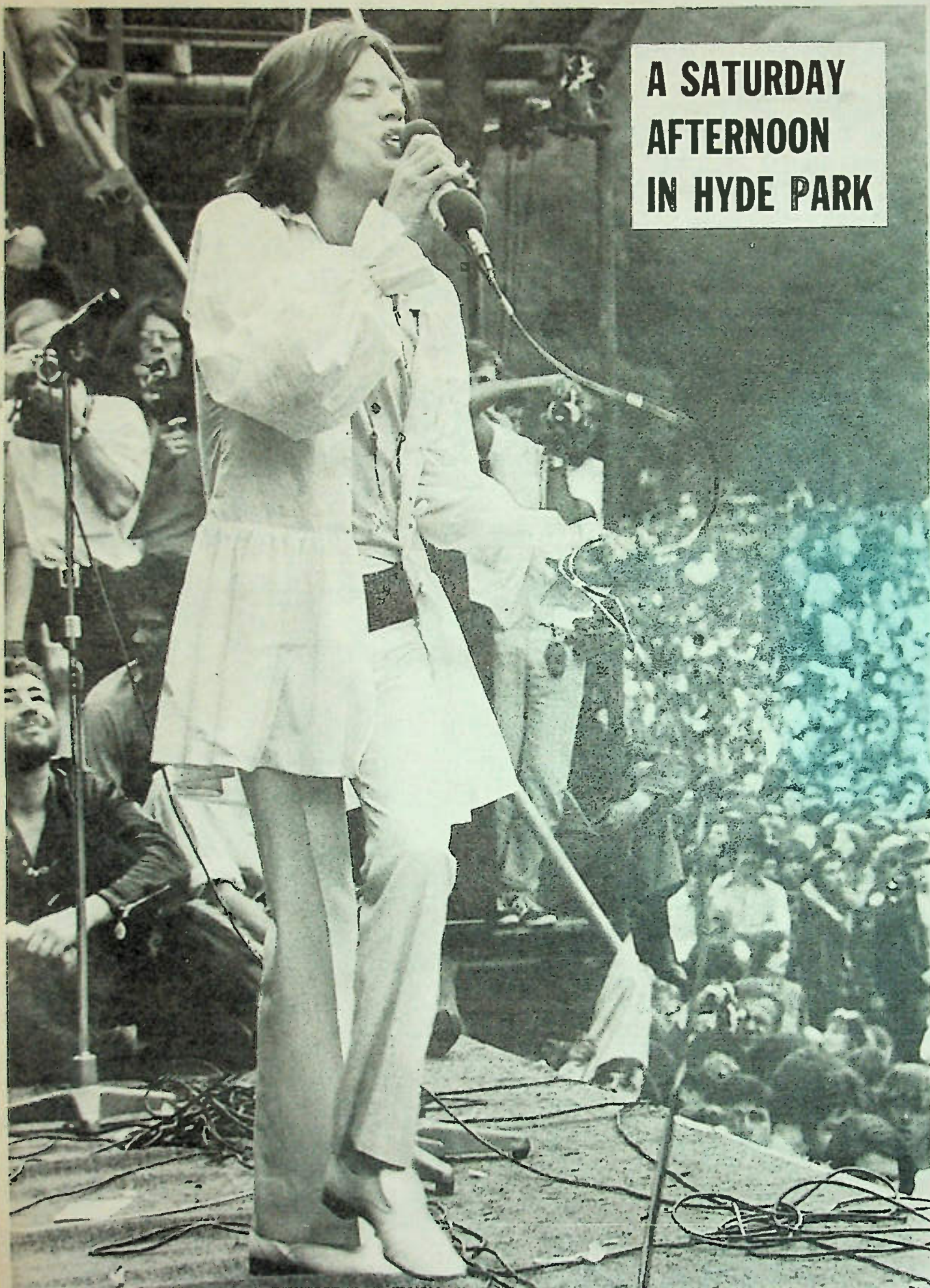




THUNDERSTRUCK!



A SATURDAY
AFTERNOON
IN HYDE PARK

Thunderclap Newman tops the pop 30



THUNDERSTRUCK! The pop world was amazed this week when Andy "Thunderclap" Newman ex-GPO telephone engineer from Shepherd's Bush leaped to number one in the MM Pop 30 with his first record "Something In The Air."

The 25-year-old boogie pianist was brought to fame by Pete Townshend of the Who, who discovered and recorded him.

The group called Thunderclap Newman include 15-year-old guitarist Jimmy McCulloch, another Townshend discovery, and his 19-year-old brother Jack McCulloch on drums.

The song was written by Speedy Keene who plays rhythm guitar, and on bass is Jim Pitman-Avory.

The group have already recorded their follow-up single which will be released in September. But said Pete Rudge of Track Records on Monday: "There's no rush. Let's face it, they are a manufactured group. We've got to let them work themselves into playing."

Said Speedy Keene: "We're very excited about being number one. Sincerely—it's a gas. But we've really got to get our stage act worked out and I've got to get down to writing numbers for our album."

DATES

It's extremely unlikely the group will tour America in October, as has been reported elsewhere, but they may make a Spring tour of the U.S. with other Track artists.

Tomorrow (Friday) the group play Leeds Town Hall, followed by Kilmarnock Town Hall (Saturday), Dunfermline Kinema (July 13), Glasgow Electric Garden (14), and Barnstaple Queen's Hall (24).

In August they appear at Manchester New Century (2), Hastings Pier Pavilion (3), Coventry Cheswood Grange Hotel (4), Scarborough Floral Hall (9), Torquay Town Hall (15), Narbeth (16), Bournemouth Ritz (20), Birmingham Mothers (23), Dunstable California (30).



THAD JONES

Thad Jones —Mel Lewis at Scott's

THE Thad Jones-Mel Lewis Orchestra, formed in December, 1965 and not yet heard in person in this country, is set to play a week's engagement at London's Ronnie Scott Club.

Pete King, of Ronnie Scott's, told the MM on Monday: "Negotiations are in the final stage and I'm holding the week beginning August 25 for the Jones-Lewis band. The week prior to that, the club will be closed in order to do television programmes."

On Monday, September 1, drummer Elvin Jones' trio opens at Ronnie's for a fortnight's season. Opposite the trio will be American singer Mamie Lane. Les McCann Ltd and the Affinity share the bill at the club for two weeks from Monday (14).

'Blood and butterflies as a Stone in white yells at a quarter of a million children squatting in the dust'

Melody Maker POP 30

- 1 (3) SOMETHING IN THE AIRThunderclap Newman, Track
- 2 (2) IN THE GHETTOElvis Presley, RCA
- 3 (1) BALLAD OF JOHN AND YOKOBeatles, Apple
- 4 (8) WAY OF LIFEFamily Dogg, Bell
- 5 (4) LIVING IN THE PASTJethro Tull, Island
- 6 (7) BREAKAWAYBeach Boys, Capitol
- 7 (6) TIME IS TIGHTBooker T and the MG's, Stax
- 8 (5) OH HAPPY DAYSEdwin Hawkins Singers, Buddah
- 9 (17) HELLO SUSIEAmen Corner, Immediate
- 10 (10) PROUD MARYCreedence Clearwater Revival, Liberty
- 11 (11) FROZEN ORANGE JUICEPeter Starstedt, United Artists
- 12 (9) DIZZYTommy Roe, Stateside
- 13 (16) LIGHTS OF CINCINNATIScott Walker, Phillips
- 14 (18) GIMME GIMME GOOD LOVIN'...Crazy Elephant, Major Minor
- 15 (21) BABY MAKE IT SOONMarmalade, CBS
- 16 (12) BIG SHIPCliff Richard, Columbia
- 17 (30) IT MEKDesmond Dekker, Pyramid
- 18 (13) I'D RATHER GO BLINDChicken Shack, Blue Horizon
- 19 (14) HIGHER AND HIGHERJackie Wilson, MCA
- 20 (22) WHAT IS A MANFour Tops, Tamla Motown
- 21 (15) TRACKS OF MY TEARS
Smokey Robinson and the Miracles, Tamla Motown
- 22 (—) HONKY TONK WOMANRolling Stones, Decca
- 23 (—) THAT'S THE WAY GOD PLANNED IT...Billy Preston, Apple
- 24 (25) HAPPY HEARTAndy Williams, CBS
- 25 (27) WET DREAMMax Romeo, Unity
- 26 (20) MY WAYFrank Sinatra, Reprise
- 27 (19) GET BACKBeatles, Apple
- 28 (26) TOMORROW TOMORROWBee Gees, Polydor
- 29 (23) BOXERSimon and Garfunkel, CBS
- 30 (—) GIVE PEACE A CHANCEPlastic Ono Band, Apple

