, there are many lesser-known artists who are either seriously injured in road crashes or who experience nerve-shattering near misses that leave mental—and often physical—scars.

Last week, Martin Lamble of Fairport Convention was killed in a car crash on the way back from a gig. LAURIE HENSHAW investigates the hazards of the road which confront every working group in Britain—the side of pop few know about

Says Ian Farrell, PRO for the Robert Stigwood Organisation: "Just about every group has had some kind of nasty experience.

"So many incidents have happened, you don't take all that amount of notice these days. It happens all the time. "Of course, insurance for

groups is unbelievable. It's often doubled or trebled. "Because they wear long hair and are in the pop business, and because they're young, they're assumed to be a poor risk. Even though this may be quite without foundation."

John Lyons, former rhythm guitarist and vocalist with Tony Rivers and the Castaways (now re-formed as Harmony Grass) had such a terrifying experience he is now engaged on an inside job with NEMS Enterprises where he books out Harmony Grass for engagements.

Recalling the tragic occasion when Brian Talbot was killed, John says: "We were driving from Milford Haven to Glasgow. We had played a one-nighter and left at 1 a.m. We had to be in Glasgow the following day."

The accident happened on a shallow bend. The van was involved in a collision with an articulated lorry.

"Bassist Ray Brown was in hospital for three months with multiple injuries," recalls John. "He had 25 stitches in his head, a broken collarbone, leg and ankle.

RIPPED

"I was knocked unconscious and had 17 stitches in my eye. The van was spun right round and the side ripped out. We were all thrown out and strewn along the road for a distance of about 100 yards.

"Tony escaped with a knock on the head, but he rarely goes to sleep in the van now. He doesn't like travelling.

"The whole incident got on my nerves, and that's one of the reasons I got out and went into my present job.

"We weren't told for about two days afterwards that Brian Talbot had died.

"The fans were marvellous. We had about 50 a day calling to see us in hospital. They brought us cigarettes, drinks

and sweets. We had so many we gave a lot away to the patients in the children's ward."

Solo stars have also had narrow escapes from death or injury.

Singer Susan Maughan was involved in a car crash some two years ago. "She would have been seriously injured if she hadn't been wearing a seat-belt," says agent Dick Katz. "That saved her. But the car was a complete write-off."

The Tremeloes crashed in September, 1967 while travelling on the A1. Their van hit an electric pylon, the power-laden lines fell across the van and burned out £4,000-worth of equipment.

SERIOUS

The Web, travelling through the New Forest on the way back from Bournemouth late at night ran into a straying sheep. But fortunately no one was hurt. But it could have been serious.

Alan Whitehead, drummer with the Marmalade, was involved in a crash with the car of a local reporter on his way to interview him. Both cars were write-offs. Fortunately, their occupants were not.

Ian Hines, organist with Tom Sawyer and the New Unit Four (a group reborn from the well-remembered Unit 4+2 of "Concrete And Clay" fame), says "I was involved in a bad accident. I was playing with the Top Ten All Stars, a British group based in Hamburg at the Top Ten Club between 1962 and 1965

DISTANCE

"We were also working at the Top Ten in Hanover—and travelling between the two places—a distance of about 80 to 90 miles.

"We were in a Volkswagen

bus. There were two Go-Go dancers and five of us. We were driving along the Autobahn in winter and the road was like glass. There was also some fog.

"Suddenly, we came across one of those huge German articulated lorries. They look like steam engines. This one was swinging from side to side when suddenly it jacked.

DASHING

"Our driver braked, but he hadn't a chance. I just managed to throw the Go-Go girls through the doors and they tumbled down the embankment in the snow. We all followed. Our van hit the lorry, and other cars ran into us. There was a 13-14 car pile-up."

Adds Ian: "By the law of averages, groups who are doing three or four gigs a week and travelling distances of anything between 1,500 to 2,000 miles are almost certain to be involved in accidents.

"We have been aware of this, and we've made a set of rules we stick by. We never drive to a gig then drive straight back.

"Stay overnight' is our policy. We don't believe in dashing up and down the M1 like some groups.

"It's not a matter of groups getting stoned and not being fit to drive. It's just that you can't expect to work all hours and then feel fit enough to make a 200 mile drive.

RUSH

"Another rule is that we always give ourselves plenty of time to arrive at a gig. If the pick-up is set for 3 pm, then we aim to be ready by 1 pm.

"If we have to be on stage at 10, then get there at 9. Then, we keep down the mph. A lot of guys leave things until the last minute, then rush off at between 60 and 70 mph. That's asking for trouble."

Commonsense from a group member who is alive to tell the tale. But blame cannot be attached to all those who are not.

The pop world is not all laughter and light. The eternal shadows also lie in wait.

Previous occupation—child

CHRIS WELSH pays tribute to Fairport convention

THEY were playing "Meet On The Ledge" at London clubs last week. It is a tune people most associate with Fairport Convention.

Perhaps they were playing the record in other clubs all over the country, for Fairports were, and still are, one of the most liked, respected, even loved of those bands that spend their days and nights hitting the road, spreading seeds of music and truth.

Fairport, who just over a week ago were involved in a road accident that killed 17-year-old drummer Martin Lamble were the band perhaps we tended to take a little for granted. Their two albums were well received and appreciated. Their following was growing all the time.

They never caused great sensations in public or uttered endless wise sayings in the press.

They quietly improved and produced better and better music in two hard working years together, first with singer Judy Dyble and later Sandy Denny and Ian McDonald, an early member who recently quit.

Occasionally somebody would think it a good idea to get a giant publicity drive going on their behalf, like other groups. Fairport would regard that with high humour.

Several occasions there would be vague attempts at getting together with them for interviews which never materialised.

Somehow it didn't matter too much. Everybody dug them—what was there to say?

A colleague recalls the occasion when he met them for coffee and conversation and they answered all his questions by writing notes on scraps of paper. "Impossible!" he protested later.



MARTIN LAMBLE

When invited to hear them perform at London's Speakeasy Club I recall meeting Judy Dyble.

She uttered a cheery greeting, followed by: "Hello, aren't you fat!" a view endorsed by a small, curly haired gentleman wearing an alarm clock round his neck. He was Martin Lamble.

Martin joined the group in 1967 and was hailed as the only drummer to last more than a week with the group. "We used to bump into each other at odd places and times.

There was a mad trip to Montreux in Switzerland.

Fairport had to play to a largely unconcerned crowd of socialites in the Casino. They chattered noisily while the group tried to make piping recorders and pretty songs heard above the din.

Later we sat in the lounge at Geneva Airport, drinking coffee and wondering what it was all about.

There was the Isle Of Wight pop festival.

It was freezing cold and pitch dark. Seven thousand kids sat in a field listening to endless groups.

Nobody knew what time anybody was going to play, not least of all Martin, attempting to carry his bass drum and tom toms single-handed, following conflicting instructions, looking for the dressing rooms and not even finding the strength to complain.

When the group finally tottered on stage to play their set in a strong easterly gale, the tiny figure crouched over drums generated a spark of heat that could not be duffed.

Martin's playing was ideal for a band that could perform modern folk and rock material with equal sincerity and conviction. Largely self-taught, he had technique and taste.

Tyger Hutchins, Richard Thompson, Sandy Denny, and Simon Nicol are going to carry on.

Fairport Convention will continue to make music and we hope they can recover the spirit to overcome the loss of their friend.

The audiences will be waiting for them.

A press brochure once produced to introduce Fairport contained biographic notes jotted by each member. It had one section headed "Martin Francis Lamble."

Place of birth — St. Johns Wood. Instruments played — violin, drums, recorder. Previous occupation. Child.

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Royston Eldridge catches up with Joe South over breakfast at the May Fair



ROE three Gold Discs

'Dizzy' brings Tommy back

TOMMY ROE, the singer who once frankly admitted he copied Buddy Holly, was in his hotel room in Detroit when he answered the phone to the M.M.

"Hi," he said, "I'm pleased to know 'Dizzy' is doing so well in Merry Old England. Yeah, I sure wrote that song. And right now I'm sitting down writing a new one—another hit I hope."

"Dizzy," of course, rocketed to No. 1 in the American charts, and is now set to challenge the top slot in the Pop 30. Two weeks ago, it entered at 23, jumped to 14, and is still climbing.

It again proves that complex harmonies and brainstorming arrangements are not essential hit-making ingredients. The melody of "Dizzy" could hardly be simpler. But the repetitive phrase is ingeniously wedded to a potent beat and frequent key changes that grab the listener by the ear.

Also, the single must already be a fave rave with the discoteque dollys. It's the sort of record that would have even, a cadaver doing the shake.

Odd that this is the first smash hit Tommy has had since "Sheila." And that was all of seven long years ago.

Had Tommy been in the doldrums since? "No sir," he replied in that soft Georgian drawl. "I've been in the top five seven times.

I've got three Gold Discs, my 'Sweet Pea' sold a million—even though it meant nothing in England.

"That's the one your Manfred Mann did as an instrumental. I believe it was used for a TV show."

"But now 'Dizzy' hit No. 1 here. And a No. 1 record can keep you going anyway for three or four years."

The arrangement? "That was done by Jimmy Haskell. He does all my records, and is coming over with me when I visit England in June."

"I've seven or eight TV shows lined up. I guess your 'Top Of The Pops' is among them. Last time I was there was in '65, when I toured with P. J. Proby."

Tomorrow, I'm off to London, Ontario. Then to Buffalo, New York. Then I go on the road for concerts.

"When I come to England, it will be just for TV at present, but I'm hoping to get a tour set up. My wife, Anne, is from England. She's been over here fifteen years, and we've been married three years."

"She's looking forward to seeing England again—and so am I."—L.H.

MANFRED IN BLIND DATE SEE PAGE 14

JOE SOUTH's invitation to breakfast at the May Fair sounded like an excellent idea especially as it meant finally catching up with the American who has such a powerful influence on the charts both sides of the Atlantic.

Earlier attempts to contact the Georgia-born singer, guitarist and composer had all failed and breakfast, apart from feeding me, was a good time to catch him during a hectic promotional visit.

Thanks to a faulty alarm clock and London Transport's variable timetable, Joe was up, dressed and half way through another cup of English tea when I arrived but Joe, wearing a nifty blue kaftan, was very understanding

INFLUENCES

"I wish they'd invent a pill you could just drop in your mouth and go back to sleep while you're getting dressed. It takes me hours to wake up. Say do you come in with all the rest of them in their bowlers and umbrellas?"

Between mouthfuls of grapefruit, I asked Joe about his songwriting. When did he start and what influences him in his composing?

"I started writing when I was about 15 years old although maybe I'd been writing since I was 12 or so. I project myself into the image I want to write about. I think I write about someone else but later on when I look back it's about me."

Communication in music and among young people is something that Joe, who worked as a session

A kaftan and cups of English tea

guitarist with Bob Dylan, Aretha Franklin, Simon and Garfunkel and others, has very forthright views on.

"We have only scratched the surface of how much music can really do for people. There is so much it could do to bring young people together in this world. It has not been used in the proper way yet."

"It should be utilised in communications and education not just in entertainment. There is such a vacuum. I hope I can help other people to find out how to fill it."

LANGUAGE

Did Joe expect "Games People Play" to be such a big hit in Britain? "I didn't really know what to expect, I don't know that much about the English market. You know the language is so different. I love the language here."

"I knew I'd hit on one of those colloquial things sooner or later. The other day at the reception with Bobbie Gentry I hit on one by accident. I said

that the people there must have seen Bobbie on the tube, the television, but your tube is our subway."

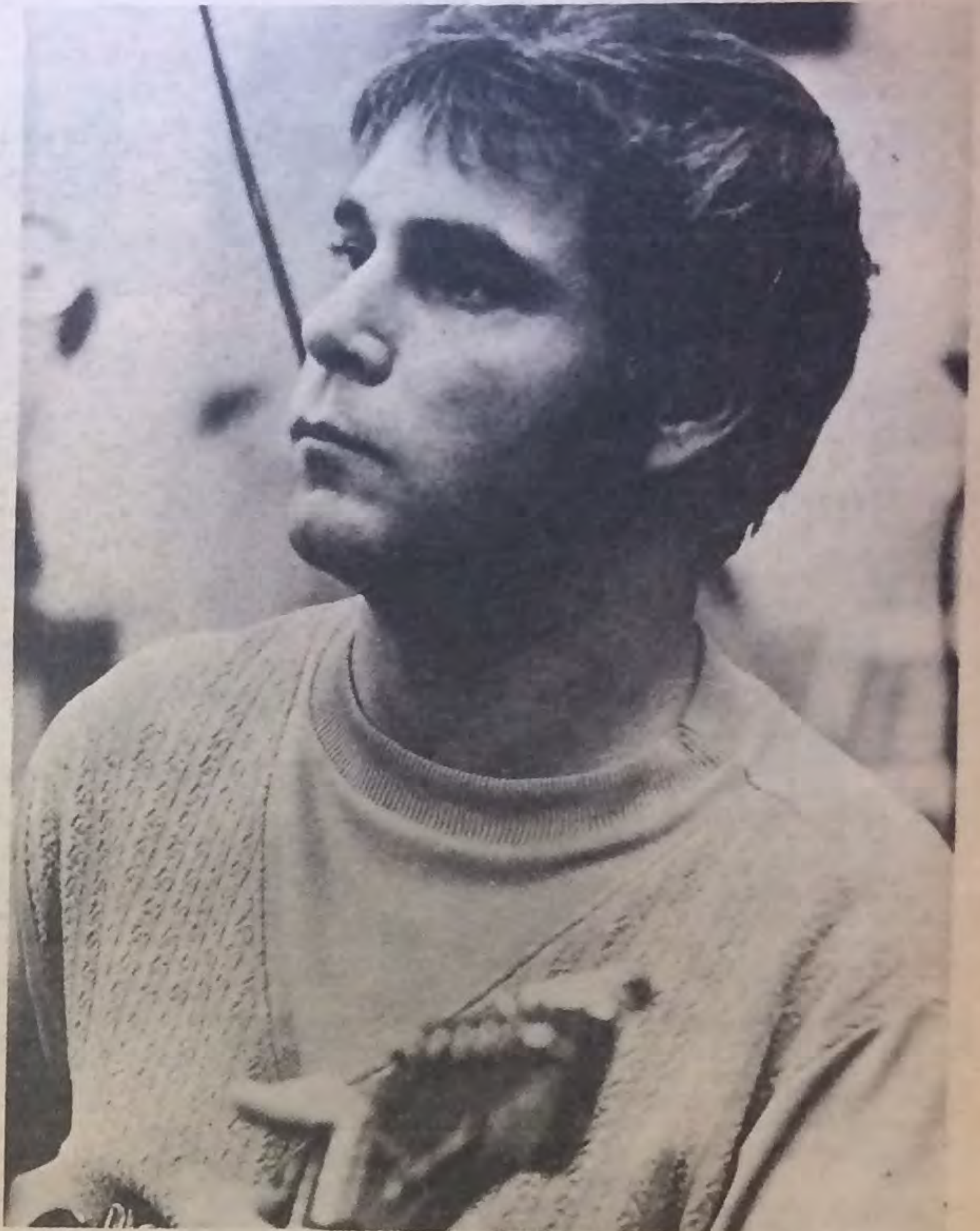
"I also like this nostalgic blend of the old and new you have here in England. I dig the tradition. It makes me feel like a dummy that I don't know about all these things."

RETURNING

Joe is returning to the States via Germany but hopes to return here for personal appearances in the autumn. He will be completing a new album and producing other artists back home in Alabama.

"I'll be producing records immediately I get home. They'll all be new artists, I'd rather not produce established artists as they create more problems. You have to handle their personal problems as well as the problems of material and other things."

"I was producing records before but I started singing because I didn't



SOUTH: 'we have only scratched the surface'

feel I had enough chance of expressing myself.

