

Melody Maker

JUNE 21, 1969

1s weekly

'Ballad of John And Yoko' hits no 1. Now it's the

PLASTIC ONO BAND!



NEW STONE



'Give peace a chance'

AS John Lennon and Paul McCartney's plea for tolerance, "The Ballad Of John And Yoko" hit the top of the MM Pop 30 this week, news leaked out that Lennon and his wife have recorded another peace song for release on the Apple label on July 4.

Events

This is "Give Peace A Chance" by the Plastic Ono Band. This record was in fact made in the Lennons' hotel suite in Toronto recently on equipment borrowed from Capitol Records. John and Yoko and "about 40 other people" perform the song which is described as a "hypnotic chant."

An Apple spokesman commented: "It's a fantastic song that will turn the world around." It is an extension of John Lennon and Yoko Ono's attempts at achieving world peace in their own unorthodox manner.

"The Ballad Of John And Yoko" is the record in which John complains that society is trying to crucify him and his wife and is the story of the events which immediately preceded and followed their marriage in Gibraltar recently. Only John and Paul are featured on the song.

Book

Already, in Britain and America, sales are nearing the million mark and a Gold Disc is expected to be awarded for the record in the near future. It is the group's fastest-moving single for some time and hit the number one spot while their last single "Get Back" is standing at number five.

A special book with photographs and text will be included with the Beatles next album which will be on sale at the end of next month or early in July, said Apple at presstime.

The title of the album will probably be "Get Back," "Don't Let Me Down" And 12 Other Titles," although this has not yet been finalised.

NEW SINGLE

THE "new" Rolling Stones have a new single released next month — and one side features Mick Taylor, the man who has replaced Brian Jones in the group (pictured here second from left), and Al Kooper (pno).

It is a double A side release of two numbers by Mick Jagger and Keith Richard—"Honky Tonk Women," a rock number featuring Taylor and "You Can't Always Get What You Want" which features Jagger, Richard, Kooper, Charlie Watts and Bill Wyman. Brian Jones is not on either track. Release date is July 4, which is America's Independence Day.

At presstime, Mick Jagger described the tracks as "rock music" and said that one of the tracks features a 60-voice choir.

On Monday, the group taped the two numbers in London for a special spot in David Frost's American TV show.

The Rolling Stones make their British debut with their current line-up on July 5 at a live open-air concert possibly in a London park.

The group have completed work on two albums—one for release in September and the other for just before Christmas.

SEE SPECIAL FEATURES ON CENTRE PAGES

What colour

is soul?

page 11

Vote for

pop now!

page 15

Who needs

Radio One?

page 9

Melody Maker POP 30

- 1 (2) **BALLAD OF JOHN AND YOKO** Beatles, Apple
- 2 (1) **DIZZY** Tommy Roe, Stateside
- 3 (3) **OH HAPPY DAY** Edwin Hawkins Singers, Buddah
- 4 (6) **TIME IS TIGHT** Booker T and the MG's, Stax
- 5 (4) **GET BACK** Beatles, Apple
- 6 (5) **MAN OF THE WORLD** Fleetwood Mac, Immediate
- 7 (8) **BOXER** Simon and Garfunkel, CBS
- 8 (7) **MY WAY** Frank Sinatra, Reprise
- 9 (19) **LIVING IN THE PAST** Jethro Tull, Island
- 10 (12) **HIGHER AND HIGHER** Jackie Wilson, MCA
- 11 (14) **TRACKS OF MY TEARS** Smokey Robinson and the Miracles, Tamla Motown
- 12 (16) **I'D RATHER GO BLIND** Chicken Shack, Blue Horizon
- 13 (20) **BIG SHIP** Cliff Richard, Columbia
- 14 (9) **RAGAMUFFIN MAN** Manfred Mann, Fontana
- 15 (10) **LOVE ME TONIGHT** Tom Jones, Decca
- 16 (24) **PROUD MARY** Creedence Clearwater Revival, Liberty
- 17 (21) **GIMME GOOD LOVIN'** Crazy Elephant, Major Minor
- 18 (17) **DICK-A-DUM-DUM** Des O'Connor, Columbia
- 19 (29) **FROZEN ORANGE JUICE** Peter Sarstedt, United Artists
- 20 (15) **GALVESTON** Glen Campbell, Ember
- 21 (—) **IN THE GHETTO** Elvis Presley, RCA
- 22 (13) **MY SENTIMENTAL FRIEND** Herman's Hermits, Columbia
- 23 (11) **BEHIND A PAINTED SMILE** Isley Brothers, Tamla Motown
- 24 (18) **AQUARIUS/LET THE SUN SHINE IN** Fifth Dimension, Liberty
- 25 (—) **BREAKAWAY** Beach Boys, Capitol
- 26 (—) **SOMETHING IN THE AIR** Thunderclap Newman, Track
- 27 (—) **LIGHTS OF CINCINNATI** Scott Walker, Philips
- 28 (—) **WAY OF LIFE** Family Dogg, Bell
- 29 (27) **BOOGALOO PARTY** Flamingos, Philips
- 30 (—) **HAPPY HEART** Andy Williams, CBS

POP 30 PUBLISHERS

1 Northern Songs; 2 BMI; 3 Kama Sutra; 4 Chappell; 5 Northern Songs; 6 Immediate/Fleetwood; 7 Pattern; 8 Shiro Bernstein; 9 Chrysalis; 10 United Artists; 11 Jobete/Carlin; 12 Feldman; 13 E. H. Morris; 14 Intune Ltd; 15 Valley; 16 Burlington; 17 Dick James; 18 E. H. Morris; 19 United Artists; 20 Carlin; 21 Carlin; 22 Monique; 23 Jobete/Carlin; 24 United Artists; 25 Immediate; 26 Fabulous; 27 Schroeder; 28 Cookaway; 29 Shapiro Bernstein; 30 Donno.

U.S. top ten

- As listed by "Billboard"
- 1 (1) **GET BACK** Beatles, Apple
 - 2 (2) **LOVE THEME FROM ROMEO AND JULIET** Henry Mancini, RCA
 - 3 (4) **BAD MOON RISING** Creedence Clearwater Revival, Fantasy
 - 4 (3) **IN THE GHETTO** Elvis Presley, RCA
 - 5 (8) **TOO BAD THINKING ABOUT MY BABY** Marvin Gaye, Tamla
 - 6 (10) **ONE** Three Dog Night, Dunhill
 - 7 (5) **LOVE (Can Make You Happy)** Mercy, Sundi
 - 8 (6) **GRAZIN' IN THE GRASS** Friends Of Distinction, RCA
 - 9 (—) **GOOD MORNING STARSHINE** Oliver, Jubilee
 - 10 (—) **SPINNING WHEEL** Blood, Sweat and Tears, Columbia

top twenty albums

- 1 (1) **NASHVILLE SKYLINE** Bob Dylan, CBS
- 2 (7) **MY WAY** Frank Sinatra, Reprise
- 3 (2) **ON THE THRESHOLD OF A DREAM** Moody Blues, Deram
- 4 (3) **TOMMY** Who, Track
- 5 (6) **HAIR** London Cast, Polydor
- 6 (9) **2001** Soundtrack, MGM
- 7 (5) **HOLLIES SING DYLAN** Hollies, Parlophone
- 8 (4) **BEST OF THE SEEKERS** Seekers, Columbia
- 9 (10) **ELVIS PRESLEY (NBC TV Special)** Elvis Presley, RCA
- 10 (11) **OLIVER** Soundtrack, RCA
- 11 (15) **GENTLE ON MY MIND** Dean Martin, Reprise
- 12 (14) **GOODBYE** Cream, Polydor
- 13 (18) **OVER AND OVER** Nana Mouskouri, Fontana
- 14 (—) **THIS IS TOM JONES** Tom Jones, Decca
- 15 (8) **SONGS FROM A ROOM** Leonard Cohen, CBS
- 16 (12) **SOUND OF MUSIC** Soundtrack, RCA
- 17 (18) **WORLD OF CHARLIE KUNZ** Charlie Kunz, Decca
- 18 (20) **WORLD OF VAL DOONICAN** Val Doonican, Decca
- 19 (16) **WORLD OF MANTOVANI** Mantovani, Decca
- 20 (13) **LED ZEPPELIN** Led Zeppelin, Atlantic

Album of the week

THE MONKEES INSTANT REPLAY



THE MONKEES INSTANT REPLAY

RD 8016 SF 8016

ENGELBERT — BIG U.S. TV CHANCE



NEW YORK, MONDAY. — Engelbert Humperdinck is in line for a one-hour TV special for the Chrysler Motor Corporation. If the deal is finalised, Humperdinck will record the special to be screened in the States in the autumn. If the show is successful, it could lead to a major American series like the one currently being made by Tom Jones and networked throughout America.

WINWOOD PLUS CROPPER LP PLANNED

STEVIE Winwood of Blind Faith hopes to record an album for Island Records for release in the autumn. He may either collaborate with American guitarist Steve Cropper or record an entirely solo album. Island are to release a new single by Fairport Convention on July 4, a Bob Dylan song called "Si Tu Dois Partir," plus a single by Clouds on June 27 called "Waiter There's A Fly In My Soup" which will last seven minutes.

ANDEE'S TOPS

ANDEE SILVER took first place for Britain in last weekend's International Song Festival in Majorca. Andee sang "Te Quiero, I Love You" written by Ivor Raymonde who also wrote the 1968 winning entry. She is currently taking a short holiday in Italy.

BACHELORS CONCERTS

THE BACHELORS will not be entirely lost to their provincial fans when they start their summer season at London's Victoria Palace on July 12. They will also make five Sunday concert appearances in Blackpool and will also

visit the Isle of Man and Bournemouth. Their dates are: Blackpool Opera House, June 29, July 20, August 10 and 24, and September 21; Villa Marine, Douglas, Isle of Man on July 27; and the Winter Gardens, Bournemouth on August 31. Big guns lined-up for Sunday shows at the ABC Theatre, Blackpool, include the Scaffold (June 29), Scott Walker (July 6 and 27), Julie Felix and the Hollies (July 13), and Frank Ifield (July 20).

AUGER FOR ICA

BRIAN Auger and the Trinity and the Soft Machine are booked for concerts at London's Institute Of Contemporary Arts. Auger and the Trinity make their debut at the ICA, Nash House, the Mall, tomorrow (Friday). The Soft Machine appear on June 24.

GAY FOR FILMS

TE Noel Gay Organisation, which represents many show business stars including David Frost and the Scaffold, is to go into films. Managing director Richard Armitage told MM on his return from a business trip to

New York: "Films are the next logical step. I expect to announce my first title within the next two months." Last month, Noel Gay announced the formation of three new music publishing companies.

FACES FILM MUSIC

CHARLIE McKay and Barry Greenaway, of the New Faces, are writing the music, including the title song, for a new British semi-documentary film titled Sit Vac. The third member of the group, Marie Gordon, will appear in the film and sing the title song. The film will be shot during the summer.

VANITY DATES

VANITY Fare, whose new single "Early In The Morning" is released tomorrow (Friday), have been booked for Symonds On Sunday (June 22) and Radio One Club (24) and will also record for the Tony Brandon, Jimmy Young and Dave Cash shows. On July 18 they appear on Hi Jinks on BBC-TV.

NANA SPECTACULAR

NANA Mouskouri stars in her own BBC2 spectacular, recently recorded at London's Talk Of The Town, on June 21. Tomorrow (Friday) she has a new single, "Over And Over," released by Fontana. It is a track from her album, "Cu Cu Rru Cu Cu Paloma" which is also released this week.

BONES LP

BLACK Cat Bones start work on their first Decca LP at the end of this month. The album is due for release in late August. On Saturday (21) the Bones appear on an open-air concert at Bletchley. Other one-nighters include Queen's College, Oxford (24) and Sunderland (27).

ARTHUR BROWN'S CRAZY WORLD FALLS APART

ORGANIST Vincent Crane and drummer Carl Palmer have quit the Crazy World Of Arthur Brown. They left Arthur in New York on Friday last week and returned to England to form their own groups. Vincent, 26, and Carl, 19, described their tour of America with Arthur a disaster. "The act was too freaky and the Americans wanted good music. We thought we might as well come back and do our own thing"

Their new group is to be called "The Atomic Rooster" and they have written a single called "Friday The 13th." They are currently looking for a bass player and negotiating a management deal. Carl and Vincent said they did not know Arthur's plans, but thought he might join a rock and roll band.



JEFFERSON for Germany

DUSTY SERIES

STARTING date for Dusty Springfield's new BBC-TV series has been set for September 8. Spike Milligan will be the guest star on the first show and the Bee Gees have signed for a later programme.

HOLLIES RETURN

THE HOLLIES play their first date after a three-week holiday when they star tomorrow (Friday) at Durham University. The Hollies are also working on new material for a possible album and a new single.

JEFFERSON ABROAD

JEFFERSON flies to Germany on July 13 for a week of TV and club dates in Hamburg, Frankfurt, Bremen and Munich. He will be back in Germany on August 19 for two weeks of club and TV bookings. On September 4 he goes to Luxembourg for two days of TV and then to Brussels for one TV show.

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AVANT GARDE LABEL OUT

AMERICA'S avant garde jazz and pop label, ESP, is being released in Britain by Philips Records, via the Fontana label. The first releases, due at the end of this month, are the Fugs' "Virgin Fugs," Sun Ra's "The Hellocentric World Of Sun Ra, Volume 2," Jerry Moore's "Life Is A Constant Journey," the God's "Contact High" and "Balaklava" by Pearls Before Swine. Philips are putting out mostly new material first so that the earlier albums by Sun Ra and Pearls Before Swine, for example, will be issued later. The first Pearls Before Swine album and another by the New York Electric String Orchestra will be released in July. The September issues will include items by Ornette Coleman — his 1962 Town Hall Concert — Bud Powell, the Fugs and Gods. The jazz albums, with the exception of Sun Ra, are being sold at the budget price of 27s. 11d., and the pop album as full price of 38s. 6d.



SUN RA

BLUEBEAT HOT 10

- 1 (1) **DREAM** Max Romeo, UNITY-503
- 2 (2) **WHO YOU GONNA RUN TO** The Techniques, CAMEL 10
- 3 (4) **THROW ME CORN** Winston Shane, BULLET-399
- 4 (5) **SINCE YOU'VE BEEN GONE** Eric Satter, CAMEL-20
- 5 (7) **HAILES SELAISE/BLUES DANCE** Laurel Aitken, NU BEAT-032
- 6 (3) **DON'T PLAY THAT SONG** Derrick Morgan, CRAB-18
- 7 (6) **CHILDREN GET READY** The Versatiles, CRAB-1
- 8 (8) **FREEDOM TRAIN** Ernest Wilson, CRAB-17
- 9 (—) **HOW LONG WILL IT TAKE** Pat Kelley, GAS-115
- 10 (9) **LA LA MEANS I LOVE YOU** Alton Ellis, NU BEAT-014

NEW RELEASES

FACTS OF LIFE The Melfobes, CAMEL-18
WHAT AM I TO DO Tony Scott, ESP-805
TOO PROUD TO BEG The Uniques, GAS-117
THE BURNER The Dynamics, PUNCH-1
MONY MONY The Mohawks, PAMA-75

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MOUSEPROOF

AMERICANS HIT BY M.U. TELEVISION BAN



RONNIE SCOTT TV series in jeopardy

A MUSICIANS' Union TV ban that has already hit American pop groups due to star on Top Of The Pops could jeopardise a series of TV jazz shows planned for the autumn.

Banned tonight (Thursday) from Top Of The Pops were Paul Revere and the Raiders, who recently toured Britain with the Beach Boys. Only last Thursday, Ohio Express were hit by a similar ban. It was imposed by the MU following notification from the American Federation of Musicians that "they could not agree to future TV appearances in America by British musicians."

If agreement is not reached between the two Unions, then an ambitious plan to present American jazz stars in colour on BBC-2 from the Ronnie Scott Club in London could be off.

The Scott TV transmissions were to run during the Jazz Exco '69 shows from October 25 to November 2.

Already due to appear were the Thelonius Monk Quartet and the Clarke-Boland Big Band, plus the possibility of Miles Davis, pianist Cecil Taylor and Lionel Hampton with an eight-piece outfit.

Harry Francis, assistant general secretary elect of the MU, was asked by the MM on Monday whether the difference between the AF of M and the MU might be resolved before the projected Ronnie Scott TV series.

He said: "I've no idea. I hope so, but I can't say. If it is still on, then it would affect them."

The BBC's attitude is that the whole matter is "sub-judice."

A BBC-TV spokesman added, re the current Top Of The Pops situation: "It is obvious that if the top five places in the charts were held by American groups, and they happened to be in this country and available for TV, it would be a great pity not to be able to feature them."

"Now, when groups appear in Britain, we will obviously not go out of our way to book them."

TERRY KIRKMAN, of the American Group Association, is due in London at the end of this month.

He and his wife, Judy, are visiting Europe to set up a tour for the end of 1969 which, it is hoped, will include visits for Association to Russia, Hungary, Czechoslovakia, Bulgaria, Poland, Rumania and Yugoslavia. They expect to be in London around June 24.

FOUNDATIONS, HALEY, BERRY TO TOUR IN AUTUMN

FOUNDATIONS, Chuck Berry, Bill Haley and his Comets and possibly Carla Thomas and Marsha Hunt will appear at a big concert at London's Royal Albert Hall on September 29.

A tour is also being fixed on which Bill Haley and the Comets may do selected dates.

Dates so far booked are: Birmingham Town Hall (September 26), Sheffield City Hall (27), Manchester Free Trade Hall (October 2), Wolverhampton Gaumont (9), Bristol Colston Hall (10), and Hanley Gaumont (11).

Other venues being negotiated are Croydon, Newcastle, Slough, Cambridge and Stockton. Another London date is also being arranged.

GUN SPLIT

GUN, who had a hit with "Race To The Devil," have split with their management, Ronnie Scott Directions.

The reason, say the management is that the group's general attitude "has not been compatible with management policies."

Pete King said: "Rather than continue the association and face the possibility of conflict of opinion which might endanger the group's future we prefer to release them from their contract altogether and make a clean break."

J. J. INSTRUMENTAL

AN instrumental single by the Greatest Little Soul Band In The Land — which features guitarist Terry Smith and tenorist Dick Morrissey — is to be released by MCA Records.

The title is "Something For My People," written and arranged by J. J. Jackson and set on July 4. The band and J. J. Jackson appear at London's Marquee tomorrow (Friday).

OFF THE SCENE

LIVERPOOL Scene fly to New York in September for a two month tour of American clubs and colleges.

Among the venues they will play will be New York's Fillmore East, Adrian Henri and guitarist Andy Roberts will fly out two weeks ahead of the group to write special "American" material to include in their act as much of their humour is in Liverpool-slanted and may not be understood by U.S. audiences.

They are currently completing a new album titled "Bread On The Night (Cash With Bandleader On Night Of Engagement)."

MARY—TOAST OF NEW YORK

NEW YORK, MONDAY.—Mary Hopkins is currently the toast of Manhattan, reports Ren Grevatt. Mary opened last week for a season at New York's Royal Box of the Americana Hotel and pleased the critics who praised her "pink cheeks, warmth and charm, guitar playing and pleasing singing." Mary is on her first visit to America. Recently, Tom Jones broke all box office records at New York's Copacabana.

CIRCUS

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MAYNARD

STAR LINE-UP FOR GOLDSMITH ARTS FESTIVAL

JOHN SURMAN, Mike Westbrook, the Maynard Ferguson Big Band, the Chris McGregor Group, King Crimson, Third Ear Band, East of Eden, Pretty Things, Deviants, Duster Bennett, the Strawbs, Liverpool Scene and Pegasus are some of the artists appearing at Goldsmiths College Arts Festival from June 30 to July 5.

Sponsored by the college, Lewisham Borough Council and the Ministry of Housing the festival will be entirely free every day from 11.30 am to midnight, with an all-nighter on July 4.

The festival also hopes to present film director Clive Donner, actor David Hemmings and artist Jim Dine and has extended invitations to attend to John Lennon and Yoko Ono, Donovan, John Dankworth, the Rolling Stones and leading authors and playwrights.

SCAFFOLD DELAY

THE SCAFFOLD'S new single, "Charity Bubbles," which was originally scheduled for release last Friday, will now be released on June 27.

Benedict

GLASER DIES

JOE GLASER, agent and friend of Louis Armstrong for more than 40 years, died last week in New York's Beth Israel Hospital. He was 72. Glaser, who was head of the Associated Bookings agency,



BEATLE SONGS A LA JOHN WILLIAMS

CLASSICAL guitarist John Williams has recorded two Lennon and McCartney numbers, "She's Leaving Home" and "Norwegian Wood," for a new album "The Beatles My Way" being made by Nems managing director Vic Lewis. Williams is pictured with Vic Lewis during the session. Williams opens at Ronnie Scott's club on June 30 for two weeks.

Jimmy Ruffin tour to kick off at Croydon

AMERICAN singer Jimmy Ruffin arrives in Britain at the end of the month for a three week tour for promoter Mike Rispoli.

He arrives on June 30 and opens his tour on July 2 at the Top Rank, Croydon. He will be backed by Sweet Blindness.

The rest of his dates are: Dreamland, Margate (June 3); Leicester Top Rank and Club Lafayette, Wolverhampton (4); Nantwich Civic Hall and Twisted Wheel, Manchester (5); Crystal Palace Hotel, London (6); Brighton Top Rank (9); Fiesta, Stockton (10); Mardi Gras and Victoriana, Liverpool (11); Barracuda, Middlesbrough (12); Bristol Top Rank (13); Watford, Top Rank (16); Assembly Hall, Worthing and Bag Of Nails, London (17); Hanley Top Rank and Shades, Sheffield (18); California Ballroom, Dunstable (19); Bull's Head, Sheen (20) and Orchid Ballroom, Purley (21).

had spent several weeks in hospital. The agency will continue with Oscar Cohen as the new president and Bobby Phillips as chairman.

Louis Armstrong said: "I've lost the best friend I ever had."

See page 20.

MOVE SINGLE

THE MOVE'S follow-up single to their hit "Blackberry Way" is to be released on July 4, titled "Curly." The song is written by the Move's Roy Wood.

The B side is "This Time Tomorrow," by Dave Morgan, a songwriter managed by the Move's Carl Wayne.

The group tour Ireland from July 4-6 and start a week's cabaret doubling the Cavendish and Dolce Vita clubs, Birmingham on July 13. On July 1, they replace the

Marmalade for one night at Batley Variety Club. Marmalade will appear that night on London's Pop Proms at the Royal Albert Hall.

NANCY RECORDS

MICKIE MOST — ace record producer who records Herman and Donovan — will now be able to add the name of Nancy Sinatra to his star roster.

And Nancy may record a song that was in line for Lulu — who recently parted company with Mickie Most.

The song is titled "The Highway Song" and is one of three songs Mickie Most is taking with him to Los Angeles on June 25. He will record Nancy there and also make an LP and single when she visits London — purely for recordings — during the second week in July.

"The Highway Song" was written by Kenny Young, who wrote the Clodagh Rodgers hit, "Come Back And Shake Me."

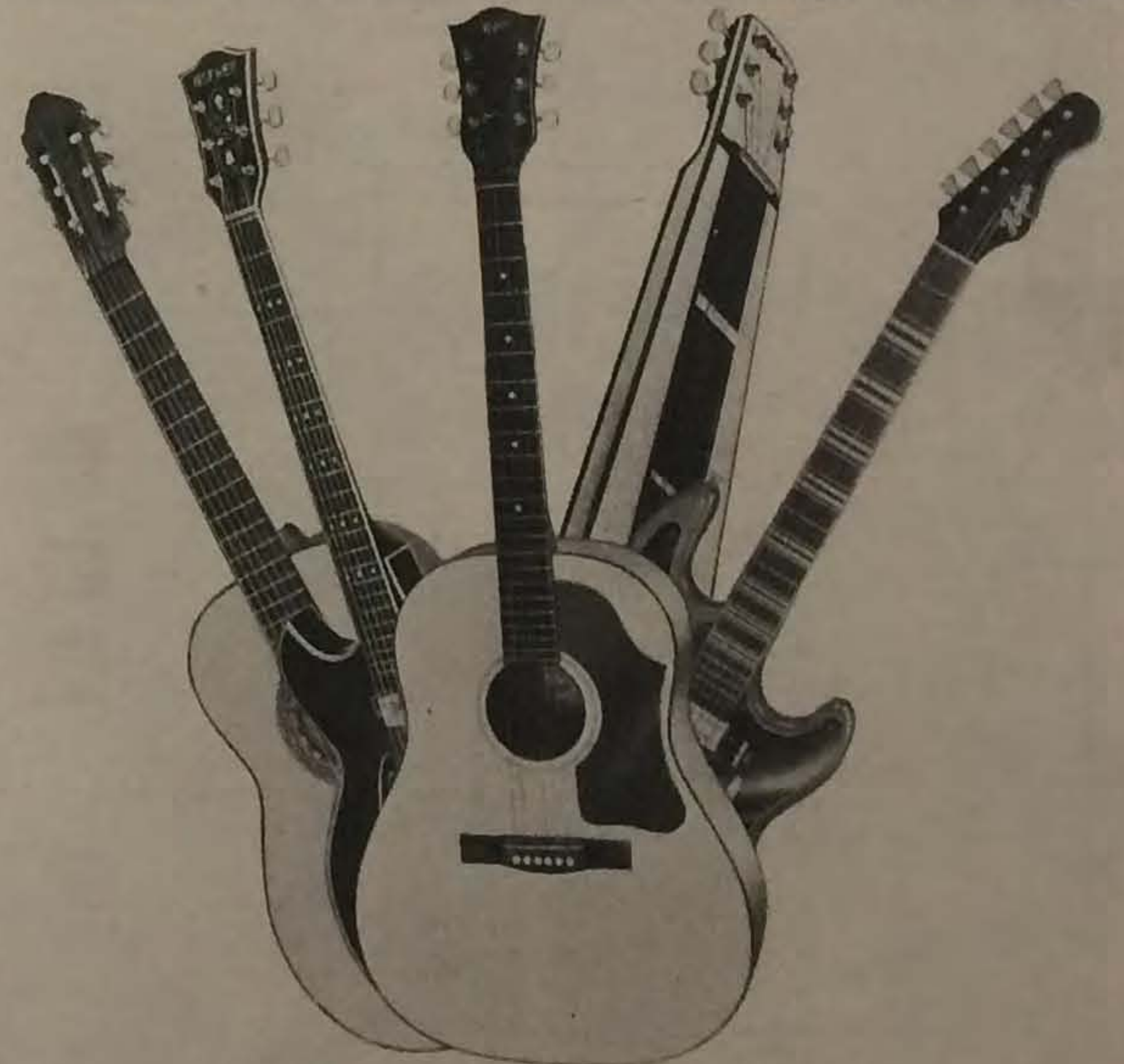
STATESIDE CARAVAN

CARAVAN'S manager, Terry King, flies to America in July to finalise details of their Stateside tour in August and to arrange for the release of their current album to coincide with the tour.