POP 30 PUBLISHERS

1 Fabulous; 2 Carlin; 3 Northern Songs; 4 Cookaway; 5 Chappell; 6 Immediate; 7 Chappell; 8 Kama Sutra; 9 Essex; 10 Burlington; 11 United Artists; 12 Bix; 13 Schroeder; 14 Dick James; 15 Weiback Schroeder; 16 E. H. Morris; 17 Blue

Mountain; 18 Feldman; 19 United Artists; 20 Jobete/Carlin; 21 Jobete/Carlin; 22 Mirage; 23 Apple; 24 Donna; 25 Beverley; 26 Shapiro Bernstein; 27 Northern Songs; 28 Abigail; 29 Pattern; 30 Northern Songs.

u.s. top ten

- As listed by "Billboard"
- 1 (8) IN THE YEAR 2525 Zager and Evans, RCA
 - 2 (2) SPINNING WHEEL Blood Sweat and Tears, Columbia
 - 3 (4) GOOD MORNING STARSHINE Oliver, Jubilee
 - 4 (1) LOVE THEME FROM ROMEO AND JULIET Henry Mancini, RCA
 - 5 (5) ONE Three Dog Night, Dunhill
 - 6 (7) CRYSTAL BLUE PERSUASION Tommy James and the Shondells, Roulette
 - 7 (3) BAD MOON RISING Creedence Clearwater Revival, Fantasy
 - 8 (—) BALLAD OF JOHN AND YOKO Beatles, Apple
 - 9 (9) COLOR HIM FATHER Winstone, Metromedia
 - 10 (—) WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker and the All Stars, Soul

top twenty albums

- 1 (1) THIS IS TOM JONES Tom Jones, Decca
 - 2 (2) MY WAY Frank Sinatra, Reprise
 - 3 (9) FLAMING STAR Elvis Presley, RCA
 - 4 (3) NASHVILLE SKYLINE Bob Dylan, CBS
 - 5 (16) ACCORDING TO MY HEART Jim Reeves, RCA
 - 6 (18) ON THE THRESHOLD OF A DREAM Moody Blues, Dorem
 - 7 (5) 2001 Soundtrack, MGM
 - 8 (17) HAIR London Cast, Polydor
 - 9 (4) BEST OF THE SEEKERS Seekers, Columbia
 - 10 (11) HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND Roy Conniff, CBS
 - 11 (8) ELVIS PRESLEY (NBC TV Special) Elvis Presley, RCA
 - 12 (2) OLIVER Soundtrack, RCA
 - 13 (5) THE SOUND OF MUSIC Soundtrack, RCA
 - 14 (11) TOMMY Who, Track
 - 15 (14) WORLD OF VAL DOONICAN Val Doonican, Decca
 - 16 (16) WORLD OF MANTOVANI Mantovani, Decca
 - 17 (18) WORLD OF THE BACHELORS Bachelors, Decca
 - 18 (20) LED ZEPPELIN Led Zepplin, Atlantic
 - 19 (13) HOLLIES SING DYLAN Hollies, Parlophone
 - (—) TCB Diana Ross and the Temptations, Tamla Motown
 - (—) SCOTT WALKER SINGS SONGS FROM HIS TV SERIES Scott Walker, Philips
- Two LPs tied for 16th position.
Three LPs tied for 19th position.

SCOTT WALKER INJURED IN CAR CRASH

SCOTT WALKER was injured in a car crash while driving to a concert date at Brighton last Friday. A track rod snapped on his car, which left the road and crashed into a tree.

Scott was thrown against the windshield, which shattered. He was rushed by ambulance to East Grinstead hospital and extensively X-rayed. "Fortunately, the injuries are not serious," personal manager Maurice King told the MM on Monday. "His face has not been marked in any way."

P. J. Proby took over for Scott at the Brighton Dome, and was given a big reception by the crowd. Jackie Trent and Tony Hatch were also on the bill—and Jackie and Tony replaced Scott at the ABC, Blackpool, on Sunday.

It was hoped Scott would be fit enough to travel to America yesterday (Wednesday). "I am hoping to fix up a film deal for him," added Maurice King.

Scott should return to Britain in a fortnight for cabaret and more recordings.

SHORTY LONG DEAD

SHORTY LONG, Motown recording star who had big hits with "Here Comes The Judge" and "Devil With The Blue Dress On," was drowned last week.

Shorty, an artist, writer and producer, was drowned in the Detroit River when his small boat capsized. Shorty's friend, Oscar Williams, also died in the mishap.

NINA SIMONE AND HOOKER ADDED TO ANTIBES BILL



● NINA

NINA SIMONE, John Lee Hooker and the Bobby Hutcherson / Harold Land Quintet have been added to the bill of the Antibes Jazz Festival in France from July 23-29. But singer Sarah Vaughan will not now be appearing.

The British representative at the festival, which is the 10th to be held in Juans-les-Pins, will be the Graham Collier Sextet.

The full bill now reads: Marion Williams, John Lee Hooker, the Chicago Blues All Stars, the Jazz 'o' Maniacs (July 23); Marion Williams, John Lee Hooker, the Chicago Blues All Stars and the Graham Collier Sextet (24); Miles Davis Quintet and Bobby Hutcherson / Harold Land Quintet (25); Davis, Hutcherson / Land Quintet and Lillian Terry and Os Samba Jovem (26); Nina Simone, Oscar Peterson Trio and Theo Lavendie Consort (27); Nina Simone, Oscar Peterson Trio and Jazz 'o' Maniacs (28) and Ella Fitzgerald (29).

ELEAZAR'S CIRCUS

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DECCA phase 4 stereo

The Decca Record Company Limited
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SCOTT: not so serious

Shorty, who was five-foot one tall, joined Motown 10 years ago.

JIMI AT THE APOLLO

NEW YORK, Monday — Jimi Hendrix is to appear at the famed Apollo Theatre in New York's Harlem within the next few weeks.

Hendrix will probably appear at the theatre with his new enlarged group.

COLOSSEUM-U.S. TOUR

JON HISEMAN'S Colosseum open their first tour of America on August 8 with a three day gig at the Euphoria, Cleveland. Their tour lasts until September 6 but their return to the USA has been put back to allow the group to appear at the Prague Jazz Festival on November 1.

SCAFFOLD VISIT U.S.

SCAFFOLD visit America in November for promotional television appearances and possible personal appearances at Greenwich Village, New York, venues.

Prior to their US visit, the Scaffold appear for two weeks at the Edinburgh Festival, in September.