"When I started writing music about 12 years ago, I had no idea how much one could communicate with the world. Today song writing is something powerful. You can put something into people's minds they will never forget. It's like writing a three-minute book."

has no way of growing old. The songs of ten years ago are certainly dated but I don't think that the songs of the last three years will be thought of as being so definitely 'period.'

The follow-up to "Games People Play" is "Leanin' On You"; does Joe expect it to follow "Games" into the chart? "It's doing very well in the

charts in the States. It's well constructed but I just do my best and if it doesn't happen, what the hell."

Our breakfast tete-a-tete had to come to an end as Joe was due elsewhere. It wasn't until I was in the taxi back to the office that I realised I never got round to the scrambled eggs... but the grapefruit was nice.

There's no pigeonhole for the Pentangle

WE BRITISH are a conservative lot who like to know where we stand—we like to have everything fitting neatly into its appropriate pigeonhole.

Which can be one hell of a drag if you don't happen to fit into any of the accepted pigeonholes. Like the Pentangle, for example.

Says bassist Danny Thompson: "Interviewers are always asking us if we are pop or folk or jazz. We say: 'Well, look, it's music. It's whatever you think it is.'"

"In America it didn't bother them. They didn't look upon us as anything, just as British music. Surprisingly, even the folk purists over there went wild about it all and they seemed particularly pleased about the acoustic idea which they seem to think we are bringing back from the 14th Century."

"Over here we are continually running into the bag bit. On the Continent we have done our own half-hour TV shows in Norway, Denmark and France. Here we did one show for Granada and a few other odd spots. The producers say they can't put us on a pop show because we aren't pop. And they can't put us on a folk show because we aren't folk. It can all become very irritating."



THOMPSON 'it's music'

Danny, Bert Jansch, John Renbourn, Jacqui McShee and Terry Cox—will be returning to America in July for the Newport Folk Festival and some other gigs and go back there again in November to do the college circuit.

"Our last visit was really just a promotional thing but it turned out to be quite incredible," says Danny.

"On our very first gig in New York we were on with Canned Heat and Rhinoceros and they had about 32 amplifiers on stage. We were really nervous about how our acoustic thing would go down after all that. Before we went on Bill Graham put on one track of an LP of Bill Evans with a symphony orchestra and then announced us by saying 'After the ten thousand decibels give your ears a treat.' "We went over very well and felt that after that we could get through anything."

"As a group they didn't really know us in the States, but Bert and John were both well known on the underground."

Jansch, Renbourn and McShee came up through the folk world and are still big solo names on the folk scene.

"At first folk audiences wanted to know if Bert and John had gone pop but they actually come to hear the group and enjoy it. Basically, we should appeal to a folk audience. We play traditional tunes or originals. After all it's just as ridiculous for people to question Bert and John as when they come to me and say 'When did you stop playing jazz and start playing folk bass?' I always say: 'I haven't stopped playing anything and I haven't started anything.'"

"Then you get the jazz musician who wants to know if I am restricted by the Pentangle. From my point of view the group is completely satisfying. It gives me a lot more freedom than I would get in most jazz groups, certainly more than working in a resident rhythm section somewhere and having to do all the usual things every night. For one thing I have my own solo spot and I get a ten minute solo in the last number of the night."

The Summer Sound of THE PENTANGLE



"Once I Had A Sweetheart" /w/ "I Saw An Angel"

STEREO SINGLE BIG 124



BLIND DATE

MANFRED MANN

RAY WARLEIGH: "The Look Of Love" (from the Philips LP "Ray Warleigh's First Album" SBL7881)

It sounds to me like a really good sax player completely on the wrong lines. He's got a lovely tone and plays beautifully. Actually as I listen to it it's beginning to sound better. The sax playing is beautiful but it sounds like it's trying to be commercial.

It's such a drag that he's been talked into doing this, what a misuse of a great player. Who is it? I don't think that this is the way to do a commercial LP and to sell Ray Warleigh.

JUNIOR WALKER AND THE ALL STARS: "Baby You Know It Ain't Right" (from the Tamla Motown LP "Road Runner" TML 11038).

It's Junior Walker. I think he's terribly good but I've heard it so many times. I have Tamla Motown LP's here which we play but I find this track is a terrible drag.



THE DOORS: "Wishful Sinful" (Elektra).

The sound's getting bigger and bigger, I think the house will explode in a minute. (Laughs and shakes his head.) It's one of the most uncommercial records I've ever heard in my life. Who is it? Oh! God,

it's terrible. The sound is just dreadful. Are people really digging this in the States? The Doors... My God, that is a surprise. The orchestral arrangement sounds very clever and is very well done. It sounds like someone's singing very

badly. I hope I never meet Jim Morrison.

THE CLARE FISCHER BIG BAND: "The Duke" (from the Atlantic LP "Thesaurus" 588 182).

I like the piano playing, it's very nice. I got a bit bored as it went on but I thought it was nice. Overall I liked it as a jazz band thing. I really liked the arrangement, it was nice. Who was it? Clare Fischer — I haven't heard anything of his before.

ELLA FITZGERALD: "Sunshine Of Your Love" (Polydor).

Great beginning, is it Ella Fitzgerald? It's come from someone who's been really influenced by pop records. It's a very good arrangement, I think it's really good but I wouldn't have thought it would have been Ella.

It's losing a bit as it goes on and I don't believe it was done live, all that clapping at the beginning.

CLIFF RICHARD: "Big Ship" (Columbia).

Cliff Richard is it? I think it's quite good. It's a typical Cliff Richard commercial record and it's quite nice in its own way but I'm not particularly knocked out or anything.

LEONARD COHEN: "Bird On The Wire" (CBS).

(After 20 seconds). Leonard Cohen. Sure, it's Leonard Cohen, listen to it, it's beautiful. It's definitely the best thing I've heard today. It's great, I really like it. As a single I don't think it will ever be a hit but it's the thing I like the most.

LARRY CUNNINGHAM: "Honky Tonk Downstairs" (Transatlantic).

I don't like it, take it off!

LOU JOHNSON: "There's Always Something There To Remind Me" (London).

Beautiful singer. It's really nicely done and it's a nice song. That was the original version, wasn't it.

THE DYNAMICS: "Ice Cream Song" (Atlantic).

I really like it. It sounds like it could be an old record that's been re-released. It's nice but it's not the greatest.

CLIFF AUNGIER: "The Lady Came From Baltimore" (Pye).

Quite nice.

NAZZ: "Not Wrong Long" (SGC).

They could get hits if they did the right material. It's quite well done.

FESTIVAL

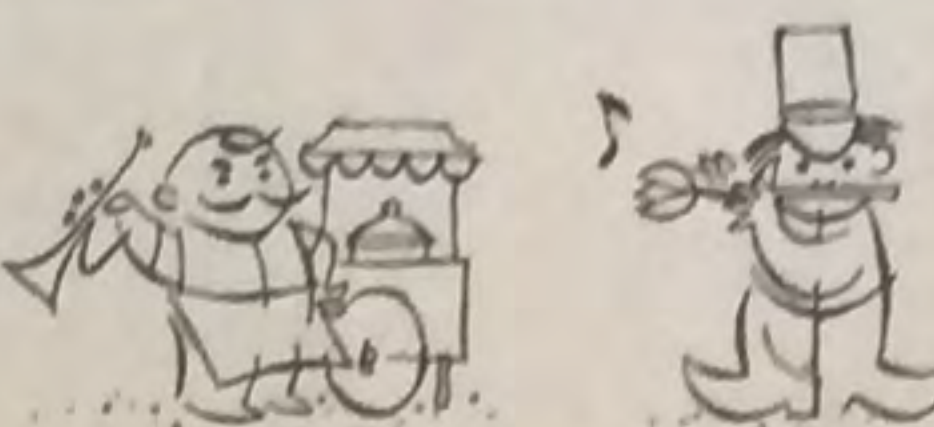
POP

ABERGAVENTNY: Croeso '69 Blues Festival, Grossmont Wood Barn. May 23. Fleetwood Mac, Jethro Tull, Elmer Gantry, Eyes of Blue, David Symonds.

BULGARIA: Golden Orpheus Song Festival. June 25-29.

EUROPEAN SONG CUP CONTEST, Knokke-le-Zoute, Belgium. July 11-17. Julie Rogers, Elaine Delmar, Lee Lynch, Bernadette.

GOLDEN LYRE SONG FESTIVAL: Bratislava, Czechoslovakia. June 18-21. Tremeloes.



NATIONAL JAZZ AND BLUES FESTIVAL, August 8, 9 and 10. Venue undecided at present but likely to be in the London area.

POP PROMS, Royal Albert Hall, London. June 29 to July 25. Pop equivalent of the famous classical "Proms." No names finalised, but Blind Faith, featuring Stevie Nicks and Eric Clapton, may be included.

SKEGNESS SEASIDE SOUL FESTIVAL: Skegness Town Football Ground. May 26. Amen Corner, Inez and Charlie Foxx, Fantastics, Jimmy James and the Vagabonds, Geno Washington and the Ram Jam Band.



WARWICKSHIRE BAR B-Q FESTIVAL: Warwickshire Equestrian Centre, Balsall Common, Nr Coventry. May 24. Amen Corner, Jethro Tull, Bob and Earl.

LONDON: Hyde Park, FREE CONCERT. June 7, 3 pm. Blind Faith.

LONDON: Parliament Hill Fields, FREE CONCERT. May 30, 10 pm to 3 am. Fleetwood Mac, Group Therapy, Edgar Broughton Band, Spontaneous Music Ensemble, Duster Bennett, Bridget St John.

JAZZ

ANTIBES JAZZ FESTIVAL, Antibes and Juans-les-Pins, France. July 23-29. Miles Davis Quintet, Oscar Peterson Trio, Ella Fitzgerald, Sarah Vaughan, Buddy Tate Quartet, Marlon Williams Gospel Singers, Graham Collier. A special MM trip to the festival is available.

where to groove this summer

Thinking of holidays? If you are, as well as sea, sun and sand, you may also be thinking of music. Pop, jazz and folk can make a holiday complete. Here is the MM's groove guide to the main summer and autumn music festivals in Britain and Europe. The music ranges from pop to jazz and the festivals vary from one-day affairs to those like the Antibes Jazz Festivals which last a full week. And don't forget, the MM is running special cheap trips to the festivals at both Antibes, on the French Riviera and Berlin.

BERLIN JAZZ FESTIVAL, Germany. November 7-9. Miles Davis Quintet, Dave Pike Quartet, Stan Kenton, Duke Ellington Orchestra, Sarah Vaughan, Lionel Hampton, Ten Years After. A special MM trip to the festival is available.

BIRMINGHAM JAZZ FESTIVAL, Birmingham, May 26. Salena Jones, Alex Welsh Band, Indo-Jazz Fusions, Terry Lightfoot Band, George Chisholm.

CAMBRIDGE FESTIVAL: Cambridge, August 30 and 31. Ken Colyer.

CAMDEN FESTIVAL: Wednesday Jazz Concerts, Collegiate Theatre, Gordon Street, London, W.C.1. Graham Collier Sextet (May 14); Stan Tracey Quartet (21); Marian Montgomery (28).

CZECHOSLOVAKIAN JAZZ FESTIVAL: Prague, Czechoslovakia. October 30-November 2. Duke Ellington, Oscar Peterson, Clarke-Boland Big Band.

HUNGARIAN JAZZ FESTIVAL, Budapest, Hungary. May 16-19. Sandy Brown, Maynard Ferguson Big Band, Johnny Griffin.



JAZZ EXPO '69, London. October 25-November 1. Miles Davis Quintet, Thelonus Monk Quartet, Cecil Taylor Quartet, Sarah Vaughan, Newport All Stars, Kenny Clarke-Francy Boland Big Band, Salena Jones, Lionel Hampton Octet, Grant Greene, Barney Kessel, Tal Farlow, Gary Burton, Red Norvo, the Folk Blues and Gospel Festival.

LUBLJANA JAZZ FESTIVAL, Ljubljana, Yugoslavia. June 5.

MONTREUX JAZZ FESTIVAL, Switzerland. June 18-22. Kenny Burrell, Clark Terry, Kenny Clarke, Eddie Harris Quartet, Les McCann

Trio, Lucky Thompson, Phil Woods, Ella Fitzgerald, John Surman, Alan Skidmore Quintet, Ten Years After.

MOLDE JAZZ FESTIVAL, Molde, Norway. August 1 and 2. Bobby Hutcherson.

NATIONAL JAZZ CONVENTION, Conway Hall, London. May 31 and June 1. Humphrey Lyttelton, Graham Collier, Steve Laine.



NEWPORT JAZZ FESTIVAL, Newport, Rhode Island, USA. July 3-16. Miles Davis, Kenny Burrell, Freddie Hubbard, Bill Evans, Anita O'Day, Willie Bobo, Sunny Murray, Sun Ra, Art Blakey, Gary Burton, Newport Allstars, Dave Brubeck, Gerry Mulligan, Woody Herman, Yank Lawson, Bob Haggart, James Brown, Herbie Hancock, Buddy Tate, Joe Turner, B. B. King, Johnny Winter, Led Zeppelin, Jeff Beck, Blood Sweat and Tears, Roland Kirk, Steve Marcus, Jethro Tull. **NEWPORT FOLK FESTIVAL,** Newport Rhode Island. July 16-20.

POLISH JAZZ FESTIVAL, Warsaw, Poland. October 24-26.

PORI JAZZ FESTIVAL, Finland. July 18 and 19. Bobby Hutcherson.

VENICE JAZZ FESTIVAL: Venice, Italy. May 23-25. Maynard Ferguson Big Band, Kenny Clarke-Francy Boland Big Band.

There are also jazz festivals in Vienna, Milan and Barcelona, but at press-time dates and artists had not been finalised.

COUNTRY

COUNTRY MUSIC FESTIVAL, Islington Town Hall, London, N1. May 31. The Southern Gamblers, the Down County Boys, Martin Perdine.

THESE GUYS

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SWAZI

groove mer

...s? If you are, as well as ... may also be thinking of ... folk can make a holiday ... MM's groove guide to the ... autumn music festivals in ... the music ranges from pop ... ival's vary from one-day ... the Antibes Jazz Festivals ... k. And don't forget, the ... icial cheap trips to the ... es, on the French Riviera

FOLK

BLAIRGOWRIE FOLK FESTIVAL: August 8-10.

BROADSTAIRS FOLK SHOW: August 4-8.

BROMYARD FOLK FESTIVAL: September 19-21.

CLEETHORPES FOLK FESTIVAL: Pier Pavilion, Cleethorpes. May 24-26. Martin Carthy and Dave Swarbrick, High Level Ranters, John Foreman, Finbar and Eddie Fury.

CORBY FOLK FESTIVAL: July 12.

EAST COKER FOLK FESTIVAL: July 14-19.



FALMOUTH FOLK FESTIVAL: August 10-13.

FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL: June 21-27.

HARROGATE ARTS FESTIVAL: August 5-15.

HULL FOLK FESTIVAL: July 26.

KEELE FOLK FESTIVAL: Keele, Staffs. July 11-13. Alex Campbell, the Yetties, Malcolm Price, Packie Byrne.

LIVERPOOL FOLKMEET '69: September 26-28.

LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD: July 8-13.

LONDON FOLK MUSIC FESTIVAL: October 17-19.

REDCAR FOLK FESTIVAL: July 18-20.

ROYAL NATIONAL EISTEDDFOD: Flint. August 4-9.

ROMANIAN FOLK DANCE AND SONG FESTIVAL: Bucharest and Sinaia, Romania. August 23-September 6.

SCUNTHORPE INTERNATIONAL FOLKLORE FESTIVAL: August 23-26.

SIDMOUTH INTERNATIONAL FOLK FESTIVAL: August 1-8.

STOURPORT FOLK FESTIVAL: July 19.