The group goes to Germany on June 23 for two days of TV work. They appear at the Roundhouse, Dagenham (21) and fly back from Germany to appear at Exeter Technical College (25).

The group is restricting its live performances during July in order to rehearse material for a new album and they plan to preview some of the tracks at London's Institute Of Contemporary Arts on July 24.

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NO TASTE FOR U. S.

TASTE have turned down the offer of an American tour with Blind Faith, starting in Philadelphia on July 15 in order to concentrate on the European market. Their LP is currently in the Top 10 of the album charts in Holland and Scandinavia, and was released last week in France.

They fly to Paris on June 23 to share the bill with Richie Havens at the Olympia, and then play dates in Germany and Holland from July 2.

Tomorrow (Friday) Taste play the Midnight Court at London's Lyceum, followed by dates at Oxford (21), Mothers, Birmingham (22), London's Marquee (24), Leytonstone (26), the Bath Blues Festival (28), Portsmouth (29) and Romford (30).

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SUNDAY NIGHT SESSIONS AT CHALK FARM

UNDERGROUND BACK AT ROUNDHOUSE

LULU FOR LAS VEGAS

LULU is to star in Las Vegas. This will be her first appearance at America's gambling city. She stars at the famed Flamingo Hotel for two weeks following a four-city ten-days' appearance in South America from September 5. Lulu plays two days in Majorca on July 12 and 13.

UNDERGROUND music is to be revived at London's Roundhouse, after the recent abandonment of group music weekends under official pressures.

A new set-up, titled "Implosion," is to start sessions at the Chalk Farm premises on alternate Sundays from June 1 — and all profits will go to community projects.

Roger Cross, 23, of the Electric Cinema project, told the MM on Monday: "We are operating Implosion with the aid of an advisory committee consisting of doctors, clergymen and a Member of

Parliament. "We want to provide good music cheaply — admission prices will be kept at 7s 6d and the groups will play for expenses. Any profits will go to a central fund for community projects including providing free legal aid and medical advice. We will be reviving the original aims of the Underground, but on more solid ground, and we think it has a chance of working."

Groups booked for the first sessions which will be on Sunday afternoons and evenings, include White Trash, The Gun, Funky Moses and Endjinn.

LP TROUBLE

THE FOUNDATIONS have

run into more trouble with their album "Digging The Foundations" scheduled for release on June 27.

First pressings of the mono version had a fault affecting three tracks. A spokesman for the group said that at least two thousand copies were affected but no delay in releasing the album is expected.

The group go into the studios at the beginning of July to record a new single to be released on August 1. No title is fixed yet and so far the group have not received any songs from Tony Macaulay and or John McLeod, the writers of all their past hits. They have other songs under consideration. The Foundations are planning to record a double album for Christmas.

HARMONY PLUG

HARMONY GRASS are to promote their new single "First Time Loving" on the Belgium pop TV show Hey. The song has been written by Howard and Blackley and it is the follow up to their "Move In A Little Closer" hit.

The group will also feature their new single in a documentary film being made by Columbia on the London scene on June 28.

ENTER STEWART

FORMER Radio Caroline deejay Bob Stewart is to join Radio Luxembourg to replace Noel Edmunds who has left the station to freelance.

Stewart flies to the Grand Duchy on June 25 and starts broadcasting on the station on July 1. He will probably host the midnight to 3 am session.

TOM UNDER GUARD

TOM JONES was under a heavy security guard in Las Vegas this week after his triumphant success at the Flamingo Hotel.

Tom has repeated his success at New York's Copacabana with his second visit to the Flamingo. He appears at the nightspot until July 2 and then appears in concerts in Detroit (4) and San Francisco (5). On July 7, he appears at the Greek Theatre, Los Angeles.

He takes the first two weeks in August off on holiday and then starts work on the first six of his new TV series which will be taped in America. He will not be back in Britain until October.

sity, following with dates at Hammersmith College (21), London's Marquee (23) and Queen's College, Oxford (24).

GARRY'S DEBUT

SINGER Garry James makes his disc debut with his own composition "I Need You All The Time" released on Columbia tomorrow (Friday), coupled with "Mendoza."

Garry has been invited to visit Europe for TV and concert appearances for six weeks in July.

DUTCH HOLLY

HOLLY, whose single, "If You Could Love Me," is released this week guests in Radio One's Stage One on June 29. She flies to Holland on July 7 for two days of TV, followed by two days in Belgium.

MASON SINGLE

BARRY MASON is this week recording a single, as a singer. It will be supervised by Tony Macaulay and they will record a Macaulay-Mike D'Abo song as well as some by Macaulay and Mason.

ALL CLEAR FOR ELVIS TV SHOW

THE much-delayed Elvis Presley TV special is at last due to hit British TV screens.

NBC-TV executive Peter Marriotti told the MM on Monday: "We have now obtained clearance from the States on the U.K. and German rights for the Presley special.

"I can now go to bat and make a deal with one company or the other."

As previously reported in the MM, BBC-TV has already expressed keen interest in showing the Elvis spectacular — first seen in the States just before Christmas. But ITV is also believed to be interested.

Legal problems caused the delay in British clearance for the show, Peter Marriotti added: "I hope to tie up the deal this week."

DEEP PURPLE CONCERT

DEEP PURPLE are to combine with an 80-piece orchestra to perform a work by their organist, Jon Lord, at the Royal Albert Hall on September 15.

It will be part of a concert in which Jimmy Horowitz, who has arranged for the Bee Gees and Marbles, will conduct the Pro Musica London Symphony Orchestra.

The programme will include two of his works, "Concerto For Electric Guitar" — the

JAZZ NEWS

MORE JAZZ AT MERMAID THEATRE TO BOOST LP



DON RENDELL

THE Stan Tracey Trio, Rendell-Carr Quintet, Guy Warren of Ghana, Amancio D'Silva and Joe Harriott give an afternoon concert at London's Mermaid Theatre on June 29 to tie in with the release of an album, on which they are all featured.

The album, "Jazz Explosion," is released this week by EMI at the budget price of 16s and was recorded by Denis Preston's Record Supervision to demonstrate the wide range of contemporary British jazz.

BASSIST Albert Stinson has died in Boston at the age of 24. Recently with Shelly Manne's Quintet, he was only 16 when he joined Terry Gibbs. He later worked with such as Chico Hamilton, Marian McPartland and Charles Lloyd. An autopsy is being performed to try and establish the cause of death.

Five trumpets

DUKE ELLINGTON'S orchestra is currently sporting a five-man trumpet section with the addition of Jimmy Owens, and a six-piece reed team since Norris Turney joined the band. Bassist Paul Kondziela is the replacement for Jeff Castleman, and Duke currently has Shirley Witherspoon and Tony Watkins singing with him.

THE two Kenny-Clarke-Francy Boland Big Band albums recorded during their stay at Ronnie Scott's Club are to be released by Polydor next month. Titles are "Volcano" and "Rue Capital."

EDDIE CONDON and Leo Goodman are organising an exhibition of the late Pee Wee Russell's paintings at the Art Director's Club on New York's Fifth Avenue, during November. The money raised will go to establishing a Pee Wee Russell music scholarship.

THE Michael Garrick Sextet with Don Rendell, Ian Carr, Art Themen, Dave Green and Trevor Tomkins, take part in a poetry and jazz concert at London's Queen Elizabeth Hall on Sunday (22). Spike Milligan is special guest star.

Jarrett Trio

FOLLOWING the break-up of the Charles Lloyd Quartet, pianist Keith Jarrett has formed his own trio with Charlie Haden (bass) and Paul Motian (drums). The group will visit Europe this autumn and hopes to include London on the trip.

A MALGAM—John Stevens, Trevor Watts and Jeff Clyne—share the bill with the Brian Doyle band at London's 100 Club next Monday (23) . . . the Spontaneous Music Ensemble and Keith Tippett Band give a concert, open to the public, at London's Bedford College, Regent's Park, on Saturday (21) . . . Ian Wheeler is the guest star with Crawley's New City Jazzmen at the Grasshopper Hotel next Monday (23) followed by Alan Elsdon (July 7) and Pat Halcov (21).

RAY WARLEIGH guests with the Dick Crouch Quintet at Redhill Jazz Workshop on Sunday (22). Other bookings at the club are Mike Westbrook (29), John Williams Octet (July 13) and Graham Collier (20) . . . The Tubby Hayes Quartet plays the Jazz Cellar at Manchester Sports Guild on Saturday (21) . . . the Dave Curtis Quartet is resident on Fridays at the Three Spires Hotel, Coventry.

THE BBC's Radio Four South & West starts a new series on June 28 featuring, each week, the music of Keith Tippett, Frank Evans, Mike Westbrook, Don Caple and the Rainbow People, a folk group.

COMPILED BY BOB DAWBARN

MECCA have cancelled two dates on the forthcoming tour of 19-year-old Jamaican singer Max Romeo whose single, "Wet Dream," entered the Pop 30 last week but has now dropped out.

Mecca objected to the lyric of the song and the dates cancelled are at Tottenham Royal on July 4 and the Orchid, Purley, on July 14.

The disc has not been played on the BBC, although a spokesman maintained that there was no official ban and it was up to individual producers whether they played it.

A spokesman for Parra Records, who distributed it on their Unity label, told the MM: "We would have enjoyed a hit much more if we'd been able to get plays on the BBC. But, because of this hush-hush attitude it's definitely sold a hell of a lot."

Mecca banned the record on Friday but it's been played in the ballrooms for the past six months." Romeo is due to arrive in



Stokowski caught in Web

CLASSICAL conductor Leopold Stokowski, who was in London for a Royal Albert Hall concert last Sunday, visited the Web at a Decca recording session for their new album last week. The conductor—seen above with lead singer John L. Watson—spent four hours with the group, listening and making notes. Stokowski, who was making his first visit to a pop recording session, complimented Watson on reaching F sharp with ease. He invited the group to attend his concert.

Britain on June 28 and is set to play the 007 Club, Dalston (July 4), a London date yet to be fixed (5), Bournemouth

Pavilion (6), Wolfson Hall, Wolverhampton (7), Crayford Town Hall (8), Bligh's, Sevenoaks (9), Shades, Sheffield (11), Savoy, Catford and Caribe Club, Cricklewood (12), Assembly Hall, Worthing (17), White Horse, Willesden (18), and King's Head, Wood Green (19).

His follow-up to "Wet Dream" is "Madam Goosie" which will be released during the tour.

DESMOND FOR U. S.

DESMOND Dekker leaves Britain for America on June 30. He ends his week of cabaret, doubling Tito's Stockton, and La Dolce Vita, Newcastle, tomorrow (Friday) and then plays Oxford (23), Hastings and Maidstone (27), Folkestone (28) and Gillingham (29).

His new single, the follow-up to his big hit with "Israelites," is "It Mek."

BARRY'S BACK

BARRY Ryan was due to fly back from America where he has been having recording business talks and a screen test direct to Hamburg, Germany yesterday (Wednesday) for a TV show.

Today (Thursday) he flies to Zurich for another TV appearance followed by TV spots in Milan (21) and Bremen (24).

JUNIOR CHANGE

ON THE eve of Juniors Eyes American tour, drummer Steve Chapman has left the group and been replaced by John Cambridge from the Hullabaloo.

Tim Renwick, who has been working with Jackie Lomax, has also joined the group on guitar, flute and clarinet.

Junior's Eyes tour America from July 27 to August 22 and their managers, Dick Jordan and Ken Clarke fly to the States next week to finalise details.

Tomorrow (Friday) the group plays London Univer-

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CHRIS WELCH meets the remnants of the Small Faces

HUMBLE PIE is cooking-up nicely, but what's happening to the Small Faces.

Anxious to clear up conflicting reports, Ian "Mac" McLagan talked this week about the results of Steve Marriott quitting to join Peter Frampton and the other Piemen.

HUMOUR

Mac, organist with the Faces for four years, at the age of 24 has a wife, a Mini and about £120. He also has his sense of humour.

Along with Kenny Jones and Ronnie Lane, Mac has hit hard times. The Faces were always dogged by bad luck and trouble in their business affairs, while maintaining a cheerful front and a high standard of records.

RESIGNED

When Mac and I had lunch this week he wasn't morbid or complaining. He was optimistic and fairly resigned to past events.

"They say we have found a replacement for Steve," said Mac peering through a salad. "We haven't and we've not even looking for one.

"When we first split with Steve we had offers from kids all over the country wanting to join. We had a letter from a young boy in Blackpool, and I could see him looking exactly like Steve, and that's just what we don't want."

ROCKING

"For the reasons Steve left, it wouldn't work again. It's strange. I had a dream about Steve last night. He was living in a semi-detached and his dog bit him." Ian looked puzzled.

At least Mac still has his sense of humour

The remaining Faces don't want to be Faces anymore. They started in 1965 with great rocking hits like "Whatcha Gonna Do About It" and quickly gained a mod image, when mod meant Carnaby Street and long hair, and not a new Hitler Youth.

As contemporaries of the Who, they were capable of cutting some extremely rocking sides that can bear favourable comparison to today's heavy groups.

Later came their Immediate period when they were able to experiment. This produced the highly successful "Ogden's Nut Gone Flake" LP and one of their biggest singles, "Lazy Sunday."

But whatever they achieved they were firmly categorised as a teenybopper group and

refused admission in serious pop.

"We found people had an image of us... it's hard to explain... like years ago when I wasn't in a group, Cliff Bennett and the Rebel Rousers were a good group and we bought their records. Peter Jay and the Jaywalkers were 'out' and we wouldn't buy their records, even though they were good on stage."

SESSION

"We fought to get a mod image — silly boys that we were. Ronnie had to comb my hair for me to get it right. We fought for the image and it worked. But eventually it worked back on us when we were trying to be ourselves.



IAN McLAGAN: 'I'm not really broke'

be funny to release each record under a different name — Gilbert Green and the Emeralds for example — but it would make any kind of promotion scene difficult. We haven't decided on a name.

"The group has got Ronnie Wood on guitar. He was on bass with Jeff Beck. It's not a question of him being a replacement for Steve, he's part of a new group. We're joining his group as much as he's joining us.

"And that's another bleeding thing! That bit about Kenny having to do session work. We're all doing session work, in fact, but we don't 'have to.'

MYSTERY

"Kenny's also written a song and played it on a record with Gary Osborn. He's getting himself together. Having a group together isn't our whole lives. We all need independence."

When will the new group start operations?

"At the moment, our manager has decided July for the first gigs. I was going to say we're going to tour Scandinavia and give a free concert in Hyde Park, but really we're just doing a few mystery dates in Sludgeworth."

"Our London debut will be in July — hmm, that sounds like Julie Andrews! Before that we'll get a few bookings under a mystery name — the Slags or something — have a little play and get booted off."

SINGLE

"We did one in Cambridge last week with Rod Stewart. Ronnie Lane couldn't come because he went to India to find a mystic. He's blown all his bread on the trip. More about that in next week's issue."

What sort of music will the new rhythm quartet indulge in?

"We want to do all our own stuff. We're not engrossed musicians. We're not such dedicated bluesmen we want to be uncommunicative heads.

"We hope any of the stuff we do will be okay for a single. I've just been rediscovering Chuck Berry and his stuff is a gas when you think about it. The lyrics are so good and simple."

LOADED

"I'm not saying we're going to do his kind of stuff, but I just think a lot of pop has become too intellectual. There must be an in-between. We don't want to be all show-bizzy and we don't want to be too hippy trippy."

Mac admitted that after years of being in a pop group he wasn't exactly loaded.

"This morning I went to the bank to cash three quids' worth of pennies and ha'pennies. I had to count them into five bobs or they wouldn't take them.

"I'm not really broke — I've got £120 in premium bonds, for me and the wife and the baby that's on the way."

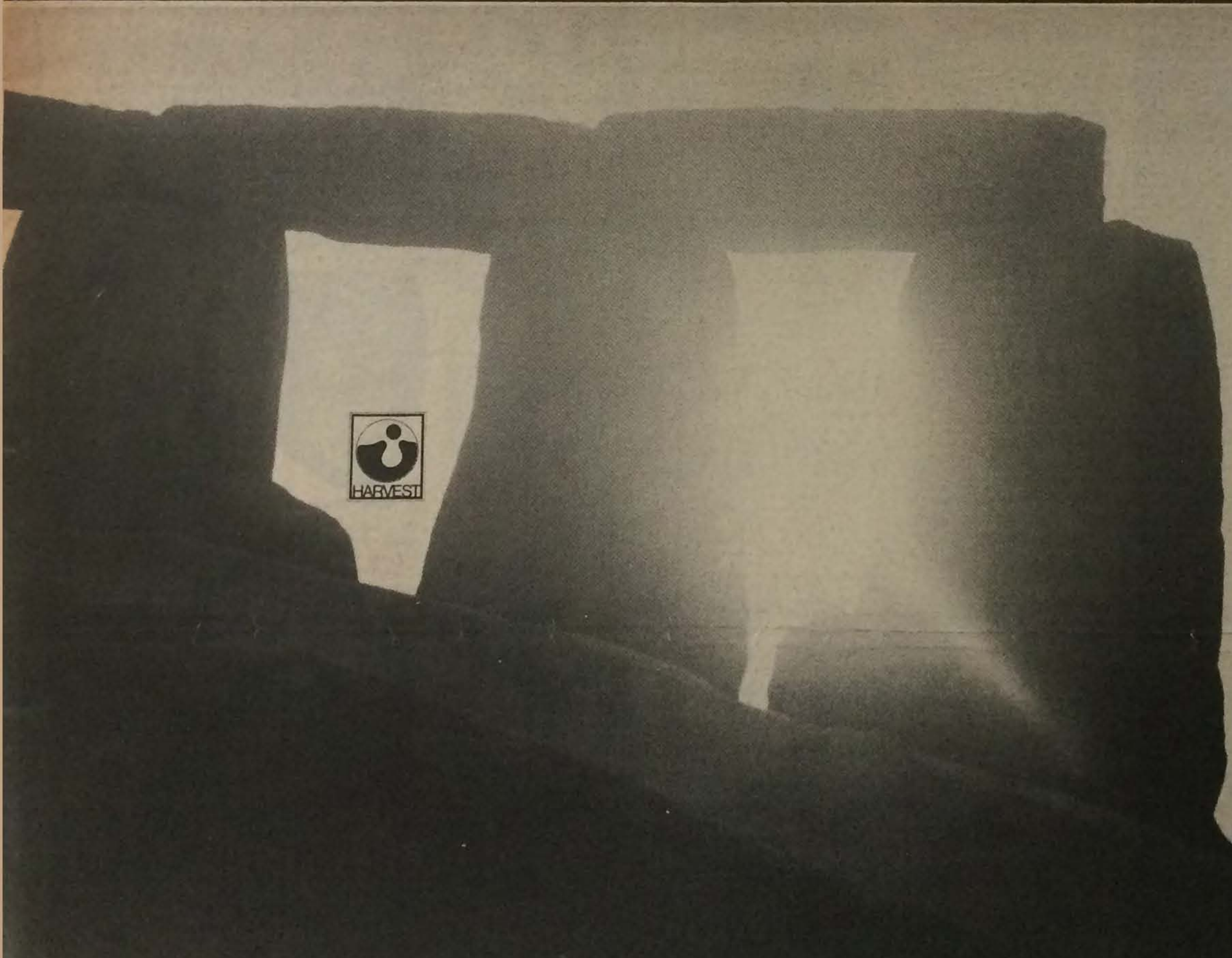
MARRIED

Where did they go wrong?

"I don't know. If I could tell you, I'd do something about it. We messed ourselves up. We got into the habit of living well and didn't want to change. I lived in an eight guinea a week flat and we always used Daimler car hire.

"We lived like Bee Gees for years, but we didn't have the loot to back it up. I have not gone in for clothes much since the Mod days. Sandy makes all my trousers, and my only luxury is cigarettes and the car."

"Before I got married I didn't worry about money. Now I have a reason for worrying."



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CAUGHT in the act

MUCH CONTROVERSY has been banded about regarding the validity of jazz and classical amalgamations in music, and much of it has come to the conclusion that jazz and the classics, like oil and water, just do not mix. But Dave Brubeck, perhaps the most widely known name in jazz, made a valiant attempt with his Oratorio, "The Light In The Wilderness," receiving its first concert performance in this country given by the Cincinnati Symphony Orchestra and the Miami University Chorus at the Albert Hall.

Generally speaking the work is based on conventional classical models interspersed with periods of jazz improvisation. Brubeck had a quartet made up surprisingly of three very hip symphonic musicians, the outstanding player being a lady trumpet player who blew a number of choruses which would not shame a regular jazz player.

As usually happens with this kind of thing, the classical and jazz elements of the composition very rarely if ever at all team together successfully. Brubeck was in top form and this made up for a lot, although I would have liked to have heard more from him in the way of solos.

The words of the piece were compiled from selected texts of the Bible and as such had very little positive meaning, although the conductor of the orchestra did murmur something about relevancies of the work to the war in Vietnam in his too brief introduction. If Brubeck intends to communicate some profound message which I think he did, then he has failed, because I don't think his way of making music is capable of communicating such important ideas—Stravinsky, Bartok and Mike Westbrook can do much more in terms of their own more objective languages.

Despite these criticisms and the feeling that we British members of the audience were somehow cavedropping on an essentially all-American display of culture, the music did come across with unmistakable enthusiasm and sparkle which in themselves are virtues hard to come by. — RUSSELL UNWIN.

LED ZEPPELIN

LED ZEPPELIN showed just why they have taken America by storm when they began their tour with Blodwyn Pig and Liverpool Scene at Birmingham Town Hall on Friday.

The more weird the electronic sounds created by Led Zepelin, the more the crowd loved it, especially when guitarist Jimmy Page got going.

The voice and harmonica playing of bare-footed Robert Plant were in perfect sympathy with the Page guitar. Bassist John Paul Jones and drummer John Bonham were also completely involved in their music.

Guitarist Mick Abraham and Jack Lancaster stood out in the Blodwyn Pig line-up. Liverpool Scene, led by the inimitable Adrian Henri, proved there is no need for progressives to take themselves seriously all the time. — DENNIS DETHERIDGE.

TERRY REID

IT'S A SHAME to see the enormous talent of Terry Reid, Pete Shelley and Keith Webb virtually unrecognized in Britain because it means we'll be losing them to the States again shortly. Why America should appreciate them more is puzzling as anyone who has seen them during their cur-



MATT: at Talk of the Town

BRUBECK'S VALIANT ATTEMPT

rent residency at London's Marquee will testify.

Reid has a bluesy voice of great range and plays nice guitar, Pete Shelley on organ is superb and there's Keith Webb driving one of the lightest bands around along on drums. Stand-out numbers during their set at the Marquee last week included Donovan's "Superlungs," their new single, their version of Cockran's "Summer-time Blues" and the old Ray Charles number "I've Got News For You." Great stuff. — ROYSTON ELDRIDGE.

JAZZ COURSE

Radio Three series of eight lectures, a three-day residential course was held at Wansfell College, Theydon Bois last weekend. The radio lectures were entitled: The Beginnings; New Orleans; Chicago and Kansas City; New York; Bebop and Revivalists; Modern Jazz and An International Music. Charles Fox delivered these studies of the evolution of the music in a concise, informative and unpretentious manner, but was clearly hampered by the limited air time. The associated course allowed Mr. Fox to expand upon his theme, assisted by Graham Collier.

Friday night's lecture was designed to enlarge upon the nature and scope of the music and Charles Fox succeeded in adding considerable definition to a traditionally hazy picture.

Saturday's programme commenced with a further lecture by Mr. Fox which investigated Jazz as a Folk Music, as entertainment and as an art form. Graham Collier followed with a series of three lectures about the technical side of the music in which he looked in turn at the musical forms of Jazz, how the improvising musician works, and Jazz Composition on all subjects upon which this fine musician has proved by his work to be more than qualified to speak.

The evening was given over to listening to records, discussion and watching such films as "St Louis Blues," featuring Bessie Smith, "Jack Teagarden," "The Red Nichols Five Pennies," "Living Jazz," featuring Bruce Turner, and "The Cradle is Rocking," narrated by Kid Sheik.

On Sunday Charles Fox reviewed the fusion of Jazz and other types of music, in particular Third Stream and Jazz and Pop collaborations. The course concluded with a listening session, discussion and tea (the liquid variety).

The capacity attendance and enthusiasm this course met with should guarantee its regular inclusion in the Essex County Council Further Education Programme. The students went away having spent a memorable weekend gaining knowledge which will increase their enjoyment of jazz. — BRIAN EDWARDS.

HAMMERSMITH

THE FIFTIETH anniversary of the opening of the Hammersmith Palais was celebrated in fine style last Thursday by the bands of Alex Welsh, Chris Barber, Spencer's Washboard Kings and the New Iberia Stompers.

The Welsh band were glorious and, with the addition of Al Gay on tenor, and trombonist George Chisholm for some numbers, got a huge and exciting front line sound. The Barber band demonstrated their versatility with a mixture of trad jazz and R&B sounds which produced both dancers on the floor and a ring of admirers round the stand.