Advertisement

FIFTH COLUMN PLUS TWO

Like I said the other week — there's a lovely lot of goodies coming out this month, starting with the lovely NOEL MURPHY and his new FONTANA album "ANOTHER ROUND" (FONTANA STL 5496) — it's not quite such a drunken experience as "NYA-A-AH" (FONTANA STL 5450) but, by the time you get to DELANEY'S DONKEY you'll realise that MURPHY has taken over — to say the least, it must be about the most un-Val Doonican version of the song anyone has ever heard. Apart from that, NOEL sings a couple of Gaelic songs, and young SHAGGIS pops up on a couple of instrumental tracks — SHAGGIS being DAVE JOHISTONE who has been amazing concert and club audiences with his fabulous banjo technique. If I were you I'd dash out now and get myself a copy of "ANOTHER ROUND" (FONTANA STL 5496).

Something else for you is "NOT QUITE FOLK" by THE SPINNERS (FONTANA STL 5495). As the title suggests, this is not quite the normal SPINNERS repertoire, but it's still strictly the SPINNERS even though some of the tracks have additional backings. The difference from the usual SPINNERS stuff comes from musicians like TONY CARR drums and percussion, BRIAN LEMON piano, GEORGE CHISHOLM trombone, and SPIKE HEATLEY bass and arrangements. The LP includes many of the songs they've been doing in their BBC TV show and they are all lovely, including BLACK AND WHITE, SETH DAVEY, and BEEN ON THE ROAD — it really is a lovely record and well worth getting.

The next three albums don't come in any special category — they seem to be a cross between all styles of music and for that reason they should be listened to so that you can form your own opinion as to what it's all about. First off is "THE FAMILY OF APOSTOLIC" (VANGUARD SDVL 1) and it's a double album of different sounds which include instruments like recorder, harmonium, French horn, organ, chimes, etc., etc. It features the TOWNLEY family, and it so happens that JOHN TOWNLEY owns the APOSTOLIC STUDIOS in New York, so that's how this all came about.

"EVERYTHING IS EVERYTHING" (VANGUARD SVRL 19036) is a little easier to class — it's kind of trendy pop, which these days seems to lean pretty heavily in a jazz direction. On this VANGUARD LP the jazz influence is highly noticeable by the fact that tenor player JIM PEPPER plays JOHN COLTRANE'S NAIMA as an introduction to a track called RAINBEAUX and several of the tracks have a gentle jazz feel — I think you'll like the album.

The third VANGUARD LP has the title of "E PLURIBUS UNUM" (VANGUARD SVRL 19040) by SANDY BULL and it's "sit and listen" music — by that I mean you'll just have to sit and listen or you will miss out on some lovely sounds because Mr. BULL happens to play guitar, bass, Oud, Tambour, and Indian bass drum — to name but a few. The album consists of just two titles — one on each side, just to be novel — both are completely hypnotic rhythm-wise and guitar-wise.

Three MERCURY jazz LPs finish off this week's column — first — "CLIFFORD BROWN ALL STARS" (MERCURY SMWL 21033) — which is a superb example of modern jazz trumpet playing. Next is "HAWKINS & HINES" (MERCURY SMWL 21034), this includes uncut versions of THRU FOR THE NIGHT, FATHER CO-OPERATES, BLUE MOON, and, as far as I know, the first time NIGHT AND DAY has appeared on LP. "INTERNATIONAL JAZZ WORKSHOP" (MERCURY SMWL 21030) is the third MERCURY offering this month. It was recorded in Germany and is a complete all star affair including musicians like DONALD BYRD, JOHNNY GRIFFIN, ALBERT MONGELSDORFF, BENNY BAILEY, IRORES SULEIMAN — in fact it's an 18-piece all star band.

In the next column I'll give you a bit more information on all three MERCURY jazz albums, because I've just remembered a FONTANA LP you simply must cop hold off, and that is "WINDMILL TILT" (FONTANA STL 5494) which features KEN WHEELER and the JOHN DANKWORTH ORCHESTRA — it's the story of Don Quixote — it's fabulous, and along with the MERCURY albums I'll give you more information on it next time.



"Scrapbook"
July 25th

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MOUSEPROOF

BLUEBEAT HOT 10

- 1 (1) DREAM Max Romeo UNITY-503
- 2 (2) THROW ME CORN Winston Shane BULLET-399
- 3 (5) HOW LONG WILL IT TAKE Pat Kelly GAS-115
- 4 (7) WHAT AM I TO DO Tony Scott ESCORT-805
- 5 (4) DON'T PLAY THAT SONG Derrick Margon CRAB-18
- 6 (3) FREEDOM TRAIN Ernest Wilson CRAB-17
- 7 (—) STRANGE WHISPERING The West Indians CAMEL-16
- 8 (—) HOLD DOWN The Kingstons CRAB-19
- 9 (9) HAILES SELAISE/BLUES DANCE Laurel Aitken NU BEAT-032
- 10 (6) WHO YOU GONNA RUN TO The Techniques CAMEL-10

NEW RELEASES

RICH IN LOVE Glen Adams ESCORT-804
A HEAVY LOAD Rudi Mills CRAB-24
BUSS YOU MOUTH The Ethiopians NU BEAT-038
TOO EXPERIENCE Weston Francis PUNCH 5
JUMP IN A FIRE The Vectors PUNCH-7

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ALBUM of the week



Henry Mancini & his Orchestra

"A WARM SHADE OF IVORY"

RCA VICTOR OSF 8020 ORD 8020

Get the hit single from the LP!

"Love Theme From Romeo And Juliet"

c/w "The Windmills Of Your Mind" RCA 1818

REAL



■ With a quarter-of-a-million fans thronging Hyde Park on Saturday to see the first Stones public appearance in 14 months, who had eyes for the nudie of the young lady stretched out in the sunshine on the right? Just in case you missed her among the multitude—here's a memento of the occasion. When you get around to them, the Stones are shown going full blast in the centre pic.

UNDERGROUND ROCK MUSIC STATION DUE NEXT MONTH

AN "UNDERGROUND Rock Music" radio station is to be launched next month, beaming an hour of progressive pop to Britain nightly from Europe.

Called Radio Andorra, it will commence on August 15 broadcasting on 428 metres Medium Wave from 1 to 2 am.

Radio Andorra already operates in the tiny principality between France and Spain. They will be broadcasting programmes recorded in London by Japonica Sound Productions.

Deejays will include pop journalist Hugh Nolan and his partner Terry Yason told the MM on Monday: "We are hiring studios and equipment. Once we have gained advertising, we hope to extend the programme to six hours. The whole purpose will be to play underground music which doesn't get a chance on Radio One. Reception is as clear as Radio Luxembourg and won't fade out at all. There is nothing illegal in what we are doing. The shows will be recorded in London and broadcast from a foreign station."

BOWN VISIT U.S.

THE ALAN BOWN is set for their first visit to America. They will make a ten-week, coast-to-coast tour, starting in the first week of October.

Their current Demer album, "Still As Stone," is released in the States this week. They have a new album, "The Prisoner," released in both Britain and America, at the end of this month.



PENTANGLE major film scores

PENTANGLE TO WRITE TV THEMES

THE PENTANGLE have been commissioned by the BBC to write the themes and incidental music for a new BBC-1 colour series which starts this autumn.

The series is titled 'Take Three Girls' and the Pentangle have written and recorded the main title theme, three minor themes for each leading role and incidental music.

Massive promotion on radio and TV is being given to the series, using the themes.

Transatlantic Records will release the theme as a single in November.

The Pentangle, who are currently in the States have also received offers to compose scores for two major films.

They return in August and complete work on their next album.

JOE FOR GERMANY

U.S. TRUMPET player Joe Newman, former Count Basie sideman, came through London on Monday en route for Germany. Newman, who was accompanied by his wife, Rigmar, and children, told the MM he was going to Cologne to join the Kurt Edelhagen Orchestra.