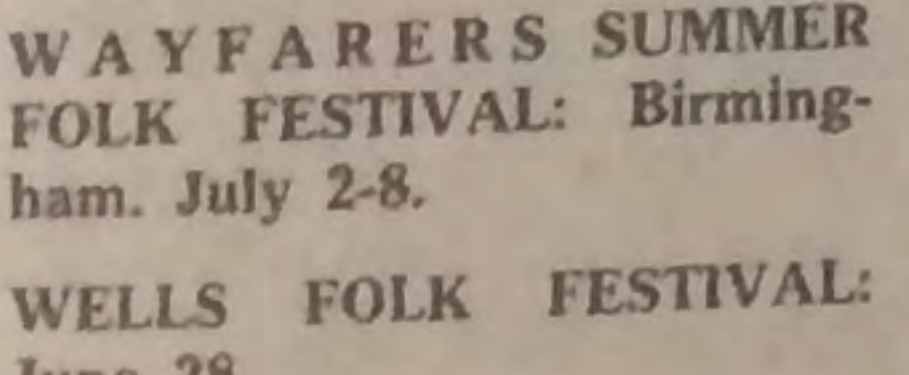
TEES-SIDE INTERNATIONAL FOLKLORE FESTIVAL: Billingham. August 16-22.

WAYFARERS SUMMER FOLK FESTIVAL: Birmingham. July 2-8.

WELLS FOLK FESTIVAL: June 28.

WHITBY FOLK FESTIVAL: August 30-September 3.

YORK FOLK FESTIVAL: September 5, 6.



Trio, Lucky Thompson, Phil Woods, Ella Fitzgerald, John Surman, Alan Skidmore Quintet, Ten Years After.

MOLDE JAZZ FESTIVAL, Molde, Norway. August 1 and 2. Bobby Hutcherson.

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COUNTRY

COUNTRY MUSIC FESTIVAL, Al. Islington Town Hall, London, N1, May 31. The Southern Gamblers, the Down County Boys, Martin Perdine.

MARSHA HUNT says—

MARSHA Hunt's trouble is she made one boob too many on TV recently. In fact two boobs too many. She caused a great outcry by her appearance on Top Of The Pops, resulting in a flood of complaints to Talk Back, BBC TV's weekly auto da fe.

It is difficult to assess whether this will have good or bad effects on her first vocal excursion on record, "Walk On Gilded Splinters."

Some producers and programme planners may fall victim to timidity in requesting her services for fear of titillation.

Yet the public, notorious in their appetite for fleshy delights, may demand more of Marsha on their screens and turntables.

Should Marsha blossom into the super star status many predict, the public will discover a highly articulate and educated young lady pulsates beneath the freaky image of wild hair styles and undisciplined bosom.

She studied anthropology and psychology at Berkeley University, California. Her father is a lawyer, and she must have caused quite a stir by her decision to quit college at 18 and come to England as a "diddybopper" (her expression) and leap about in the love-rock musical Hair.

Cool and together, Marsha reclined in a chair, anticipating my half-formed questions, and chatted about herself this week.

Do you think you are a good singer?

"It's not a question of being a good singer or not. Lots of people say I can't sing at all. But I look for lyrics that mean something and that I can sing with feeling. My producer Tony Visconti introduced me to Marc Bolan of Tyrannosaurus Rex and I am going to record some of his songs for an album. They're a kinda funny group. I actually don't know a lot about the group scene."

Despite Marsha's claim to ignorance of the group scene she has worked hard here during three years in Britain, including hitting the road with soul band, the Ferris Wheel.

"It brings me down to talk about Hair, she warned. "Everybody asks me about it, but I do like other things. I was a member of the chorus and I got a lot of publicity because of my hair. But it's not important. The most important thing Hair gave me was freedom."

"In the pop industry we all feel involved in something that is supposed to be to do with freedom and being to the left. I feel it is very middle class as far as audiences are concerned."

"Because it is a business obviously money is involved and the middle class public are involved."

"Judging from Talkback the audience reaction to my TV appearance was that it was obscene, but I can't understand that."

"Maybe it was because the top I was wearing revealed a bit too much. If you involve your head too much in what people like that think of you, it becomes a bring down. I really don't care about them. If they didn't like it, they should turn off."

Although Marsha has her origins in the narrow world of University life, she has been through a toughening up process in hitting the road with a group.

"I never worked in America, but I was on the road quite a while here, with Baldry and most recently I was with Ferris Wheel. It was very strange. I was over here green from university and the college community, is free spiritually but physically very middle class, and sterile."

Marsha's greatest aim is to retain her independence. She would like a hit with "Gilded Splinters" but doubts if it will make it. She will speak her mind bluntly and refuses to be conned.

"Sometimes it's bad to appear to know too much. I lack the ability to keep quiet at the right time. People say to you things in this business which you know aren't right, but you have to agree with them to protect their egg. This is called tact. That's saying: 'What a nice guy,' when he's really a ———"

"My only commitment is to myself, not my career. Tomorrow I may split. But I think I've got something different to offer as an entertainer."

"Chart success doesn't really matter to me. The most important thing is using my energy and having freedom to do the things I dig."

I DO WHAT I DIG



special interview by **CHRIS WELCH**

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

JACKIE McLEAN



JACKIE McLEAN: "Bout Soul," Soul, Conversion Point; Big Ben's Voice; Dear Nick, Dear John, Erdu (Blue Note BST84284).
McLean (alto), Woody Shaw (tp), Grachon Moncur III (tr), Lamont Johnson (pno), Scotty Holt (bass), Rashied Ali (drs)

REGULAR listeners to the music of altoist Jackie McLean should know 'bout soul by now, and apart from the trendy title and poetess Barbara Simmons' harmless contribution to the title track, they need have no fears that McLean has decided to sell out and sock it to us, er baby.

Four of the tracks, the exception being the playful clichés of "Soul," contain fine examples of contemporary McLean—that is strongly individual alto which is one of the most appealing of sounds. Moncur's functional trombone, Woody Shaw's nervous trumpet and the impressive Lamont Johnson on piano make up an aggregation which may not be the finest McLean

has fronted of late but they are all well attuned to his music.

The perpetual motion of Rashied Ali's drumming may upset those who require a more obvious rhythmic foundation, but is superb for McLean and the others' needs.

However, it's the leader himself who make this an item well worth your consideration. McLean has selected what he needs from recent jazz development, fashioned them to suit his purposes without diminishing his stature as one of the finest jazz altoists.—BOB HOUSTON

CLARE FISCHER



CLARE FISCHER BIG BAND: "Thesaurus," The Duke (a); Miles Behind (a); Calamus (b); Lennie's Pennies (a); "Twas Only Yesterday (a); Bitter Leaf (b); Upper Manhattan Medical Group (b); In Memoriam (John F. and Robert F. Kennedy); (Atlantic 588182).
(a) — Fischer (pno, Fender Rhodes, electronic piano, alto), Lorry McGuire, Buddy Childers, Conte Candoli, Steve Huffsteter, Stewart Fischer (tpts), Gil Falco, Charley Leper, David Sanchez (trmps), Morris Repass (bass trmb), Gary Foster, Kim

The perils of pop for big bands

THE spectre of the jazz-pop entente looms before us again, especially on the new Woody Herman album.

Having missed the most recent Herd in the flesh, I can only hope that Woody's "now" sound, as the sleeve note calls it, is more impressive in the concert hall than on record.

There's something sad about a band with this pedigree presenting Richard Evans' gimmicky arrangements of several nice pop tunes as the jewels in its crown.

Bands like Woody's always played current pop material, as most of the work came at dances. It's nothing new, but whereas we remember "Four Brothers" and "Early Autumn," it hands up those who can remember Herd versions of whatever the dancers demanded 20 years ago.

Evans is a competent arranger. His scores, however, manage to suppress individuality to the point where

WOODY HERMAN: "Light My Fire," Pontiac; Here I Am, Baby; Hard To Keep My Mind On You; McArthur Park; Light My Fire; I Say A Little Prayer; Hush; For Love Of Ivy; Impression Of Strayhorn; Keep On Keepin' On (Cadet CRL5454).

Herman (clt, alto, sop), Gary Grant, Nat Pavone, Henry Hall, Sal Marquez, James Bossert (tpts), Frank Vicari, Sal Nistico, Steve Lederer, Thomas Boras (reeds), Robert Burgess, Henry Southall, Vincent Prudente (trmps), John Hicks (pno), Arthur Horner (bass), Phil Upchurch (gtr), Edward Soph (drs), Morris Jennings (percussion). Chicago, October 1968.

JOHN DANKWORTH: "Off Duty!" Jo Jo; Off Duty; Little Brown Jug; Sophisticated Lady; African Waltz; Bernie's Tune; Skyliner; Basin Street Blues; To Emma; Don't Get Around Much Anymore; Song Of India; Holloway House (Fontana LP516261).
Dankworth with unidentified orchestra.



Woody Herman is an enjoyable enough experience which sporadically covers up the band's two glaring deficiencies of recent times — lack of class arrangers and soloists.

John Dankworth's cry of "why don't you play some jazz?" directed at Lionel Hampton several years ago kept coming to mind as I played "Off Duty!" which presents John's "pop" style (his description) on a dozen tried-and-true favourites and two originals.

The Dankworth orchestral skill adds style and imagination to "Basin Street Blues" and the like when one would have considered all hope was gone, and the result is very high class and danceable mood music. Laurie Holloway and Dave Lindup contribute one chart each.

Both albums are similar in intent, and for me the Dankworth contains more substance than the very flashy Herman-Evans collaboration. BOB HOUSTON.

this album could have been made by any bunch of top class sessionmen on either side of the Atlantic. The only recognisable trace of the Herman Herd is Woody himself, still playing his charmingly dated solos. Anyone intending to pur-

chase this for its jazz appeal should note that apart from Sal Nistico's momentary flashes, what they are getting is a set which mixes big band style from Henry Mancini to Stan Kenton with dashes of Don Ellis. The "now" or "new"

Richmond (altos), Louis Clotti, Warne Marsh (trns), Bill Perkins (bar), John Lowe (bass sax), Chuck Domenico (bass), Lorry Bunker (drs).
(b) — John Audino (tp) replaces Buddy Childers.

THIS is the first time we have had Fischer outside the trio context and an excellent album it is.

All the arrangements are by the leader, with the exception of "Calamus" which was written and arranged by Stewart Fischer — his brother? — who also composed "Bitter Leaf."

Several tracks, "Duke," "Miles" and "Lennie's" are tributes to musicians whom Fischer admires and the latter track again underlines the similarities in piano approach between Fischer and Lennie Tristano.

Talent

As an arranger, Fischer has a highly individual talent for tone colouring but also obviously believes that the basic duty of a big band is to swing. The result is always stimulating and often very subtle. I still have some doubts about the electronic piano's rather disembodied sound, but Fischer uses it with taste and his piano playing is as inventive as ever. On the final short "In Memoriam" he also according to the sleeve, plays straight, melodic alto.

This is certainly Fischer's record but there are some nice things from the other soloists including aggressive trumpet from Conte Candoli and agile baritone from Bill Perkins. And it's nice to hear Lee Konitz's old sparring partner, Warne Marsh, making his dry tenor comments once more.

Bunker's drumming is worth special mention for the way he lifts the big band along throughout.—BOB DAWBARN

Cambridge Undergraduates: Stomp Your Feet; Clarinet Marmalade; Piccadilly Revels Band; Buffalo Rhythm; Go, Joe Go; Jack Hylton's Rhythmagicians; Grieving For You; The Rhythmic Eight; There's A Cradle In Caroline; New Mayfair Dance Orchestra; Deep Hollow; Fred Elizalde and his Music; Nobody's Sweetheart; Noble Sissle's Orchestra; Kansas City Kitty; Mirando. (Parlophone PMC 7075).

ANYBODY interested in the history of jazz and hot dance music as it first reached British ears and slowly developed in this country should find this a record and a half.

It contains 16 performances, recorded in London (or Hayes), whose rarity value is pretty high. They are set down in chronological order from January, '20 to September '29 and everything that could reasonably be expected (and a good deal more) in the way of information about the bands concerned is provided on the sleeve by indefatigable historian Brian Rust.

This is not, let me stress at once, an album of British jazz but one of jazz in Britain during the Twenties. Not at all the same thing, as Rust observes. Home-grown music there is, plus all-American music (the ODJB, Billy Arnold, Noble Sissle, for example), and Anglo-American co-operative efforts.

Not much of what is here would be recognisable as jazz to present-day young readers; and even experienced collectors are likely to regard a good deal of the contents as curious which possess more period appeal and historical importance than jazz merit.

Things improve a bit on the second side, and a track such as "Nobility" — with Adrian Rollini, Chelsea Quealey, Max Farley, Fud Livingston and Bobby Davis on board — has the atmosphere of authentic Golden Age jazz.

Whole

And the Sissle band — with a personnel which includes Buster Bailey, Rudy Jackson, Pike Davis, Demas Dean and violinist Juice Wilson — had obvious potential in the brass and reed playing, the solo strength, and the fluency of Henry Edwards' brass band.

Unhappily, the band strikes a commercial note, with corny songs and treatments and diabolical minstrel-type vocals. Nevertheless, spots of Bailey's clarinet Davis' muted trumpet and Wilson's Venuiti-like fiddle keep the ears going.

The whole collection is peppered (if that's the word) with fiddle solos, for this was the era of Four String Joe, and the dominant influences, except for Sissle's music, were the ODJB and the Six-Nichols-Mole-Rollini school.

Other points of interest here, and there are many for students of the old British scene, are Ted Heath's trombone on the '25 Kit-Cat Band track; Lew Davis' fiftish trombone on "Grievin'" and "Hollow;" Elizalde's piano playing and writing (he uses an original, "Stomp Your Feet," even on the Cambridge University band track) and the spirit of such as Bert Firman's Devonshire brigade.

As I say, it's a collection for historians. You've been advised.—MAX JONES

JOHNNY DODDS



"JOHNNY DODDS" Bull Fiddle Blues; Blue Washboard Stomp; Weary City; Bucktown Stomp; Pencil Papa; Sweet Lorraine; Heah Me Talkin'; My Little Isabel; Goober Dance; Too Tight; Indigo Stomp; Blue Clarinet Stomp; Blue Piano Stomp; Carpet Alley Breakdown; Memphis Shake; Hen Party Blues. (RCA Victor RD7983).

JOHNNY Dodds, like his New Orleans contemporary Jelly Roll Morton, reviewed on another set this week, was a pioneer jazzman whose music showed great originality and consistency of feeling throughout his career.

If you are not in sympathy with his era or specific style of jazz; if, like many people I speak to, you find his urgent broadly expressive, hard-driving clarinet unpalatable, then I'd recommend you to approach this LP with caution if at all.

For it's all strong meat, real full-strength Dodds — never a man for half-measures.

Tracks 1 to 4 are justly famed examples of his 1928 Washboard Band Music, with "Bucktown" providing blistering blues clarinet, as well as tough, spare muted trumpet from Natty Dominique, and some well-mingled New Orleans ensemble.

Johnny boots out dominating breaks or solos on "Bull Fiddle," "Weary City," "Too Tight," "Blue Piano," "Pencil Papa," and "Blue Clarinet." But nowhere is he poor.

His ensemble parts were no less deep or driving and the swing, colour and emotional power of band choruses such

as those on "Heah' Me Talkin'" make this, at its best, intensely moving music of the kind these New Orleans jazzmen played in Chicago clubs during the later twenties.

Dodds' was the only horn on the three trio stomps, but again there is no shortage of interest. There have been different versions issued of several tracks here, and a study of them all would doubtless enhance Dodds' reputation as an improviser.

The easy, good-humoured side of his playing fitted well with any group of natural jazz music-makers, and the final three tracks again demonstrate the strength and rightness of his ensemble style.