Spencer's Washboard Kings evoked visions of the original Dixieland Jazz Band which opened the Palais fifty years ago. Two or three elderly gentlemen in the front row who might have been there seemed

happy with Spencer's recreations.

The New Iberia band played a selection of New Orleans waltzes among their offering and the dancers seemed duly appreciative. — JACK HUTTON

SHOW TIME

END-OF-THE-PIER show is usually a derogatory term! But Bernard Deitont's "Show Time" at the end of Blackpool's North Pier, sets a standard that the resort's summer shows yet to come will find it hard to equal.

Harry Worth is the star — and he's hilarious! Mrs Mills had the audience singing so lustily they almost drowned out her piano.

Robert Earl is singing even better than in his hit Hit Parade days and his presentation is high faultless. Ethna Campbell, a regular on radio's Night Ride, sang her way into the hearts of the audience. An auspicious Blackpool debut. — JERRY DAWSON.

FREDDIE KING

THERE CAN be little doubt that Freddie King is becoming one of the most popular American visitors with our blues club audiences. He works hard, sings well, swings strongly and never fails to register with his virile, jumpy guitar instrumentals.

At West Hampstead's Klook Klook last week, he at once got into a groove with the forthright beat of "That Will Never Do," held it with an instrumental he calls "San-Ho-Zay" then announced: "This is the blues," before slowing the tempo for "Have You Ever Loved A Woman." This is an attractive vocal, as is the brisker "Get Out Of My Life, Woman" which featured some of his popping effects on guitar.

Though plainly tired by the end, Freddie obliged with several encores demanded by an audience which wouldn't go home. — MAX JONES.

VAL DOONICAN

VAL DOONICAN has tremendous family appeal in addition to his ability to crack the pop chart with his recordings. Which makes him the perfect star for a Blackpool summer season, and when he opened in The Val Doonican Show at the resort's Opera House last Friday he was immediately among friends.

His polished, meticulously-styled act backed by the adept Jimmie Curria Quartet, and singing vocal backings from the King-Fishers, received deserved acclaim. Also on this hit bill — Moira Anderson, Des Lane, Trio Athene and Arthur Askey. — JERRY DAWSON.

FAMILY

FAMILY HAVE found an excellent replacement for bass player Rick Grech, in former Animals lead guitarist John Weider. As well as playing solid yet agile bass patterns, he performed well on violin and six-string acoustic guitar when the group played the Cherry Tree, Welwyn Garden City, last week.

The group's overall sound does not seem to have changed a great deal, though there is perhaps more of a bias towards the riffs "Weaver's Answer" type numbers and less music in "The Breeze" style. There is a wider range of ideas coming through in the music — Jim King's sax adventures playing off against John Witney's guitar work — but the renowned visual and musical excitement of what must be one of the lightest-sounding bands in the country has if anything, increased.

Jim King excelled himself on tenor-soprano, sax, and flute. John Witney used his double-necked Gibson to its full effect.

Rob Townshend (drs) and John Wheeler provided a driving, soaring, rhythm section, and Roger Chapman sang with the force of a man possessed. — STEVE PEACOCK.

LES CAMERON

JAZZ FANS and rock fans mingle with Mums and Dads of a Saturday or Sunday evening at the Invercarse Hotel Dundee to hear one of the most versatile bands playing north of the border. It is led by pianist Les Cameron and usually consists of Brian Rose (gtr), Henry Morrison (drs), Ron Elder (bass), Andy Tully (clt), Jim Wallace (tmb), Dave Firmister (opt) and Jack Dillon (vcls). They play pop ballads, rock, mainstream and Dixieland jazz. They'll execute a quick passa doble to accompany a professional dance duo or will rip off a Scottish country dance selection at the drop of a sprong. The result is crowded sessions at the Invercarse and deservedly so. — JACK HUTTON.

BARBARA THOMPSON

EYES and ears had a hard time getting together at London's 100 Club on Monday. The eyes reported that the leader of the Barbara Thompson Quintet was undoubtedly and charmingly female. The ears recorded strong, uncompromisingly masculine John Coltrane inspired tenor and soprano sounds. The highest complement I can pay her is to say that she was in no way overshadowed by an excellent rhythm section in Howard Riley (pno), Darryl Runswick (bass), and Mike Travis (drs).

Lol Coxhill (tnr, sop) got some nice things going with guitarist Ted Slight on his set, but his quartet rarely got together. — BOB DAWBARN.

MAYNARD FERGUSON

I SEEMED to be the only member of the audience not totally won over by the Maynard Ferguson Big Band on their opening night at Ronnie Scott's Club on Monday. The audience loved the 1950s-type arrangements and Ferguson's showmanship and displays of virtuosity. Personally, I accept that he is a magnificent trumpet player but have reservations about him as a creative jazz trumpet player.

The rhythm section was the weakest I have ever heard at the Club and most of the swing came from the brass section. For me the highspots came from Peter King's fluent alto.

I am also allergic to the jazz-cabaret Two Freshmen singing style of the Morgan-James Duo, but am grateful to them for driving me upstairs to hear a pop group the Affinity, which, in singer Linda Hoile, has a most exciting prospect. She looks good, sounds great and has real star quality. She's going to be famous, given the right breaks. — BOB DAWBARN.

MATT MONRO

MATT MONRO was in relaxed mood when he opened at London's Talk of the Town last Monday. Though he denied it, "I'm not relaxed," he told me, "I'm asleep." He'd flown half way round the world to get there and hadn't had much rest. But it didn't show. He clown, cracked funny asides, sang beautifully and even extricated himself gracefully from an "anniversary" woman who grabbed the mike and sang an entire number. Now, you've got to be relaxed to do that. The new look Matt came over well and the pipes are in good shape. — JACK HUTTON.

GOOD news for music lovers — Louis Armstrong's gravel throat is back in full working order even if he is having to cut down on the Swiss Kriss.

"I'm practising my horn every day, visiting the doctor and dentist so I can really stay in shape," he told the MM's Leonard Feather this week. "I've gained ten pounds of the weight I lost, and that's all I need."

"I just have to relax a little more, then I'll be back on the mound again. Most of my regular cats will be ready to come back to me. Just tell the folks Satchmo ain't ready to put down his horn — not as long as I have the strength to lift it up."



TOM JONES

Expect Vic Damone for a season at London's Talk Of The Town this winter... Mark Gordon, manager of Fifth Dimension, to wed the group's gorgeous Florence LaRue.

Unique gig for Tea And Symphony they have been acting as guinea pigs for the Birmingham Psychological Research Unit and spent several days covered in electrodes, strapped to a couch. Just coincidence their July LP will be titled "Asylum For The Musically Insane."

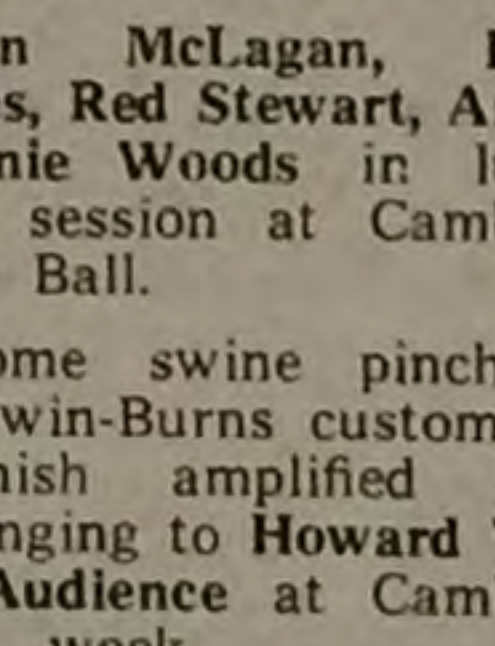
Chris Barber and Pat Halcox just celebrated 15 years together. And may they live happily ever after! New John Mayall guitarist Jon Mark used to back Marianne Faithfull. And may they etc, etc!

Margaret Welch, journalist sister of MM's Chris, married Kris Meland last Saturday and spent the wedding night down the Ronnie Scott Club. Chris goes down there a lot without getting married.

Web beat the Pentangle in Capricorn darts league. As both of them beat the MM, we don't really care any more. Peter Frampton amazed by the Gass at Ronnie's and knocked out by Ian David Baker Blues Show at Waterloo Birdnest.

Ever tried explaining cricket to Giorgio Gomelsky? Ever tried explaining Giorgio Gomelsky to a cricketer? ... Ian McLagan, Kenny Jones, Red Stewart, Art and Ronnie Woods in lunatic jam session at Cambridge May Ball.

Some swine pinched a Baldwin-Burns custom built Spanish amplified guitar belonging to Howard Werth of Audience at Cambridge last week. New Stigwood Organisation group Tintin could be Bigbig.



CAT STEVENS

Johnnie Walker a new recruit to the Radio One deejays' stock car racing team. Daily Mail's James Greenwood puzzled as to why John Marshall didn't sign the letter, along with the rest of Indo-Jazz Fusions, accusing him of being the world's worst jazz critic.

American producer Arthur H. Gorson has



THE Traver's WEEKLY TONIC

Louis —I'll be back

finished work on the new Chris Farlowe LP, with Pretty Purdie on drums... Times Square Two on recent Mothers tour would be ideal for Ronnie Scott's.

Great band under Alyn Ainsworth at Vic Damone's BBC-2 recording last Sunday... Cat Stevens caught by two of those "we don't know who you are but we think you are famous" autograph hunters in Fleet Street this week.

The Kenneth Wolstenholme Saying Of The Week: "Brazil's samba rhythm is out of tune." Bonzos playing Los Angeles Palladium with the Who last week.

Ever tried explaining cricket to Giorgio Gomelsky? Ever tried explaining Giorgio Gomelsky to a cricketer? ... Ian McLagan, Kenny Jones, Red Stewart, Art and Ronnie Woods in lunatic jam session at Cambridge May Ball.

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MM New York correspondent Jeff Atterton livening up the MM office this week... Bee Gee Maurice Gibb conducted orchestra for rendering of "Happy Birthday" for arranger Bill Shepherd during recording session last week.

Ben Grevatt predicts battle between Tom Jones and Elvis Presley for number one slot in the American chart with "love Me Tonight" and "In The Ghetto" respectively.

Vincent Crane says New York is "the biggest dustbin in the world" Liverpool Scene's anti-Enoch Powell song causing bother with right wing elements.

Jiving K. Boots has split on "amicable terms" with his group after "a disagreement on musical policy," says his manager Robb Emall. In the old days he would have just left to take up his extensive free-lance gig connection

Jazz and rock critic Ralph Gleason has new book out in States titled The Jefferson Airplane And The San Francisco Sound Vikki Carr making it big in the States with Bobby Goldsboro's song "With Pen In Hand."

Watch out for a Guinness shortage, Tony Wilson on holiday in Dublin... And Max Jones helping the Sussex brewers for a week.

With so many pop groups improvising how do you tell if it's jazz any more? Alan Freeman says he has given up "gushing" Juniors Eyes earned big ovation at Cambridge Festival last week.



MARIANNE FAITHFULL

John Hartford, who wrote "Gentle On My Mind," currently in town watch out for Robin Gibb's first solo single soon. Mark Wirtz's wife Ross presented him with daughter, to be called Charmaine, last Friday in Cologne.

Hands up all those who can tell the difference between Dave Lee Travis, Tommy Vance and Tony Brandon... Everybody who paid a fortune for the ESP jazz albums must be sick now that Fontana are putting them out at budget price.

Elektra taking a chance with MC5 sleeve note MM record player fell apart when playing a Merrill Moore LP... Jiving K. Boots fell apart when playing Des O'Connor LP.

Did you catch some great Django Reinhardt on Radio Two's Jean Sablon programme? ... Bob Dawbarn saving up for an anti-aircraft gun to stop some of those planes flying over Hampstead.

Chris Barber trying to take Jimi Hendrix's title of World Champion Sitter-In... Couldn't Late Night Line-Up show some of the early rock shows, like 6.5 Special or Oh Boy?

Barbara Tate, wife of Cooks Jazz Club promoter Jimmy Tate, has won a gold medal at the Paris Salon with one of her paintings and is being offered a one-girl show in Paris.

Nicky Hopkins' piano featured on six tracks of new Jefferson Airplane album... How can all those publicists bring themselves to be so charming to people like us.

Bob Houston received record from Germany with package stamped "Bitte Nickt Nicken" — denies it means "Please no Knickers"... What ever happened to teenyboppers?

Too many records being ruined by producers who think they have to use 8-track recording to the full... Don't be nasty to Blind Faith, Harold Wilson needs the dollars they're going to earn.



ALAN FREEMAN

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Enjoying a Flash on the Arabian Gulf

JAZZ SCENE

JAZZ has always had a noble record for travel and colonisation. The Original Dixielanders, as we were reminded at the Hammersmith Palais last week, introduced the hard stuff to Londoners in 1919.

The whole Continent teemed with jazzmen in the next few years, and Tommy Ladnier with Sam Wooding's Orchestra had got as far as Russia by the mid-Twenties.

Acker Bilk is no mean traveller — he's notched up the equivalent of a dozen journeys round the world since he started leading — but he reckons his latest journey (not the one to the Scottish wilds on which he embarked last Thursday) took him to places where no jazz feet had trodden.

"It was all hot-blooded territory, man, playing for oil companies in the oil states, construction gangs up-country in Malaysia, that sort of thing."

HOTEL

"We started with two weeks in the Arabian Gulf, once known as the Persian Gulf, working for the big American, Dutch and British oil concerns in Saudi Arabia, Kuwait, Bahrain and the Trucial States.

"Qatar was another place, then on to Singapore in a brand new hotel called the Malaysia for a fortnight's cabaret. After that, a week up-country playing for British troops who were building a road and bridge for the locals.

"Then, flying home, we stopped off at Gan in the Indian Ocean. It's an atoll, one mile by two, and one of the six Maldives — bloody paradise islands they are."

Acker paused at this point in the narrative to reflect on the bliss of Gan and pour himself a quarter-bottle of Champagne ("I'm on the wine after all that hot-weather drinking.")

"We were in the Capricorn



ACKER: 'passports are full up, man'

in Soho, where I often meet Acker. The club is part of the Bilk empire and, as he explained, if a fellow's going to take some refreshment he may as well put a bit of the profit on it back in his pocket.

He returned to Gan, which he said was like the islands in the books.

"You know, blue lagoon,

tropical fish everywhere, perfect climate with a lovely breeze. We used to go out in those glass-bottom boats . . . oh, except for Bruce Turner. He was sat inside reading the history of the Spanish Civil War.

"We dragged him into a boat one day but he didn't enjoy the sea. There's nothing there but fish and coral, dad," he said.

"There's nobody on the island but RAF personnel — six or seven hundred men and one woman. She's in public relations. Welfare's her job."

QUIET

"So from there we flew back to Brise Norton, and things seemed a bit quiet after all that travel. Our passports are full up, man, all the bloody stamps they put in. Five of the boys had two books apiece. They were putting stamps on stamps in mine."

Acker had mentioned hot-weather drinking, and I said I had believed alcohol to be banned in most of the oil sheikdoms. He agreed that was so, and drank another glass to the memory.

"Kuwait and Saudi Arabia are both dry, and that's official. At the

customs they ask: 'Any whisky-beer?' Nothing about gin or rum or anything else. Just whisky-beer. And it's true that you can't get a drop there.

"But for a dry country I got dead drunk. Well, the answer is Flash. That's what they call it, and the Americans make it themselves. That's what they call it in Kuwait. I don't know what they call it elsewhere, but whatever the name they distil something to drink.

"I guess they're issued with a still and given a course on how to use it. The oil communities all make their own.

"And Flash is a fair name for it, because you soon get a few when you drink the stuff. It's a bit weird-tasting and about 90 proof, but very pure. So you don't get a hangover.

PENALTY

"Of course, they have to be discreet because there's Arabs working in these places and if they're caught with alcohol they're in real trouble. I don't know the penalty for that, but we saw plenty of men running around with a hand missing.

"Still, there was no shortage of Flash and we got boozed out of our heads. What they were short of, oddly enough, was bottles to put it in. They made two different drinks, but the only difference I could see was in the bottles."

What else impressed Acker about the Arabian Gulf trip?

"Well, it was a fantastic experience altogether. In Kuwait they had an open-air cinema where we played two concerts, and it was a very interesting country to work in generally. In fact, the trip was bloody marvellous.

"Of course, you have to learn a few new road rules. It's not allowed to overtake a sheik, but they all drive big American cars so that's not much of a problem. But every country's different. They look the same basically, but the women, for example, wear different clobber.

"Mostly they cover their faces, you know, and we were talking to a dentist who said its best for them but it was difficult getting at their back teeth when they weren't allowed to remove their yashmak.

TAXI

"Well, they have their local customs. We took a taxi in one place and after a few miles the driver stopped and said he'd got to pray. So he got out, took off his shoes, bowed down and started praying on one side of the cab while we all got out and took a leak on the other.

"In the hotel in Singa-

apore we played two different gigs — first the Lotus Room, where they were all Chinese, more or less, then upstairs in the Supper Club.

"Downstairs, they don't pay much attention to the artist who's performing. We went in first and had a look at a girl singer. Half the customers were standing up periodically to knock back drinks with noisy toasts — in Chinese, of course. The rest were eating. No one took any notice of the singer.

"Well, we went on, and when it came to 'Dinah' we left Ron McKay singing with the rhythm section and retired to the back room. The front line, that is.

"Ron finished the vocal — no one taking a blind bit of notice — and we heard it on the PA system, you know, 'Just to be with Dinah Lee' and the coda, and his voice came roaring out . . ." and f—— the lot of you, loud and clear over the speaker. Naturally, we broke up."

"There was a lot more, of course. We did a lot of flying round the Gulf and made a fantastic trip up into Malaysia in three helicopters. The pilot said he'd come back low, and by God he did."

How did the band stand up to the weather?

HOT

"It's hot in the Gulf, believe me, but we missed the real thing. It was about 106 in the shade when we left and that was practically winter. It goes up to 130, so they say. "They want us back, and we'll probably set it up with BOAC again for the same time next year. The latter part of May and June are too hot for Europeans."

In response to a question about possibilities for local talent in the Gulf area. Acker said he reckoned it was okay for bands and male artists but he wasn't sure about females.

"Unless they wear a yashmak they're out in Saudi Arabia."

Before I departed, Acker said he'd tell me a desert joke he heard in Bahrain. "This guy's lost, you see, been five days in the desert alone with his dog. He's got matches and some water but no food at all, and he's starving.

"By the sixth day he's looking pretty hard at the dog. Finally he says 'Sorry, Rover' and knocks him on the head. He lights a fire with his matches, and cooks the dog. He eats the lot, skin and all, and when he's finished there's nothing left but a little pile of bones."

"Then, sitting back and looking sadly at the pile, he says to himself: 'Bloody hell, Rover would have loved them!'"

MAX JONES



MORRISSEY jazz for fun



SMITH not enough clubs

FOR YEARS, jazz musicians have had a horror of their music being commercialised.

They recoil visibly from promotional escapades and feel that packaging and presentation could lead to a fall in musical standards.

"Let the music speak for itself" has been the cry. But at least two leading jazzmen are becoming steadily more disenchanted with this idea.

They are Dick Morrissey and Terry Smith, a ferociously exciting duo, who have both been voted top instrumentalists in their own categories by readers of MM's Jazz Poll.

To the sage and vigorous nods of Terry over a number of pints of bitter, Dick said: "Like a lot of guys I used to get the horrors when I thought of being packaged or exploited. I still can't do much more than make announcements of numbers on a gig. I freeze up.

SURVIVE

"But just lately I've come to realise that the only way our kind of jazz will survive is if someone takes hold of it and really promotes it.

"As it is, we are both finding it very difficult to make any money out of playing jazz. I can't live on it; I have to make a living where I can and play jazz for fun."

Part of Dick—and Terry's—living comes from playing with soul singer J. J. Jackson's Greatest Little Soul Band In The Land (which they both enjoy) and doing any other musical work they can get.

This includes backing singers like Scott Walker, playing on sessions when they can get them, and other assorted money-paying projects.

For example, Terry was due to appear in a band scene for a film and Dick had just completed a commercial—miming to pre-recorded music as a musician in a band in the background to a 30-second plug for cigarettes.

It's ironic that this gig, which entailed Dick playing not a note, was his best-paid job of the week.

WRONG

"Don't get the wrong idea," said Terry. "We don't feel that jazz owes us a living. I'm doing what I want to do and no one's forcing me. But neither of us make much from it."

"I shouldn't complain, I'm single and I live at home, but Dick is married with four children."

Their biggest problem is that there are not enough clubs featuring their sort of music.

"We get bookings at the Bull's Head and occasional gigs at the Torrington and the Phoenix in London, but there is little else around the country. And when there is, it means schlappung up to Sheffield or somewhere for a fiver," said Terry.

They also feel that any demand there is for jazz is for avant garde music, even though leading baritone John Surman is planning to quit Britain because of the same problem of lack of places to

When the mainstream starts to dry up . . .

play. "He's got the same problems as us," commented Terry.

"When we do get a booking at, say, a college, we go down well. There is an audience for us. But the emphasis in the jazz world is on the new avant garde groups, whether they are crap or not," said Terry. "You find at a college date that they are walking around carrying albums of Albert Ayler, not because they think he is good but because they have been told or they have read that he is good."

"I don't want to knock avant garde music. I do not say it is bad or anything like that. But it's not the only kind of jazz around."

"Our sort of mainstream, down-the-line playing has its followers but we don't get the opportunity to play it half the time."

"We'd love to be able to form a band, do arrangements and really get our sort of music together. But we'd be going to all that time and trouble for nothing: it'd never get a chance to play," said Dick, sadly but without bitterness.

SENSE

Is there, in that case, any sense of achievement in winning polls?

"Yes," replied Dick. "Apart from the nice feeling of being voted for, it means that when I play, I at least know that I am playing to a standard and I don't have to try so hard to please the audience. I can concentrate on playing jazz."

But what really brought it home to these two fine young musicians that jazz needed presentation, publicity, packaging and promotion was when Terry travelled to Sheffield recently to play his first gig at a new jazz club.

"Dick couldn't make the gig," said Terry grinning into his tankard, "and when I got there I found they'd advertised us as Vic Morrissey and Terry Scott!"

ALAN WALSH

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Who needs Radio One?

MM WRITERS AIR THEIR GRIEVANCES ABOUT THE BBC'S POP PROGRAMME

THE AWFUL, dead hand of the deejays lies over Radio One. There are, of course, two or three who care about the music and can even talk informatively about it — John Peel, Mike Raven and Pete Drummond, for example. But most of them might just as well be selling frozen peas. The worst are those terrifyingly awful afternoon shows where the jokes are somehow even more childishly insulting to the

intelligence; it sounds as though the deejay has picked up the first two dozen records that came to hand; he has certainly never heard them before and doesn't care if he heard them again. Don't ask me the names of these deejays — they all sound so alike it doesn't really matter. Say what you like about the older names — the Saviles, Freemans and Murrays — you could at least tell them apart and even

make a fair guess at their own musical tastes. Far too many of Radio One's deejays are only interested in selling themselves — the music doesn't matter. And when is Radio One going to catch up with the rest of the business in discovering that the day of the single is over. It's albums that matter today — and it's very often the serious, progressive albums that sell.

BOB DAWBARN

RADIO ONE is Wonderful? It might be if they had brought back the hangman and disposed of some of the faceless men who were responsible for inflicting it on a reeling public in the first place. For any Establishment body to adopt the anarchic formulae of the Pirates was courting trouble. Inevitably — and sometimes unfairly — invidious comparisons were bound to be made. But how could the fresh approach of the Pirates, goaded into frenetic activity by the profit motive, ever be emulated by a bureaucratic body? But the BBC virtually took over the Pirates, lock stock and barrel. And

they can't now complain if the plank is run over the gunwales. A major mistake was to incorporate jingles. Jingles without commercial variety are like a lady of easy virtue with a padlock on her corsets. But it is the determined air of forced gaiety about Radio One that is so stupefying in its utter relentlessness. The early morning forays of Tony Blackburn and Jimmy Young recall the efforts of the peasant in Grimm's Fairy Tales to get the corpses hanging from the gibbet to join in a convivial fireside party. Where Tony Blackburn digs up his jokes is a mystery. Could some crumbling concert-party wit of the

Twenties — doubtless a riot when the Black Bottom was the rage — be churning out gag books in some seedy Margate boarding house? And Jimmy Young's instant cheerfulness is as acceptable as a pre-packed, deep frozen meal would be to Fanny Cradock. It sometimes seems that nothing, short of nuclear war, would stop Jimmy's incessant rabbling. And even that is doubtful. Easily the most appealing deejay is Dave Cash. His throwaway approach and cool humour proves a welcome oasis in what, mostly is a barren desert. At least, when I seem to be tuned into Wonderful Radio One.

Laurie Henshaw

RADIO ONE isn't wonderful, it's true, but it offers variety and caters for a wide spectrum of musical tastes. In fact I find Auntie's pop programmes quite enjoyable. Tony Blackburn is the best alarm clock I've ever had. My radio is switched on

as soon as I'm conscious and Tony's chatter makes sure that I don't stay in bed later than 9 am. No one can stand his chatter for more than half an hour. Mike Raven is one of the best. He's knowledgeable and gives you plenty of

facts without telling you more about Mike Raven than the record. John Peel is an acquired taste but I've acquired it now and Jimmy Young is, well, Jimmy Young, and I'm on my way to work by then.

ROYSTON ELDRIDGE

GOOD or bad, is Radio One even a pop programme? Not in my opinion. It's the type of service that the BBC has been pushing out to its captive audience since the days of 2LO. But because of the recent government mandate they have had to add a lot of popular music (not necessarily pop). They have followed the letter of what the government intended to be created when it sank the pirates. But they have missed out on the spirit. There seems to be little adventurous thinking on Radio One. The musical press, though far from perfect, does at least benefit from competition. The BBC is a monopoly; there is no competition.