Pop-opera Tommy to be filmed



TOWNSHEND 'have to blend it'

BILLY PRESTON, who this week roared into the Pop 30 at 23 with "That's The Way God Planned It," is set for a ten-day major concert tour this Autumn.

The nationwide dates will include an appearance at London's Royal Albert Hall — scene of last week's Pop Proms.

"It will be called the Billy Preston Revue" agent Larry Kurzon, of the William Morris Agency, told the MM on Monday.

To date, Billy's single — his first ever for the Beatles' Apple label — has sold over 26,000 copies.

Meanwhile, Billy left for the States last weekend to play with his former boss, Ray Charles, at Harlem's world-famed Apollo Theatre.

MILLION DOLLAR DEAL

PAUL AND Barry Ryan have clinched a million dollar contract with the German-based Polydor record company. Their mother, singer Marion Ryan, signed for them as they are not yet 21.

Barry Ryan, who was badly burnt in a publicity stunt three months ago, collects 750,000 dollars over the next three years for recording 72 singles and LP tracks.

Brother Paul gets the other 250,000 dollars for writing the songs. Their signatures are not legally valid as they are not 21 until October.

DEAKIN KILLED

MIKE DEAKIN, 21-year-old

'That's The Way' enters the chart this week at 23

lead tenor saxist with the Triad Soul Caravan Show, was killed when the group's van was involved in a crash with a lorry in Italy on Monday at last week.

Injured were Stan Thomas (tenor sax), Steve Christian (organist), Bob Usher (bass), and Ron Bryce (drums). Vocalist Lloyd Williams escaped injury.

The group, which came from the Luton area, had been touring Italy for three months. They have been formed for about a year and a half, and had won a big following on the continent.

PEDDLERS IN SYDNEY

THE PEDDLERS have been booked for four weeks of cabaret in Sydney, Australia, next January, following an engagement at Cesar's Palace, Las Vegas.

The group, whose new single "Honey Come Back" is being rush-released in America, will also appear on four Australian TV shows while in Sydney.

They have also had offers to appear at New York's Ameri-

cana hotel later this year or early in 1970.

ROY AT SHERRYS

HARRY ROY, veteran band-leader and clarinettist, is playing a seven-nights-a-week 12-week season at Sherrys Dixieland Bar in Brighton. Roy opened on Friday with a six-piece band at the reopened Sherrys, a leading Brighton dance venue in the Thirties and Forties.

The combo, billed as Frantic Harry Roy and his Dazzling Dixie Band, is completed by Dennis Thorn (tp), Charles Adams (tmb), Brian Anthony (drs), Laurie Newby (bass gtr.), and Geoff Westley (pno).

BEATLES ALBUM

THE BEATLES' long-awaited new album, tentatively titled "Get Back," "Don't Let Me Down" and 12 Other Titles," will be released at the end of August or early in September. And they break with their usual policy by including non-original material among the 14 tracks.

The titles on the album are Side One: "One After 909," "Save The Last Dance For Me," "Don't Let Me Down," "Dig A Pony," "I've Got A Feeling," "Get Back," "Side Two: "For You Blue," "Teddy Boy," "Two Of Us," "Maggie May," "Dig It," "Let It Be," "Long And Winding Road," "Get Back."

SARSTEDT IN CONCERT

PETER SARSTEDT, whose "Frozen Orange Juice" is at No 11 in the MM chart this week, flies to Sweden for a week long concert tour next week.

He is currently filming a television spectacular in Munich. After his Swedish concert tour, he holidays in Portugal before starting in his own radio series to be broadcast on Radio One and Two at the end of September. Negotiations are also taking



PRESTON

place for Sarstedt to star in a series of television shows on BBC-2 in the autumn.

LOVE AFFAIR BACK

THE LOVE AFFAIR returned from a five-day visit to Zurich last Friday and have already been rebooked to play another week there in mid-October.

The group will also visit Germany and Belgium during September.

On August 17 they start their first ever cabaret season, doubling Tito's, Stockton, and the Dolce Vita, Newcastle.

They start work on their second album during August.

NEW LABEL RELEASE

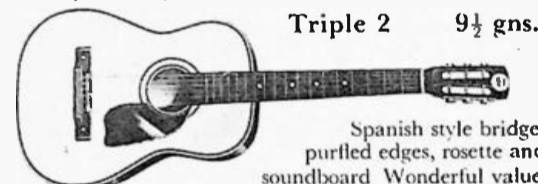
DANDELION, a new record label started by Selmer John Peel and Clive Selwood of Selwood Management, is to be released in this country by CBS Records.

The first three releases are scheduled for July 18 and comprise singles by Bridget St John, Beau, and Principal Edward's Magic Theatre. Other albums and single are planned featuring Python Lee Jackson and the Occasional Word Ensemble.

John Peel will produce all product for the label. "It will be honest music," he told MM.

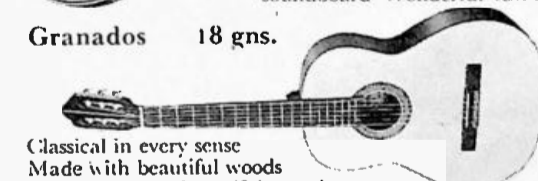
New Guitars for starving musicians

These guitars are not cheap—they are only inexpensive. You can pay twice as much for instruments that do not sound half as good. Hearing is believing. So take a trip to your local shop and try one for yourself.



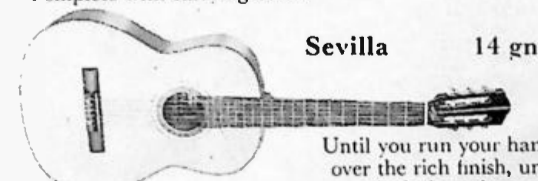
Triple 2 9½ gns.

Spanish style bridge, purfling edges, rosette and soundboard Wonderful value.



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Classical in every sense Made with beautiful woods to give you that beautiful sound. Complete with carrying cover.



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Until you run your hands over the rich finish, until you pluck the strings, you won't be able to believe you can buy such a superb instrument for only 14 gns.

Please send details of low-priced Guitars.

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My usual Selmer dealer is..... MM 12/7/69



Woolpack Lane Braintree, Essex

THE NEXT free concert in Hyde Park will be held on August 2.

Peter Jenner of Black-hill Enterprises, told the MM that there were no names finalised at present, but "God willing" the concert would go on.

Neither he nor a spokesman for Apple could confirm a rumour that the Beatles would appear on this day. "We know nothing at all about it," said Peter.

ROBIN GIBB'S SOLO SINGLE RUNS INTO TROUBLE

ROBIN GIBB, who started a 22-country world tour this week when he flew to Amsterdam, has run into trouble with his first solo single "Saved By The Bell."

The B side of the single was changed last week after a tape fault was discovered in "Alexander Goodtime," the original flip side. The B side became "Mother and Jack."

The record ran into trouble on two BBC radio shows. On one, the disc jammed three times and on the second, a replacement was found to be cracked. On Sunday Robin was filmed for a 30 minute TV documentary for the Continent. He will be flying to the States later this month for television appearances and other TV appearances are planned in Japan and Australia.

The Bee Gees are to release a new single at the end of this month. It is a Barry and Maurice Gibb song titled "Don't Forget To Remember" and has Barry Gibb singing the lead vocal in country and western style.

The group had previously scheduled "Down By The River" to be a follow up to their current chart hit "Tomorrow Tomorrow" but have now given the song to American singer Pat Arnold who has joined the Robert Stigwood Organisation.