Surrounded by the jugs, banjos, fiddle and alto of the Dixieland Jug Blowers, he creates pure music in a folk-jazz idiom. On "Memphis Shake," the band rocks in a way that wouldn't have disgraced King Oliver.

There are dull patches here and there, but the album pays just tribute to a great early jazzman who was an individualist all the way.—MAX JONES.

Many are the types of song that Ella Fitzgerald does superbly well, but show tunes and tender ballads are her forte. Norman Grant proved it, if proof were needed, with the Songbook series he devised for her; and ELLA FITZGERALD SINGS THE RODGERS AND HART SONG BOOK (Verve VSP 2528) was one of the most endearing of all. The innocent sound of her voice is an important asset on songs like "Bewitched," "With A Song" or "Isn't It Romantic," while her sense of fun and perfect phrasing enable her to bring out the wit and ingenuity of Lorenz Hart's lyrics, even though some listeners might prefer a drier, more pointed approach. No artist, can command every approach, and Ella has so much on display here that it would be almost pedantic to quibble. Myself, I find her a trifle too smooth and level-headed for maximum effect on "Ten Cents A Dance" for instance, but she still delights with a hundred and one musical virtues. Among many pleasing tracks are "Blue Room," "Lover," "Mountain Greenery," "You Took Advantage," "Ship Without A Sail," and "Valentine," all but one or two with verses. Sometimes the immaculate voice is supported by piano, bass, drums and guitar or similar group, but mainly the backings are orchestral, arranged and conducted by Buddy Bregman, and appropriate to the sensitive stuff going on out front. This is a major recording achievement which should affect anyone with a feeling for the songs surely sung.—N.J.

CHARLES MINGUS



CHARLES MINGUS: "Reincarnation Of A Lovebird," Haitian Fight Song; Blue Cee; Reincarnation Of A Lovebird; The Clown. (Atlantic 587 166).
Mingus (bass), Curtis Porter (alto, trn), Jimmy Knepper (trmb), Wade Legge (pno), Donnie Richmond (drs)

WITH a dearth of fresh Mingus available unless you're prepared to hand over fistfuls of notes for his Monterey set which is available from the specialist shops — and well worth the money — here's another opportunity to catch up on the work of one of the great jazzmen.

Previously issued as "The Clown" — this track contains an "improvised narration" by Jean Shepherd, a name which should be familiar to all Playboy readers who get past the Playmate of the Month — it is another sparkling example of Mingus's unique brand of small band jazz.

"Fight Song" is one of the more notable tunes in the bassist's repertoire, and the control of the two frontline instruments to produce a monstrous sound in the ensembles is only one of this remarkable musician's skills apparent here.

Porter and the wonderful Knepper solo superbly and it's easy to acquire a taste for Legge's sparse piano.

No collection worthy of the name should be minus Mingus and while not the greatest of his albums, this contains more fine jazz than most issues around at the moment.—BOB HOUSTON.

WES MONTGOMERY



WES MONTGOMERY: "Round Midnight," Yesterday; The End Of A Love Affair; Whisper Not; Enoch; Satin Doll; Misty Blues; Too Late Now; Jingles (Riverside 673 009).
Montgomery (gtr), Mel Rhyne (organ), Paul Parker (drs)

THE most satisfying of the late great Wes Montgomery's recordings were his early albums on Riverside.

This welcome reissue shows Montgomery's ballad technique in the apt setting of his working trio of the time. Organist Rhyne is a quiet and subtle delight, cushioning and punctuating the guitar lines with impeccable taste and timing.

The amazing technical facility of Montgomery's style is always impressive, and even more so at this early stage in his career when the breathtaking octave passages and other devices were used as more than mere effects.

A quiet, reflective set which improves with each hearing, and a far better moment of the great guitarist than much of his later, more commercialised output.—BOB HOUSTON.

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"HOT PIANOS, 1926-1940." Jelly Roll Morton: Climax Rag; Finger Buster, Creepy Feeling; Honky Tonk Music; Winin' Boy Blues. **Montana Taylor:** Howl'd Stomp; Hoiler Stomp; Caroline Johnson; Ain't Got Nobody To Grind My Coffee; Mom's Lusin' A Mighty Good Chance. **Fats Waller-Moude:** Anything That Happens Just Pleases Me; My Old Daddy's Got A Brand New Way To Love; Fats Waller-Alberte Hunter; I'm Goin' To See Me Ma; Cow Cow Davenport; Back In The Alley; Moon Puddle. (Historical Records MLP29)



The second, on which he talks à la Pinetop Smith, introduces the theme, "Keep A Knocking."

ACCORDING to the sleeve note, this album aims "to preserve the splendid music that was so important in the development of jazz and give the listener some insight as to the various styles of the jazz pianist."

Insight it will provide, and from the viewpoint of specialising collectors and students it can be considered a treasure chest. But the amount of splendid music it holds ain't such-a-much.

Evidence

Leaving the best (the Mortons) until last, we have a couple of curate's eggs from Montana Taylor, a naturally gifted boogie pianist on the brief evidence available, and two more barrelhouse tracks from Davenport. Then there are five Waller accompaniments, from 1926-7, to three theatrical lady singers.

Fats could be a prodigious pianist, of course, and he contributes confident solos and fill-ins to the early (and somewhat music hall) blues styles of the Mesdames Johnson and Mills. On "See My Ma," he's bashing away very effectively on pipe organ.

Still, it isn't quite top-grade Waller and you need to acquire a taste for these period songs — none of which is a blues, incidentally — and singers before you can enjoy this part of the record much. The long, faintly risqué titles are a good clue to the music.

Davenport's first solo is well named, too, because this piano blues is in the alley, very much so for May, '29.

Mainstream forerunner

Blue Note's reissue series is bringing back a lot of good traditional jazz from the Forties when the tradition was still vividly alive for such men as Edmond Hall, Art Hodes, Vic Dickenson and Max Kaminsky. On ORIGINAL BLUE NOTE JAZZ, VOLUME 1 (B6504), by Hall and Hodes, we get a very gutsy and strongly felt brand of New Orleans-cum-Chicago music, full of melodic ensemble passages and expressive solos which fit the style and mood of the music. Hodes' Blue Note Jazzmen play "Squeeze Me," really slow and with feeling and containing excellent Kaminsky (lead and solo), Dickenson (what a chorus!) and Hall (in restrained form); "Sweet Georgia" (featuring knocked-out band work, trombone which speaks, and solid clarinet, trumpet and piano); a driving but not frantic "Sugar Foot" which bows politely to Oliver's original while delivering a number of

creative body blows; and two versions at different speeds of "Bugle Call," both replete with witty and inventive breaks, intriguing solos and meaningful collective improvisation. These players knew what it was about and no mistake. Side one has Hall, Dickenson and guitarist Jimmy Shirley in common with Hodes' group; but Edmond's Jazzmen are completed by Sidney de Paris, James P. Johnson, Big Sid Catlett and Israel Crosby. The septet goes for a New Orleans style on "High Society" (two takes), with Hall taking two fair cracks at the Picou variation, but is more impressive on the looser blues tracks, "Blues At Blue Note" and "Night Shift." The control of these performances, the jumping beat, the backing up of solos, the eloquence of the solo interludes and unity of the band choruses are appealing as mainstream music — forerunners perhaps of the celebrated Dickenson Septet albums. — M.J.

MY FIRST encounter with Big Joe Turner was one of those occasions that mould one's attitudes to the music involved, attitudes that could be dismissed by the cynical as "nostalgia."

I prefer to look on it as genuine conversion by prophets of the great hot discographer in the sky.

A sixth-former whose most ardent passions were Fats Domino and Carl Perkins, I visited the local cinema in 1956 to see Shake, Rattle & Rock, one of the better rock'n'roll films, starring Mr Domino. (Sharing the bill was an older film, New Orleans, but that is another part of the story).

Fats was in good form, but I left the cinema in complete awe of a large figure who had soared through two numbers in the film ("Lipstick Powder And Pain" and, I think, "Feelin' Happy") out-rocking Fats, yet completely relaxed and in control of the situation.

How on earth did he achieve such an overpowering musical effect, without indulging in any Little Richard histrionics?

Why, if he was, as it seemed, twice as old as my idols, did he give the impression of knowing, not only the inside and outside of rock'n'roll, but something more besides?

Of course, most of the answers were with myself and my ultimate discovery of the glories of jazz and the blues. But part of the answer lies with Big Joe's own sense of what the blues is all about — although on a par with Jimmy Rushing as an interpreter of non-blues songs in a jazz setting, he is at his best when working in the funky old blues medium, whether it be the piano of Pete Johnson or a Fifties R&B band with King Curtis at the helm.

Like Bessie Smith, whose distinctive way of ending a verse would occasionally crop up in Turner's work, Big Joe only really needed a good blues pianist to underline his vocals.

The great boogie pianist Pete Johnson played James P. Johnson to Big Joe's Bessie on comparatively few recordings, none more impressive than the very first session in 1938 for Vocalion, featuring what must be Turner's theme song "Roll 'Em Pete."

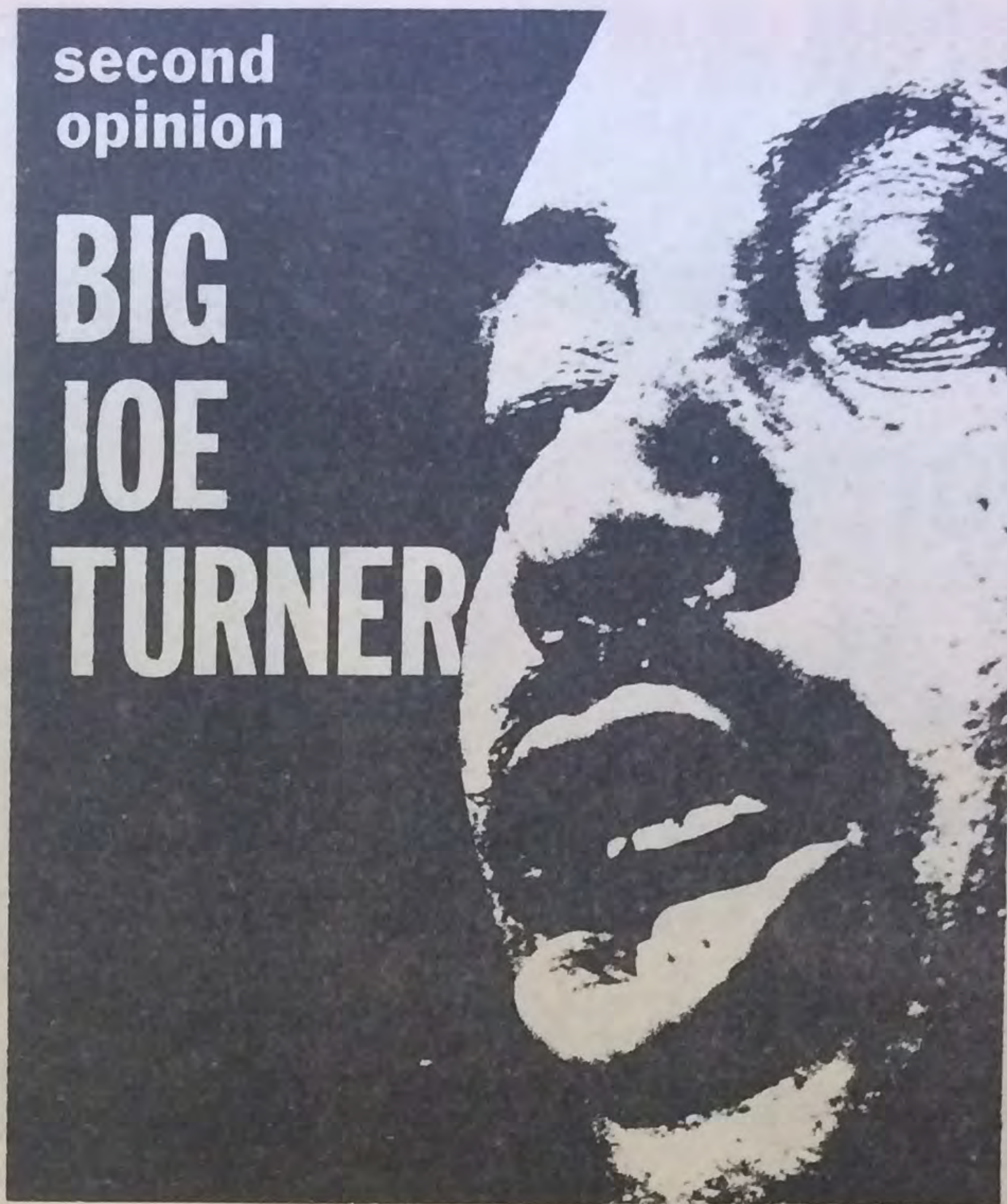
Other accompanists have included Art Tatum and Willie "The Lion" Smith, both acknowledged giants in the field of jazz piano, but musicians who could never enter into the down-home world that was Big Joe's on a slow blues.

Joe has an honest and original way with a popular song — a sort of melodic precis in the Jimmy Rushing manner, with no embellishment — which is in complete accord with jazz accompaniments, viz a 1940 recording with Joe Sullivan, "I Can't Give You Anything But Love" and the 1956 "Boss Of The Blues" set, which featured excellent versions of "You're Driving Me Crazy" and "I Want A Little Girl."

But when it comes to the plain old blues, Turner always shines in the company of real blues musicians. Luckily most of the pre-war American Decca blues sides (which MCA should reissue) were made in a small group context, so that the Tatum band accompaniments are fitting thanks to Joe Thomas and Ed Hall, though not up to the standard of earlier Vocalions with Buster Smith and Hot Lips Page.

second opinion

BIG JOE TURNER



BY DAVID ILLINGWORTH

Even more sympathetic was the work of the small West Coast blues bands on the sides made between 1945 and 1948 (issued here on Realm and Fontana).

The very earliest of these tracks were perhaps the best. Pete Johnson was on piano, Frankie Newton and Don Byas, like Hot Lips and Buster Smith before them, were jazz musicians who could play blues with conviction, rather than

merely run through the blues changes.

"S. K. Blues" and "Johnson And Turner Blues" must remain high-spots in Joe Turner's record career, and apart from specific sessions before and after, this West Coast period must be his most consistent as far as records go.

We must be eternally grateful that, with the increasing popularity of

rhythm & blues and the eventual emergence of rock 'n'roll, Turner enjoyed a prolific eight-year recording contract with Atlantic Records.

Blatant rock'n'roll numbers such as "Teenage Letter" (with roaring tenor by Sam "The Man" Taylor) and the tongue-in-cheek "Red Sails In The Sunset" bubble over with the enthusiasm of the greatest period pop music had gone through since the swing era.

Some minor classics were recorded during that period, but few more memorable

than the "Shake Rattle And Roll" and the swing-til-it-hurts remake of "Roll 'Em Pete," recorded as "Jump For Joy" with King Curtis and what must be Panama Francis on drums.

Some which included Elmore James on guitar and Johnny Jones on piano, possesses an intensity rarely equalled on a Turner record, and none more so than on "TV Mama" where Elmore's familiar bottleneck style and Odie Payne's solid blues drumming gain new momentum from Big Joe's singing.

The mid-Fifties also saw the resurgence of mainstream jazz, which no doubt prompted Atlantic to record Turner in a jazz setting.

The choice of musicians was on the whole good, apart from the unsympathetic drumming of Cliff Leeman, and the non-blues tracks were up to Big Joe's high standard, even if there was still a slight air of detachment which seemed to put him and Pete Johnson in a different part of the room to the others.

But the blues tracks on "Boss Of The Blues" could never match the old-fashioned funk of the best Atlantic R&B sides, and a later 1959 set was even less successful, thanks to musicians who can hardly be described as soul-brothers.

Since then, Joe Turner has recorded very sporadically, though Bluesway did put out an album (issued here on Stateside) that was only partly successful thanks to the presence of jazz musicians playing at the blues, and in spite of the drumming of the excellent Panama Francis.