Programming is in the hands of the producers and they are responsible to one body near the apex of the hierarchical structure. So what's good and bad about Radio One? First the good things that spring to mind: the specialist music programmes (jazz, folk, country, avant garde) usually succeed because they allow the music to speak for itself. Deejays like Mike Raven, Pete Drummond and John Peel distribute information not "personality," though Peel is showing signs of late of a sense of his own cult following. Emperor Rosko, too, impresses with his frenetic enthusiasm while Kenny Everett is funny despite (not because of) the BBC. The children's and family programmes shouldn't really be on One at all, but as they are they are well presented. There is so much that is either bad or mediocre that it is impossible to list them all. So here are

a few personal irritations based on regular (though not exhaustive) listening. Tony Blackburn's often indistinct mumbblings and strivings to be "controversial" at times. Jimmy Young's forced heartiness — do the stuck-at-home housewives really endorse his music and chips format or is it getting the figures because there is no other light music programme available at that time? Deejays like Johnny Walker and others who obtrude over the records and forget they are merely linkmen not "stars." The after-midnight wilderness of ragbag mediocrity. Scene And Heard which makes the world of pop music sound so staid and boring. This programme has such scope and rarely fulfils its potential. In short, Radio One is suffering from complacency born of never having really to compete with anyone.

ALAN WALSH



ALAN FREEMAN

'I've always felt the deejay must come second to the product. If a deejay isn't interested primarily in the music, then he has no right to be in the business.'

says. "I've been intent on giving detail of the records I play, and giving it in a rhythm. In fact, I get letters about 'your nonsensical gabble.' I had one from a teacher which began 'Come off it, old boy,' with old underlined. I wrote back telling him to write on the blackboard 100 times 'We must be kind to old Alan Freeman' and suggested he brought some of his pupils to Pick Of The Pops."

"I'm willing to believe I'm a little at fault, but that is the way I do it."

Why should anyone want to be a deejay?

"In my case, the first answer is ego," admits Alan. "I am one of the few people who actually admits to a need to be acknowledged. This was very much so when I started."

"But, secondly, I do have a love of music and the whole business is now so much in my system that, no matter what was offered to me in other directions, I could never honestly say that I no longer wanted to be a deejay."

Is Alan conscious of the power he wields? To ensure chart success, a record must be played on the air by people like him.

"I'm aware of it, but not conscious of it," he said. "Take Martha and the Vandellas' 'Dancing in The Street' — I played that on Radio Luxembourg six nights a week for three months."

"You know how you do something and feel unsure about what is going to happen? I just had an obsession about that record, bordering on the manic. It never really happened here before and I just kept on playing it at home over the years."

"I got letters saying 'Don't play that record again, I can't bear it' and others saying they loved it. It was very exciting when I heard it had gone into the chart." — **BOB DAWBARN**.

The deejay gospel according to Alan

LIFE, mused Alan Freeman, wasn't all bad.

As we were sitting in his sun-drenched roof garden being served chicken and salad by his gorgeous secretary wearing a micro-bikini I was forced to admit he had a point.

It seemed almost churlish to reveal that a poll round the MM staff had revealed some rather harsh criticisms of deejays.

Not that accusations of not caring about the music can apply to Alan a man who takes his job seriously to the point of obsession and spends almost every waking hour listening to music on record and in the flesh.

Are most deejays more intent on pushing themselves instead of the music?

"I've always felt that the deejay must come second to

the product but you must remember that on both the BBC and Luxembourg for a long time the deejays just didn't have any choice as far as the records they played were concerned.

"If a deejay isn't interested primarily in the music, then he has no right to be in the business."

"In my case, with Pick Of The Pops, the public dictates the content of course. Remember, it isn't a specialist show and we have to try and keep a wide catholic taste in it."

"I don't play an underground record followed by Des O'Connor just to have people think I am with every development in pop — I don't claim to be. But I listen very closely to it all and I observe it all."

"If I had a programme with a completely free hand I would probably fill it with LP

tracks. So often I hear an LP and think the wrong single has been taken from it — there must be a better O'Connor LP track than 'Dick-A-Dum-Dum,' which I loathe."

"You know, I think John Peel deserves full marks for what he brought to Radio One — I know that, in my case, I might have not progressed far enough to get into so much of today's music without him."

"I have always been involved with commercial music and it might have been years before I got round to Steppenwolf or Jefferson Airplane. Now I love that music."

"Mind you, I have a feeling that Peel has mellowed — just a fraction without capitulating. But thank God he came along."

Alan maintains that he has his own style which is instantly recognisable.

"I may have almost lost the art of conversation," he

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Benedict

Bubblegum is dead, say Ohio

BBUBLEGUM music is dead and the Kasenetz-Katz Singing Orchestral Circus died with it.

So says C. J. Linderkamp, bass guitarist with Ohio Express, the group whose bubblegum hit was "Yummy Yummy Yummy." The group arrived in London last week for their first ever trip to Europe and walked straight into trouble. The British Musicians' Union banned American groups and artists from appearing on British television.

"We didn't know anything about it until we arrived," said C.J., "and it means that some of the TV shows we were to appear on are out now. But we are doing interviews and things and generally meeting folks, and the place is beautiful, so that's something."

Linderkamp said that although bubblegum music from the New York-based Kasenetz-Katz recording organisation gave hits to groups like 1910 Fruitgum Company and Crazy Elephant, it has largely been abandoned. "You have to move on musically," said C.J. "We all felt that and I think that all the groups who played basically in the bubblegum format have gone on to other things."

Ohio Express had several hits in the "Yummy" vein before realising that the simple teenybopper music they were playing was not going to last. "We started to change. Not rapidly, but by degrees until we achieved a differ-

BY ALAN WALSH

ent sound and a different style."

C.J. said there was no truth in the belief here that the Kasenetz-Katz organisation recorded music with a pool of musicians and then formed groups when the records happened.

"No, that's not what happened. Every group existed as a group, as an entity. There was the Ohio Express and the Fruitgum Company and others and we all made our own records and did our shows in the normal way."

"But we used to go out on tour as a package — six groups would play their own spots and then get together at the end for a jam session. And they used to get pretty wild."

This jam session grew into the Singing Orchestral Circus which had a big hit here with "Quick Joey Small."

The Express's line-up now comprises four musicians — C.J. on bass, Buddy Bengert (organ, vocals), Lewis Gomez (drums) and Doug Grassel (guitar) and they have been together with this personnel for a year or so.

"There was some confusion over our personnel because we changed in between albums and there was some delay and then an old photograph was used on the album cover. But this has been the personnel of the group for some time now."



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THE REVOLUTIONARY WORLD OF EDGAR BROUGHTON



IF THE word "underground" still has any meaning on the music scene, then it is typified by Edgar Broughton, a man who passionately believes in social change and that music is a revolutionary weapon.

On stage, the Broughton Band have a remarkable, sinister quality, an example being what Edgar describes as their "exorcism bit" where they get the audience to chant out their demons — the atmosphere this built up on the recent free concerts in Hyde Park and Parliament Hill Fields had to be felt to be believed.

In person, Edgar turned out to be a dedicated, intelligent and obviously sensitive man who was not the least offended by the use of the word "sinister" to describe his stage presence.

"It's not really an image we are trying to project, but it is probably what we are," he agreed. "We do a lot of stuff that is very dramatic and heavy."

"If we do have this peculiar, unknown, sinister quality then I feel it helps us to achieve a genuine participation from audiences. This is our ambition, to involve the whole of Britain in some type of positive action—get people to do things without saying what they should do. There is a tremendous void in everything at the moment, a lack of direction."

"Music is for people, so it is people and people are music. Obviously people identify with a trend in music which effects their day-to-day existence and, in this way, hope to really get into them."

"It's all subversive in a way. As a genuine underground band we are trying to subvert the old ideas and start a revolution."

"This might sound a bit strong, but we feel strongly about the parent-child relationship. There is this parent hate of the pop figure and, partly by design and partly by accident, we seem to arouse it—even if it's only: "What can you see in a group of long-haired, violent people?" The parents are worried and disturbed by it and that forces them to discuss it with their children."

"Any sort of aggression you create between two parties has to turn into communication between them. People hate you so much they just have to ask why. It's not a question of age,

BY BOB DAWBARN

but of the parent-child relationship because that is so important."

"What we want is for people to look at themselves and society and decide if this is the way they really want to live. We feel we can help to do this through our music reaching as many people as possible."

The band came to London seven months ago after two years of what Edgar describes as "total obscurity" in the Midlands—Warwick to be precise. Edgar had had a guitar at the age of eleven but has only been playing "seriously" for the past three years.

"I suppose, originally, my taste was somewhere between R&B and blues," he says. "But there was something about R&B I didn't like and a lot about the blues I didn't know. Now I listen to most of the underground things, like Captain Beefheart and the Fugs, but also to classical music and jazz."

He is most enthusiastic about his signing with EMI's Harvest label which releases the Band's first album this week.

"I think Harvest will open things up," he said. "We had so much freedom with the album, nobody telling us what music we should play. I had always had this feeling that the big corporations, like EMI or the BBC, in the first place, oppose new things, but this certainly isn't true at EMI. Maybe things are changing."

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'BOULT SOUL



Personal
Opinion
by
VALERIE WILMER



Tom Jones . . . a plateful of curry goat, rice 'n' peas?

"I SAW this white British singer, Petula Clark, on television and she was singing her tune 'Down-town,' the tune she made it on. Like, it was very humorous because she was screaming and she was trying to look composed at the same time."

Thus pianist Cecil Taylor pinpointing with pitiless honesty the worst excesses of this agonising "soul" syndrome that says you've got to grunt 'n' growl and sweat and scream if you want to move the people.

But if you don't grunt and growl by nature and the timbre of your voice is strictly European, how the hell can you sound convincing on stage?

Time was when I thought it fantastic that Baldry, Winwood and Burdon could sound so black, but then I started listening to the originals again and gradually became nauseated by the imitators.

Not that I doubt the sincerity of people like Burdon or would deny the fact that they do a pretty convincing job, it's just that because of the whole new sound of vocal music that was precipitated by the Beatles, Stones, etc, we are constantly forced to endure the backlashed chaingangs of East Croydon and the mean mistreated-mamas of Plaistow.

All of which brings us to the recent assertions in the MM that Janis Joplin is "white soul," an idea second only in its ludicrousness to Tony Palmer's statement in the Observer that Miss Joplin is "what Black Power is all about."

While the mind boggles helplessly at Palmer's ignorance and speculates wickedly on how he would fare in a confrontation with Stokely Carmichael or H. Rap Brown, one also starts to wonder just what Miss Joplin's admirers understand by the word "soul."

To me, Janis seems a fairly soulful chick, but baby

believe it, she ain't got SOUL.

Soul (with a capital S) is, was, and ever shall be, the exclusive prerogative of the black American, and if you're going to try claiming the tiniest helping of it for other races, don't try to discuss it with him.

He reasons that his people cooked that soulful stew, your kitchen's full of your own food, so go ahead and eat that.

Fair enough, although I would venture to suggest with some temerity — not to mention pedantry — that if you're talking about "soul" (with a small s), it does exist.

Let me explain it the way I see it.

There are soulful people the world over who never lifted a finger to earn this description. They're soulful by virtue of the way they eat, drink, dance, make love, laugh and cry — without looking over their shoulders the way that most of us do.

Though you do have to be black to have Soul, you don't have to be black to be soulful.

A black saxophonist friend once confided to me that he thought Miss Joplin "had a bit of soul in there," but unfortunately, when most people call her "soulful," they are crediting her with sounding black, which she does not.

On the other hand, poor old Janis is probably a damned sight more soulful than those phony black singers who are so busy being Soul Personified that they have forgotten what they're out there for.

You know the type — they used to straighten their hair and sing ballads, now they've got a "natural" and specialise in threshing about the place, yelling and working up a sweat because that's the way you're supposed to do it today.

But when you really know 'bout soul, you know it's something that makes your armpits prickle. There is no substitute for the truth.

A couple of weeks back I went to hear Mahalia Jackson. The mighty Gospel singer is well into middle-age with a couple of heart-attacks behind her and obviously has to take it easy.

So she played it ultra cool. She reached her climax gently and had the entire

Albert Hall in her hands. And God, she made me feel good inside. Her message hit right home although it was put over with subtlety and none of that contrived discotheque hollerin'.

The truth is that while half the world is trying to get soulful (or should I say Soulful), the other half is busy being it.

But only a few of the would-be soulful recognise their impotence in this idiom.

Some years ago I mentioned to John Lennon how much I'd liked their version of "You Really Got a Hold On Me."

"Oh God," he replied, "I can't stand that now! It always embarrasses me — it's me trying to do a coloured voice and I can't do that." Lennon had the right idea, but most of them don't.

The cry of the Sixties is "do your own thing," "be your own thing" and that means that black music has become blacker.

I don't suggest that white music should get whiter — it's pallid enough as it is, but for God's sake stop calling it Soul.

Some "Brothers" would say: "Why not? Get back to your 'Early One Morning' heritage and improvise on that."

But just as they used some European instruments and musical forms to create the framework for their emotions, so I think is the white artist entitled to use Afro-American rhythms and musical forms — yes, and emotions, too.

It can be done after all, and a good example of such a successful melange is the Who.

Granted their music is based on rock and roll, the postwar blues adapted by whites, yet it has a distinctly British accent and lays no claim to being Soul Music.

The Who, like the Beatles, are original in their conception and remain basically European in outlook which is, of course, the only way for those who have grown up in a European environment.

And environment is all; it's what Soul is about and the reason why the feeling can't be artificially induced.

After all, I bet Tom Jones doesn't whip down to Brixton after the gig for a plateful of curry goat, rice 'n' peas!

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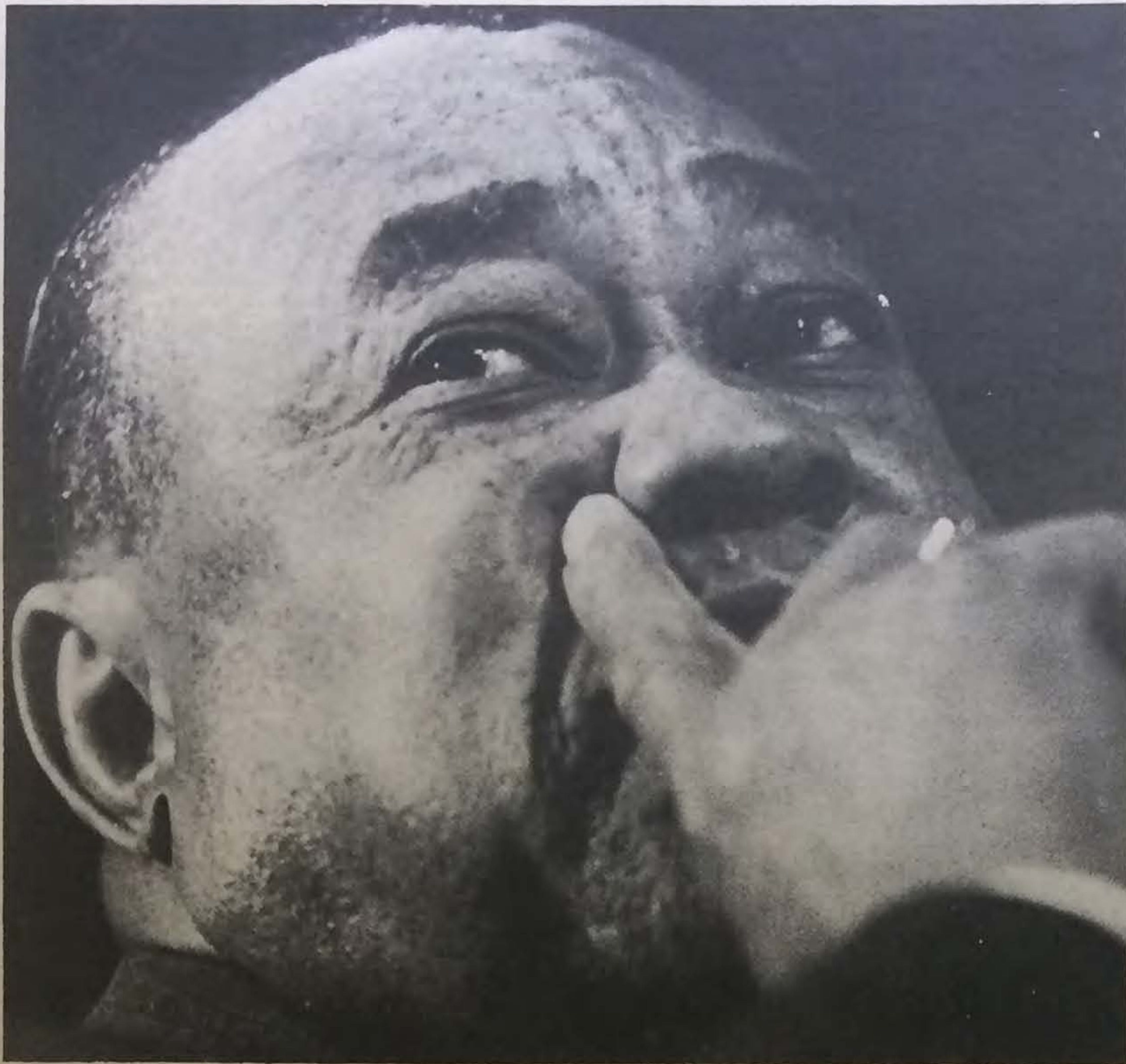
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Benedict



THE MEN WHO MAKE THE BLUES

ROOSEVELT SYKES, once well known to blues fanciers as the Honey Dripper, is a respected veteran of blues piano who has been making records since 1929 and playing and singing the blues for more than four decades. Sykes was born in Helena, Arkansas in January 1906.

When he was three his family moved from the farm, which was some 16 miles south of Helena, to St Louis but Roosevelt continued to visit the farm for holidays with his grandfather. At the age of 12 he began to play piano, and as he got older he went into the Arkansas town to listen to the musicians, mostly piano players. Remembering some of them later, he said: "They was what you call real blues players, always be playin' the blues." In '29, when he was 23, Sykes visited the Okeh studios on Union Square, New York to make his first records. Among the titles were "44 Blues," "Henry Ford Blues" and a variant of "Pinetop's Boogie Woogie" called "Boot That Thing." The first one out was "44 Blues," a theme learned from pianist Lee Green. Sykes has said: "I made it at 11 Union Square, New York, on June 14, 1929. I

even remember the number, Okeh 8702." He made other records in '29 and '30, some of them under pseudonyms for other labels. Doubts have been expressed about the identity of Dobby Bragg and Willie Kelly, names which Sykes said he used for sessions outside Okeh. But it seems highly likely he was responsible for some of their titles; apart from the aural evidence (which suggests, incidentally, that Sykes was not the singer on Bragg's "3, 6 And 9"), he has precise recollections. "One of my names when I was a kid was Dobby. They always called me Dobby, so my mother's name was Bragg and so I used the name Bragg." In matters of nicknames, too, there is always room for conflicting stories. It is said that Sykes' Honey Dripper pseudonym was bestowed on him by the singer, Edith Johnson, with whom he recorded in '29, and Edith Johnson herself recorded two versions of a "Honey Dripper Blues" about that time. But Roosevelt's account is different. He says he used to play organ at school for prayers and adds: "When I got me the chance I used to play me some blues on that ole school organ, liven it up a

bit. And when I gets to playin' the blues the kids all come running round me like they were bees or somethin'. So people gets to say: 'He must be honey 'cause they all around him like bees,' and so they call me the Honey Dripper on account of it." This story is quoted in the notes to Riverside's "Mr. Sykes Blues 1929-1932," an important set which includes Dobby Bragg tracks as well as Sykes accompaniments to Edith Johnson, Charlie McFadden, Mary Johnson, Jimmy Oden (St Louis Jimmy), Matthew McClure and Ethel Smith. As a supporting pianist, Sykes could be very effective. His singing, in common with his playing, has a tough, almost violent barrelhouse character. His songs, too, have been successful. They include "Mr Sykes Blues" and "Highway 61 Blues" — both on the Riverside collection, now deleted but

BY MAX JONES

sometimes to be found still in specialist shops — also "Night Time Is The Right Time," "Gulf Port Blues," "Papa Low," "Unlucky Thirteen Blues," "The Honey Dripper," "K.M.A. Blues" and "Little And Low." Through the Thirties and Forties, Sykes continued to record for Bluebird, Decca, Okeh, Victor and other labels. He up-dated his style, with the use of rhythm sections (in 1940 he was accompanied by the great drummer, Big Sid Catlett) and horns, and recorded fairly regularly until 1950. Since 1960 he has cut a number of LPs, including two Columbia albums made in London in January, '61, but the only available LP is his "Hard Driving Blues" (Delmark). His high-spirited music can also be heard on various "imports," including sets on Prestige-Bluesville, Folkways RBF, Blues Classics and French RCA.

BLUES ON RECORD

At last we've got some more Buddy Guy music that should be appreciated by listeners interested in the blues Guy. **LEFT MY BLUES IN SAN FRANCISCO** (Chess CRL54546) is

an album of 11 titles recorded at Chicago's Ter Mar Studios, in July, '67. It was produced by Gene Barge and features orchestrations by Charles Stepney and Barge. Among the songs are "Every Girl I see," "When My Left Eye Jumps," "Mother - In - Law Blues," "Leave My Girl Alone," "Too Many Ways" and perhaps one or two more which Buddy recorded earlier for Chess. Most of these are pretty good versions and the one about the left eye getting to jumping has all the dirty atmosphere you could ask for—in the quivering voice, the organ and horns, rhythm section and Buddy's wailing guitar. "Buddy's Groove" is indeed a groovy theme; "Keep It To Myself" rocks along very solidly, while "She Suits Me To A Tee" brings out his most agonised delivery. Sometimes, for me, the choked "possessed" vocal tone becomes a shade wearing, but this isn't supposed to be calm or relaxed blues performance and the music certainly has force and a dance-worthy beat. If you're looking for impassioned modern blues with band support, you need look no further. Buddy fills the bill and more in this shouting, driving, emotion-filled collection. —M.J.

Playboy cartoonist Shel Silverstein once wrote a song called "What Do You Do When You're Young And White And Jewish?" Barry Goldberg has proved at least one answer. You get together a group of musicians and blow some soul-flavoured blues and call the album "TWO JEWS BLEWS" (Buddah 203020). Organist Goldberg fronts various combinations on a set of mainly instrumental

THE BLUES PAGE

A sensation at Caius College

THEY'RE SENSATIONAL! The new John Mayall "blues without bashing" band have suddenly developed into the most original, refreshing and exciting group in Britain, nay the world.

Minus a drummer and minus the usual battery of amplifiers, the band, as a result of John's inspirational change of formula, are creating some of the most subtle and rewarding music I have had the pleasure of hearing in many moons.

And at the Cambridge May Ball at Caius College last week, the band received an ovation from the hippest audience ever to wear full evening dress and gowns.

The new group, with acoustic guitarist Jon Mark added at the last moment, made their debut at the Paris Olympia and went on to tour Germany. Cambridge was their first English date.

John is playing electric guitar plugged into his PA system, and harmonicas, having dropped organ-piano. Multi-instrumentalist and looner extraordinary Johnny Almond is on flute, tenor and alto. The range of sounds and moods they obtain is staggering.

At the ball we were greeted by organiser Marcus Bicknell, a jolly chap with a button hole and an amazing ability to greet you from one doorway, then on being thought left several yards behind, suddenly emerge from a cellar door at your feet.

He was buttonholed by singer Paul Williams of Juggermatt, with the grim news that the free concert his band and King Crimson had been supposed to be regaling the townsfolk outside the college had been stopped by the police, owing to complaints of noise.

"Oh, bad luck," said Marcus blithely, dashing off to ensure the Morris dancing and trampoline display were underway. "But we didn't even get to play," muttered Paul glumly.

Meanwhile the Mayall men were setting up in a marquee, and we joined the merry throng of May ballers, sipping free champers, and looking dashing, except for the old firm of Wentzell and Welch, who looked decidedly scruff, having forgotten to contact Moss Bros in time.

"How did you get in?" demanded one Moss Brosed re-



JOHN MAYALL

BY CHRIS WELCH

veller suspiciously. "We're press," we quaked nervously. "Oh, Well, I'm gatecrashing, I just wondered how you got in looking like that."

It has to be admitted, I was extremely dubious about any band working without drums, which I thought could only lead to hours of boredom.

Yelled Colin Allen, their ex-drummer who came along to view the experiment: "Where's the drummer? Yer can't dance to it!"

Did Colin know the titles of any of the numbers the band were playing?

"No, I didn't know any of them when I was in the band!" They played two sets, the second proving more together and intense than the first. They started off the second with "Don't Waste My Time" with Almond keeping time on tambourine, kicking up a lightly swinging beat.

Most surprising number of the evening was a beautiful ballad "Don't Pick A Flower" sung with simple sincerity by John and featuring a superb flute solo.

Indeed Johnny Almond's playing was brilliant, though out. After years of hard work with bands like Zoot Money and Alan Price, he is surely destined to be a star. With the low level of volume he can play the sweetest sounds without being overwhelmed.

The same holds true for the

fine guitar of Jon Mark, who used to accompany Marianne Faithfull, before going into session work.

Steve Thompson on bass provided the firm pulse to their music and worked in such a way the absence of a drummer was quite unnoticeable after one became accustomed to the sound.

But the most remarkable feature of the new band is their interplay and empathy. Sometimes, perhaps only one member is playing, then the others join in gently, building up to climaxes that sound all the more exciting for the restraint that has gone before.

Talking later over a meal in the library, Mayall said the first dates of their tour had gone well.

"Everywhere we played the new formula worked. At one club we were told we had broken records previously held by Sammy Davis Jr. and Charles Aznavour! The plan now is to get an LP out of the new band, and we want to record it live at the Fillmore in America.

"With the sound set-up we have got, we can beat any acoustics. My guitar is plugged into the PA and Steve has a bass amplifier. We set the balances, and I have a master volume control for all the microphones. On the German tour we had the rowdy element who asked: 'Where's Eric Clapton, where's the drummer?' at first, which can make you a bit nervous as we've got nothing to blast them with, but in the end it went down a storm."