JAZZ/BLUES FEST

THE 9TH National Jazz and Blues Festival to be held at West Drayton, London, from August 8 to 10 will have its own Festival Village with a coffee shop, dairy, discotheque, book and record shops, and stores selling clothes, equipment and souvenirs.

The Festival opens on August 8 with Pink Floyd,



ROBIN
B side change

Soft Machine, the Keith Tippett Band, Juniors Eyes, East of Eden, Blossom Toes and the Village.

The afternoon show on August 9 stars the Bonzo Dog Band, Roy Harper, Jo Ann Kelly, the Strawbs, Martin Carthy and Dave Swarbrick. In the evening the line-up is the Who, Chicken Shack, Fat Mattress, John Surman, Aynsley Dunbar, Yes, Spirit Of John Morgan, King Crimson, Groundhogs, Breakthru and Dry Ice.

Sunday afternoon (10) features the Pentangle, Long John Baldry, Ron Geesin, Magna Carta, and Noel Murphy. The final evening show stars the Nice, Family, the cast of Hair, Chris Barber's Band, Keef Hartley, Election, Blodwyn Pig, Coby's Blues Band, Jigsaw, Circus, Hard Meat, Steamhammer and Babylon.

Bargain price tickets — £2 10s for all five shows and £2 for the four shows on

Saturday and Sunday — are available in advance only from the N.J.F. Box Office, Marquee, 90 Wardour Street, London, W.1.

JOHN MAYALL'S FIRST

JOHN MAYALL'S first record production is Aynsley Dunbar Retaliation's next album for Liberty. The album will be featuring the Retaliation's new organist Tommy Eyre, ex-Joe Cocker Grease Band sideman who played on the "With A Little Help From My Friends" hit, Victor Brox remaining with the group but will be concentrating on vocals, electric piano, 12-string guitar and pocket cornet.

HOUSTON LEAVES MM

BOB HOUSTON, Assistant Editor of Melody Maker for the past three years, has left the staff to join Tony Barrow International.

Houston, an MM staffman for seven years, takes up his appointment with TBI as senior press officer on Monday July 14.

DESMOND IN U.S.

DESMOND DEKKER will fly to New York on July 26 to play the Jamaican Independence Ball.

He then goes to Jamaica for a three-week holiday.

Tomorrow (Friday), he starts three days in Germany doing live shows and a TV appearance in Hamburg.



Two of the world's masters of the guitar are currently sharing the bill at London's Ronnie Scott Club. Barney Kessel (left) is representing jazz guitar while John Williams (right) is mesmerising the audiences with his superbly played, beautifully-toned classical guitar.

BLIND FAITH OPEN TOUR AT NEWPORT

BLIND FAITH open their two-month American tour tomorrow (Friday) at Newport Rhode Island where they appear with Ritchie Havens, Delaney and Bonnie and Friends and British blues group Free.

Free leave the tour on July 13 when their place is taken by another British blues group, Taste, making their first visit to the States, until August 10. Three days later Free rejoin the tour until the closing date at Salt Lake, Utah, on August 22.

Blind Faith's first album will be issued in America on July 2, and British release will follow in August. There are seven tracks on the album three by Stevie Winwood and one each from Eric Clapton and Ginger Baker. Buddy Holly's "Well All Right" is also included.

JAZZ NEWS

AFTER A self-imposed retirement of over two years, Charles Mingus is back playing bass at New York's Village Vanguard, fronting Bill Hardman (tp), Charles McPherson (alto), Billy Robinson (tr) and Danny Richmond (drs).

Louis Armstrong made a surprise appearance and sang "Hello Dolly" at the Pioneers Of Jazz annual benefit bash last week at New York's Riverboat. The event was organised by trumpeter Louis Metcalf and featured more than 50 of New York's veteran jazzmen.

Pianist Al Haig was acquitted last week on a charge of strangling his wife, Bonnie, at their New Jersey home last October. Joe Morello, who is spending most of his time conducting drum clinics, has announced that he will return to active jazz playing in 1970.

Tenorist Tommy Whittle leads a quartet opposite the Tubby Hayes Big Band for BBC Jazz Club this Saturday (12). Tommy will be fronting Brian Dee (organ), Russ Stableford (bass) and Bobby Orr (drs). The same group starts recording a series of six late-night broadcasts on July 17.

The Howard Riley Trio plays the Cheltenham Festival this Saturday (12). Howard is also featured with the Barbara Thompson group at the Three Tuns, Beckenham, today (Thursday).

The Alan Crosswaite Quartet, Kathy Stobart and John Picard are featured on Saturdays at the Swing Inn, the Watersplash, London Colney, Herts. Humphrey Lyttelton is this Saturday's (12) guest at

London's Kensington Hotel. The Bowmere Jazz Festival is being held at the Bowmere Hotel, Tarporley, Cheshire, on Saturday (12) with the bands of Kenny Ball, Chris Barber, Ken Colyer, Alan Eisdon, Old Fashioned Love Band, Merseyside Jazz Band and compere George Melly.

The John Surman Octet returns to the 100 Club next Monday (14). Sandy Brown guests with the resident Bowen-Henry Quartet at the Swan, Caledonian Road, Islington, on July 14.

The Alan Eisdon Band guest on the Jimmy Young Show from July 21 to 25 and have a Music For Pleasure LP due for autumn release. Tomorrow (Friday) and Sunday the band plays the Thames Hotel, Hampton Court, and are at the Bamboo Club, Stockport on Saturday (12).

Guitarist Dave Goldberg guests with the resident trio — Phil Seaman (drs), Reg Pettit (bass) and Terry Shannon (pno) — at the Royal Oak, Tooley Street, Bermondsey, tomorrow (Friday). John Surman guests on Saturday.

Bassist Bill Cole has teamed up with another ex-Ken Colyer sideman, drummer Brian Hetherington in the Gun Jazz Band. Rest of the line-up is Mike Atkins (tp), Gay Baninott (cl), Rex O'Dell (tmb) and Ray Spencer (pno). They play Thursday evenings and Sunday lunch times at the Gun, Croydon.

HOLLIES' SUNDAY CONCERTS



Julie

THE HOLLIES and Julie Felix will co-star in a series of Sunday concerts throughout Britain this summer if their joint concert at the ABC, Blackpool this Sunday proves successful.

Felix and the Hollies have sung together on television shows and decided to appear in concert together. The group will be travelling to Blackpool from Blackburn where they have been appearing in concert this week.

The Hollies will be touring Europe next month and plan to release a new single and an album in September. On August 23 they start a five-day Scandinavian tour which will take them to Copenhagen, Helsinki and Oslo. They are also planning a visit to Japan in November to make a TV film and do concerts.

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WHO: played some excellent music

Pop Proms—from teenyboppers to

IT was all rather symbolic and nostalgic at the Amen Corner-Marmalade night at the Pop Proms (Albert Hall, Tuesday). I hadn't actually been to a regular teenybopping, all-screaming commercial pop show in months, and it seemed sad the house was only half full. Non-teenybopper nights were packed out writes Chris Welch.

But the screams were still there for the nation's twin pop giants Dean Ford and Andy Fairweather Low. They caused mayhem among their mini-fans, who mobbed the stage and caused Andy to flee in the final moments of his last song — whatever that was.

Bob Kerr's Whoopie Band are tremendous as all their fans are well aware, but could not really communicate their kind of fun in such circumstances.

The Web with John L. Watson opened the show and were extremely musically, with an excellent percussion outfit for two drummers. The Equals had a ball leaping about the stage and going through their hits.

WITH the Family and the Incredible String Band filling the bill on the fourth night of the Pop Proms at the Royal Albert Hall, it was to be expected that the evening promised to be diverse, interesting and entertaining writes Tony Wilson.