Big Joe Turner has never made a bad record, and has rarely been lumbered with bad accompaniment.

It is just that, to me at least, he is at his best with musicians who are most sympathetic to the particular material in hand, be it the city blues or the jazz version of a popular song.

In both fields, Big Joe is

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SINGLES

I'm worried about Jim, Morrison that is



MORRISON: strange desperation in his voice

DOORS: "Wishful Sinful" (Elektra). There is a strange desperation in Jim Morrison's voice, and a certain strength, whatever one may think of his stage image.

This is a fine production, making intelligent use of strings, and an attractive tune. Morrison emotes with sincerity, which makes his heavily publicised bouts of over exposure all the more tragic.

Surely Doors don't need all that?

ELLA FITZGERALD: "Sunshine Of Your Love" (Polydor). Well it could have been a disaster.

Modern rock music fans tend to laugh heartily at beboppers grappling with their idiom and often the results can be little more than embarrassing.

But once again Ella proves her stature as a mistress of all and lends the Eric Clapton, Jack Bruce, Peter Brown song, a touch of extra greatness.

MR JOE ENGLISH: "Lay Lady Lay" (Fontana). A track from Robert Dylan's current album and sung quite well by the unknown Mr English.

Sensation

"Unknown? Pshaw," says publicist Jock Earbash. "Joe has been causing a sensation — A SENSATION, in ballrooms, stadiums and amphitheatres across the globe for the last two hundred years."

He has sold more albums than Elvis Presley and the Beatles, his fan clubs number eleven million members and Radic One Club has definitely



promised a possible spot for three seconds next August.

"How DARE you infer he is unknown."

FOUR TOPS: "What Is A Man" (Tamla Motown). Walk tall and blow the French horns — The Tops are galloping into town.

One of those epics steeped in sunshine, strong winds and breakfast cereal designed to herald the arrival of cowboys, Robin Hood or Ivanhoe.

The Tops seem to be straining to sing above each other, instead of using their technique of one taking the lead vocal and the others following, in hot pursuit.

It's a new sound, but not particularly good.

BOB & EARL: "Dancing Everywhere" (B&C). A top thirty hit, unpretentious, competent and rocking.

And, strange as it may seem, it still requires a great deal of effort to produce convincing soul, as English "Soul" bands take delight in proving daily.

Congratulations to Bob & Earl on resisting the temptation to copy "Harlem Shuffle."

MARJORINE: "I Live" (Pyramid). After their ska hit with "Israelites" by Desmond Dekker, Pyramid go into straight pop with a Ken Howard and Alan Blaikely song.

Says mod expert John Bover: "They should stick to ska." It's pretty dreadful.

FAMOUS JUGG BAND: "The Only Friend I Own" (Liberty). Holy Mother of Mead, 'tis a wondrous sound right enough!

Rescued

I was just on the verge of reminiscing about the Beatles' Magical Mystery Tour days, when Barrie Wentzell and myself were rescued from starvation, and death from exposure in the wilds of Cornwall by a kindly caravan dweller named Jugs Henry, when I realised the self-same gentleman is part of this fine band.

Henry provides the gentle but firm jug blowing beat to vocals by Jill Johnson, banjo, violin and guitar by Clive Palmer and guitar by Pete Berryman.

A happy lilting tune which arouses personal memories of the Folk Cottage, Newquay, and should spread happiness to good folk everywhere. Yi-ha-a-h!

ANTHONY AND THE IMPERIALS: "Anthem (Grow, Grow, Grow)." (United Artists). Frequently making fine records that steadfastly refuse to take off in Britain, like the beautiful "Let The Sunshine In," Anthony treats us to his electrifying voice again on a yelling back beat opus that will blow apart ballrooms and discotheques across the nation.

Too much.

Complete

JULIE ROGERS: "Almost Close To You" (Ember). Real music at last, as Julie breaks into a string-laden ballad complete with "cling-cling-cling" piano, on a tune not unlike "Give Me your Word."

Says Daisy, our tea lady: "That's really nice," and as she provides the best tea in Fleet Street, I'll drink a toast to that.

PETER AND GORDON: "I Can Remember" (Columbia). I can remember (not too long ago) when London Transport provided a speedy tram service in South London.

Then came the edict — "Kick out the trams." A black day in our history. From then on the inhabitants of that dreadful wasteland that stretches from Southwark to Bromley were cut off from civilisation.

Peter and Gordon have more romantic thoughts when they remember some chick that rattled and clanged into view and gave direction and purpose to their otherwise shallow and listless lives.

Grateful

JUSTIN: "Right Now" (Buffalo). Right now I'd like a little help from all of you in the audience. Yessir, each and everyone of you. I want you to put your hands together and sock it to me.

And I would also be grateful if you didn't crowbar my truck after the gig or chase us soul brothers 30 miles up the M1 hurling small hammers at my windscreen, just because, man, you like can't get any chicks and haven't got anything better to do.

So right now, let's get the hell out of here!

FRANKIE McBRIDE: "Give Me Your Word" (Emerald). Be Jasus! Frankie takes us all on a joyous whirly-gig of song across the star-spangled dome of heaven on a magic carpet of yoghurt and green, green grass.

Frank has a strong voice, and one to make window panes rattle from Killiecrankie to County McBogwort.

Proteges

THUNDERCLAP NEWMAN: "Something In The Air" (Track). Stand by for sensation! Pete Townshend's proteges are about to be unleashed on the public.

A new group, they feature Andy Newman on piano and 15 year old Jimmy McCulloch on guitar, making their single debut with a song by their drummer Speedy Keene.

Thunderclap is the phantom pianist featured in a cliff-hanging boogie-type break sandwiched between the straight vocals. They make a weird team that will blow several minds. Townshend did the production and it's a strong chart contender, once their image is established.

KENNETH McKELLAR: "Lollipops And Roses" (Decca). Odd Ken should be singing about lollipops and roses. Now if he were singing about porridge and bagpipes one would react "Right!" As it is, one must react

REVIEWER: CHRIS WELCH

to my tripe expert Oswald Oates: "There comes a time when even a tripe expert has to admit defeat. Much as I like tripe, I can't honestly find much merit in this coarse version of the old country favourite."

"Some may well judge me a vindictive lout, but I can only report this a trifling bagatelle."

PAUL & LINDA: "You're

Taking My Bag" (Page One). Is this dedicated to the gang of footpads and cut-throats who operate a bag snatching service in the Midlands? One mentions the Midlands because they tend to feel out of things, having to pretend Birmingham is a groovy town, etc.

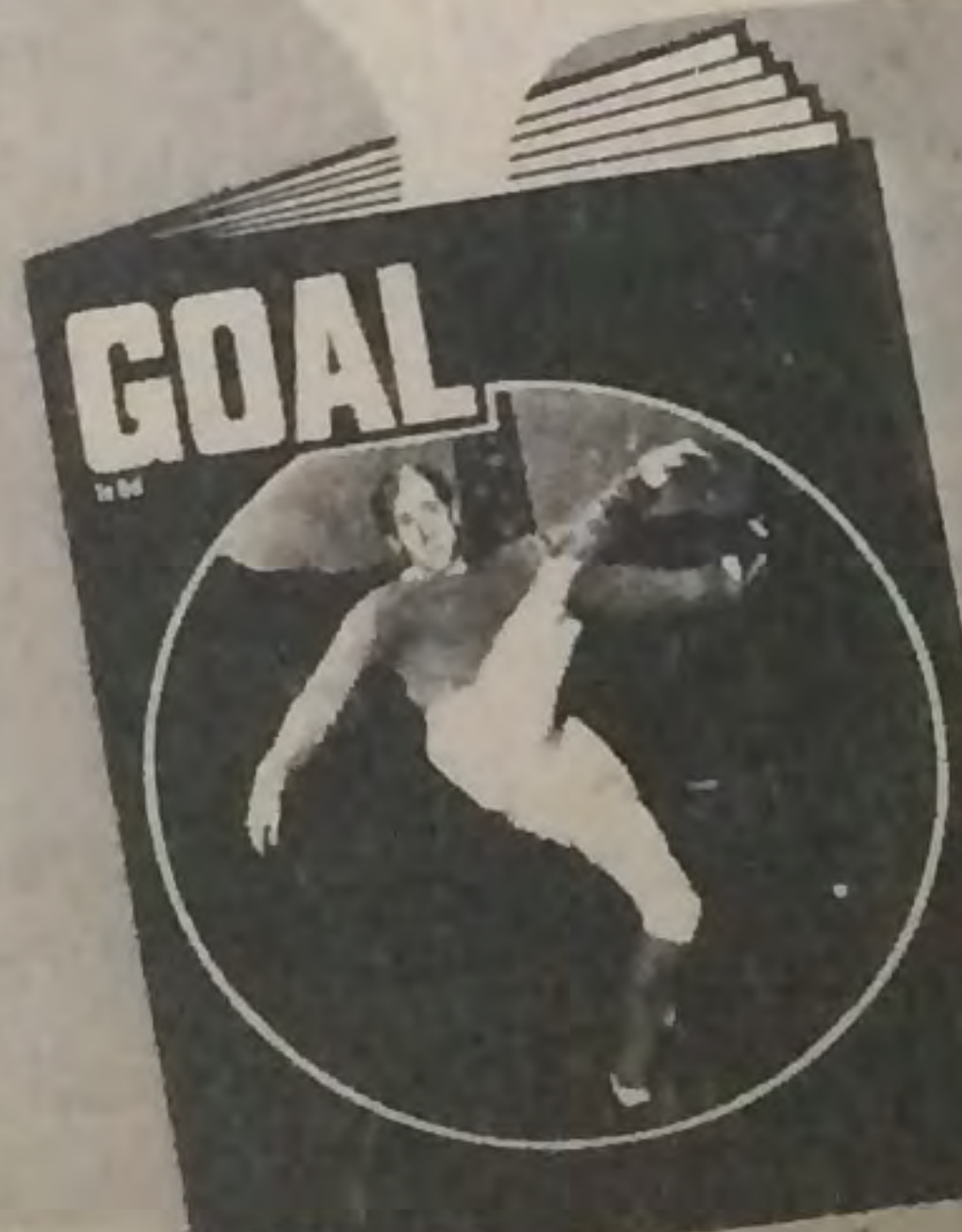
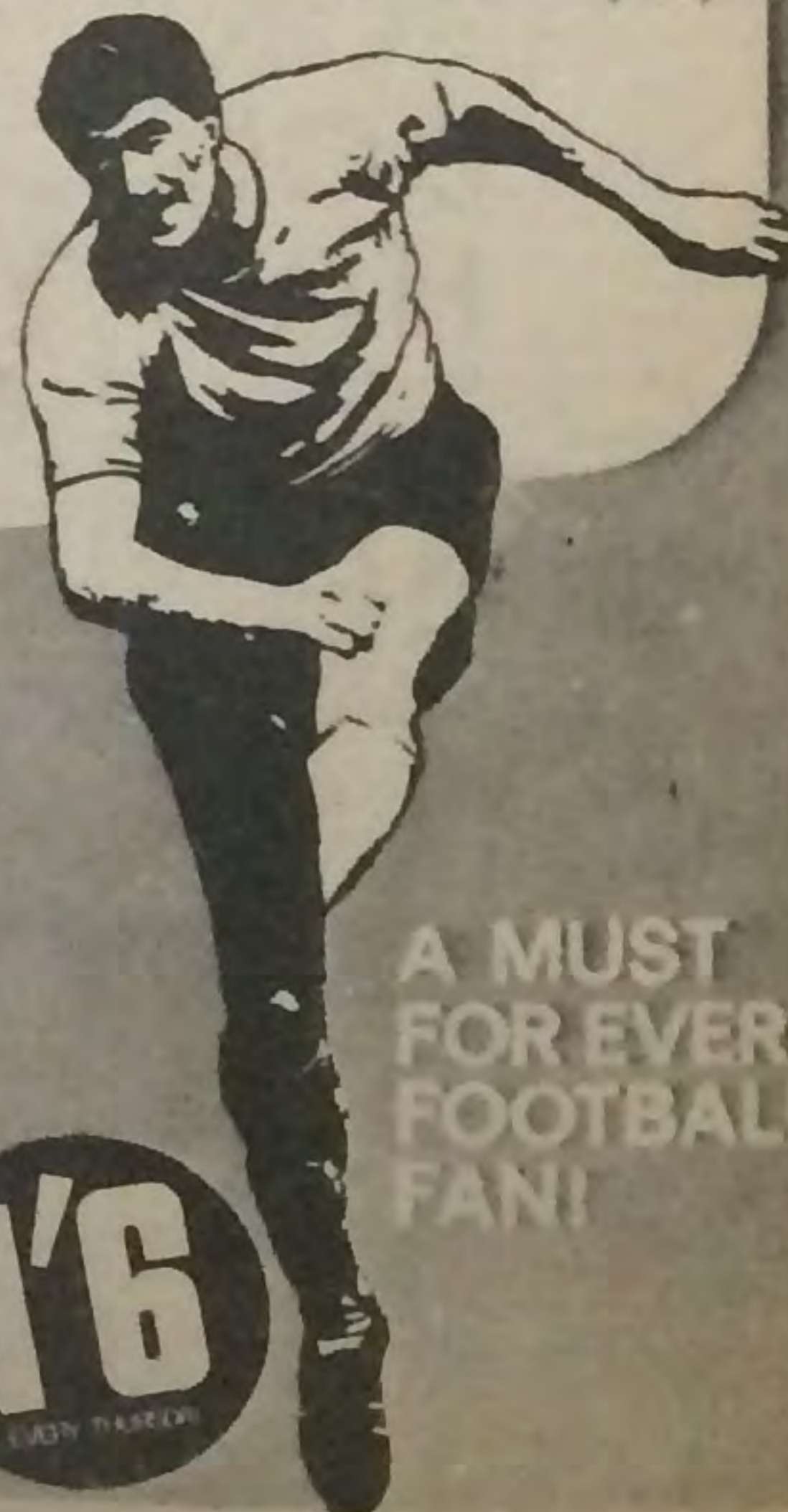
Hi there the Scottish Highlands! And come in Bristol! Greetings to all our friends in Maidstone!

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1/6

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DES O'CONNOR

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

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OUT NOW

Most terrifying sound since the jet engine

JOHN LENNON & YOKO ONO: "Unfinished Music No. 2: Life With The Lions" (Zapple). Listening to Yoko's extraordinary voice one can detect the innocence of a yelling baby, the torture of a damned soul and the stamina of an Alpine yodeller. Miss Ono has unleashed the most terrifying sound since the development of the jet engine and she succeeds in blowing all competition off stage from the recorded evidence of her performance at the Cambridge Natural Music Festival. This takes up side one. Yoko launches into a continuous, wordless wail which manages to elicit from the listener a stream of reactions — in the case of this reviewer, hearty laughter, anger, irritation, boredom, bewilderment and final satisfaction. Only a football match can stimulate similar shifts of mood. At Cambridge, Yoko was accompanied by John on feedback, which droned sympathetically, but not very constructively. Later on John Tchicai on saxophone and John Stevens on drums, two high figures of "new thing" jazz, join in rather timidly and are effectively wiped out with some of Ono's hottest licks. Side two's best bits are John and Yoko chanting newspaper stories about themselves, and a driving piece of baby's heartbeat, which has all the rhythmic excitement a tube train can sometimes provide when it's generators tick over. "Two Minutes Silence" had to be done by somebody sometime. It's a bit naughty, and let's hope they don't do it again. "Radio Play," an experimental use of wireless set fiddling is a flop and should have been severely edited. Recording with a cassette, as they have, can be great fun. It's amazing they haven't done more with the technique.