Jon Mark explained how he joined the band. "I knew John from seven years ago. I had formed a band called Sweet Thursday, which broke up, then I had a 'phone call from John. I went round for a blow — and I was in and due to open at the Paris Olympia in a couple of days, with an American tour on the way!"

"I'm absolutely knocked out with the band. It's so nice to work for John because he knows how to treat musicians. I feel it's the first creative thing I've done in years."

As we left to return to London the Liverpool Scene were starting a minor disturbance with their Enoch Powell rock and roll medley, with much boogie and counter-boogie, the trampoline act were lurching about in the dark and the Morris Dancers were clashing sticks and prancing energetically.

Caius College had slipped over the Mayall men and were now intent on freaking-out until dawn. I can't wait to see the effect they are going to have on the rest of the country.

Modern blues to shake you up



BUDDY GUY
impassioned

numbers and much of it comes off quite well. There is a lot of organ and guitar against heavy riffs from the horns as on "the bouncy" Maxwell Street Shuffle" and the slow "You're Still My Baby." Eddie Hinton contributes some nice guitar on "Jimi The Fox," dedicated to Jimi Hendrix and a guitarist referred to simply as Great does a fair B. B. King impression on the relaxed "Blues For Barry And," against Goldberg's subdued organ playing. "On The Road Again" has a poor vocal from Goldberg but is saved by some booting sax in the middle eight and "Twice A Man" has Goldberg mumbering away behind Duane Allman's slide guitar.

A John Coltranesque soprano leads into the heavy blues of "Spirit Of Trane." While not an outstanding album, this set

manages to steer clear of the stereotyped "White Blues" band sound. — T.W.

Andy Fernbach is young British blues singer who has for the past year been building up a reputation in the nation's folk and blues clubs and he debuts on record with "IF YOU MISS YOUR CONNEXION" (Liberty LBS8233). Andy has a pleasing singing style and backs himself throughout on guitar with a varied set. Interesting arrangements are a feature of the tracks on this album, such as Chris Elvin's echoing harmonica on "Hard Headed Woman" and Dave Fernbach's piano on "Have Your Bags Soon Ready" and "Woman Goes From Man To Man." Apart from one solo track, "That's All Right," which is slightly reminiscent of Bert Jansch's early blues playing, Andy is backed by Dave and Chris, plus Pete Cruickshank (bass guitar) and Ken Pustelnik (drums), from the Groundhogs. Guitarist J. D. Fanger is added for two tracks, "Varying Speeds of Time," on which he plays slide guitar, and "Moving On," a slow number. Andy is heard with some good slide work on "Someday" adds an exotic touch to "By And By." A better than average first album from Andy Fernbach and his fellow musicians — T.W.



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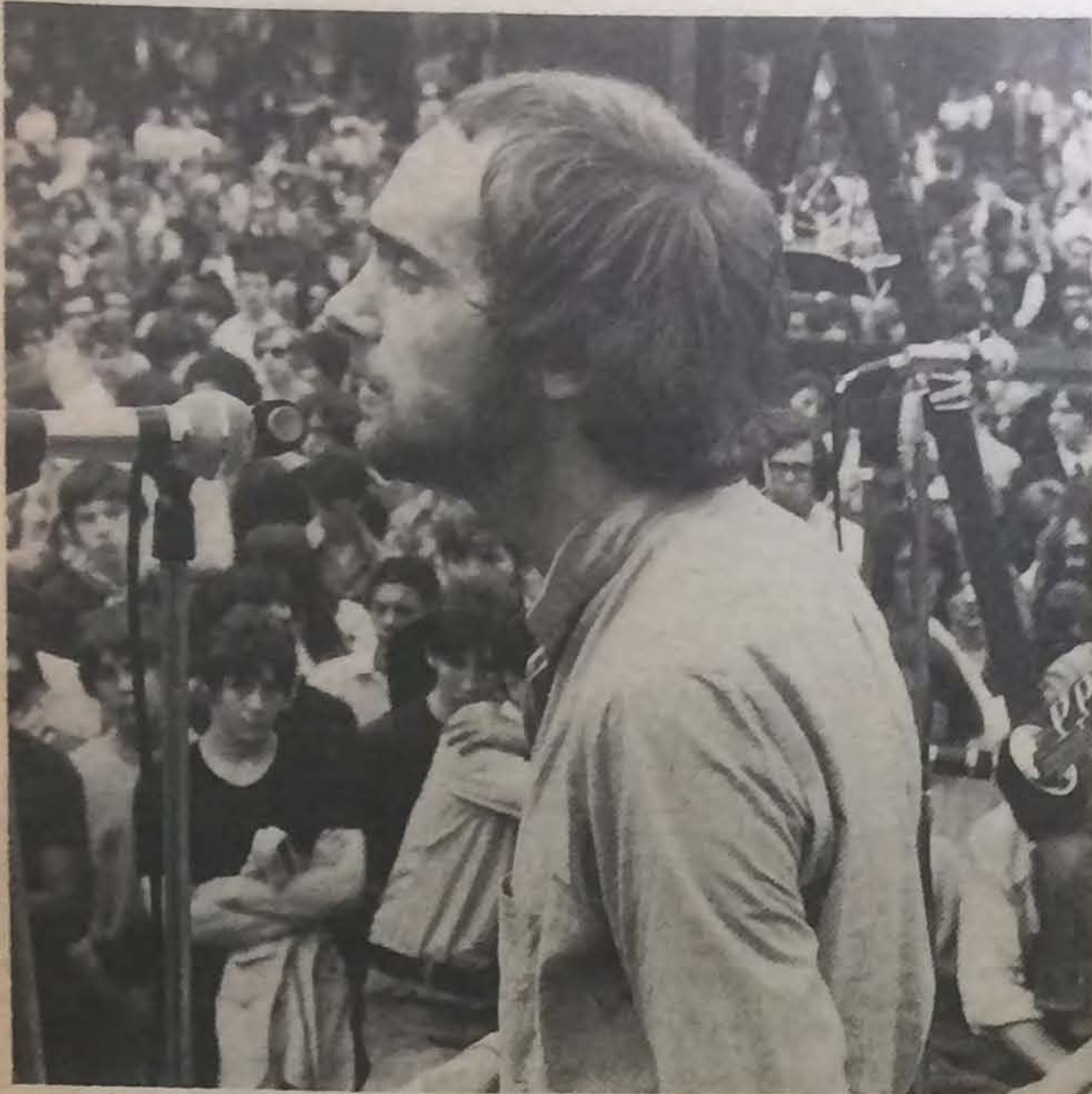
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ROGER CHAPMAN: no commercial success yet

WHATEVER HAPPENED TO...?

TALL, FAIR, bearded Roger Chapman of the Family puffed his fifth cigarette in half an hour and said: "It's been a slow progress, but the group has really become popular by word of mouth."

Family, one of the best and most musically proficient bands operating here, were tipped as the big new thing 18 months or so ago. That mass recognition as a commercial success has not yet arrived, but they are well pleased with the life of the group and its position in the music scene.

"I can see what you mean when you say that big success hasn't happened yet," said Roger as we sipped a lager in a Fleet Street pub in the middle of London's heatwave.

"We haven't made the top of the charts or anything like that. But we are working five nights a week, getting re-booked wherever we go and we have built up our own following round the country who come and see us and dig what we are playing."

RISE

Roger likened the progress of Family to the rise in popularity of the Incredible String Band.

"Go up to anyone in the street and ask them if they know the Incredibles. They probably won't have heard of them. But the group is drawing fantastic crowds wherever they play."

Alan Walsh finds out what's been happening with the Family

"We haven't had the commercial success yet, but, although I've thought a few times that things have been slow, really I know that this is the best way."

"Fleetwood Mac did the same. They built up a big following round the country and then followed up with two really big hit records which established them as a 'name.' Now they get respect from everyone."

"Besides, we don't want to play just for one section of the community. We want to play for everyone and anyone who'll come and listen and that means working round the country a lot."

Musically, Family have no definite musical category. All members of the group — which now features John Weider, the former member of Eric Burdon's Animals on bass and acoustic guitar — have wide musical tastes. And it shows in their music.

"We play what we like and what we feel. When he have a rehearsal, we all contribute ideas and influences and it builds up into what I can only define as 'Family music.'"

"I can't describe what we play or categorise it. You can't put yourself in a bag. Others have to do that. All I know is that people come up and say we are 'original.' The audience says it, not us. We just play our music our way."

Since John Weider joined the group six weeks ago to replace Rick Grech, now bass with the much vaunted Blind Faith, he has made his musical mark on the group. "He plays beautiful acoustic guitar and we have started to feature him," said Roger.

"It adds something fresh and gives us a break from the constant energy thing on stage."

STOLEN

Family recently returned for a seven week tour of America that wasn't without its hang-ups. "I had my passport stolen from the hotel and wasn't allowed into Canada. I had to hang around Detroit for a week while the British consul sorted things out. And was that a drag. We missed several gigs in Canada."

"Generally the audiences were nice. It's a change to play to people who don't know us. It's a challenge, too. They received us well, although there were a few problems with promoters at times."

But they found that the people who did know them, expected their music to be like their albums made some time ago.

EXPLAIN

"We used to get requests for numbers from our first album. I used to have to explain that we just didn't play like that any more. I don't think they liked that really."

"But," said Roger cheerfully, "you can't look backwards when you're playing music. You've got to look forward. That music was two years old. We don't feel it that way any more and we just couldn't play it."

Benedict

Jackie Wilson, the 'Reet Petite' man, is back



THIS YEAR has been the year of the revived singles with re-issued records becoming a dominating force in the charts.

Amidst all the revivals, none is stranger than the success that has greeted Jackie Wilson's two-year-old single "Higher And Higher" which has climbed steadily to the higher reaches of the chart.

VIRTUAL

What is so unusual about Jackie's hit is that apart from one hit TWELVE years ago, the Detroit-born singer has remained a virtual unknown in Britain despite tremendous American success.

Jackie's big British hit was "Reet Petite," a number he recorded soon after leaving Billy War's Dominoes to be replaced later by Clyde McPhatter. That was the last time Jackie hit the British chart.

BY ROYSTON ELDRIDGE

In America though Jackie Wilson's name was often in the chart. In 1958 he won his first gold disc with "Lonely Teardrops" to be followed two years later with "Night" and "Doggin' Around."

The following year Jackie was shot by a girl fan outside his apartment in Manhattan and was on the danger list for several days as doctors found it difficult to remove one of the two bullets that hit him.

Proof of his status as a top entertainer in the States

came when Elvis Presley, Sammy Davis, Frankie Avalon and Fabian among others all came to see him in hospital.

And more recently Jackie even managed to bring Presley away from his closely guarded home to the Trip Club in Hollywood where he was appearing.

It is his stage appearances that have kept Jackie at the top whether he is appearing at Harlem's Apollo or in the top night clubs like the Copacabana in New York or the

Sahara in Las Vegas. He manages to generate excitement in all his songs although he is not confined to the wilder R&B numbers. With a vocal style that is a cross between Sam Cooke and Marvin Gaye, his repertoire includes slow ballads, jazz and blues... a combination that meets with great success in cabaret.

With a sixteen day tour of Britain lined up for September with the Bandwagon and The Flamingoes, Jackie Wilson should consolidate his success with "Higher and Higher" and make sure it's not another twelve years before he gains the recognition his talent deserves in Britain.

MARK LINDSAY OF PAUL REVERE AND THE RAIDERS reviews the latest sounds in Blind Date

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FLEETWOOD MAC: among the top names

Pop's answer to the classical Proms

POP PROMS at the Royal Albert Hall — that's pop music's answer to classical music which for years has been presented in the form of Proms at this important London venue.

The first ever Pop Proms begin on June 29, and for a whole week, presents concerts featuring some of the best in pop music talent and top names from the folk world.

They include the Who, Chuck Berry, Led Zeppelin, Fleetwood Mac, the Incredible String Band, Chicken Shack, the Family, Amen Corner, Marmalade, the Pentangle, the Liverpool Scene, Blodwyn Pig, the Alan Bown, Bodast, John Peel, the Web, Bob Kerr's Whoopee Band, The Dubliners, the Ian Campbell Group, Martin Carthy and Dave Swarbrick, the Young Tradition and Dominic Behan—will be staged in one of the boldest ventures in British pop music history.

The idea came from NEMS promoter, Roy Guest, who saw it as a chance to present pop music in the same way that classical music has been presented in Prom concerts for years. The Melody Maker believes Roy Guest has brought imagination and initiative to pop music promotion.

If the Pop Proms are a success, there is every likelihood of them becoming a regular feature of the British pop music scene.

This can only mean more exposure for British talent.

The Melody Maker applauds Roy Guest and his Pop Proms idea. It is a courageous commitment.

MM thinks the Pop Proms deserve the full support of the public in order to turn a pop music experiment into an annual happening.

Next week Melody Maker spotlights the first Pop Proms at the Royal Albert Hall in a special supplement.



PENTANGLE

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CREEDENCE CLEARWATER REVIVAL: waited ten years for a hit.

The Revival pays off

BY TONY WILSON

TEN YEARS is a long time for anybody to wait for a hit, but that's how long Creedence Clearwater Revival waited to see their name in the British and American charts with "Proud Mary."

The single is a track from their "Bayou Country" LP to be released here soon and this will be their second album to be issued here. The sound of Creedence Clearwater Revival has an earthy, basic feel about it and the group's leader, guitarist, harmonica player and songwriter says, "The sound comes from Louisiana."

MEMPHIS

Certainly on tracks such as "Born On The Bayou," "Bootleg," and "Graveyard Train," there's a peculiarly Southern feel about the sound with hints of blues, country and Cajun music in what Creedence Clearwater play.

Explains leader John Fogarty, "I just had this life-long dream I wanted to live there. All the great records or people who made them somehow came from Memphis or Louisiana, or somewhere along the Mississippi River in between."

RELAXED

"I never even thought about social pressures. To me it just represented something earlier, like 1807, before computers and machinery complicated everything, when things were relaxed and calm."

"And singers like Howlin'

Wolf and Muddy Waters gave me the feeling that they were right there, standing by the river. Carl Perkins, the first one who ever made me think about being a musician and singer, made his greatest records there by the river in Memphis.

"I really enjoyed the whole Southern folk-legend... Mark Twain, Tom Sawyer, Huck Finn, the River and all that went with it. The River and the South just seem to be where all the music that's kicked everything off started from or sounds like."

The Bayou country is a long way from San Francisco, where the group originally got together.

John Fogarty, with his guitarist brother Tom, drummer Doug Clifford and bass guitarist Stu Cook in 1959. The group began by playing blues and then went through various scenes backing other singers and working in the San Francisco area.

RESPECT

After a bout of duty in the Army, John rejoined the group in 1967. They worked together as the Golliwogs for a while then changed their name to Creedence, which also brought them a change of fortune.

In 1968 the group released

a single called "Susie-Q" which made the American chart and followed it up with their version of the Screamin' Jay Hawkins classic, "I Put A Spell On You," both singles being included on their first album.

And then came "Proud Mary" and the Bayou Beat of Creedence Clearwater Revival became an international sound.

Currently the group are working on their third album and are hoping soon to visit Britain. "I think the best way is with a hit," comments John Fogarty. "We'd like to come as soon as possible. The sooner we get over the better it'll be. I don't know how our

music will go over." Certainly it has impressed American audiences at places like the Fillmores East and West and John thinks the American audiences are probably the best in the world.

But he does have a great deal of respect for British bands. "They seem so much better than American bands. They seem better trained. And they play incredibly fast."

EXCITING

If Creedence Clearwater Revival are as good live as they are on record, they need not worry about British bands. They are one of the most exciting groups to come out of America and have managed to come up with a distinctive sound — the Bayou Beat.

MARTHA'S THE GIRL NEXT DOOR —TO BOB DYLAN



MARTHA

London for three weeks' promotion on her album "Fiends And Angels" and her second British single "Tell Mama," written by Clarence Carter. Her recording is done by producer Mike Vernon who heard her sing in New York and took control of her recording future.

Vernon, whose hits just recently have included both the Fleetwood Mac's singles and the new Chicken Shack hit, assembled a star group of musicians to back Martha on her sessions. For example, Mitch Mitchell and Jim Capaldi were among the drummers and other star names include Eric Clapton, Jack Bruce, Duster Bennett, Brian Auger, the Chicken Shack, Keef Hartley and Wynder K. Frogg.

Martha was born in New York City, of Spanish parents who arrived in

America via Puerto Rico. She started singing opera when she was eight after her school teacher told her parents she had an operatic voice. "I wish I had some tapes of that. Imagine a skinny little eight year old trying to sound like Nellie Melba!"

After high school and college she started singing folk with a quartet called the Gaslight Singers. "I was so good and pure in those days, I cringe to look back on it. I was such a saintly chick. Now I know better and I've started to have fun," she said impishly, startling a portly gent nearby who was eavesdropping over his coffee.

After her flirtation with folk, she started to move into the R and B and hard rock field. "The R and B thing; spade music, has been my real influence. I suppose

and it's this that I'd like to put together with rock music. There are a number of musicians back home in the States who are willing to form a band with me. Some of them are in well-known groups and I can't give their names because it would cause a hassle back home.

"But when I've finished this schlapping around doing promotion on the album here and back in the States where London-Sire are planning a big campaign, I'll be working to get a band together to play my kind of thing."

Martha, who spent nine months playing the lead in Hair! on Broadway (she played Sheila, the role taken here by Annabel Leventon), has now moved to Woodstock, home of Bob Dylan. But she never sees him. "He lives high in the woods on a hill in a house which is almost impossible to find unless you know the way. That's the way he wants it."

Martha is a refreshingly frank and friendly girl, open and attractive and somehow typifying the spirit of Hair! in her general movement and demeanour.

With her voice and personality, and the talent of Mike Vernon in the recording studio control room, it won't be long before Martha Velz is a happening name on the music front. A.W.

THE POP POLL THAT MATTERS

OVER THE past 12 months, one deejay has emerged head and shoulders above the rest in influence, popularity and integrity. John Peel's year as perhaps the most respected deejay in the popular music business started when he was voted Top Disc Jockey in the Melody Maker Pop Poll.



JOHN PEEL
last year's top DJ

POP POLL time has arrived again — the one definitive poll that decides who is at the top of the pop music industry this year. THE MM Pop Poll is the most quoted and widely respected poll of all — thanks to the astute and knowledgeable MM readers who fill in their coupon and give their opinions on the state of music in the middle of 1969.

NOW IS your LAST chance to participate and vote for the giants of today and the new stars of tomorrow, both in Britain and

internationally. IN PAST years, international names of the stature of the Beatles, Tom Jones, Scott Walker and Cliff Richard have been pollwinners. They have gone on from pinnacle to pinnacle in the glittering but often precarious world of pop music. THEIR success and popularity depends on their effect on their audience. THE MM Pop Poll is the effective gauge of that success — the pulse of the pop industry. SO, don't waste time. VOTE NOW.

Melody Maker 1969 Pop Poll

VOTE NOW!

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WE'D LIKE TO SAY . . .

THANKS, CATS!

FOR A LOVELY DAY

wem

THE STONES ROLL AGAIN

MICK JAGGER talks to Chris Welch about the Stones' future

How Mick's facing up to the brave new world of getting the show back on the road

WHAT makes Mick Jagger run, leap, bounce, smile, scowl, work, duck, dodge, embrace, jeer, love, soft, hard?

The mystery boy of pop is a mystery man of pop. Like sherry trifle or hash cake, he is sweet with a kick.

Mr Jagger is currently going through a Revive The Rolling Stones campaign. They recently perked up with the addition to the ranks of Jimmy Miller as record producer.

BRUSH

Since the end of the touring days, management splits, and records that weren't as successful as they should have been—not to mention the occasional brush with the forces of law and order—the Stones have been, in truth, clinging on to reality with the skin of their teeth.

Mick's strength, drive and work have ensured that not only have the Stones survived more than most groups have ever suffered,

they have kept creative and enthusiastic. Where others might quail, they are keen for new projects.

The surprise addition of Mick Taylor "unknown guitarist from John Mainall's Jazz Band" as some national newspapers would inform us, is going to be the boost to re-launch the Stones as a working group back on the road.

What a gas! They may not be actually re-visiting Ken Colyer's Club for Sunday afternoon blues sessions, but by the ghost of Cyril Davies, we can expect a free concert somewhere not one thousand miles from London fairly soon!

And the group that pioneered the British R&B boom back in the early Sixties and created the climate for both the blues and progressive groups of today, will be back—playing music and having a good time.

So what's it going to be like, Mick?

"Amazing—it's going to blow your mind! It's just so together, it will be

amazing."

Mick was leaping about in white trousers, refusing cigarettes and listening to rock and roll on the office record player. Having seen recent photographs that made him look several hundred years old, it must be reported that Mick looked extremely well and very young.

Explained Bill Wyman who was in the vicinity: "It's giving up smoking. I packed it in a couple of months ago and put on half a stone." And he looked incredibly young as well—but enough of these medical bulletins.

HAPPY

Said happy Mick, pausing only to greet a passing lady reporter: "Mick Taylor is very quick to pick things up and he's getting on well with Keith. By the way, I read it all in the newspapers that Brian was our lead guitarist—well, I don't think he was."

"Mick Taylor has been through the John Mayall school, and when I knew

he was leaving I thought I'd try and get hold of him. I had him down to a session and he was quite good, then he came to another and he was very good."

"I don't know Mick so well I can say he's as good as Eric Clapton, but anyway, that's not what the Rolling Stones are all about." Would the new Stones do a concert at the Ken Colyer Club, I suggested pointlessly?

"I don't want to go back to the womb. We want to do something new. I'm not interested in repeating ourselves. The new band isn't going to be like early Stones. The thing is to go on, on, doing something new."

The Stones seem to be going through an extremely busy and creative period. "Well, that's the way we like to do it—in phases. It's cooler for me, because I like to cool out now and then and go on to something different."

"Keith and I have written about 24 songs recently. Some of the group want to do the old ones, and we'll probably do a lot of the tracks on the last album. In fact, all of that album contains stuff we can play on stage."

The Stones last appearance was a concert a year ago. Their next one will be in Rome, June 25 and 26. Was Mick nervous, and why Rome?

"It doesn't make me nervous—it's just a natural thing for me to go on stage. We chose Rome for the concert because it is a very good visual thing. "And the other reason, which I haven't told anybody else, is I wasn't

satisfied with the Rolling Stones part of the Rock And Roll Circus film we made and we want to do it again in the Colosseum which was the first ever circus."

"The film should be due out in September with the next LP. We wanted the LP out in July, but the moguls of the record industry say it's a bad month because all the factories that make records are on holiday."

"In fact, we have done two albums and the first will be out in September. Two of the tracks will have Mick on guitar." What will Brian Jones be doing next?

LITTLE

"I can tell you very little—it's better you ask him yourself. I guess he just wanted to do something different and he has done for a long time. I hope whatever he does comes off."

Mick was with Marianne at the Blind Faith concert in Hyde Park. How did he react to their performance?

"I thought they were very nice. I was right at the back of the stage and couldn't see them, but I thought somehow they were very strained."

"I guess they'll get more together and Ginger was fantastic. He's a beautiful drummer—the best drummer I have ever heard."

"I was a bit surprised Steve didn't play any guitar though. I wish he had stood up and played—I love to see Stevie wiggle his bum a bit!"

CBS New from CBS

New Singles

4295 *A Great New Single From Georgie Fame Peaceful*



- 4296 **Walter Carlos** assisted by Benjamin Folkman Brandenburg Concerto No. 3 in G Major
- 4290 **NRBQ** Stomp
- 4298 **Carmen Maki** (Sometimes I Feel Like) A Lonely Baby (Toki Niwa Haha No Nai Ko No Yohni)
- 4294 **Lance D'Owen** You'll Have To Do

4297 **Roly Daniels** Angel, She Was Love A Tremendous Song, A Tremendous Singer



New Album



(S)62613 **Salena Jones** The Moment Of Truth



TAYLOR: 'my name just cropped up.'

MICK TAYLOR, 20-year-old ex-Bluesbreaker from Welwyn, and for just over a week the new guitarist with the group that first brought rebellion to pop. That, in a nutshell, is all the world knows of Brian Jones' replacement in the Rolling Stones.

But as the new Stone says of his press release, "Forget about that. That's all I've been asked so far—will I buy my parents a new house, what car will I buy, what clothes do I like?"

Mick Taylor taught himself to play guitar when he was 15, and apart from a very brief spell as an engraver and a labourer has been a musician all his life.

His group career started with the Gods. "The Gods disbanded about three weeks before I joined John Mayall. I'd gone along to see the Bluesbreakers play about 18 months before I joined them. Eric hadn't turned up, so I sat in. John remembered me and contacted me when Peter Green left. That was about two years ago."

Two years and three tours of America later Mick left Mayall, the father figure of British Blues. Why?

"I left John about two weeks after we came back from the States. At that time he wasn't really sure whether he was going to get another guitarist and drummer, and I felt I had gone as far as I could. There wasn't anything to stay for,

THE

musically. "I'd felt that way for about six months, it was just getting round to leaving and deciding what I wanted to do. I'd thought about forming my own band and I wanted to take a bit of time off and do some recording, which I still hope to do in the future."

HONEST

"I hadn't really much idea of what I wanted to do when I left John. I would have formed a band, I suppose. It would have been a good, honest, rock and roll band. I mean, good heavy music, not rock and roll in terms of Elvis Presley."

Although he established a fine reputation as a guitarist during his years with Mayall, Mick never achieved the status of his predecessors, Clapton and Green. Why does he think this was?

"It was probably quite a lot of things. I was the third guitarist that John had had, and by that time there were loads of guitarists playing that sort of thing. Well, there were a lot of bad guitarists around as well. "Another reason was that

BLIND DATE-

MARK LINDSAY

of Paul Revere and the Raiders

GENO WASHINGTON AND THE RAM JAM BAND: "My Little Chickadee" (Pye).

It sounds like a white Motown thing. I don't know how it will do here but it would be a hit in the States.