The underrated Family once more impressed with their own distinctive style. Lead singer Roger Chapman has a powerful vocal attack and provides the visual interest, striding about the stage, kicking microphones, throwing towels around, shaking his head and waving his arms.

If patience is a virtue, then the capacity Pop Proms audience were certainly a virtuous lot for much of the time the Incredible String Band were on stage was spent in wandering about picking up and laying down assorted guitars, whistles and drums, plugging and unplugging electric instruments, adjusting microphones and generally deciding what to do next.

They are now four, Robin Williamson and Mike Heron having been permanently joined by two girlfriends, Rose and Liquevior, who play bass, guitar, various drums, organ, guitar and help out on vocals.

It was a lighthearted performance in the main, with songs such as "You Get Brighter Everyday," with Robin Williamson on piano, "Big Ted," the story of a pig, which was given a sophisticated skiffle treatment with Robin on washboard and Mike playing amplified acoustic guitar fed through a wah-wah pedal.

DESPITE the tube strike that made travelling in London a commuter's nightmare, the Albert Hall was well packed for last Thursday's folk session of the Pop Proms, writes Tony Wilson.

Introduced by the witty, eloquent Mr. Dominic Behan, who also contributed some songs on his own behalf, including an anti-Vietnam war message and a calypso celebrating the Irish cricket victory over the West Indies, the evening proved to be a fine showcase of British folk talent.

the Teds

style although it seemed just a little more ragged than usual, perhaps due to the recent period when they have been split up. However, there was still plenty of the spark and drive that has made them one of the folk scene's best groups.

Their hour-long set included many familiar items such as Luke Kelly's singing of "Whisky In The Jar," "I Wish I Was Back In Liverpool" and "Rocky Road To Dublin" and Ronnie Drew's "McAlpine Fusiliers" and "Kimmage."

THERE was idiosyncrasy at the Chicken Shack — Chuck Berry night of the Pop Proms on Friday writes Chris Welch.

As occurred the following night when Chuck was billed with the Who, The Teddy Boys were out in force, following their traditional pursuits of throwing pennies and shouting abuse at all acts other than Mr Berry.

Alan Bown, Chicken Shack and the Misunderstood all received "the treatment" and if they had played like gods, there would still have been howls and the quaint practice of holding the nose while miming the act of pulling a lavatory chain, one of the Teds favourite japes.

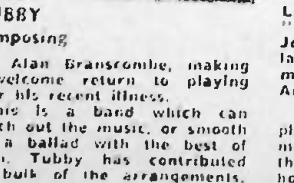
Chuck Berry played an embarrassingly corny and tasteless "comedy" number called "Ting-A-Ling" which sounded more suitable for eight year olds, and went into his usual medley of hits. He is a fine singer, guitarist and writer. It's a pity he has to play down to a dim-witted audience, instead of forming a good group and getting back into music.

CHUCK BERRY and the Who provided their own brands of excitement at the final night of the Pop Proms on Saturday.

But the invasion of the stage by rockers and the minor scuffles they caused, took some of the edge off and brought Berry's act to a ragged finish writes Tony Wilson.

It was just after Berry began with Ian Hamer also adding a few, and Tubbs hands the solos around liberally, with Wheeler, Branscombe, Mathewson, King and Smith dishing up some brilliant individual moments. Tubby himself also proved there is no finer saxophonist in Europe with his tour-de-force on "100 Per Cent Proof."

The repertoire varied from the free-form "Inner Splurge," to numbers like "Bluesology," "Kumpus," "Song For A Sad Lady," "Second City Steamer," "You Know I Care," "Dear Johnny B" (a tribute to the late Johnny Butts) and the mellow, melodic ballad "Young And Foolish."



TUBBY composing and Alan Branscombe, making a welcome return to playing after his recent illness.

This is a band which can punch out the music, or smooth out a ballad with the best of them. Tubby has contributed the bulk of the arrangements.

CAUGHT

in the act

his spot that the rockers made their appearance sweeping down a staircase beside the stage in a flurry of D.A.'s and drape jackets. They stood in front of the stage and chanted the words of things like "Schooldays," "Nadine," "Too Much Monkey Business," and "Roll Over Beethoven."

Chuck Berry is still one of the greatest and can build up the atmosphere with his old rock hits but he is also obviously aware of the blues interest for sandwiched between "Schooldays" and "Roll Over Beethoven," he did the Elmore James classic, "Dust My Blues."

Then came "Johnny B. Goode" and "Sweet Little Sixteen," with the familiar guitar breaks and the famous duck walk. It was during "Sweet Little Sixteen" that the rockers invaded the stage and the punch-ups started. The stage was more or less cleared after Berry's guitar had become unplugged.

Police came in to keep an eye on the rockers who tried to barrack the Who. Some pennies were thrown but things were much calmer and the Who played some excellent music. Most of their act was taken up with their pop-opera "Tommy" which must rank as one of the finest pieces of progressive rock ever written, standing musically head and shoulders above a lot of what is misguidedly called "progressive" today.

Bobast opened the night with some heavy things and were well received at the end of their set. Three of the group stayed on stage — Dave Atkins (bass), drummer Bobby Clarke and Clive Maldoon (piano) — to back Chuck Berry.

WESTBROOK

MIKE Westbrook's refreshingly original Concert Band treated jazz aficionados to a dip into their recent "Release" album at the Torrington, North London last week.

The 10 piece band is a melting pot of musically talent from which the solos leap out with fearless ease. Its strength is the platform it provides for soloists like John Surman (more subdued than usual on this occasion but still immensely inventive and exciting), Mike Osborne (alto), tenorist Alan Skidmore and Harry Miller (bass), as well as a musically brass section of two trombones and trumpet, the whole affair sparked along by Alan Jackson's interpretative drumming and leader Westbrook's personalised piano style. — ALAN WALSH.

FOLK FEST

SHAFTESBURY Park, Newport, Monmouthshire, was the site of the first Newport (Mon) Folk Festival on Friday. It started at 9 pm and finally wound up at 5 am on Saturday

morning. Nearly 700 people packed the giant marquee to listen to every aspect of folk music from the jug music of the Pigsty Hill Light Orchestra, to the bluegrass music of the Clay County Travellers and through the country blues of Mike Cooper.

Contemporary music was also heavily featured via Vera Johnson, Marc Ellington and Ian Russell; as well as avant-garde songs from a Cardiff duo, currently called The Hemmingways (this name is due to be altered shortly).

The general consensus of opinion was that this was a great debut, and that this festival is not only here to stay but will also become a must for all folk music devotees. Next year, it is proposed to make the festival a three-day affair. — BARRY MYERS

MARMALADE

THE Marmalade are no longer a group with just teenybopper appeal. They have developed into highly competent entertainers who appeal to all ages as they demonstrated at Yorkshire's famed Batley Variety Club on Thursday night.

With Dean Ford on lead vocals, the groups act is slick and varied. They include their own hits — "Loving Anne," "Wait For Me, Marie Anne," their number one "Ob-La-Di, Ob-La-Da" and their current hit "Baby Make It Soon."

They changed the pace and the mood with excellent versions of Paul Simon's "The Sound Of Silence" and "Scarborough Fair." Add a few jokes, good harmony and a nice sound and you have an act that is well worth seeing. — ROYSTON ELDRIDGE

JOHN WARREN

ANOTHER roaring big band night at the 100 club on Monday, this time by a 12-piece outfit led by John Warren. Warren, a young Canadian who has lived over here for some years, deserves a great deal more recognition than has come his way so far.

It is true that his band contained enough outstanding musicians to make a Guy Lombardo arrangement sound like Jimmy Lunceford, but Warren's scores were crammed with good things, swinging and up to the minute, and he showed a perfect understanding of when to swell out harmonies and when to leave well alone.