SCAFFOLD L.P. (Parlophone). What a pity the Scaffold are best known for their "soft songs" like "Lily The Pink" and "Thank U Very Much," when so much of their humour and poetry is worthy of close scrutiny by the mass audience. Not everything they attempt comes off, but they

can claim the golden virtue of originality and their talents combine here to produce their best recording since "McGough And McGear." One side features their own quirky, little songs and melodies, while the other, recorded before a student audience, concentrates on the humour and the incisive, bitter-sweet poetry of Roger McGough. The humour side suffers from poor recording in places, but John Gorman (surely an international comic of the future?) is brilliant on the almost blasphemous "Father John." The music side is charming and lightweight, with a few bomb explosions thrown in. A good general idea of the Scaffold in action and special mention too for the consistently expressive, yet facile acoustic guitar of Andy Roberts from the Liverpool Scene.

TIM HARDIN: "Suite For Susan Moore And Damian-We Are One, One All In One" (CBS). Tim Hardin emerges as a poet as well as a



MIKE MCGEAR: quirky little songs



JOHN LENNON: chanting newspaper stories

THE HITS OF DONALD PEERS (Music For Pleasure). Ideal for Granny's birthday. Includes "Please Don't Go," "Lavender Blue," "Dear Hearts And Gentle People," "The Last Mile Home."

THE VERY SPECIAL WORLD OF LEE HAZLEWOOD (Music For Pleasure). We have always dug the laconic voice of Mr Hazlewood with or without Nancy Sinatra. We dig him here on songs like "For One Moment," "Your Sweet Love," "Sand" and "My Baby Cried All Night Long." Lee has one of the most distinctive voices in pop.

CARMEN CAVALLARO (MCA). The lush pianistic style of Mr Cavallaro undulates over songs from shows like Sweet Charity, Funny Girl, Star, Finian's Rainbow and People.

KAY MEDFORD IN GYPSY (Music For Pleasure). This is subtitled "the fabulous musical of Gypsy Rose Lee's life" — obviously a life better to see than hear. But this is quite pleasant with tunes like "Everything's Coming Up Roses," "Let Me Entertain You" and "Small World."

HARLEM JONNS RE-SHUFFLE (Fontana). An interesting semi-pro group from Oldham with a hard driving sound. The note makes great play of their north of England background but they have more in common with an area three thousand odd miles from there. Singer Stewart Paul Widdall lays on the U.S. tones a bit strong but they are a most accomplished group. Includes "Light My Fire," "Back Driving Beat," "Good Livin'."

MOTHERS OF INVENTION: "Mothermania" (Verve). Mothers fans should have these tracks already as they are all off previous albums — including "Ruben And The Jets," "Lumpy Gravy" and "Freak Out." It's a fair cross section of what the Mothers are about for those who need an introduction. The usual combination of weird sounds, satire, hilarious send-ups and downright anarchy. Tracks include "Mother People," "It Can't Happen Here," "America Drinks & Goes Home" and "The Idiot Bastard Son."

NEW POP ALBUMS

Reviews by the MM pop panel

songwriter on this new album, one of his best to date. Thoughtful arrangements and good singing from Hardin in his distinctive manner make the most of some excellent new material that includes two poems, "Questions Of Birth" and "Loneliness She Knows," both read movingly and warmly by Hardin. There is a great deal of personal statement in songs such as "First Love Song," "Once Touched By Flame" and "The Country I'm Living In." His last album, "Tim Hardin 4," was retrospective, this one is a step forward. An excellent buy for not just Hardin fans, but anyone who likes good music.

THE FLYING BURRITO BROTHERS: "The Gilded Palace Of Sin" (A and M). The Byrds have heralded the swing to country music in American pop, Dylan blessed it and the Burrito Brothers confirm it. This is an example of an idiom being used rather than the artist being

used by the idiom, consequently the music varies from straight country to country-rock with songs like "Do You Know How It Feels," "Sin City" and "Hot Burritos Nos 1 and 2." Ex-Byrds Gram Parsons (gtr) and Chris Hillman (gtr) do most of the singing backed up by Sneaky Pete (steel gtr) and Chris Ethridge (bass) plus session musicians. The result is a fine piece of listening.

CHUCK BERRY'S GREAT-EST HITS (Chess). The only thing to say about this is get it if you haven't already got it. It contains some of the great moments in the history of pop including "No Particular Place To Go," "Johnny B. Goode," "Come Back Maybelle," "Memphis Tennessee," "Sweet Little Sixteen" and "Nadin." Chuck Berry is one of the few giants of pop.

CILLA BLACK: "Surround Yourself With Cilla" (Parlophone). Another hit album

from Cilla. Her "Aquarius" is great, an exciting blending of voices and a fine arrangement. Cilla has gained immeasurably in confidence and fairly socks into great songs like Mort Shuman's "Forget Him," Tim Hardin's "It'll Never Happen Again" and "Red Rubber Ball" with infectious assurance. "Liverpool Lullaby" is beautiful. A triumph of an album for Cilla.

JEANNIE C. RILEY: "Yearbooks And Yesterdays" (Polydor). The delectable Miss Riley, complete with Southern drawl, sings a collection of story songs with seem concerned with sex, love and small town gossip. She makes attractive sounds. Includes, "The Girl Most Likely," "Back To School," "My Scrapbook," "What Was Her Name."

MARV JOHNSON: "I'll Pick A Rose For My Rose" (Tamla Motown). Marv has that essential Tamla ingredient —

rhythmic excitement. His voice is a bit thin but he does get something going on songs like the title track and "Just The Way You Are," "Bad Girl," "So Glad You Chose Me" and "You Got The Love I Love."

GLEN CAMPBELL: "Turn Around And Look At Me" (Ember). This album continues Glen's own choice of songs and he has good taste. In his line-up are "It's Over," "Elusive Butterfly," "Catch The Wind," "Impossible Dream" and "Gentle On My Mind." All that need be added is that he sings his favourites tunefully and with taste.

STELLA AND BAMBOS: "A Song About A Song" (CBS). The radio and Chelsea club duo offer a Latin American touch on songs like "The Sweetest Sounds," "If I Fell," "One Note Samba" and "A Man And A Woman." They engender a romantic and intimate atmosphere.

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COUNTRY AND WESTERN

THE MUSIC MAKERS

How modern country music was born



CARSON J. ROBISON (centre) and The Pioneers

IN 1929, Carson J. Robison was reported as saying the following to Hugh Leamy of Collier's Magazine—"First I read all the newspaper stories of, say, a disaster—then I get to work on the old typewriter. There's a formula, of course. You start by painting everything in gay colours — "the folks were happy and gay" — stuff. That's sure fire. Then you ring in the tragedy—make it as morbid and gruesome as you can. Then you wind up with a moral."

The 1920's is looked upon by musical historians as being the "Golden Age of Country Music." The demand for "hillbilly" songs was tremendous and writers like Carson Robison were literally "churning" them out to order. Robison was possibly the most successful hillbilly composer of his day. Unlike his Tin Pan Alley contemporaries, Robison adhered to the old "story song" formula, which "appealed to the simple folks" — as he once put it. Carson Robison, to paraphrase Hugh Leamy, could turn out songs that would stand up with the best of them. His songs were simple; if he lacked a true event upon which to base a song, he invented one — as was the case with "Left My Girl In The Mountains." Robison was never at a loss for subject matter. For inspiration he drew upon the deaths of Rudolph Valentino and Floyd Bennett, the murder of Naomi Wise, the sinking of the steamship Vestris, the Santa Barbara earthquake and the wreck of the airship Shenandoah, and a hundred others. If an event possessed an element of human interest, Carson Robison would set it to music.



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string, new £30. Vox
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To present day students of American country music, however, Robison was essentially a "hack writer," who contributed little to the structure of white rural music.

During the earlier part of his professional career Carson Robison recorded with Wendell Hall, to whom, it is said, he owed much of his success. But, in 1924, a unique and highly lucrative partnership was formed when Robison joined forces with a former opera singer from the New York Light Opera Company, Marion Try Slaughter. The latter had changed his name to Vernon Dalhart, for the purposes of recording "hillbilly" material, the first of which being "The Wreck Of The Southern Old 97," for the Edison Company. In the same year Dalhart recorded the song for the Victor company, using Carson Robison as his guitarist.

The second title (the coupling song) recorded at that historic session in 1924, was "The Prisoner's Song," composed by Dalhart's cousin, Guy Massey — and not, as some people suppose, by a condemned convict (alleged to have been named Guy Massey) awaiting execution. The two ballads, released on Victor 19427, are reputed to have sold over thirty million copies!

Several factors contributed to the overall success of "Old 97"; the first being the harmonious blending of Dalhart's voice, with Robison's mellow guitar and, secondly, a legal action involving the song's authorship, brought wide publicity. Several composers claimed the song — including Henry Whitter, who recorded the song before Dalhart — but the action was never successfully resolved and "Old 97" is now widely accepted as being a "folk song." One source of information suggests that Whitter, who was involved in the legalities, did in fact contribute several stanzas but this was never proved.

In October, 1926, the Edison Company recorded two songs composed by Carson Robison — "Just A Melody" and "When You're Far Away." Both recordings featured the tenor voice of Dalhart and the baritone voice of Robison. So great was the response to these duets that the two artists were given the rare distinction of "capital letters" in the Edison catalogue!

Despite bitter criticisms from many reviewers, especially those in England, the Dalhart/Robison duets sold in large numbers. One of the most popular of these "group" recordings being "Down In The Little Green Valley." (Composed by Robison.)

The Dalhart/Robison partnership ended in 1928. The reasons for this break-up are not known but rumours circulating at the time suggested that Vernon Dalhart was more than a little envious of Robison's increasing popularity.

Following the termination of the partnership, Dalhart's popularity began to wane, although he continued to record for a variety of labels. Eventually, Dalhart joined with Adelyn Hood, a violinist and, in 1930, they recorded "The Deacon's Prayer," which featured a "country-jazz" sound, but it was not a success.

At the beginning of the 1940's, a period which saw the advent of such artistes as Roy Rogers, Gene Autry and Roy Acuff, Dalhart recorded several titles for the Bluebird label but, according to Frederick Goldrup, of Tape Station WYL, it wasn't the Dalhart of old — "his age had taken its toll."

During his career Dalhart recorded for nearly every major company, including RCA, Bluebird, Cameo, Regal Zonophone, HMV, Decca, Crown, Columbia, Velotone and Perfect. Among the many songs he popularised were — "The Chain Gang Song" (HMV 78 rpm BD 379), "The Prisoner's Song" (Cameo 78 rpm 703), "The Runaway Train" (Regal Zonophone 78 rpm MR 3817), "The Letter Edged In Black" (Decca 78 rpm F 5006) and "The Wreck Of The Old 97" (RCA Victor LP "The Railroad In Folk Song" RD 7870).

In the early days of recording exclusive contracts binding artistes to one specific label, were unknown and performers were free to record for whom they pleased. Professional ethics, however, encouraged the use of pseudonyms and Dalhart became something of an expert in the field of "adopted" names; some of the pseudonyms he used were — Frank Evans, Tobie Little, Bill Vernon, Tom Watson, Al Craver, Carlos McAfee, Mack Allen and Jeff Calhoun. The fact that Dalhart recorded for so many companies, under such a variety of names, makes it virtually impossible to compile a complete discography of his recorded works.

Vernon Dalhart died in 1948, in a small, low class hotel at Bridgeport, Connecticut, where he had been employed as a night porter. He died in relative obscurity, his contributions to the field of commercial "hillbilly" music, forgotten. According to one authoritative source, namely Frederick Goldrup, of Tape Station WYL — "Dalhart, to the end, was a true country music artiste" and, he adds — "The combination of an operatic tenor and old time guitarist started the trend of country music as we know it today."

Whereas Dalhart's popularity waned as the result of his break with Carson Robison, the latter's career flourished and continued to do so until the late 1940's. Oddly enough, Robison formed another duo — this time with Francis Luther Crowe, an artiste whose voice bore an amazing resemblance to Dalhart's. Several "classic" hillbilly recordings resulted from

this new partnership and they included "The Strawberry Roan" (Panachord 78 rpm 25230) and "Abraham" (Regal 78 rpm MR 405) — on the last Luther was billed as "Phil Crowe."

Frank Luther, as he was best known, enjoyed a fairly successful solo career and his best known recording "Hallelujah, I'm A Bum," coupled with "The Bum Song," was released in the United Kingdom, on the Brunswick label, 78 r.p.m. 3858-B.

For some years Carson Robison was known as "The Kansas Jayhawk" and he led a number of successful hillbilly bands — The Carson Robison Trio, The Pioneers, The Pleasant Valley Boys and The Oxydol Pioneers. The Oxydol Pioneers broadcast over Radio Luxembourg for many years, sponsored by the Oxydol soap powder company. Unfortunately, the radio station possesses no written records purporting to Robison, or to his group, therefore details of this particular chapter in his career must remain scant.

Other popular Robison recordings included — "Oh, Susannah" (Broadcast Twelve 78 rpm 3203-A), "Naw, I Don't Wanna Be Rich" (Imperial 78 rpm 2642), "I Was Born In Old Wyoming" (Zonophone 78 rpm 6136), "The Devil's Britches" (Instrumental Square-Dance) (MGM 78 rpm 47-S-140), "Home On The Ranch," which featured Pearl Pickens (Mitchell?) (Rex 78 rpm 8130-A), "Ramblin' Cowboy" (Regal Zonophone 78 rpm MR 2340), "Old Kentucky Cabin" (Regal Zonophone 78 rpm T 5491) and "I'm Leavin' On That New River Train" (Regal Zonophone 78 rpm MR 2339).

But it is for his countless songs that the "Kansas Jayhawk" is best remembered. Hugh Leamy once broached Robison on his rhyming ability, pointing out that the matching of "town" and "ground" would not be sanctioned by any rhyming dictionary. Robison commented — "You mustn't make them too good. The boys of Tin Pan Alley tried to crash this new market (referring to the Hillbilly "Boom" of the 1920's) as soon as they realised that it was rich in possibilities — but they've failed so far because their stuff was too up-to-date and too neat and trim."

Until his death, in 1957, Carson Robison remained active and faithful to a style of music known collectively as "country and western" but, like his former colleague, Vernon Dalhart, he achieved little of the recognition he deserved. A sentence from Hugh Leamy's interview with Robison, in 1929, serves as a fitting tribute to a writer and musician who, with the help of others, brought world-wide acceptance to "Hillbilly" music — "Robison was obviously sincere. He realised that his work was lucrative and that it was not for the sophisticated."

Syncopated classics from the underground

JOHN FAHEY, currently on his first visit to Britain, has been something of an underground figure. His name and reputation were known by a few people here some years ago and his album "Resurrection Of Blind Joe Death," recorded originally on the Riverboat label, was scarce until Transatlantic issued it some months ago. More recently his Vanguard album, "Yellow Princess" was released here and although it is his second album release

FOCUS ON FOLK

in Britain, it is the eighth of ten LP's he has cut.

Now Sonet records are to release two more records made for John's own Takoma label.



JOHN FAHEY: an amalgum of many styles

His style of playing is an amalgum of many styles and John mentions guitarists such as Merle Travis, Chet Atkins and Sam McGhee as influences and says, "Actually I heard the people who influenced them as well. The early 1900-styles of Negro and white playing but then I have other techniques. Classical things and Indian—that's just talking about the right hand. Chords and harmonics come from anywhere."

"I'm playing a kind of syncopated classical style. Classical music was what I was raised on, I never heard a hill-billy record until I was 14."

John's interest in country and blues music increased and eventually he went on to gain an M.A. in folklore. He has amassed a great collection of early recordings and on field trips discovered and recorded such people as Skip James, Bukka White, Charley Patton and Robert Pete Williams.

A self taught musician, he began playing guitar in 1952 and his first public performances in the mid-fifties were as bluegrass guitarist. Until 1962 he played locally in Washington, D.C., but his reputation grew and soon he was in demand for concerts and clubs throughout America. His recording career spans ten years from 1958.