It's very catchy with those chicks and the brass in the background. It reminds me of The Foundations' "Build Me Up Buttercup" which was a hit in the States. I'd say it was an English record.

It has a very commercial riff and should make the Top 40.

MARMALADE: "Baby Make It Soon" (CBS).

That sounds like the lead singer of the Marmalade. I like the production very much, it started off like a five piece group and I thought, well, here's an English rock group but then it sounded kinda like what the Beach Boys are doing with horns on this tour.

For a big production of a rock group, it's done very tastefully. I lost the lyric the first time round but I picked it up again. It builds very nicely.

MAX ROMEO: "Wet Dream" (Unity).

That's a pretty provocative lyric. It has a Jamaican feel, the same feel that Johnny Nash would cut.

It's a pretty different sound, the opening riff on the organ is very strange sound. It's probably some kind of electronic bastardised version of an organ.

The lyric? Well, it's something that's been around a long time. There's a summer-time record every year that's a big hit, this might be it if it gets the plays.

ALAN PRICE: "The Trindon Grange Explosion" (Deram).

Sounds like Blood, Sweat and Tears meets Henry Mancini meets Georgie Fame. It makes a better LP cut than it does a single.

It's very hard to listen to. It sounds like a take-off of Blood, Sweat and Tears, then Henry Mancini comes in and then the Georgie Fame piano.

I don't think the people will take the time to listen to it.

JOE SOUTH: "Birds Of A Feather" (Capitol).

It's got to be Joe South — you can tell by the guitar.



think it will be a hit but I don't think it will be a hit in the States. It's a little cacophonous.

THE RUNNING JUMPING STANDING STILL BAND: "Aye-O" (Liberty).

It's an English version of Buddah records. If this record is a hit in England I'm going to lose my respect for British people's taste.

If a million people under twelve play the record and live next door to the group it might be a hit, but I really don't think so.

The lyrics are very original, aren't they? It's not my cup of tea.

CHICO HAMILTON: "Forest Flower" (from the Impulse album "The Best Of . . . SIPL 517).

It reminds me of things that Webster's done but I don't know — I haven't listened to jazz for a long time.

I don't know who the sax player is . . . it's a little like Adderley but it's not intricate enough, it's too simple.

I used to play reeds with the group but it was only a couple of riffs behind things. I was very much an uneducated jazz buff who got into tenor and bass.

EDGAR BROUGHTON: BAND: "Death of An Electric Citizen" (from the Harvest album "Wash Wash" SHVL 757).

I really dig blues, I love it. Obviously this band was into Hooker, Howlin Wolf and Muddy Waters when they started.

I can't judge the album by one track but one thing dis-

turbs me about this album. When it first came on there was a great deal of tape hiss which implies a great deal of over dubbing but then it sounds like it was live.

It must have been cut in a pretty small studio. That lead voice sounds like it was overdubbed and that disturbs me. Blues should be spontaneous, maybe the lead voice was trying a little hard. There's nothing new in this.

DANNY McCULLOUGH: "Orange and Red Beams" (from the Capitol album "Wings Of A Man" EST 174).

I'd be crazy enough to buy this album. The arrangement knocks me out although it got a bit overdone towards the end with the flute and the alto sax.

He's got together something pretty interesting. I think I'd buy it mainly from the production viewpoint, I didn't really get into the lyrics. Who is it?

No, I don't know him. Who produced it? It was interesting, I'd think there are some very nice things on the album. Vic Briggs has done a good job.

THIRD EAR BAND: "Mosaic" (from the Harvest LP "Alchemy" SHVL 756).

The violin, or electric violin, is okay for a while but they really should have some chord changes. I couldn't face sitting down at breakfast and listening to the album.

It's very freaky and very monotonous unless you happened to be in at the session.

It that the lot? It's a shame we couldn't finish on something better.



JAGGER: 'We want to do something new.'

.. and new Stone MICK TAYLOR talks to Royston Eldridge

OTHER MICK...

I'm not strictly a blues player. I like playing all sorts of things, so my heart wasn't in it.

John wasn't an easy person to work with because he's got such a strong musical personality, but it was very enjoyable most of the time until those last six months when I began to get fed up. Then I'd get up on stage and just go through the motions.

The group used to change so much you never used to know where you were anyway. I think John has got a really good band together now. He was always changing the group but the musical policy stayed the same.

"This time it's a complete change — the music is different and everything — I'm looking forward to seeing them."

When did Mick first make contact with the Rolling Stones?

"It was just over two weeks ago. Mick Jagger phoned up and invited me down to some recording sessions, then it all happened from there. I took part in the session and did a couple of tracks. I don't even know what they were called.

"I'd never met any of the Stones before. My name had

just cropped up and Mick phoned. I was expecting the call because I'd heard that my name had been mentioned.

"After the second session, Mick told me that they were thinking of getting another guitarist in. I fitted in very well with what they were playing. It was about a week later I was asked to join.

"I thought about it for about a week — examining my reasons for wanting to join them. In the end, I decided it was what I wanted to do.

AWARE

"It's not really that big a change. I've always been aware of their music, so musically it's not going to be a big change at all.

"What they do is just a mixture of soul, folk and blues and I like playing all those things. I don't just like playing twelve bar blues all night.

"The roots of their music are still in the blues. It's going to be a fantastic experience playing with the Stones and it will give me an opportunity to develop my own ideas."

The image of the Rolling Stones is far removed from that of Mayall. Was Mick worried about being labelled as a Stone with their reputation as "rebels" and the considerable publicity they attracted during recent drug cases?

"I'm all for rebelling against the Establishment, so it doesn't really worry me. I kinda prepared myself for all the publicity and I'm certainly not going to change my way of thinking because I'm in the public eye.

"Drugs? Because of pop music and drugs a lot of good things have happened. I'm not really concerned about drugs at all. When you do take drugs anyway, you get really high and you feel good, but you are not too aware of what it means and what you are doing.

"You should be able to feel good within yourself without drugs. I don't drink and I'm a vegetarian because I want to be healthy and as aware as I can in a natural kind of way."

Is Mick worried about the influence rock musicians have on youngsters?

"I feel it's good, although I'm not saying that the

kids should try and do what the stars do. It's not just pop music anymore. It's a new culture and it's opened a lot of people's minds to what's going on in the world today.

"Pop music is a medium through which a lot of things have to be said. Just listen to the lyrics of some of the songs that people like Dylan and the Beatles are singing."


SECURITY

Joining the Stones obviously means greater financial security but security is a thing that doesn't worry Mick.

"I'm not really worried about security. It's a dream motivated by fear of the unknown. You can live happily without worrying about tomorrow.

"I don't really think much about the future — if you base your whole existence on material gain, you'll never be satisfied.

"It doesn't mean to say that I'm going to alter because I've joined the Stones — after all I've only been with them a week."



JOE SOUTH

Birds Of A Feather
Capitol CL15602

<p>THE MARVELETTES Reachin' For Something I Can't Tamla Motown TMG701</p> 	<p>BARCLAY JAMES HARVEST Brother Thrush Harvest HAR5003</p> 
<p>THE DELFONICS Let It Be Me Bell BLL1066</p> 	<p>THE GROOVE The Wind Parlophone R5783</p> 
<p>JOE ODOM It's In Your Power Capitol CL15600</p> 	

This really is Cliff at his best

THE BEST OF CLIFF (Columbia). Again a true title—it is the best of Cliff including such hits as "Wind Me Up," "Visions," "In The Country," "It's All Over," "Congratulations," and "Girl, You'll Be A Woman Soon." The sides were made between 1965 and 1968 and prove how consistently well Cliff has sung over the years. The accompaniments by the Shadows and various orchestras are always tasteful. A fine collection of some of Cliff's best efforts.

DIANA ROSS AND THE SUPREMES WITH THE TEMPTATIONS (Tamla Motown). This is the original soundtrack from an NBC-TV special called TCB—"Takin' Care Of Business." It's a tremendous production—tightly arranged, crisp accompaniments and a lively audience. Excitement bubbles between the Supremes and the Temptations and the result is a pop singing super-session, full of fun, humour, drive and action. Diana Ross is superb in her own spot with the Temptations—sexy, swinging, sensational. The titles include "Stop! In The Name Of Love," "Get Ready," "A Taste Of Honey," "Eleanor Rigby," "Hello, Young Lovers."

KAY STARR AND COUNT BASIE: "How About This?" (Paramount). How about it indeed? Fine. Kay is a belter but she has a lot drive and swing about her singing as well as volume. She has a lusty voice and must be one of the jazziest of pop singers. Included here are "My Man," "I Can't Stop Loving You," "A Cottage For Sale," and "Baby Won't You Please Come Home."

ISLEY BROTHERS: "Behind A Painted Smile." (Tamla Motown). The Isley Brothers are certainly not the most subtle singing act in the business. What they offer is instant impact and with that Tamla rhythm section bashing away behind them that's what you get. No complaints because it's all grooving all the way—but you have to be a fan to take fourteen tracks of their sock-it-to-me style. The tracks, made between 1967 and the present, include "Got To Have You Back," "Little Miss Sweetness," "All Because I Love You," and "One Too Many Heartaches."

JOE COCKER: "With A Little Help From My Friends" (Regal). This album is aptly named for Joe gets a lot of help from his friends, the musicians. The total result is a thundering good album. Joe's friends include Jimmy Page, Steve Winwood, Chris Stainton, Clem Cattini, Tony Visconti and Mike Kellie. Vocal friends include Sue and Sunny Weetman, Madeline Bell and Rosetta Hightower. It's lovely Joe

tears his heart out on each song and the accompaniments are all gutsy and driving like Joe's singing. A winner. Titles include "Feeling Alright," "Bye Bye Blackbird," "Just Like A Woman," "I Shall Be Released."

DESMOND DEKKER: "This Is Desmond Dekker" (Trojan). This is a very nice, gentle album with a strong feel of Desmond's West Indies home about it. The recording quality leaves a bit to be desired in places, but it's a set that will satisfy the fans he made with "Israelites." Desmond's light voice dances merrily over the Blue Beat rhythms and insidious patterns of the group. Nice and gently groovy in its way, though we suspect that some of the tracks are little old.

THE IMPRESSIONS: "Big Sixteen—Vol. 2" (Stateside). Curtis Mayfield has been a giant of the R and B world for a decade now and it's easy to see why on this album. He wrote or co-wrote every track and is lead voice on many of the songs. It's a great album in many ways—the Imps swing along mightily on the



CLIFF RICHARD: a fine collection

organ playing outstanding, and include five excellent originals on the album along with "River Deep, Mountain High," Neil Diamond's "Kentucky Woman" and the Lennon-McCartney "We Can Work It Out."

ASTRUD GILBERTO: "I Haven't Got Anything Better To Do" (Verve). Astrud approaches every song in the same way—with her innocent, "little girl" voice, rather transparent, but not without guileless charm. She has picked good songs here by modern writers like Jim Webb, Harry Nilsson, Peter Udell and Paul Vance. Albert Gorgoni has cloaked Astrud's frailty with modern sounds and the result is a sensitive, atmospheric album. Among the songs are "Didn't We," "The Sea Is My Soil," "Without Him" and "Trains And Boats And Planes."

Feldman on vibes and Dennis Budimir on guitar as well as occasional strings, organ and harpsichord. Tracks include "Absolutely The End," "Time For Decision," "Tell You The Truth" and "Patterns Of Reality." The LP was produced by Janis Ian.

THE JOHNNY OTIS SHOW: "Formidable" (Ember). One of her actual rock-'n'-roll albums from the '50s it has all the hallmarks of the era—the heavy off-beat, the oo-ooing choir, the buzzing sax. Some of it sounds very dated today but some, like the tracks featuring the marvellous Marie Adams or the very nice jazz vibes player, sound as good as ever. Titles include "Ma, He's Making Eyes At Me," "Shake It Lucy Baby," "Romance In The Dark" and "Loop De Loop."

NANCY SINATRA: "Nancy" (Reprise). There are a thousand girl singers with better vocal equipment than Nancy Sinatra yet few who can put a song across with such charm. The best tracks here are those with the simplest arrangements, like the delightful "Just Plain Old Me." Those with complex backings tend to mask the essential intimacy of her voice. Not her best album, perhaps, but there are enough good moments to please her fans. Other songs include: "My Dad," "My Mother's Eyes," "Son Of A Preacher Man" and "Long Time Woman."

SAM AND DAVE: "I Thank You" (Atlantic). Grooving along in an uptempo blues or spelling out the sorrow with the tempo, the lights and the mood down low, Sam and Dave are masters of their music. Soul music, delivered from the soul after a detour to the heart. Sam and Dave produce highly emotional versions of "If I Didn't Have A Girl Like You," "Love Is After Me," "That Lucky Old Sun" and Otis Redding's moving "These Arms Of Mine." Recorded at Stax's Memphis studios, the album is really glued together by the exciting studio band behind the singers. A new feast for the aficionados.

NEW POP ALBUMS

REVIEWS BY THE MM POP PANEL

ravers and achieve a wonderfully warm feeling on the ballads, while the Johnny Pate arrangements and conducting coaxes a fine sound out of the orchestra. Some of the best of R and B on one album, recorded between 1963-68.

NINA AND FREDERIK: "Follow" (Columbia). An unusual, adventurous album from two people hitherto thought of as lightweight cabaret folkies. Nina and Frederik range over a wide variety of moods, rhythms and time signatures in a musical tour of the beauty, pain, sorrow and joys of earthly existence. The danger of pretentiousness has been avoided and the lyrical treatment is interesting and impeccably done, while the orchestral support is fragile, and ferocious in turn. A new exciting aspect of the duo.

ROGER WHITTAKER: "This Is Roger Whittaker" (Columbia). Roger Whittaker is a superb cabaret entertainer and TV personality with a big following who will be delighted at this new album—a big virile voice and

incredible prowess as a whistler. He has to be careful on the numbers he sings—"Good Morning Starshine" just doesn't come off in his version, for example. But other titles make up for this. All in all, a nice collection of songs and melodies.

JAKE THACKRAY: "Jake's Progress" (Columbia). No one in their right mind would call Jake Thackray a singer—what he is is a droll troubador, singing little satirical songs with bite and wit and a sort of understanding of our foibles. A bit of a lot to take in for three-quarters of an hour, but a sadly pleasant little selection of ditties.

"FLYING HIGH" (Atlantic). This is one of those bumper "sampler" albums featuring a track or two from a lot of different artists. They are often very good value, particularly as so many artists cannot sustain their music over a 40 minute album. This set features a wide variety of blues, soul and rock talent, including Led Zeppelin, Otis Redding, Booker T and the MGs, Joe Tex, Sam and Dave,

Buffalo Springfield, Clarence Carter, Sweet Inspirations, and Bill Vera and Judy Clay. Good value.

CASUALS: "Hour World" (Decca). Despite the occasional donning of underground effects and electronic gimmickry, this is mainly a straightforward beat group album. And they do it very well with good vocal harmonies and nice arrangements from Reg Guest, Cy Payne, Arthur Greenslade and Ken Woodman. Tracks include "Jesamine," "Toyland," "Touched" and "Sunflower Eyes."

DEEP PURPLE: "The Book Of Taliesyn" (Harvest). The Harvest label has really got off with a bang and if the rest of their output can maintain this standard they will deserve the thanks of all progressive pop collectors. This is an excellent set which underlines the absurdity of the fact that Deep Purple don't mean too much in their native Britain but have already made it in the States. They are a thoroughly musically group, with Jon Lorg's

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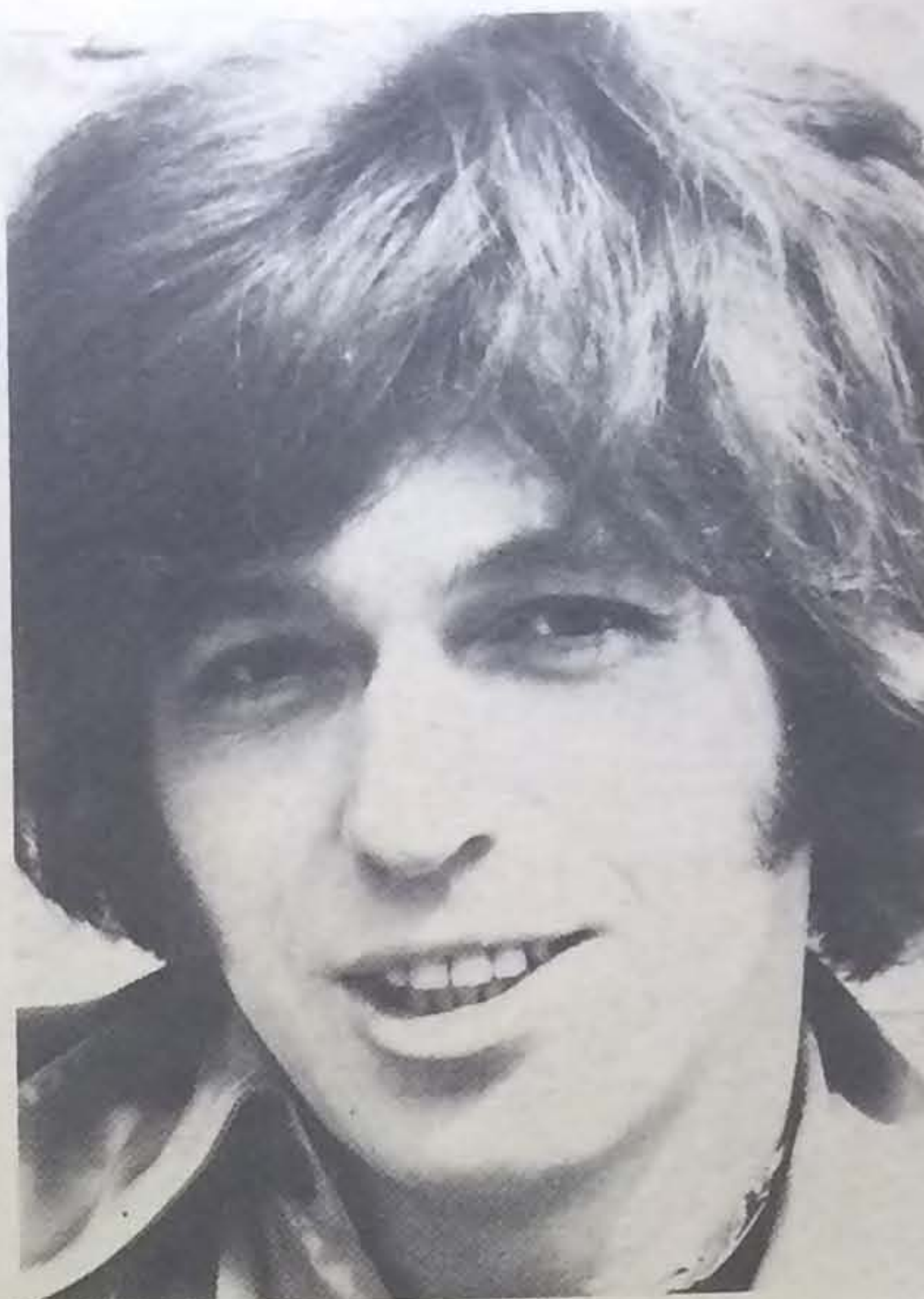
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The key to chart success for Georgie

SINGLES

REVIEWER: CHRIS WELCH



GEORGIE FAME: a warm and summery sound

GEORGIE FAME: "Peaceful" (CBS).

Oh, happy day when Georgie gets another hit, and by the hokey, this could well be the key to chart success. The tune suits him and the arrangement by Keith Mansfield and production by Mike Smith result in a warm and summery sound.

Not the warm and summery sound of motor cycles thundering through Folkestone or deckchair, and lifebelts being reduced to matchwood, but the gentle lapping of oil slicks against an Edwardian pier, supporting antique juke boxes and picturesque layabouts, and the gentle hum of a stationary traffic jam. So typical of a peaceful English summer holiday.

AMEN CORNER: "Hello Susie" (Immediate). Hozzah for coarse pop! There's nowt like a drop of bellow 'n' boogie to brighten up the drab and dreary round, and old Andy Fairweather Low and friends certainly have fun kicking up a storm of grumbling saxes and swearing trumpets. Andy sings like a cross between Chris Farlow and Chris Andrews and the effect is both exciting and commercial.

Actually, probing further I would say Andy sounds even more like Andy Fairweather Low. Methinks rockers, mods and hippies

will find something to their taste here.

Come in Bert Beezer my rocker expert for his opinion: "Well, you Elvis hating, weedy group lovin' son of a pop fan, don't think we are great fans of Amen Corner, but even so I grudgingly admit they seem to have some idea about rock saxes."

And, says Reginald Groove, ace hippie: "I find in Andy's music a kind of intrinsic sincerity and appeal on a purely basic level which somehow shines through even the corruption that is the pop business, man."

While Roger Boverboots comments: "Yer, it's all right, ennit. 'Ere, 'oo are you looking at?"

KINKS: "Drivin'" (Pye). Let's hope Top Of The Pops don't refuse to play this follow-up to the ill-fated "Plastic Man,"

which should have been such a big hit.

This is equally catchy and typically Ray Davies, and as far as I can tell, the word "bum" is not in evidence.

There is a nice Lovin' Spoonful kind of shuffle beat and Ray sound as wanly amused as usual.

TINTIN: "Only Ladies Play Croquet" (Polydor). "Only ladies play croquet — la, la, la, la" sing Steve Groves and Steve Kipner, on a Maurice Gibb production that sounds coquettish enough to trip into the chart.

The sound reminds strangely of the Bonzo Dog Band's famous "Head Ballet" with a doctored piano backing, or whatever keyboard instrument it is they use. Do you know what? It's a hit ennit.

ALAN PRICE: "The Trimdon Grange Explosion"

(Deram). The success of Blood, Sweat & Tears has certainly encouraged arrangers to be a bit more adventurous with jig band backings.

Not that this is a copy of BS&T, but contains a great deal of their grandeur. Alan sings well the traditional song (although I must admit I have never heard of Trimdon Grange or the explosion) and plays some piano between the mammoth orchestral passages.

A superb production, but I'm not too sure about its hit chances.

BLOOD, SWEAT & TEARS: "Spinning Wheel" (CBS). With all the dreadful cover versions one hears of their songs from the last album, it seems a double shame even original tracks by BS&T aren't making it. This is the most obvious single from the LP and should have been released

earlier before all those twits started to ruin it. The band are just superb and David Clayton-Thomas, who wrote the tune, is one of the best singers to emerge in America in years. The "comic" ending is faded out, which sounds out of context off the album anyway.

LOVE: "Alone Again Or" (Elektra). Strange this beautiful song and album track should be released now. Or not so strange, says he suddenly remembering the group are coming over for a tour. Hope they are as good as their albums folks.

NANA MOUSKOURI: "Cu Cu Rru Cu Cu Paloma"

(Fontana). Oh, it's lovely. By the way, many people regard the Great Western Railway as Isambard Kingdom Brunel's finest achievement. Yet strangely, he had little conception of railway safety and train control.

For example, when asked how he would deal with the situation of meeting another locomotive coming towards him on the same line, the Great Man replied to the effect that he would increase speed and thus force the oncoming train out of the way. Extraordinary are the aberrations of genius.

OTIS REDDING: "Love Man" (Atco). A fine rocking track from the

late great Otis, that could well obtain a posthumous hit. The rhythm section and brass blow a back beat that can't be beat and Otis is in unpretentious mood.

HEAVY JELLY: "Time Out (The Long Wait)" (Head). A straight instrumental track that sounds as if the group are having fun, but doesn't really mean much as a single.

MARVELETES: "Reachin' For Something I Can't Have" (Tamla Motown). "Typical Tamla, that sounds like a thousand other songs, but still maintains the Tamla magic," says John Boverboots, peering through gold-rimmed sunglasses.

CASUALS: "Sunflower Eyes" (Decca). A pretty ballad that should give them a reasonable hit. Nice lead vocals and restrained backing. The final harmonies remind me of the Radio Rhythm Boys of the late twenties.

ALAN RANDALL: "Down The Old Coal Hole" (Page One). Alan continues his entertaining George Formby revival and one has the strange feeling this will become somewhat successful.

MARTHA VALEZ: "Toll Mama (London). Martha roars away on a song that reminds of "Turn On Your Love Light."

VAL DOONICAN: "Don't Cry My Angelina" (Pye). Val always makes attractive records that appeal to vast numbers of people. And here comes a vast person now! Why it's Herbert Enormous, the fattest man in Soho. "Hello, gang, still babbling imbecilic drivel are you? By the way, you don't happen to have three bread puddings, a bowl of custard, a dish of shakey pudding, and a dozen bridge rolls concealed about your person?"

Esther & Abi at only 14'6

PHILIPS

Ofarim Concert

Live 1969

MORNING OF MY LIFE
OH WEE WEE
I CAN'T GET
ANGELINA
GO TELL IT ON THE MOUNTAINS
LINDA LINDA LINDA
FRANK MILLER (Gimme Gimme)
GARDEN OF MY HOME
SHE'S A GOOD GIRL
NEVER GROW OLD
DOWN BY THE RIVER
CINDERELLA ROCKS!



XL 4 (Sampler)

JOSEPH G. GLASER, 72, president of the Associated Booking Corporation, died Friday evening at Beth Israel Hospital in New York. He had been confined there since late March, suffering from a paralytic stroke complicated by a heart condition and ulcers.

Glaser was the last of the great booking agent tycoons. Raised in a raw, pitiless society during the Prohibition era, he made no bones about the Chicago origins of which he was a product.

His colourful, diamond-in-the-rough personality inspired deep affection among those who knew him best.

Foremost among these was Louis Armstrong. He and Glaser went back 43 years to a speakeasy on the South Side of Chicago.

In his autobiography, Louis wrote: "I'll never forget the kick I got when I first saw that big bright sign reading: 'Louis Armstrong, World's Greatest Trumpet Player.' Mr Joe Glaser was the proprietor of the Sunset Cafe and the first to put my name in lights in 1926."

MAJOR

After operating the Sunset and the Grand Terrace Ballroom in Chicago, Glaser moved to New York, working with Rockwell-O'Keefe, a major office that was later to become General Amusement Corp. (GAC).