Some of the numbers were ostensibly ballads but most of them ran through many tempos, caajoled by the omnipresent Tony Oxley on drums. Sometimes his accents became a little too venomous but one had to admire his powers and the manner in which he drove the music forward. Dave Holdsworth, Kenny Wheeler, John Surman and Malcolm Griffiths were just a few of the soloists to make strong impressions. — TED WARD.

MM man walks off with Chuck Berry's wages

A THEFT of Great Train Robbery proportions took place at the Royal Albert Hall last Friday. And not a word appeared in the papers.

Robber was the MM's Laurie Henshaw, who "snatched" Chuck Berry's wages.

But let Laurie take up the story: "I was on my way to Victoria Station by taxi after interviewing Chuck in his dressing room. I unzipped my EMI record case — and out tumbled a brand new packet of £10 notes. It was about half an inch thick. There must have been £1,500 cash there. This was just one of several packets of notes.



THE Taver's WEEKLY TONIC

WINDFALL

"I thought for a moment my constant prayers for a windfall had been granted. Then the penny (or £1) dropped. I had picked up the wrong record case"

Back at the Albert Hall, Laurie handed over the case to Anthea Joseph, PRO for Chuck Berry. "That's the trouble with those EMI dolly bags," she said calmly. "They all look alike."

Peter Jenner of Blackhill Enterprises says thanks to the Hell's Angels for a great job at the Stones' free concert at Hyde Park last week. And while we're on the subject, Blackhill and Apple are not confirming the rumours that the Beatles are "very interested" in appearing at the next free concert in the park.

Tony Meehan has joined the Paragon organisation. John Mayall has signed with Polydor as a recording artist and producer in the States. His concerts at the Fillmore East this weekend are being recorded live by Polydor.

COMPLAINT

Hyde Park Ravings Dept.: Ginger Baker seen backstage complaining of lack of alcohol. On the back of a Hell's Angels' leather jacket — "Born Free, Hackney." Oh yeah? . . . Donovan wandered about, unable to gain admittance. . . . A couple of skinheads who tried to gate crash, ejected by Hell's Angels, to cheers from hippies. . . .

Jiving K. Boots opening Radio Boots from Ben Nevis. "I plan to broadcast ten minutes of Victor Sylvester every full moon," he revealed last night, from a harrel somewhere north of Tring. . . . Alexis Korner featuring his daughter Sappho on vocals with his new group. . . . Georgie Fame, Steve Ellis, Viv Stanhall, Pretty Things, Pink Floyd among those at the last night of the Pop Proms. . . . also seen: Pete Townshend and Ron Geesin deep in conversation about

home recording studios NSU impressive at Speakeasy

Honoured guest at London's Nashville Room, Mr Beverley Briley, Mayor of Nashville. His comment: "It's like going from home to home" . . . Billy Fury lined up for forthcoming Franco Zeffirelli film Brother Sun And Sister Moon. . . . Elektra running a season of cheap concerts at the Aquarius Theatre, Los Angeles, with such names as the Doors, Lonnie Mack, Love, Dillards, the Burrito Brothers at two dollars (just under a pound) a seat. . . .

Yes played at a hooley party attended by Princess Margaret. The press' gossip columns thought it was a riot but Yes thought it was like playing to "stone gnomes" . . . Marmalade Records running a series of three free concerts on July 21, 22 and 23 at the London School of Economics featuring their artists. These include Brian Auger and the Trinity, Blossom Toes, Gary Farr and the Chris Barber Band. . . . Crosby, Stills, Nash album due for British release on July 18. . . . Ex-Steve Miller sideman Jim Peterman joined Elektra in the States as a producer. . . .

Mike Housego, Daily Sketch showbiz writer to join the Robert Stigwood Organisation as Press and PR man. Former Daily Express man Robin Turner, will remain in overall charge and will be dealing with special projects. . . . Alan Price and Georgie Fame to join forces on a BBC-TV pilot show titled The Price Of Fame.

Begorrah, and Joe Dolan is leaving the Drifters showband after having three number one hits with them in Ireland. . . . Jiving K. O'Boots leaving McDaid's after 26 hours to join incrowd at Jonothans, reports Irish gossip columnist, Gorbliney O'Reilly. . . .

Barry Mason, Joe Brown, Dave Cash, Jimmy Savile, Tommy Vance, Harmony Grass, the Tremeloes, Cilla Black, Mike D'Aho and the Mud all helping in Operation Matthew, the National Safe Toy contest, organised by the British Safety Council and the Butlin Safety Foundation.

Tubby's Big Band shows its heart

IT'S a tribute to the Tubby Hayes Big Band that they managed to whip up tremendous excitement in the hothouse atmosphere of London's Phoenix pub last week. It was only the band's fifth of sixth gig, but already it is well together, with few signs of their irregular appearances.

Tubby believes in emotion and showmanship in his personal playing and this translates beautifully to the big band. One of his regular quartet members, Ron Mathewson (bass), Spike Wells (drums) and Louis Stewart (gtr), he has grafted a trumpet section of Kenny Wheeler, Ian Hamer, Greg Bowen and Les Condon, the trombones of Ed Gildard, Keith Christie and David Horler and the sax section featuring Peter King, Brian Smith, Harry Klein

with Ian Hamer also adding a few, and Tubbs hands the solos around liberally, with Wheeler, Branscombe, Mathewson, King and Smith dishing up some brilliant individual moments. Tubby himself also proved there is no finer saxophonist in Europe with his tour-de-force on "100 Per Cent Proof."

Enter the cool CHUCK BERRY



—with an eye on the whole scene

CHUCK BERRY is a mild-mannered man with inbuilt Southern charm and deliberate mode of speech. His cool approach was evident when he arrived at the Albert Hall before his first Pop Prom concert last week. There were no anxious time checks. During the MM interview, he calmly borrowed a pen to draw up the placing of his sound equipment on stage, then returned to the job in hand. And at once he revealed an appreciation of the whole music spectrum that may surprise those who regard him as just a rock 'n' roll singer. For how many know, I wonder, that Chuck's idol on guitar was Charlie Christian? That Chuck himself once aspired to play guitar in a big band? "I had a great interest in playing guitar in a large band," said Chuck. "In fact, my first inspiration was Charlie Christian's 'Solo Flight' with Benny Goodman. As an amateur, I worked on that thing for thirteen months! I was working for recognition by the Union for two years to set me up for a

professional job. "I then did join a big band — Ray Banks. It was a 14-piece. But I stayed only a month. I wanted to sing — to extend all my capacities. "But I've always liked big bands. Glenn Miller was one of my early band memories. "I also get a kick out of listening to bands like Les Brown and Count Basie. "I played on the same bill with Count Basie in Washington, DC. As a matter of fact, he was billed under me — which was just not right.

Crest

"Would I like to sing with the Count's band? All I need is a call! "There are and always will be big bands. But they will play rock numbers and ride the current crest of pop music. Jazz, Latin, Folk, Blues — they're all a part of today's music. All will become No 1 at times. And everyone will jump on the bandwagon and ride that wagon for a time. "Young people have energy and time, and they appreciate music with action and movement. Older people do not listen because they do not have as much time as young people. "I should think that tots would pay attention more to the age group just above them and be attracted to the young group's music. Then the tots grow up into the new young adults — and carry on their musical interests. "Young people like this form a great part of

the population of the world. It can be anywhere — Japan — but everyone likes to hear this music. It's the music of the time. "Certainly Chuck Berry was one of the biggest influences in making rock 'the music of the time.' I wondered — just how many records had he sold in total? "Anywhere from fifteen to forty-five million is my guess," smiled Chuck. "But out of 128 sides I've written 117." If Chuck has any extravagancies, it is cars. "This is my thirty-second now," he admits. His current model? "A Cadillac," he said shyly — as if not wishing to seem boastful at possessing the ultimate American Status Symbol. He even writes about cars in songs like "Maybelle" and "You Can't Catch Me."