Much of his work is solo but on the "Yellow Princess" album he teams up with other musicians on some tracks. "I really have fun when I work with other musicians," he says, "but I've got hours of tapes where things didn't work out. I only issue what works."

"I can back all kinds of music except modern jazz. I have a couple of things at home on the verge of being issued. One is a kind of classical thing, a three part arrangement for flute, french horn and guitar. And there is singing on it only none of us have voices so it sounds like a classical ensemble with drunken hillbillies singing with them."

John produced "Yellow Princess" himself. "I cut an album called 'Requia' which was horrible. It was recorded in Los Angeles and put together in New York but they didn't know what they were doing so I screamed and yelled and they let me produce 'Yellow Princess'."

Seven of his ten albums have been on his own Takoma label. "But there was one we withdrew because we were losing 30 cents on each one. It had photographs, a book and a double cover. We didn't know how much it was going to cost but some of it was bad anyway."

FOLK NEWS

THE CORRIES have turned down a two-month cabaret tour in Australia. Explains Ronnie Browne: "The Australian offer was an excellent one, but after making enquiries about the set-up out there we decided against it."

"Although we are a Scottish group and perform mainly Celtic material, we are certainly not the tartan-wearing haggis-bashers many people abroad expect to see. Anyway,

the tour coincided with what is always our busiest spell here at home, after the Edinburgh Festival and before our Christmas and New Year concerts."

In February, the Corries—Ronnie Browne and Roy Williamson, refused to appear at the International Band Exhibition because of South Africa's apartheid policy.

Their latest album, recently released, is a live recording made at Edinburgh's Lyceum Theatre last October. Among the names mentioned

for the Corries' Festival show this year are Wally Whyton, Stefan Grossman and Spanish guitarist Paco Pena.

Orange Blossom Sound, Little Ginny, Martin Perdine, Malcolm Price, Dave Travis, Dave Plane, Big Timers, Brian Chalker, Goff Greenwood, Southern Ramblers, Louisville Burglars and the Tennessee Travellers are just some of the names lined up for Folk Voice's British Country Music Festival at Islington Town Hall, London N1, on May 31. Tickets are 7s 6d from Jim Marshall, 3 Chester Terrace, Brighton or 10s at the door.

Dave Turner guests at the Folk Cellar, Cecil Sharp House, on June 7 and the Valley Folk are there the week after. Young Tradition (21) and the Rev Kenneth Loveless (28). Other guests scheduled include Martyn Wyndham-Read, Shirley Collins, Tinkers, and Harry Boardman.

Another date worth noting at Cecil Sharp House is a concert on June 6 in aid of the EFDSS. Martin Winsor and Redd Sullivan present Murphy and Shaggis, Malcolm Price, Dave and Toni Arthur, the Jug Trust and Contrast plus surprise guests all for 7s 6d. Excellent value in this age of high prices and low wages.

Martin Carthy and Dave Swarbrick, Dave and Toni Arthur and Jo Ann Kelly appear in concert at the Assembly Hall, Tunbridge Wells. Also appearing is Pat Willans, resident at the Compasses Folk Club, Tunbridge Wells, where Spud Taylor is guest on Monday. John Pearse, by the way, comperes the concert.

FOLK ALBUMS

A LARGE area where tradition has always been quite firmly rooted is the North East. The Revival, drawing young musicians and singers into its fold to propagate traditional styles in singing and playing, was effective in the North East where Johnny Handle, Louis Killen and Colin Ross became involved early on establishing local and national reputations as interpreters of their native Tyneside music. "Along The Coaly Tyne" (Topic 12T189) is a re-issue of three EP's put out by Topic some years ago. The accent, not surprisingly, is on mining, a major industry in the area, and Handle sings six of his own songs, written at the time when he was employed in the mines. They are firmly rooted in the tradition yet retain a good contemporary quality as "The Stoneman's Song," "The Putter," "Farewell To The Monty" and the humorous "Stottin' Doon The Waal" show, reflecting vividly the work and life of a miner. Louis Killen, one of Britain's best traditional revivalist singers, especially with his native material sings well on

such songs as "The Trimdon Grange Explosion," "Up The Raw" "Derwentwater's Farewell," and "Aw Wish Pay Friday Wad Come." Colin Ross, who is heard on whistle, fiddle and Northumbrian pipes, is an outstanding musician although here is heard only in accompanying role. An excellent example of revivalist singers and musicians sounding very much at home with their choice of songs.—T.W.

PETER BELLAMY, one of the Young Tradition, is heard on his second solo album, "Fair England's Shore" (Xtra1075) is another of our better revivalist singers. He has a distinctive style and recreates the songs on this album with authority and respect and while the influence of the older generations of traditional rural singers is apparent, Peter has incorporated rather than copied, thus evolving an individual singing technique. Songs on this album include "Fanny Blair," "Long Pegging Aul," "The Prentice Boy" and "The Dark Eyed Sailor."—T.W.

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FOLK FORUM

SATURDAY cont.

TROUBADOUR, 10.30, 265 Old Brompton Rd

HAMISH IMLACH

SUNDAY

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11

THE HUMBLEBUMS
FOLK COURIERS

NAGS HEAD, 205 York Road, Battersea. Thanks to the

TIPPEN BROS.
for a splendid evenings entertainment **LAST WEEK.**
THIS WEEK
BILL BOAZMAN
THE CANTICLE
Singers welcome

RAILWAY HOTEL, DARTFORD.
DEREK BRIMSTONE
Residents **CRAYFOLK.**

THE ENTERPRISE, Closed this week. Next week Johnny Silvo

TOWER FOLK CLUB closed.

TROUBADOUR, 9.30.
MARTYN WYNDHAM-READ

WALTON-ON-THAMES, 18b Church St. **STAN ARNOLD** presents

GERRY LOCKRAN

8 P.M. AT WARE FOLK CLUB, BREWERY TAP, WARE HIGH ST, WARE.

ROY HARPER

MONDAY

AT CATFORD RISING SUN:
TONY DEAN, TONY SHAW, BOB AXFORD, DAVE COOPER, RON SIMMONDS

AT HANGING LAMP, The Vineyard, Richmond 8 pm

DAVE WAITE & MARIAN SEGAL
Plus Residents

ENFIELD FOLK CLUB
The Hop Poles, Baker Street, Enfield

JON BETMEAD
JIM CAMPBELL

GEORGE ROBEY CLOSED.

HAMPSTEAD RUGBY Club, Red Hill Street, off Albany Street, NW1. Come all ye.

MINOTAUR, Nag's Head, North Street, Clapham

COME ALL YE
Resident, Sue Taylor

WALTON-ON-THAMES. See Sunday.

TUESDAY

AT FOX ISLINGTON GRN N1

IAN McCANN

CLIFF AUNGIER
presents

JOHNNY SILVO
at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1

COVENFOLK (Oxlam) Ram, Wandsworth

KEITH NELSON
CED THORSE

FOLK AT THE CROWN
The Crown, Richmond Road, Twickenham

MURF & SHAGGIS

FOLK CENTRE, FULHAM
THE TINKERS

ROD HAMILTON, ANDY ANDREWS, The Swan, Fulham Broadway

NASHVILLE ROOM
171 NORTH END ROAD, ADJ WEST KENSINGTON TUBE

WILLIE NELSON
NAT STUCKEY
JOHNNY DARRELL
PLUS 2 OTHER GROUPS

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ION RETMEAD
and your hosts, **THE EXILES.**

TROUBADOUR, 265 Old Brompton Road, Alex Norton presents

GERRY ST. CLAIR
IN CONCERT
with guest group **THE PEGG.**

WEDNESDAY cont.

KINGS HEAD, Upper Street, Islington. Another **WEST COUNTRY NIGHT**: **BOB CANN** (Melodeon) and friends from Dartmoor. Weekends Tommy McCarthy, Bob Casey, Ted Franklin.

SURBITON Assembly Rooms. **DEREK SARJEANT FOLK TRIO.** **JOHN FRASER, DAVE WAITE** and **MARIAN SEGAL**

THE HOLY GROUND, 44 Inverness Place, Baywater, W.C.2. **RONNIE CAIRNDUFF** introduces

THE TINKERS
PETE RYDER
Resident **JIM McCANN**

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IN CONJUNCTION with major record company, unique partnership offered. Young A & R man at present working within a major record company, and producing six of their acts, would like to hear from persons owning a well equipped studio, and who would like to go into partnership, as recording artists, and releasing it on what would be our own label. Label will be distributed by major record company. — Write in confidence to Box 8394. Replies guaranteed.

MAKE THE SCENE, book our artists in your area and earn commission. — Details Box 7914.

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1/- per word
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CORNET AND CLARINET players required for the ROYAL ARTILLERY (LARKHILL) BAND. — Please contact Captain W. ALLEN, RA, Director of Music, Larkhill, SALISBURY, Wilts.

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SEE Sons and Lovers in vocalists wanted column.
SOUL GUITARIST wanted. — 902 5318 after 5 p.m. 5855

DO YOU play any of the following instruments: flute, oboe, clarinet, cornet, trumpet or percussion? If the answer is YES and you wish to join the Regular Army as a musician for the new three years engagement, please write to: Bandmaster Raymond Wait, The Queen's Own Hussars, Maresfield Camp, Uckfield, Sussex, who will be pleased to forward details to you. Former members of H.M. Forces with musical experience are also invited to apply.

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GRENADIER GUARDS BAND now has vacancies for experienced Bassoon, Saxophone and Cornet players, also highly competent pianist. — Apply Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1.

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MUSICIANS REQUIRED to register for ships. — Sydney Lipton MAY 5034

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ORGANIST WANTED—Ricky, 39 Godolphin, W.12.

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PIANISTS and pianist-vocalist duos, and all types of entertainers are required. Only first class performers need apply. — 267 1593.

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(continued)

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DRUMMER, GIGS. — Simon, 660 4431.

DRUMMER. — Jim Travis, 01-603 4193.

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DRUMMER wants pro or good working band. — 505 0891 after 6.15.

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DRUMMER, young Gigs. — 868 9915.

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DRUMMER, 23, experienced jazz pop, dance, seeks work S. London. Burgh Heath 54078.

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GROOVY GUITARIST, 18, seeks gigs. Marshall, Ilford 599-3078.

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GUITARIST, JAZZY, gigs. — 478 8423.

GUITARIST seeks young group. — 876 9080.

GUITARIST/VOCALS. Seeks position with working soul band. Own transport and P.A. — 854 5520.

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ENTERTAINING DIXIELAND band. — Flat 4, 387 4179 (Sat only).

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FOR PROGRESSIVE, soul, versatile bands, trios. — Secca Agency (10 Dryden Chambers), 119 Oxford Street, W.1. 01-437 1063.

GUN JAZZBAND. — KIN 3235.

GROUP AVAILABLE, Tuesday and Wednesday. Soul, pop, latin, jazz. — REL, 8993, Epsa 3317.

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HOWARD BAKER Bands, Cabaret, anywhere. — 59 Glenwood Gardens, Ilford. 01-550 4043.

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AVAILABLE GIRL vocalists for recordings. Also male artists. North York Agency - See Bands Wanted.

FEMALE VOCALIST required by recording group. STYLE MATERIAL - Details and photo to Box 8481.

GIRL VOCALIST. Pops, Beat, Latin work abroad, good voice. Urgent - 603 7583.

GROUP NEED SINGER - DETAILS. BRENTWOOD 1261.

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Release date L.P. on Stable early June

news in brief

THE DOORS have been signed to appear at London's Royal Albert Hall on September 19 and will also play concerts in either Glasgow or Dublin.

Tenorist Tubby Hayes replaces Ronnie Scott in the Kenny Clark-Francy Boland Big Band at a concert in Venice on May 24. He returns to appear with his Quartet at Southampton's Adam and Eve Club on June 1.

Richie Havens, in Britain next month, is to appear on London Weekend TV's Set 'Em Up Joe, and has a single "Lady Madonna" released tomorrow (Friday). A new blues group the Jelly Bread have been signed by Blue Horizon Records... Bob and Earl begin a three week tour of the Continent this month and start work on a new album for Stable Records... the Taste fly to the States in June for a promotional trip. They will also visit Canada and Mexico.

Doors signed for Albert Hall date

Locomotive are to start a Thursday residency at Birmingham's Elbow Room... the Herd started work this week on a new single and will be recording songs by Paul Anka and Tony King... David Bowie will be among the star guests at a concert by Tim HOLLIER and Amory Kane at London's Wigmore Hall today (Thursday)... the New Faces, whose new single "Carnival Time" is released tomorrow (Friday) start a summer season with

Charlie Drake and Vince Hill at Wellington Pier, Great Yarmouth on June 6. Julie Rogers guests in London Weekend TV's Set 'Em Up Joe (June 12), RBC-TV's Roy Castle Show (July 6) and Thames TV's Mike and Bernie Winters Show (27)... Revelation have signed for a three month residency in Greece at the Scorpio Sun Club, near Athens... former bandleader Arthur Rowberry has now formed a company to exploit the Society Sound whose first professional booking is a summer season at the

Pez Espada, Torremolinos, Spain, opening on Jun 30.

Pianist Billy Maxwell, formerly MD at leading Torquay hotels and theatres, died recently... the Inter-State Road Show have a new single titled "Grindy Grind" and appear at the Royal, Tottenham, tomorrow (Friday) and the Royal Victoria Hall, Southborough, Kent, on Saturday (24)... the Settlers begin a week of cabaret at Bob Monkhouse's Change Is Club, Newcastle on June 1, followed by Morgan James (8) and Salena Jones (15).

MCA are rushing releasing a double A side single from Joe Brown, featuring Leonard Cohen's "Suzanne" and "Sweet Music" tomorrow (Friday)... the John Surman Octet plays London School of Economics Students' Union tonight (Thursday).

IN NEXT WEEK'S ISSUE OF MELODY MAKER

Brian Auger in Blind Date
Frank Zappa from America
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210a HAVERSTOCK HILL, N.W.3
(opp. Balize Park, Odeon)
Thursday, May 22nd
EDGAR BROUGHTON BAND
plus the English hall of
The Maudslow
HIGH TIDE
ITY'S LIGHT 7/6d.
Thursday, May 29th
KEEF HARTLEY
Sunday, May 25th

JOHN FAHEY
and FAIRPORT BENEFIT
at the ROUNDHOUSE
(See back page)

CLUBS

FLAMINGO
AT 33-37 WARDOUR STREET, W.1.

FRI., MAY 23rd, 9 p.m. - 6 a.m.
FRIDAYS ALL-NITE SETS ARE NOW A MUST FOR ALL R & B AND SOUL FANS - COME EARLY TONITE IT'S ONE OF THE COUNTRY'S BEST ACTION-PACKED SOUL SHOWS. DON'T MISS SEEING THEM, THE
COMMITTEE

SAT., MAY 24th, 8 p.m. - 6 a.m.
MAKE WAY FOR ALL LOVERS OF R&B, IT'S HOWLING WOLF
JOHN DUMMER BLUES BAND
DAVE DAVANI FIVE

SPECIAL EXTRA WHIT MONDAY SESSION - TONITE, MAY 26th, OPEN 8 p.m. - 2 a.m. IT'S THE BLUES NITE OF THE YEAR. FIRST APPEARANCE IN THE U.K. OF THE FANTASTIC
LOWELL FULSOM
STEVE MILLER DELIVERY BAND
A NITE NO R & B, SOUL OR BLUES FAN CAN AFFORD TO MISS - SHOW YOUR REAL APPRECIATION TO THIS "KING OF THE BLUES" - COME EARLY

WED., MAY 28th, 8 p.m. - 1 a.m.
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 AND DANCE TO
TONI ROCKET DISCTET

THURSDAY
ERIC SILK, 100 Club, Oxford Street.
GREYHOUND, Chadwell Heath, Gromit Light.
JAZZ AT THE TORRINGTON
High Road, North Finchley
STAN ROBINSON
WITH THE BILL LE SAGE TRIO
NEXT WEEK: HAROLD MCNAIR
LSE, HOUGHTON ST. W.C.1.
JOHN SURMAN OCTET
ST. CLEMENT'S, 7.30 P.M. 5s.
MUSICA ETERNA
"Roebuck", Tottenham Court Road, W.1.
THREE TUNS, BECKENHAM, DON RENDELL-IAN CARR QUINTET.
Next Thursday John Surman Quartet.
VAN GOGH, Basildon Windy City, Force 7, Dixieland Plus.
"WHITTINGTON," PINNER, ALEX WELSH.