He formed his own Associated Booking Corporation in 1937 and swiftly built it into a show business empire, with offices in Chicago, Beverly Hills, Miami, Dallas,

JAZZ SCENE

Man who put Louis' name up in lights



GLASER: tough, abrupt

Las Vegas and London.

Though Glaser was best known for his handling of jazz artists—Duke Ellington, Lionel Hampton, Woody Herman, Dizzy Gillespie, Sarah Vaughan, Dave Brubeck and dozens more — his activity and influence stretched into many areas. A fanatical sports fan with countless friends in baseball and boxing, he managed Sugar Ray Robinson.

A follower of new trends in music, he numbered among his clients everyone from Barbra Streisand to the Creedance Clearwater Revival. Others at one time or another included Sid Caesar, Morey

Amsterdam, Bob Hope and Xavier Cugat.

Avocationally, Glaser took pride in the breeding of champion dogs. Some of his luckier clients were the recipients of prize-winning gifts from his kennels.

BLUE

Meeting the irascible Glaser for the first time was an experience some found terrifying. His barking voice was tough, his manner abrupt; his language could turn telephones blue.

Yet in moments of repose

he could be as amiable as a clergyman and as generous as Santa Claus. His integrity was legendary, time and again one would hear the cliché repeated: "Joe Glaser never went back on his word."

Oscar Cohen, one of the long-time Glaser associates who will keep the giant corporation alive and active, summed up the feelings of many when Glaser's life ebbed away: "He managed champions, he bred champions, and he was a champion of a man."

LEONARD FEATHER

BOB HOUSTON at the Ljubljana Jazz Festival

Spike and Mike celebrate their 10th anniversary

TO MOST jazz fans in Britain, Slovenia might be just as mythical as Ruritania. But the most northern of the republics that make up the country we know as Yugoslavia has a jazz festival which has just celebrated its tenth anniversary — and that's a longer span than any jazz festival ever achieved in Britain so far.

This year's festival in the Slovenian capital of Ljubljana featured international jazz luminaries of the calibre of Teddy Wilson, Nathan Davis, Art Farmer, Maynard Ferguson and Dave Pike as well as Yugoslavia's own Dusko Goykovic, a superb trumpeter who has graced the bands of Woody Herman and Clarke-Boland.

The music is presented in the Tivoli Hall, a vast indoor sports arena reminiscent of the Empire Pool, Wembley, and which is used most of the year to house ice hockey and basketball, the two most popular sports in Slovenia (a Sunday afternoon trip to watch the local First Division football team, Olympia, made it clear why the other sports are preferred).



RICK KIEFER

The Tivoli is hardly a perfect setting, and there is talk of switching the Festival back to its birthplace at Bled, a holiday resort a further half hour's drive away. But the Festival organisers, Aleksander Skale and Mladen Mazur — or "Spike" and "Mike" as they are known to us Westerners non-proficient in Slavonic languages—feel this may be a retrograde step as seating accommodation in the beautiful little holiday resort, once the favourite haunt of Yugoslav royalty, is too limited.

But the Festival organisers, Aleksander Skale and Mladen Mazur — or "Spike" and "Mike" as they are known to us Westerners non-proficient in Slavonic languages—feel this may be a retrograde step as seating accommodation in the beautiful little holiday resort, once the favourite haunt of Yugoslav royalty, is too limited.

STARRY

Spike and Mike are both employed as producers at Radio Ljubljana and Radio Zagreb respectively, and it was as starry eyed jazz fans that they organised the first festival in Bled ten years ago.

Then, only Yugoslav musicians took part, but it gradually grew to embrace musicians from abroad until the first Americans—singer Helen Merrill and altoist Herb Geller—filtered through in 1962.

Mazur and Skale are still still fanatical jazz fans, but the years of festival organisation have driven the stars from their eyes. For example, the official welcome to artists points out that "in the hotel the Organising Committee is not expected to cover your drink expenses" and that "all financials (sic) which increased from the contracts will be settled in the Financial Office by such-and-such a time and date. After these time no financials can be received."

DOLLARS

Since 1962, they've had John Lewis and the Modern Jazz Quartet with Laurindo Almeida—Lewis is married to a Yugoslav girl—Buck Clayton, Big Joe Turner, Ted Curson, Randy Brecker, Leo Wright, Memphis Slim, Benny Bailey, Phil Woods, Johnny Griffin and Art Taylor.

The increasing number of American jazzmen taking up residence in Europe facilitates their being booked for Ljubljana, and the easing of currency restrictions in recent years so that fees could be paid in dollars has also helped.



AKIRA TANAKA

The Americans, as could be expected, provided the most memorable moments of this year's three-day festival.

Teddy Wilson's piano was as elegant and poised as ever, a familiar but still immaculately manicured style.

Farmer's reflective trumpet and the more youthful and bravura style of Rick Kiefer, a young American hornman from the Kurt Edelhagen Band in Germany, were nicely framed by the Radio Ljubljana Big Band.

A most agreeable organisation this, thanks mainly to the fine arrangements by the band's leader Joze Privsek who studied at Berklee with Kiefer.

Privsek's writing showed a firm, mature grasp of the big band vernacular that completely defies any attempts to be patronising.

CURED

Rhythmically, they were a little disappointing for while Britain may have cured its rhythm section problems, the virus has still to be eradicated in Europe.

Maynard Ferguson's unique "beat that" trumpet playing was rapturously received, although I've heard him do it to much better effect than he did at Ljubljana.

The oddest moment of the Festival was provided by the Mitsuki Kanno Quintet from Tokyo when they followed an impressive and very convincing "free" opener with what can only be described as a Japanese soul singer, Kimiki Kasai, who wiggled about quite delightfully, and a ballad singer, Akira Tanaka, who must be the leader's brother-in-law otherwise it's difficult to see what he's doing with the group at all.

Musically, it wasn't the greatest but, like Yugoslavia itself, the Festival has expanded to the stage where the future potential is incalculable. But perhaps the wonderfully relaxed atmosphere of the whole occasion might then go west, so to speak.

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JAZZ RECORDS

MEADE LUX LEWIS



MEADE LUX LEWIS: "Barrelhouse Piano," Tidal Boogie; Mardi Gras Drag; Tishomingo Blues; Jada; Basin Street Blues; Fast A Blues; Twelfth Street Rag; St. Louis Blues; Six Wheel Chaser; How Long Blues; Someday, Sweetheart; Bugle Call Rag; Ain't Gonna Give Nobody None Of My Jelly Roll; Mike; Darktown Strutters Ball; Birth Of The Blues (Storyville 671208). Lewis (pno) with possibly Red Callender (bass), unknown guitar, March, 1956.

MEADE LUX was once among the most dynamic and personal of the boogie woogie pianists, and he left a number of unforgettable recordings, all made—except for his few 'twenties originals—during the middle and late 'thirties and early 'forties. After that, his creative powers seemed to decline drastically and the records he made in the last two decades of his life (he died in '64) lacked, for the most part, that inspirational quality which can turn boogie and simple blues performances into something vitally expressive.

"Barrelhouse Piano." This 1956 Lewis set from the Top label, on which the pianist works with some kind of jangle piano in a trio format, is I suppose a typical late-period album of his. The repertoire, instead of depending on slow blues and meaningful boogie originals, laced with a few classics by other Chicago professors, mixes such standards as "Twelfth Street," "Someday, Sweetheart," and "Basin Street" with a total of four Meade Lux numbers out of 16 tracks. These, which include "Six Wheel Chaser" (which goes back to the eloquent Blue Notes—remember "Chaser" and "Bass On Top," piano solos "Tidal Boogie" and a percussive "Fast A Blues," contain moments of playing which remind us of the

artistry and drama of his best music.

For me, however, all is sabotaged by the tinny sound of the instrument chosen. Had Lewis been using a normal piano, this might have been a fifty per cent better bet. As it is, the guitarist (uncredited on the sleeve, which states "Red Callender, bass; Earl Palmer, drums,") must take credit for the most interesting solos. His style, a real swing style and good, is irritatingly familiar yet elusive. Not Oscar Moore? I'd be glad if someone would tell me who.

Lewis doesn't play badly much of the time, and he hits a bit hard and the effect is mechanical. Hard to be anything else on the doctored machine. — MAX JONES.

TERRY MONK



CLARK TERRY-THELONIOUS MONK: "Globetrotter; One Foot In The Gutter; Trust In Me; Let's Cool One; Zip Co-ed; Argentine; Moonlight Fiesta; Buck's Business; Very Near Blue (Riverside 673007)

Terry (flugelhorn), Monk (pno), Sam Jones (bass), Philly Joe Jones (drs).

CLARK TERRY and Thelonious Monk are two of my favourite musicians, and that may be why I find this slightly disappointing. It's a pleasant album, with each track very easy to listen to, but I feel it should have been better.

Terry plays beautifully, with that popping style on the faster tracks and with haunting lyricism on the slow but never quite sparkles as he does on so many of his discs.

Monk is in a decidedly subdued mood. Occasionally those great handfuls of notes make you grin with pleasure, but most of the time he seems almost disinterested.

On a couple of tracks the bass is very muddy — it sounds as though the snare on the side drum is picking up the sound and carrying it over the drum mike; otherwise the two Joneses make a nice rhythm team.

Best track is the opening "Globetrotter." — BOB DAWBARN.

JOHN CAMERON



JOHN CAMERON QUARTET: "Off Centre; Off Centre; Go Away; Come Back Another Day; Dafina Querida; Omah Cheyenne; Wencelos Square; Splat; Troublemaker. (Deram SML1044).

Cameron (pno), Harold McNair (alto, trn, flt), Danny Thompson (bass), Tony Carr (percussion).

THESE are four of the most versatile musicians on the scene — and that is their problem as well as their strength.

On this set they show they can play just about everything from bop ("Off Centre") to avant garde ("Omah") via gentle ballad ("Go Away") and jazz-rock ("Troublemaker").

Though they succeed in each case, the result is that neither the musicians nor Cameron's writing ever established a firm identity.

In fact, McNair becomes so schizophrenic on "Off Centre" that he interpolates curious, and presumably guaranteed 1969 sounds into what is otherwise pure Charlie Parker in conception. The result is decidedly odd.

Cameron shows frequent traces of Monk — an influence I had never associated with him before. He and Danny Thompson collaborated in writing "Dafina," which features some very nice Thompson bass, otherwise all the other themes are Cameron's alone.

The musicianship throughout is flawless and the set is rarely less than interesting but the stylistic changes of direction require a more agile mind than mine for full enjoyment. — BOB DAWBARN.



PETERSON: extraordinary sessions in Germany

A matter of swinging...

THELONIOUS MONK: "Thelonious Monk Plays Duke." If Don't Mean A Thing If It Ain't Got That Swing; Sophisticated Lady; I Got It Bad And That Ain't Good; Black And Tan Fantasy; Mood Indigo; I Let A Song Go Out Of My Heart; Solitude; Caravan. (Riverside 673 014).

Monk (pno), Oscar Pettiford (bass), Kenny Clarke (drs), July 21 and 27, 1955, Hackensack, New Jersey.

OSCAR PETERSON TRIO: "Exclusively For My Friends, Volume Two: Girl Talk." On A Clear Day; I'm In The Mood For Love; Girl Talk; I Concentrate On You; Moon River; Robbins Nest (Polydor 593 719).

Peterson (pno), Sam Jones or Ray Brown (bass), Louise Hayes or Bobby Durham (drs).

HOWARD RILEY: "Angle." Exit; Gormenghast; S GS; Frogment; Angle; Aftermath; Three Fragments; Gill (CBS Realm Jazz 52669).

Riley (pno), Barry Guy (bass), Alan Jackson (drs), Barbara Thompson (fl), added for "Three Fragments." London, December 3, 1968, and January 2, 1969.

ONE of the peculiarities of jazz pianists is that, unlike their classical cousins, they have more or less unanimously lived by a code that they undertake a dual function—melodic and rhythmic.

Every great jazz pianist, from Jelly Roll Morton right down to Cecil Taylor, has had this percussive quality. They all, in their own way, swing.

The importance of this rhythmic aspect — or the lack of it — comes through on these three quite dissimilar albums. Monk and Peterson are undisputed swingers — although there were those who once doubted that Monk could play the piano at all, never mind swing — and their sets are superlative examples of their work.

The happy combination of Monk and Duke Ellington's tunes produced deeply satisfy-

ing music that is every bit as substantial fifteen years after it was recorded. Kenny Clarke and Oscar Pettiford, very big men when it comes to swinging, both keep a respectful distance from the pianist. The utterly personal world of Monk's music which seemed so alien at one time is something that jazz fans of every persuasion now can explore and enjoy. This is one of the finest records Monk has made and a very welcome reissue.

The extraordinary sessions by Oscar Peterson at the home of German producer Hans Georg Brunner-Schwer have already been heard in two recent albums. "Girl Talk" is a third and while I find it slightly inferior to the others, this is probably because of the material.

Peterson's irresistible swing is beautifully assisted by the various rhythm sections, and on the ballad medley he shows that even minus bass and drums his wonderful technique has no difficulty in sustaining the pulse and getting on with the rest of the job as well.

Devout Peterson fans can add this to the collection without fear, but others less committed might find more to enjoy in the two other LPs in this series. Recording is really excellent.

CBS RealmJazz continue their laudable policy of sifting through the crop of fine young British jazz musicians with the Howard Riley album. The attraction of Riley's austere, rather chilly music, however, must be a taste I have yet to acquire.

An accomplished musician who embraces both jazz and "serious" music, Riley's programme of originals makes daunting listening, and while all three men labour away manfully on every track, there seems no purpose to all the effort. Guy does a lot of musical running about and

Jackson seems uncertain as to whether he does have the equality of status within the trio that Chris Wellard talks about in his sleeve-note.

The end product is, to my ears, a filleted and slightly further out resume of the conception of the Bill Evans' trios, and on this evidence perhaps the jazz idiom is not the best medium for a pianist like Riley.

"Three Fragments," with Barbara Thompson's flute added, is miles from jazz. Perhaps it's not meant to be in the jazz idiom, but this is music falling between two stools. — BOB HOUSTON.

GEORGE LEWIS



GEORGE LEWIS MEMORIAL: Just A Little While To Stay Here, Bye And Bye; The Old Rugged Cross; Sometimes My Burden Is Hard To Bear; Down By The Riverside; Just A Closer Walk With Thee; Lord, You've Been Good To Me; When The (Riverside 673018).

George Lewis (clt), Avery Kid Howard (tpt), Jim Robinson (tmb), Alton Purnell (pno), Lawrence Marrero (bjo), Alcide Slow Drag Paveau (bass), Joe Watkins (drs). Recorded at Holy Trinity Episcopal Church, Oxford, Ohio, February 21, 1954.

THIS record represents a unique event in jazz — the band was recorded at a Sunday evening service at an Episcopal Church. But that fact in itself detracts from the quality of the music. Everything is muted and this effects Kid Howard in particular.

There are few exciting bursts from him — and what there are get lost in the echoes of the church.

There are lengthy vocals throughout which also have the effect of keeping the wraps on the excitement and even the great Lewis himself keeps it all sotto voce.

A pity, because the band sounds in excellent shape. With the exception of the drummer and, of course, the trumpet this is the same personnel of the great Bunk Johnson band that made history in New York Here, several years later, they sound tightly knit and swing in their own particular New Orleans way.

And the tuning, often disconcertingly adrift on other occasions, seems pretty good most of the time.

Still, there are nice moments. Jim Robinson seems least affected by the church atmosphere. He swoops away with great effect and some of his soft playing is quite beautiful.

Lewis on the slow numbers produces a marvellous soulful sound, tender and touching. This music is unpretentious, simple and satisfying. There is an element of excitement lacking, an ingredient that would have been there if the session had taken place in a dancehall instead of a church. But, as number follows number, the musicians create a spell of gentle charm. — JACK HUTTON.

Style and versatility are perhaps the most obvious qualities of Cleo Laine's singing and both are to be found in abundance on THE UNBELIEVABLE MISS CLEO LAINE (Fontana SFXL5), a cheap sampler (only 14s. 6d.) which contains ten tracks. Cleo's versatility ranges from "Slow Boat To China" through "Shall I Compare Thee" from the "Shakespeare And All That Jazz" LP and "Polka" from Sir William Walton's "Facade" to "I Gotta Right To Sing The Blues." A choice selection from four previous LPs, it's also unbelievable value for the work of a singer who can beat the world on her day. — B.H.

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BOOKS

SERIOUS MUSIC—AND ALL THAT JAZZ! by Henry Pleasants. Published by Victor Gollancz. 42s.

THE LAST decade in both pop and jazz has certainly been the most controversial and discussed in the brief histories of either music. Is the avant garde killing jazz, can we take pop music seriously, will Third Stream provide a legitimate outlet for the newly sophisticated jazz composer, arranger, are the Beatles the best songwriters since Schubert, is the new jazz an expression of Black Power, can white men sing the blues, can Bob Dylan be considered a major poet on the strength of his lyrics, what do the Rolling Stones represent?

These and other topics, equally as fatuous and equally as fascinating, have filled many a column inch and whiled away many an hour as pop and jazz were scrutinised with an intensity that is exceptional for the latter and utterly fresh for the former.

Those of us in the frontline trenches, while enjoying stumbling about in a musical no-man's land before retreating unscathed and often unrepentant to base camp, may be suffering from various degrees of myopia and must therefore welcome this book which surveys the battlefield with a cool, perceptive eye from the safe ground higher up.

Pleasants, an American in London functioning as London music critic of the International Herald Tribune, has

What the future holds for jazz, pop

leapt into the swamplands of jazz and pop from the other side of the fence but he has surveyed the terrain with an affectionate and expert detachment before he made his move.

Pleasants' theory that "serious" music has reached a dead end in the European tradition and that the only way out of the cul-de-sac lies with Afro-American music, i.e. what is commonly termed

jazz, pop and blues, was propagated very convincingly in an earlier book, *Death Of A Music?*

This latest work embraces the outstanding developments in recent pop and rock, with

the author correctly emphasizing that "the white musician... is discovering a hitherto frustrated creativity. The new younger generation, both black and white, is making its own music on its own terms — not just on the musician's terms but on terms valid for the entire generation."

Because of his disenchantment with contemporary serious music, Pleasants bears down rather harshly on the men he considers are condemning jazz to a fate similar to the current condition of "serious" music. Ornette Coleman's "plastic sax utterances" are "conspicuously less accomplished" than the work of Coltrane, Rollins and, strangely enough, Eric Dolphy.

The remarkable strength of the book is that Pleasants is able to draw the loose threads of dozens of different arguments into a cogent and cohesive exposition of hope for the future, and on the way shed much needed light on

some unfashionable and neglected areas of activity — the work of the many excellent composers of film scores for example.

For anyone who cares about the music they enjoy, whether it be jazz, pop, blues, folk, classical or what have you, and wonders what the future may hold for it, this book can only be described as required reading.

In my experience, no one has yet brought the intellectual breadth and authority to bear on this subject as impressively as Henry Pleasants does here.

This "adventure in music criticism" is a book that can be read for pleasure, while it will also provide the fuel for even more fatuous and fascinating arguments, for Pleasants has a knowledge and insight that is rare indeed in jazz criticism and almost unknown to pop and rock.

A man and a book to make you think — or even re-think.—BOB HOUSTON.

JIM MORRISON: 'the thought is revolution. They speak in words and music of lighting a fire in the soul— or of lighting the same fire under the Pentagon'

LIGHTING AN ALL-AMERICAN FIRE

JIM MORRISON AND THE DOORS: AN UN-AUTHORISED BOOK. By Mike Jahn (Grossel) and Dunlop, New York one dollar.

THE Doors are probably the most controversial American group to emerge in the last five years — and also one of the most successful with several million — selling singles and albums to their credit.

The leader and inspiration is the moody, magnificent Jim Morrison, the centre of some turbulent scenes of recent date in which he has seemed to be only a hair's breadth away from landing in jail.

He has been accused of lewd behaviour, breach of the peace and resisting arrest.

On their only visit to Britain, last year with Jefferson Airplane, the Doors divided local opinion.

Some found their music spiritless and mechanical; others thought they were able to live up to all their records.

Morrison, who appeared a rather remote, aloof person, divided opinion among the females.

The Doors' music is distinctive, dramatic, their approach, particularly through Morrison, theatrical.

Author Mike Jahn says of them that they may be "possibly one major hope for the American theatre..."

Morrison is the focal point of the Doors. He sings—the musicians follow. His songs are often involved with sex and death.

Violence is a constant undercurrent, occasionally bursting through in a slightly disturbing way, as in "The End."

Jahn spends a lot of time analysing the music. "One silver thread runs through all the Doors' material. The thought is Revolution: either they speak, in words and in music, of lighting a fire in the soul, or of lighting that same fire under the Pentagon."

This is highly perceptive book that doesn't rely too much on other opinions. Mike Jahn has brought the group and their music sharply into focus.

It is profusely illustrated with photographs mainly of Morrison, on stage and off. — TONY WILSON.



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£60. Brand new Thomas organ, bargain £250. Rickenbacker, American custom 12-string £170. Vox T60 cabinet, bargain £30. Marshall 50-watt amp £55.

Pan Music of Wardour St., W.1. Ludwig kit, complete, choice of 3, in excellent condition from £235. Vox Continental, good condition, bargain, £120. Vox Phantom 12 string with effects £36. Fender L/H jazz bass, excellent. £155.

R. S. Kitchens of Leeds, Yorks. Premier outfit (silver glitter), 20in x 17in. bass drum, 12in. x 8in. and 16in. x 16in. tom toms, 14in. x 5in. Hi-fi metal shell snare drum, cymbals and accessories, almost new, £135.

Selmers of Charing Cross Road, W.C.2. Livingstone-Burge Regent organ, internal Leslie immaculate £360. Pair Selmer A.P.50 cabinets, perfect £80. Harmony Monterey with DeArmond £37. Gretsch Chet Atkins, hollow body £145. Fender 12-string solid guitar, Sunburst, as new, £185

Bargain Centre of Ealing, W.5. Vox 50 watt p.a. system, complete, good nick £85. Echolette, latest model, real snip, £59. Fender Strat, virgin white £75.

ARTISTRY IN KENTON by Christopher A. Pirie and Dr Siegfried Mueller. 63s. Available from 93 Norwood Road, London, SE24.

The fascination of Stan the Man

There's something almost masonic about being a Stan Kenton fan in this day and age. The mainstream of jazz criticism may have confined Stan the Man and his music to limbo, but we Kenton fans still light candles and play "Frank Speaking," "Opus In Pastels" and "Peanut Vendor" when we should be digging Al Kooper or Don Ellis.

For that strange underground breed who steamed over to Dublin on the MM trip in 1953 to hear the Kenton orchestra, who remember "progressive" as the adjective applied to Bill Russo and Pete Rugolo, who argued over "Innovations In Modern Music," this is a book to cherish—a tome for addicts.

As the first volume of "The Bio-Discography Of Stan Kenton And His Music," Pirie and Dr Mueller say it is devoted to "positively identified disc and official tape recording."

But if you, like me, tend to cringe at all those catalogue numbers, there is more than ample compensation in Kenton's personal "Reflections" which were set down in the Capitol Studios in Hollywood for this book.

Kenton recalls his early infatuation with Earl Hines' piano playing and Benny Carter's arranging through the Dublin concerts in 1953.

For further particulars of above advertisers please see dealers' ads

"When I first walked on the stage at the Theatre Royal in Dublin," Kenton reminisces, "and heard these people yelling, I thought my knees were going to crumble beneath me because I was so exhausted and full of nerves... the wildest concerts we ever performed during that 1953 tour were those in Dublin."

Rates

Those fans who travelled to Dublin sixteen years ago, and the thousands who didn't will find this book fascinating and something that will take the mind off the rates or the gas bill.

Its scholarliness seems beyond reproach, but through the entire production shines the glow more than mere academic thoroughness. This really is a labour of love from Pirie and Dr Mueller. — BOB HOUSTON.



KENTON a tome for addicts

Jazz in Britain started at Hammersmith Palais

LAURIE HENSHAW

outlines the fifty year history of Britain's most famous dance hall on its anniversary work



CRAZY ELEPHANT

The New World makes the chart pace again

THE New World's making the pace in Britain. A glance at the MM's Pop 30 shows a remarkable Transatlantic dominance — 16 out of the 30 records are from across the ocean.

Three of the four recent new entries were non-British; the remaining disc is "Frozen Orange Juice" by Peter Sarstedt.

And bubblegum music's back with "Gimme Gimme Good Lovin'" by Crazy Elephant, while Max Romeo weighs in at 30 with the thought-provoking title "Wet Dream," in Bluebeat style. And the Flamingos bring a revived 45 to the chart — "Boogaloo Party," first released, without major success, three years ago.

Max Romeo, according to Pama Records of London which release the Unity label is, like Desmond Dekker, a West Indian artist who will soon be visiting this country to promote his disc, whose title is likely to cause some controversy if it goes much higher.

Crazy Elephant, according to the Kasenetz-Katz organisation in New York, are a five piece group, even though their publicity pix show only four. They are also in line for a British visit.

They describe their music as a mixture of rock, blues and jazz and claim their sound "expresses the zest for living and the excitement of their generation"

The group comprises Larry Laufer (organ, vcls), Bob Avery (drs, vcls), Ronnie Bretone (bass, gtr, vcls), Kenny (Jethro) Cohen (fl, sax, gtr, bass perc., vcls) and Hal King (lead vcls) and their next single here has already been named by Major Minor Records (who inci-

BRITAIN'S MOST famous dance hall — Hammersmith Palais — started out as a humble tram depot before the First World War.

Today, it is a glittering lode-stone that caters for dancers from all parts of the world.

"Between 5,000 and 6,000 a week," says Mecca director Phil Tate.

FAME

But the Palais' biggest claim to fame is the fact that it virtually started jazz in Britain.

For it was on November 28, 1919 — the gala opening night — that the Palais presented the Original Dixieland Jazz Band.

"Billy Arnold's American Novelty Band was on the same bill," recalls Phil Tate.

And patrons could dance to the historic ODJB with hostesses for sixpence a time. The girls sat in a roped-off area, dubbed "the cage."

CRAZE

The ODJB stayed at the Palais until July, 1920, then returned to America. Surprisingly, despite the initial boom, the craze fell off and the Palais closed for a time through lack of support.

Novelty dances like the Charleston and Black Bottom had brought dancing into disrepute, and at-



The ODJB played at the Gala Opening on November 28, 1919

tracted a less-inhibited element to the scene. "Then Claude Langdon

bought the leasehold of the Palais in 1927," says Phil Tate.

"He had two objectives in mind — to clean up dancing and to make the Palais

an attractive place for clean-minded youngsters." The Palais did have a spell as an ice-rink, but then Langdon made extensive structural alterations, introduced special lighting and turned the hall into a true palaise de danse that really pulled in the crowds.

Resident name-band attractions were introduced, among them Al Tabor, the Romany Band (later known as Oscar Rabin with Harry Davis), Lou Preager, Phil Tate, and now Joe Loss.

DANCING

Joe has been playing there for the past 10 years. "More people are going dancing than ever before," he says.

To mark its 50th Jazz Jubilee, the Hammersmith Palais staged a big attraction last week when the bands of Chris Barber and Alex Welsh, Spencer's Washboard Kings and the New Iberia Stompers appeared.

Veteran jazzmen George Chisholm and Sid Phillips were there — and so was Billy Jones, who played piano with the ODJB.

YOUR VERDICT ON BLIND FAITH

TURN TO MAILBAG ON PAGE 32 — THE SCENE'S BRIGHTEST LETTERS PAGE

Benedict

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OUT NOW

more jazz scene

'It's the name that's out of favour, not the music'

ON STAGE, in flowing musical action, Kenny Burrell gives an impression of unhurried certainty, of tranquility almost. His guitar work bears a deceptively simple look.

No hints of a struggle between man and machine leak out — except when the amplifier plays up, and you feel sure that won't be permitted to happen twice — and it is necessary to listen closely to the quieter passages to appreciate the nuances which make his music remarkable.

You'd be surprised to find that off-stage he was temperamental, inarticulate, boorish or unsure of himself. And in this, your instinct would be right. The only slight surprise is how young he looks, younger than his 37 years, and sort of happy.

IMAGE

Otherwise, the quiet, self-possessed, confident image carries over without disruption from his professional to his social performance.

After talking with him on several occasions, at Ronnie Scott's and at a Verve reception, I went so far as to comment on the unusual absence of complaint in his utterances. He seemed too contented for a jazz musician in 1969.

He said that he had problems, like everyone else, but didn't like to complain about them. The personal things were not important to other people.

"What is a big problem is man and his so-called intelligence. Us... we're such fools, with all our science and education."

Pressed for a comment on the current musical scene, he said:

"In terms of complaints, then, the ironic bit is that so much jazz is being played in the world and yet so few people realise it because the word itself has lost favour with this generation.

"We have a tendency to put labels on things. We label a style but don't always emphasise that it's jazz. So people listen to music and like it without knowing they're listening to jazz.

LABEL

"It's the name that's out of favour, not the music. Really, the music is so big now you need only to look at the audience for a musician like Erroll Garner to see that.

"But because of a word, a label, music can lose favour, get 'out of date' like last year's hit novel. That's very wrong, and because of it dozens of good musicians are deprived of a livelihood.

"As a musician I feel that I should try to educate as well as entertain the public. And I think that critics and writers, teachers and so on, should do more to educate people, to broaden their minds about jazz. The music needs that."

Burrell is very much a "broad view" man who



KENNY BURRELL: trying to educate the public

BY MAX JONES

says: "I'm proud of the label 'jazz player' because it's valid. But my strength is that I can function in many different ways — commercial music, film music, all kinds.

"This may have been a handicap in one sense, because I got so many calls in New York that it became difficult to break away and get any sort of image as a performer or bandleader. I was a studio musician, not a leader.

"It was the 'Midnight Blue' album, I think, which set the ball rolling. In 1963 I started to work with a group and from then it's got progressively better."

Burrell has made quite a number of albums under his own name — he feels particularly happy with

"Midnight Blue" and "Guitar Forms" — and some have been very successful sellers. I asked if he concerned himself with the search for saleable sounds or adopted an art-for-art's sake attitude to recording.

"Neither," he said promptly. "For some strange reason I've been able to stay in music for these last ten years and enjoy averagely good sales. If that changed I'd feel unhappy. But in fact, the sales do get slowly better and I'm quite content with that.

"I've talked about having an open mind, a broad involvement in music... at different times I've played banjo, ukelele, bass guitar, 12-string, you name it, I've played it in the studio. That's what I mean by my

involvement in music."

In conversation, Burrell makes clear he is a lover of the guitar — and that means all guitars, acoustic or amplified, so long as they play well and produce true, clear sound.

A perfectionist about tone, he was upset by some amplifier problems on his opening night at Ronnie Scott's. But he didn't raise the matter, and when it was brought up said only that the equipment wasn't adequate but that these things happen.

"By the time I found out, it was too late to do anything that night," he added. "I was very disturbed, but next day we got it right."

Those who know his records will know that

Kenny likes to include a solo guitar number (unaccompanied, that is), and likes to play what might be called classical guitar as well as the amplified instrument.

"I studied classical guitar, you know, and naturally I love its sound. To me, these are two different things and both are valid.

"The classical style, played with the fingers, is the original style. The tone, which is the guitar sound, is warm and beautiful. The electric guitar is another thing, with a sound and character of its own.

"I don't believe it should necessarily reproduce the sound of the classical guitar. It may be played in a different way, most often with a pick, and produces its own sound.

"This can be controlled in various ways so that the player can still get a distinctive sound. The tone is very important to me, in fact it is half the battle. If that's not right, well, it's like a singer with a cold."

Burrell said he wanted to perform, on records and in concert halls, on unamplified guitar more often than he has in the past.

PRELUDE

He played his own transcription of a Chopin prelude, among other pieces, at a New York Town Hall concert three years ago. He has done a good deal of composing and could do a lot more. But, as he says, he's been very busy for the past 10 years.

"I'd like to do more of these things, and I will do more, on records certainly. So far as writing is concerned, I try to use at least a couple of original compositions on each album. I'm kind of a lazy writer, so a record album affords me an opportunity and inducement. I want to experiment more with my writing, and different sized groups for the sake of programming."

One of the originals on Kenny's forthcoming LP is called "Blues For Wes," and it is his tribute to Montgomery, played in that guitarist's octave style.

"Of course he was one of my favourite players," Burrell told me, "and we were very good friends. In fact Wes used my guitar and amp on his very first album for Riverside."

Before leaving the subject of guitarists, and bidding this one goodbye, I asked which players influenced Kenny in his formative period. "Initially, it would be Charlie Christian, Oscar Moore and then Django, but that was early on."

Stars come out for charity gig at Albert Hall

FOLK NEWS

DON PARTRIDGE, Deena Webster, the Tinkers, Johnny Silvo Group, the Overlanders, Hedy West, Malcolm Price, Cliff Augnier, Barry Skinner, John Foreman, Jeff Dale, Joe Stead, Barry and Robin Dransfield, the Couriers, Sidney Carter and John Freshwater all appear in concert at the Royal Albert Hall, London, on Saturday, in aid of the Volunteers of St Osyth's College, Clacton, who are a branch of the United Nations Student Association.

Catholic Church, West Wycombe, on July 27. Must be something in the weather, all these people leaping off to get married.

Saffron appears in concert with Al Stewart and Stephen Delft on July 6 at Coventry Cathedral and is working on an album with producer Norman Newell at EMI. She is now booking through Theatre Stars at 794 7204.

Canadian singer-songwriter, Gordon Lightfoot, recently in London for his first major concert, is heard on My Kind Of Folk on June 25 and his guests will be Lyn and Graham McCarthy, who will sing Gordon's best known composition, "Early Morning Rain."

The Strawbs appear with the Paper Bubble at London's Marquee Club on June 22. This week they shared the bill with Apple recording artist James Taylor. Strawbs manager John Gaydon believes that the Marquee will be "invaluable to help spread the appreciation and understanding of folk..."

Team

The artists are generously donating their services free and the proceeds will go to help the work of the Volunteers both at home and in Africa, where a team from the group are going later this year. Tickets are 5s 6d; 8s 6d; 10s 6d; 13s 6d; and 15s 6d from the Royal Albert Hall.

Barry Skinner, multi-instrumentalist, singer and organiser of the Coventry Folk Club, has Malcolm Price as his guest on July 5 and Diz Disley the following week. Barry marries the club's doorday Jill Harris, on August 23 and the reception is at the club's home, the Gosford Park Hotel. Barry hopes to see plenty of folk faces at the knees-up afterwards. And from August Barry will be available for bookings at 128 Golsion Road, Coventry.

Another folksinger soon to take up marital status is Cliff Augnier, who marries schoolteacher Simone Clarke, at St Mark's Roman

Drama

Singer John Forbes is looking for a female partner to team up with him. His former Sandra Lane left to take up drama study and now John is looking for a replacement. He wants a girl who can handle traditional and contemporary material. He has a lot of work waiting, including a tour abroad, so if you can sing and like travelling, girls, apply to John at 8 Madison Gardens, Bromley, Kent.

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RADIO JAZZ

British Standard Time
FRIDAY (27)
4.10 a.m. J: Jazz Unlimited (Fri., Mon.-Thurs.), 9.0 p.m. B1: Jazz On One (Peter Clayton, Ray Noble, Benny Green), 9.35 U: Van Morrison, 11.5 E: Jazz from Poland, 11.30 T: Ella Fitzgerald, 12.0 T: Cecil Taylor with the Jazz Composer's Ork., 12.15 a.m. E: (1) Jazz Interactions Ork. (2) Nina Simone, Oscar Brown (3) Antonio C. Jobin, Baden Powell, Noel Harrison.
SATURDAY (28)
4.5 a.m. J: Finch Bandwagon, 10.30: B3: Jazz Record Requests (Steve Race), 12.15 p.m. H2: Chet Atkins, 2.35 H2: Radio

Jazz Magazine, 4.15 H2: Blues Power, 6.32 B1: Jazz Club (Alex Welsh and his Dixieland JB, Alexander's Jazzmen, Jazz from Europe, Humph), 10.8 A1: John Lee Hooker, Eddie Vinson, Jay McShann, 10.30 Q: (3) Eartha Kitt (4) Stan Getz (6) Lionel Hampton, 11.5 J: Jazz, 11.5 E: Gary Burton Quartet, Cannonball Adderley Quintet, 11.15 A2: Get To Know Jazz, 11.30 T: Ella Fitzgerald, 12.0 T: Serge Chaloff (1955) and with Woody Herman Ork (1947).
SUNDAY (29)
12.5 p.m. J: Finch Bandwagon, 9.0 U: (1) Jimmy Smith (2) The Nice, 10.0 B1: Mike Raven's R and B Show, 11.0 B1 and 2: Best of Jazz

on Records (Humph).
MONDAY (30)
7.45 p.m. B1: Just Jazz (John Dunn), 10.20 E: Kurt Edelhagen Ork, with Dizzy Reece and Slide Hampton, 11.15 A3: Free Jazz, 11.30 T: Duke Ellington Ork, 12.0 T: Steve Kuhn Trio, 12.5 a.m. J: Bobby Troup Show.
TUESDAY (1)
10.30 p.m. O: Jazz Journal, 10.30 V: Jazz Corner, 11.30 T: Duke Ellington Ork, 12.0 T: Jaki Byard.
WEDNESDAY (2)
9.15 p.m. B1: Jazz Workshop (Mike Westbrook Concert Band), 11.30 T: Duke Ellington Ork, 12.0 T: Louis Armstrong, 12.15

a.m. E: Jazz Discussion.
THURSDAY (3)
10.35 p.m. O: Jazz, 11.30 T: Duke Ellington Ork, 12.0 T: Duke Ellington Birthday Party, The White House, 29/April/1969. Programmes subject to change
KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348, 3-848, B: BBC 1-247, 2-1500/VHF, 3-464/188/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

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WHITE BEAR, Kingsley Road, Hounslow

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STRAWBS
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(John Lennon has just acquired a set of Uilleann Pipes from the McPeakes)

FOCUS ON FOLK



THE FAMOUS JUG BAND

CORNWALL is famous for a number of things — smuggling, ice cream, a desire for independence and, in the folk world, some flourishing clubs. It has become the base, too, for the Famous Jug Band.

They had their first single, a nice little ragtime number called "The Only I Friend I Own," and have an album due for release soon.

Surprisingly only one member of the band is from the West Country, guitarist Pete Berrymen. Henry the Jug, and the pretty, petite Jill Johnson are both Londoners who quit the hustle and carbon monoxide-laden air of the Metropolis for the fresh breezes, sandy coves and tranquility of Cornwall — and they're not bad judges.

Clive Palmer, banjo player and international traveller extraordinaire, was with the group, and is heard singing and playing on the single, but has since hit the road again and so Whizz Jones has stepped in to take his place on gigs.

LURE

Says Whizz: "I want to stay in London. I can't just move down to Cornwall unfortunately, although the lure is strong. I'm definitely working with the group professionally, but I shall still be working folk clubs solo."

On the reverse side of the single is a lovely, sad song sung by Jill. And it's not many jug bands that boast a girl singer. Jill joined the band at Henry's request.

"Henry made me," claims Jill. "He bushwhacked me after I had done a performance with my group — it was four girls and a flautist — so I joined his group." Like a hairy saviour came Henry, for Jill was on the verge of returning to London to work for the BBC.

Henry (his real name is Michael Bartlett but the last person to call him that was the vicar at his christening) is one of the last surviving ravers of old.

He has seen more dawns rise on Brighton beach than some of us have had hot dinners.

STUFF

"We haven't really got the usual jug band sound," says Henry. "We do some of the old stuff just to show we can do it."

Whizz sees things as being experimental until they have worked together a bit. "And we're going to have to use amplification in some places."

Adds guitarist Pete: "But we are mainly an acoustic group, which is our appeal."

Continues Whizz, "We feel we could perhaps use more instruments. If we get the opportunity we could work with another guitarist."

The group have recorded for John Peel's Wednesday night show and have appeared on television in East Anglia.

What! A jug band from Cornwall?

They are hoping too that the album will help them move into other things, such as the university circuit where they have already started to make some inroads.

And they have plenty of

material. "No lack of it," says Whizz. "I've got Alan Tunbridge's songs, and he is going to write for the group."

Pete Berrymen is also going to write with Alan so the group will be featuring lots of

original things — a welcome change from the jug bands who try to sound like a scratched 78 recorded in 1927.

The Famous Jug Band have no great expectations except to play their music as often as they please, as well as they can. They are not the excitable, wow-we've-made-an-album — let's-buy-a-Rolls type of group.

And if fame and fortune isn't forthcoming — well, there's the peace and quiet of Cornwall to relish and the Atlantic to paddle in. Some people have all the luck. —

TONY WILSON.

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NEWS EXTRA

PETE BROWN and his group the Battered Ornaments have parted.

Their manager, Andrew King of Blackhill Enterprises told the MM on Monday: "The split is amicable and Pete will continue to write for the band as well as form his own new group. Both groups will continue to be represented by Blackhill."

The Battered Ornaments' lead guitarist, Chris Spedding, is featured on a forthcoming album by Jack Bruce.

ACKER BILK'S sax player Bruce Turner has recovered from an attack of malaria

contracted while the band was in the Far East.

He rejoined the band in Scotland where they have been touring for the past week. Last night (Wednesday) the group played at Feltham and tonight play Thatcham.

A NEW four-piece group 'Igginbottom has been signed by Ronny Scott Directions and will be managed by the company in conjunction with Maurice Bacon and Mick Jackson of Love Affair. They start recording an album for Deram on June 17 and their music is described as "Jazz-based pop."

Anthony Newly has a single issued on June 27 on the MCA label. It is "I'm All I Need," which he wrote for his new film "Can Hieronymous Merkin Ever Forget Mercy Humppe And Find True Happiness?"

RCA recording artist Miki has a single "Knight In White Armour," which he also wrote, issued on July 4 . . . March Hare, the new group backed by Lord Derby, could visit Moscow in a projected tour of Iron Curtain countries later this summer . . . Tea and Symphony have an album "Asylum For the Musically Insane" released on Harvest next month. Edgar Broughton Band,

Skin Alley and Jody Grind play at a special Midsummer Night concert in Oxford at the Oxpen Recreation Ground on Sunday (22) . . . Pink Floyd are at Birmingham Town Hall tomorrow (20).

Blossom Toes have been signed to tour Czechoslovakia later this year . . . Hard Meat are the only British group appearing at a Swedish jazz and blues festival this month . . . Nirvana have left Island Records after a disagreement on musical policy . . . Geno Washington appears at the Top Rank, Birmingham, on June 25.

Jake Thackray opens at Quaglinos, in London's St James on July 10 . . . Tim Hollier and Amory Kane guest in BBC-2's Late Night Line Up on June 25 . . . The Buddy Guy tour, due to start this week, has been cancelled . . . John Allison, will represent England in the fifth Mino Song Festival at Orense, Spain on June 27 with his own composition "Si, Si, Si." . . . Pesky Gee's first album will be released by Pye on June 27 . . . Bakerloo have an LP titled "Gang Bang" released on EMI's new Harvest label next month.

Billy Fury has a new single "I Call For My Rose," released on July 4. The A side is by Jimmy Campbell and

Billy penned the B side, titled "Bye, Bue" . . . The Zenith Six appears at the Lamb in Hyde, Cheshire, every third Sunday. Other Sundays, the Keith Pendlebury Trio, with Marcia Macconnell are featured . . . the Syd Lawrence "Glenn Miller" style orchestra appears on Blackpool's Norbreck Hydro on June 25.

Yorkshire group Angel Pavement who have been based on America's West Coast, are returning to Britain to record a new single and complete their first album . . . Cardiff drummer Tony Faulkner has won a scholarship to the Berklee School of Music.

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EXETER: Minn's, 19 Paris Street, Exeter
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General Havelock, ILFORD

SPICE
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SUNDAY

BEDFORD COLLEGE / London Jazz Centre Society present SPONTANEOUS MUSIC ENSEMBLE / KEITH TIPPETT GROUP, 8 P.M., Main Building, Inner Circle Road, Regent's Park, Baker Street entrance. Bar.

BEXLEY, KENT, Black Prince Hotel, Consortium.

BILL BRUNSKILLS JAZZMEN, Fighting Cocks, Kingston.

BOB HARLEYS Dixielanders, The Swan, Fulham Broadway.

BOTTLENECK BLUES CLUB
BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E15.

STACKHOUSE
PLUS PALE GREEN LIMOUSINE.

SUNDAY cont.

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ROYAL FOREST HOTEL
Good pull-up for mail coaches
CHRIS BARBER JAZZ BAND

CORNER HOUSE, EDWARE COLIN SYMONS BAND
MONTY SUNSHINE

DENNIS FIELD, lunchtime, Green Man, Plumstead.

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New Era Jazzband Lunchtime jam session. All jazz musicians welcome.

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HIGH CURLEY STOMPERS at the saue Cambridge Hotel, Cambridge (A30). Jazz for listening and dancing in olde worlde intimate atmosphere, 8 pm.

MIDNIGHT SUN
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PINDER CLEVELAND band, Brockley Jack, lunchtime.

THE GREYHOUND, REDHILL, BRIGHTON ROAD, 8.00 pm
RAY WARLEIGH

TORRINGTON
HIGH ROAD, NORTH FINCHLEY
DICK MORRISSEY & TERRY SMITH

MONDAY

AT PLOUGH, STOCKWELL, SW.9.
KATHY STOBART

BEXLEY, KENT, Black Prince Hotel, Alan Eldon.

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Tuesday, July 1st
CHICKEN SHACK
EVERY Thursday Discotheque
EVERY Sunday Live Tamla-Soul

FREAKEASY Fishmonger's Arms Wood Green
Friday, June 20th
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Music from Musicallyland, Berwick St. Next Friday: THE MISUNDERSTOOD

TUESDAY
ALBION, KAY RUSSELL SEXIET KING'S HEAD, FULHAM B'DWAY
AT PLOUGH, STOCKWELL, SW.9. **MIKE WILSON DUO**
DENNIS FIELD J.B.
Eggy Lay.
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MIDNIGHT SUN
Ingrave Centre, Brentwood.
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plus light show and records.
SURBITON, BOB BARTER BIG BAND, featuring Don Rendell, Bobby Orr, Assembly Rooms, 8 pm.
TUXEDO BAND, Duke of Lancaster, New Barnet.
100 CLUB, OXFORD ST. ASHKAN
LITTLE FREE ROCK

WEDNESDAY

BLACKBITUM STOMPERS, Green Man, Blackheath.
BLUES LOFT, HIGH WYCOMBE.
OTIS SPANN
PLUS STEVE MILLER BAND
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BLIND FAITH. disappointing lack of originality

THE unexpected and very welcome appearance of Donovan at Hyde Park on Saturday clearly demonstrated the difference between truly original performing talent and mere technical ability.

Donovan, singing his simple songs with great sincerity and unrivalled vocal style, stood head and shoulders above the rest of the company. In contrast Blind Faith, although technically proficient, showed a disappointing lack of originality and enthusiasm which resulted in an indecisive and aimless performance. — ALAN WHITE, Brighton, Sussex.

AFTER hearing and seeing Blind Faith at Hyde Park on Saturday, I have a good suggestion — why don't they split up and form a super-group.

All Blind Faith is, is the old Spencer Davis group with Steve Winwood at the front and everybody else playing rhythm. — MICK COYNE, Worthing, Sussex.

I HAVE just seen the Blind

It's all a question of Blind Faith...

Faith concert and I must say it was very disappointing. It seemed very much like Steve Winwood plus a backing group — Rick Grech played too quietly, Ginger Baker's drum solo sounded weak and aimless, while Eric Clapton seemed too content to

just ride along and the lack of fire on his part contributed greatly to the group's apparent lack of imagination. — FRANK ROSE, Farnborough, Hants.

AFTER the Hyde Park debut of Blind Faith all I can say is "Come back, Jack. All is forgiven and Ginger and Eric are in desperate need of you." What a bringdown! — A. S. COOPER, London, N12.

JIM MORRISON'S latest exploits will no doubt provide ample ammunition for those who have appointed themselves his "knockers."

Before he and the Doors become buried beneath the inevitable flood of irrelevant criticism, I should like to thank them for releasing three most memorable albums. — P. HUMPHRIES, Walsall, Staffs.

IN THIS day and age of constant friction between promoters and groups I sincerely wish to draw all promoters attention to Harmony Grass — their impeccable stage and off stage performance made this promoter very happy. They are well named. — LES LEIGHTON, Cosmopolitan Club, Carlisle.

YOUR "Festivals" date list listed the Blairgowrie Festival as August 8-10. This is incorrect, this date was changed two months ago and should now read 15, 16, 17 August. — JOHN WATT, Traditional Music and Song Association of Scotland, Dunfermline, Scotland.

I AM very pleased to see that Procol Harum are now back on the British scene. Such brilliant musicianship should have been more appreciated by our home audiences without them having to go to the States to play. — D. MICHAEL DAVIES, Bridgend, Glam.



GARY BROOKER back on the scene

... AND MORE BLIND FAITH

A lesson to be learned

THE Reverend T. E. Winsor is trying so hard to cast the mote out of the eyes of Blind Faith fans and quite unable to see the beam in his own eye.

When will he and his kind stop blaming all and sundry for the Church's failure to communicate and learn a hard lesson from Blind Faith? No doubt two thousand years ago, Jesus, who probably attracted crowds of even bigger dimensions than Blind Faith fans, would have earned the condemnation from the Reverend Winsor as a "long haired lout."

Christ and Blind Faith have one thing in common — the capacity to appeal to people in a direct and simple way. So wake up, Reverend Winsor — less of the sour grapes and a bit more heart-searching before you knock something you cannot understand. — CHRIS SIMPSON (Magna Carta group and a qualified priest), London N6.

THANKS a lot for printing the letter from Rev Winsor. I haven't laughed so much for ages. — SIMON FRAMPTON, London N22.

IT IS time Mr Winsor grew up. Small wonder that most young people have no time for Our Lord if His ministers can do no better than to call them all "louts" simply because they have long hair. Good luck to both Blind Faith and Our Lord. Alas, I fear the latter will need it more than the former. — J. GIBSON, Bury, Lancs.

MY GOD, forgive the Reverend T. E. Winsor for his exhibition of blind intolerance in his letter. — PAUL THOMPSON, London SE24.

IF THE Rev T. E. Winsor bases his criticism of Blind Faith on the length of its members' hair, he should ponder

on the fact that Jesus, too, had long hair.

The fans of the super-group have undoubtedly seen the individual members "live" or heard them on recordings. I doubt very much if the Reverend has seen or heard the man who originated the faith in which he believes. — HUGH WELDON-DAVIES, Radbourn, Herts.

THE WAY the Rev. T. E. Winsor defamed Blind Faith for attracting a large interest can only mean that they are offering more to believe in than the church can offer. I seem to remember that Jesus had long hair, but he couldn't play the guitar like Clapton. — MICK SANDO, Enfield, Middlesex.

WHAT a disservice the Reverend T. E. Winsor has done to the Christian faith. I am a middle-aged church-goer but I would steer clear of any church where such a pharasaical attitude was expressed by the minister.

Has he forgotten that Christ would have been classed as a "long-haired lout" by the hierarchy of his day? — TOM DRURY, Haverhill, Suffolk.

IF THE Reverend Winsor hopes that by his acid comments young people will flock to church instead of pop concerts, his lack of communication with present attitudes of the young is to be pitied.

Is it to be wondered that with such ill-informed comments coming from a priest the younger generation find little to attract them to the church? — TED BARHAM, Maidstone, Kent.

Over 120 letters have been received on the subject of Blind Faith and the Reverend Winsor following publication of his letter in Mailbag.

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