FRIDAY
ALBION (OLYMPIA) HOT SHOT DELIVERY SERVICE.
ASCARD, Railway Tavern, Angel Lane, Stratford.
IPSISSIMUS
plus GROMIT lights
BLUES LOFT, High Wycombe
BOB WESTON'S great new band.
ASHKAN
CRUMBLEY'S JAZZ, Red Lion, Brentford.
ELECTRIC CINEMA CLUB
Portobello Road, Midnight
GAS WORKS
GOthic JAZZBAND, Earl of Sandwich
ISLINGTON TOWN HALL
STORM
MIDNIGHT SUN
Hall's, Dartford
OPENING NIGHT
BARRELHOUSE BLUES CLUB
Crown & Dave Bristol 1.
LOWELL FULSOM
STEVE MILLER DELIVERY BAND
DEEP BLUES BAND

FREAK EASY
Friday
May 23rd
D.J. Jerry Floyd
Music from Musicland, Berwick St.
Next Friday, FREE

FRIDAY cont.
OSTERLEY JAZZ CLUB
ALEX WELSH
ROYAL OAK, M.J.S. Club
Tooley Street, S.E.1
PHIL SEAMEN, IAN HAMER, TERRY SHANNON, REG PETTIT.
YORK UNIVERSITY INDO-JAZZ FUSIONS
Joe Harriott-John Mayer double quintet, Pete Brown and his battered ornaments, Ian Anderson's country blues band Central Hall, 8 p.m. 10s.

SATURDAY
BLUESCENE, CROWN, TWICKENHAM
ANDY FERNBACH BLUES BAND
DILLON'S MAGIC ROUND-ABOUT, 2.4 p.m. Jazz, modern Sam Weller's Cellar, 2 Lowndes Court, off Carnaby Street, W.1.
ELECTRIC CINEMA CLUB
Portobello Road, Midnight
GAS WORKS
ENFIELD ROSE FAYRE (FORTY HILL)
OPEN AIR DISCOTHEQUE
FROM 8 PM
GUEST DJ TONY SLAUGHTER
LEVEE CAMP MOAN
THE VALLEY, BURNHAM
MIDNIGHT SUN
Carlton Club, NW10.
NEW! MODERN JAZZ at the Old Basinghous, Kingsland Road, E.2.
MARTIN JOSEPH, GILL LYONS, MARTIN SMITH.
ROYAL OAK, M.J.S. Club
Tooley Street, S.E.1
PHIL SEAMEN, HAROLD MCNAIR, TERRY SHANNON, REG PETTIT, MART FRANKLIN.

SUNDAY
"CHORDS" CLUB, LYMINGTON
THE ORIGINAL EAST SIDE STOMPERS, Ware.
TOFTS, FOLKESTONE, Grace Hill
FLEETWOOD MAC
TOWN HALL, HIGH WYCOMBE
RETURN OF
PETE BROWN'S BATTERED ORNAMENTS
MUSIC BY
SIMON STABLE'S DIET

SUNDAY
AT THE CLERKENWELL TAVERN, 8 P.M. KEN GIBSON SEXTET PLUS TWO.
BEXLEY, KENT, Black Prince Hotel, Riot Squad.
BILLBOARD DIXIELANDERS, Brewery Tap, Walthamstow.
BILL BRUNSKILLS jazzmen, Fighting Cocks, Kingston
BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E.15.
SO MANY ROADS
Plus Pale Green Limousine
COOKS, CHINGFORD
ROYAL FOREST HOTEL
Queen Elizabeth slept here
NEW ERA JAZZ BAND
CORNER HOUSE, EDGWARE
COLIN SYMONS BAND
DENNIS FIELD, lunchtime, Green Man, Plumstead.
GRAVESEND TERMINUS
BRIAN COOPER JAZZ ORCH.

GROOVESVILLE
"WAKE ARMS," (A.11) EPPING
SAM APPLE PIE
Two Bars, Garden, Mems 5s. 6d, guests 6s. 6d.
NEXT SUNDAY, SAVOY BROWN.
GUN CROYDON, 8.30. Phil Brown
HIGH CURLY STOMPERS at the suave Cambridge Hotel, Cambridge (A30), jazz for listening and dancing in aide world intimate atmosphere, 8 pm.

Fishmonger's Arms
WOOD GREEN
THE PRETTY THINGS
Friday
May 23rd
plus CONTACT 10/-
D.J. Jerry Floyd
Music from Musicland, Berwick St.
Next Friday, FREE

SUNDAY cont.
JAZZ AT THE TORRINGTON
HIGH ROAD, NORTH FINCHLEY
RAY WARLEIGH
WITH THE ED FAULTLESS TRIO
LEVEE CAMP MOAN
QUEEN STAG & HOUNDS, ASCOT
LONDON JAZZ FOUR
THE GREYHOUND, BRIGHTON ROAD, REDHILL, FROM 8.
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OLD MAYPOLE, Fencepiece Road, Barking, Windy City, Force 7, Dixieland Plus

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PIED BULL
Angel, Islington
ST ALBANS, Goat Inn, Sopwell Lane, 12 noon, Dave Jones Quartet plus guests.
STARLITE BALLROOM CRAWLEY
JOHNNY HOWARD BAND
p.m. Licensed bars.
STARTING TO-DAY at the Swan, Fulham Broadway, Bob Harley's Dixielanders.
THE ORIGINAL EAST SIDE STOMPERS, Blackheath.

MONDAY
AT PLOUGH STOCKWELL, S.W.9.
JIMMY COLLINS
BANK HOLIDAY BLOW-IN at the Anglers, Teddington (adj. Thames TV) featuring
KEITH CHRISTIE
DAVE GOLDBERG
IAN HAMER, etc.
BEXLEY, KENT, Black Prince Hotel, Bill Niles.
GOthic JAZZBAND, Earl of Sandwich
LEVEE CAMP MOAN
WINDSOR GRAMMAR SCHOOL
MIDNIGHT SUN
St. Mary's, Gravesend.
READING, "SHIP," MAX COLLIE.
RESURRECTION CLUB
THE WARWICK
EAST BARNET ROAD
(NR ALEXANDER PUB)
GROUNDHOGS
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

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Every Wednesday
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Wednesday, May 28th
MICHAEL GARRICK SEXTET
Admission 6 - Students 5 -
To book a table ring 629 1700

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BARNEY KESSEL TRIO
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KENNY BURRELL QUARTET & SANDRA KING
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AT PLOUGH, STOCKWELL, SW9
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LEVEE CAMP MOAN
WELWYN GDN. CITY "CHERRY TREE" CHICKEN SHACK
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BLUES POWER
CROWN, CROWN ST, READING.
LEVEE CAMP MOAN
GUEST ARTIST TOM HOULIHAN
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CAMBRIDGE UNIVERSITY
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DON RENDELL/ IAN CARR QUINTET
Every Wednesday
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Admission 6 - Students 5 -
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DICK MORRISSEY TERRY SMITH and TONY LEE TRIO
Sun. May 25th, Lunchtime and Evening
HAROLD MCNAIR
Mon. May 26th, Lunchtime and Evening
TONY LEE TRIO with guests
Tue. May 27th
TOMMY WHITTLE
Wed. May 28th
DANNY MOSS
Thurs. May 29th
LOUIS STEWART

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7.30 p.m. Admission 7/6
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SIMON K. & THE MEANTIMERS
ALL NURSES FREE!
Thurs., May 29th: TRIPLE
D.J. ALAN SWORD
TUESDAY, MAY 27th
HOWLING WOLF LATE SHOW
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demonstration by **PIERRE FAVRE**

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WHERE WILL RIC STAND IF BLIND FAITH FAIL?

BRAVE RIC Grech for splitting with The Family to join Blind Faith. He's certainly not in a class of his own as are the other three members of the group and has not obtained any recognition as a bassist while with Family.

Family will then go on without Ric but will be go on without them when Stevie Winwood splits again? — **L. KAY**, Titchfield, Hampshire.

ADMITTEDLY the personnel of the new supergroup are brilliant but aren't they just a little conceited in calling themselves Blind Faith — even though they are probably quite right in thinking that ex-Cream and Traffic fans will have a blind faith in them. — **LAURENCE BROWN**, Abingdon, Berks.

ALTHOUGH it's very nice of Clapton-Winwood-Baker to do a free concert, I can't help feeling it could turn out a really ugly scene.

Being as popular as they are, billions of people will turn up from all over the country. This means that the people at the back will get up tight because the people at the back will be shoving and the people at the back will get up tight because they can't see or hear.

Might it not be a bad idea if they did two free concerts — the other one being in the north of the country. Then the northerners will be able to see without having to travel hundreds of miles and

mailbag

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

they'll be altogether less people at each concert. — **ALISTAIR CLARK**, Chislehurst, Kent.

IN MM's Song Publishing Special supplement Jimmy Phillips asked "Where are the Cole Porter's of today?" There are still some around but the lack of suitable outlets prevent them from the recognition they deserve.

Cole Porter was lucky in that he had musical comedy to place his material. He would never have made it on the open pop market of his day as he was too sophisticated. Even numbers that got through to the general public were hardly as immediate as say songs that Jolson made famous. Therefore it's pointless to equate pop music of today with high-class light music of another era.

There must be modern Cole Porters around simply dying to show their wares. — **ROBERT WALTON**, London SW5.

GRAEME EDGE'S experiences are nothing new. According to Fynes Morison, a 16th Century traveller, Lon-

don theatre companies on tour in Germany had eventually to be suppressed because "many young virgins fell in love with some of the players and followed them from city to city" (sic).

Actors 400 years ago, groups today, what next? — **JO JAMES**, Chigwell, Essex.

THE POP world in general should stop congratulating itself on the tremendous success being enjoyed by the current spate of re-releases.

Good as many of these are, it is sad reflection on today's standards when many record buyers simply won't appreciate a song unless it is at least three years old. — **ALISTAIR STEWART**, Co. Down, N. Ireland.

FROM TIME to time letters appear in Mailbag either praising the Taste, saying they are the best British blues group, or damning them as being rubbish. Perhaps it's just a matter of taste? — **C. K. SMITH**, Staines, Middx.

I WOULD like to agree with Patrick Travis that the Small Faces were one of the best British groups to emerge on the pop scene and that their split up is a disaster as far as pop music is concerned.

I hope that the remaining three members of the group can get something together without Steve Marriott and I would like to express my wish that all four of them stay on the pop scene. — **MANSEL JONES**, Cardiff, Wales.

WE REALLY must agree with Roger Cooper regarding Spirit of John Morgan. Anyone who has seen this band perform will realise that they are destined to follow in the footsteps of such great bands as Nice and Ten Years After. — **PIPPA and CHRISTINE**, London SW18.

INVARIABLY what LP covers lack is some writing about the group concerned. Too often there is nothing at all. Failing this surely the record companies could release a small cheap booklet with the group's background in it and the words of the songs. I'm sure this would be welcomed by all. — **I. N. McMILLAN**, Stowe, Bucks.

HAVING SEEN Led Zeppelin live and witnessed the attempt of Page and Plant at instrument and voice interplay, I suggest they listen to the soundtrack of the Jungle Book especially the track "I Want To Be Like You," and I'm sure they could learn a lot from it. — **NEIL JORDAN**, Stockport, Cheshire.

I FULLY endorse the comments in Mailbag on the bright future for Mick Abraham's Blodwyn Pig. Another group I believe who are indeed worthy of great success is Blossom Toes.

I have seen so many better known groups but they will always stand out in my mind for their originality and brilliant musicianship. — **MARILYN WARD**, Norwich, Norfolk.



RIC GRECH

Cohen lacks Dylan's depth and sincerity



DYLAN: brilliance and superiority

I WAS horrified to see that Tony Wilson believes Bob Dylan has been superseded by Leonard Cohen in arranging and presenting lyrics.

While I have every respect for Cohen's poetry, it will always lack the depth and sincerity that only Dylan's brilliance can produce. After all it was his ability to express his feelings in his songs that gave him his present superiority. — **NEIL POPE**, Melbourne, Derby.

WHILE NOT wishing to deny the achievement of any British progressive group invited to this year's Newport Jazz Festival, I think it's worth noting that it was reported in the MM (last year, I believe) that the festival as it then stood was no longer a commercially viable proposition. This article stated that though the festival was never aimed to earn a huge profit for its backers, they did expect it to at least break even and this was just what it was not doing.

The question raised in one's mind by the inclusion this year of so many top British groups is whether the decision was coloured by the artistic achievements of these groups or by their current huge financial success in America.

I do not wish to imply that these musicians have not merited their inclusion, for I have nothing but respect and admiration for much of their work and one would like to believe that they have won their place in the backers' hearts by their achievements in "marrying" pop and jazz, but knowing what no one does about the hearts of American financiers one begins to wonder. — **ALLAN TURK**, London, S.W.9.

I LISTENED to a Jazz Workshop after hearing John Peel's programme and heard music of incredible beauty. Until then, jazz to me was the souped-up NDO. Mike Gibbs' band had a lot in common with progressive pop but scored over it in feeling and musicianship. Unfortunately, being jazz, his music will not get the wide audience it deserves — unless of course Peel turns on to jazz. — **CHRISTOPHER SCOTT**, Guildford, Surrey.

I SEE the Who are going to do their pop opera on

their tour of the States. Although we haven't heard any of this proposed work, all the Who fans will dig it because Pete Townshend wouldn't throw anything but the best on us.

But does this mean they won't give us any "Shakin' All Over" or "Substitute"? The pop opera will no doubt be a groove but I sure am going to feel the three-hour drive to Detroit is worth it if I can get three minutes of "Summertime Blues" in addition to anything else we hear. — **ROBERT BUSSELL**, Ohio, USA.

LOOKING back through the MM I found a collection of quotes about an album the MM called the most progressive ever. Typical was Eric Clapton's remark: "All of us, Ginger, Jack and I, are absolutely and completely knocked out with it. I consider it to be one of the greatest pop LP's ever to be released. It encompasses everything that's ever knocked me out and rolled it all into one."

What trendy, psychedelic, underground group were they talking about? The Beach Boys and "Pet Sounds." Brian Wilson, what has happened? — **DAVE HASLAM**, Birmingham, Warwick.

ALL CREDIT to those who have worked for a petition to get the Elvis Presley show on TV. But why do we have to? Why doesn't the BBC know what we want? They pay men to know — what are they doing in their highly paid time? — **CHRISTOPHER GUNSTONE**, Blackheath, London S.E.3.



JANIS JOPLIN: Made a great impact

Back Janis, and give white soul a boost

I DISAGREE with George Curtis on his views of Janis Joplin. Janis has come out on her own and made a great impact on the British scene — her soul is terrific and incredulous.

People have been used for so long to Negro soul dominating soul music in the States and here in Britain. Now Janis has broken through that barrier with "white soul music." We don't want white soul to stop now it's reached this point — it would be the end of the beginning. — **MARTIN LAWLEY**, Bedford, Beds.

GEORGE CURTIS is talking a load of rubbish about Janis Joplin. Soul is something within a person regardless of colour or creed and as long as you can communicate and you are part of the audience and the audience is part of you, that's all that matters. — **KAREN HARDMAN**, South-end-on-Sea, Essex.

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