Humour

Chuck has, in fact, a nicely developed sense of humour. He has titled his next record "Concerto In B Good." It is out in October. He seemed surprised it had not been released to coincide with his current trip. Chuck mainly records his own material because he feels it is tailor-made for his style. Lyrics he regards as all-important, and he says he would have liked to record such Beatles songs as "I Want To Hold Your Hand," "Ticket To Ride" and "Hey Jude." But ask him why he doesn't, and he replies:

Groovy 33 $\frac{1}{3}$ RPM's wish to meet eligible turntables with a view to playing around



JOSÉ FELICIANO leaps back into the LP charts with his latest LP "SOULED" on RCA (s) SF 8008 and (m) RD 8008. Hear him give his own distinctive treatment to such great numbers as, "Hey Baby", "I'll Be Your Baby Tonight" and "High Heel Sneakers". Plus the aptly titled, "You've Got A Lot Of Style" which could well apply to José himself.

Who's the man who has had more guest appearances on American TV than any other singer in show business? **JACK JONES!** One listen to his latest album "LOVE STORY" on RCA (s) SF 8009 and (m) RD 8009 will tell you why.

Good news for Monkee fans! They're back with a brand new album! "INSTANT REPLAY" it's called. And you'll find it on RCA (s) SF 8016 and (m) RD 8016.

A new album from one of the scene's foremost groups—**JEFFERSON AIRPLANE.** Title "BLESS ITS POINTED LITTLE HEAD" Make what you can of that! RCA (s) SF 8019 and (m) RD 8019.

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Even if you haven't seen the film, you'll enjoy the soundtrack from **MACKENNA'S GOLD.** **JOSÉ FELICIANO** does the singing on this album and the music was arranged and composed by **QUINCY JONES.** RCA (s) SF 8017. If you can't splash out on an LP, hear the single! "MACKENNA'S GOLD" c/w "SOUL FULL OF GOLD" RCA 1850.

The magnificent voice of **MATT MONRO** is featured on RCA's original soundtrack recording **SOUTHERN STAR** (s) SF 8024.

USTAD VILAYAT KHAN, one of India's greatest musicians, plays the sitar (and, incidentally, composed the music) on RCA's original soundtrack recording of **THE GURU.** RCA (s) SF 8025.

Have you got the original hippy in your record collection? **OLIVER!** Get the original soundtrack album on RCA (s) SF 6777 and (m) RD 6777.



"Scrapbook" July 25th

MELODY MAKER SPECIAL BY LAURIE HENSHAW

"Because I haven't run out of material yet." His verdict on the Beatles? "I think of them as four Everly Brothers," he says. Then laughs. His heavy repertoire of rock might suggest that Chuck never sings ballad "standards." He in fact does. Especially at dances. "When the youngsters have danced around, I find a ballad acts as a cooler," he says. "And everyone enjoys it—the older members of the audience, too." Chuck hasn't yet added impersonations to his act. But he does a hilarious one of Armstrong. Mentioning — to his distress — that he had, as in the case of Basie—once been billed above Louis ("That wasn't ethical, either"), he recalled an incident in Japan: "'Hey, Satch,' some-

one called out. "'Got any children yet?'" Simulating the gravel-voiced Armstrong, Chuck said: "'No — but I'm still wailing!'" While he can pull in the crowds as he did at the Albert Hall, Chuck Berry can say the same.

ENTERTAINMENT SHOULD BE ART, SAYS GEORGIO

BY BOB DAWBARN

THE UPHEAVALS currently convulsing almost every aspect of popular music is reflected in the record business — though the revolution there has been gradually developing over the past five years with the rise of the independent labels and producers.

The independents have brought a new breed of record boss — totally unlike the older breed who was a business man content to leave the artistic direction of his labels to his underlings and demanding a quick financial turnover.

Fairly typical of the new breed is Marmalade Records boss Georgio Gomelsky — if it is possible to speak of anyone as unique as Georgio being typical of anything. Georgio started out as the maker of jazz films, became deeply involved in the beginnings of the British R&B scene and now runs an organization called Paragon which includes Marmalade.

He is an exhausting

man, impatient with anyone who doesn't share his own boundless enthusiasm for everything he regards as good music. He throws off a hundred ideas a minute — the totally impractical along with those that amount to genius.

He is currently filled with excitement by what amounts to a re-launch of Marmalade and the release of six new albums of quite extraordinarily musical contrast.

He sums up his own musical philosophy with: "A lot of people say art should be entertainment. I agree. But I also think entertainment should be art. So what we are trying to do with Marmalade is entertain artistically."

"Most record companies exist to cash in on trends. No major company has set out to make a contribution to the music — except on the classical side and the people who work there tend to get laughed at because they

take such a small percentage of the business.

"Only in the last five or six years have people like Elektra come up and said, this is no good, we must contribute to the future and record what is good, not necessarily what will make the most money."

"When deciding whether anyone has a contribution to make to Marmalade I decide on what they have to say, not on how they say it. If a musician, or composer, has something to say, finding the way to say it is only a question of work."

The new batch of Marmalade releases justify Gomelsky's claims. In the case of "Streetnoise" by Julie Driscoll, Brian Auger and the Trinity, he should obviously have a commercial, as well as artistic success. This double album set is certainly the best thing Jools and Auger have done on record, showing a wide range of material, much of it original.

Both Julie and Brian have a remarkable sense of the dramatic and Julie sings with that curiously disenchanted, defiant voice. For variety there is also a not-entirely successful vocal by bassist Dave Ambrose.

Surprise of these releases is the Chris Barber Band's "Battersea Rain Dance." Anyone who still associates Chris with the trad sounds of ten years ago is in for a shock. The material ranges from progressive rock to traditional jazz via Charles Mingus and Latin American. Pat Halcox's trumpet is particularly impressive and John Slaughter's guitar work deserves greater recognition.

Blossom Toes belie their rather ethereal name on "If Only For A Moment," an above-average group album with some good original material.

Gordon Jackson's "Thinking Back" again has good material but I

find Jackson's voice a decided hang-up — "un-musical" is the adjective that springs to my mind.

John McLaughlin's "Extrapolation" and the Spontaneous Music Ensemble's LP will be reviewed at length in the jazz pages later. But I should recommend the McLaughlin immediately for his brilliant guitar playing and John Surman in top form on baritone and soprano. The SME, too, should appeal to a large proportion of avant garde jazz fans and includes some beautiful Kenny Wheeler flugelhorn.

A last word from Gomelsky: "I can see McLaughlin really happening in five years time so he must be recorded now. And as far as I am concerned, John Stevens and the SME are dedicated artists with something important to say."

"So who is to say I am wrong to use what money I make on Julie Driscoll and Brian Auger to spend on the SME and other music which may not sell 100,000 copies but is nonetheless important to today's artistic development?"



JULIE DRISCOLL: disenchanted, defiant voice

NEW POP ALBUMS

Time for Procol to experiment

PROCOL HARUM: "A Salty Dog" (Regal Zonophone).

It was extremely sad that Procol's last single "A Salty Dog" the title track, was not a hit. It is a beautiful piece of music by any standard and the best Brooker-Reid collaboration since "A Whiter Shade Of Pale." Keith Reid seems fond of flowing phrases in his lyric writing. The songs have titles that read like paperback novels — "The Milk Of Human Kindness," "Too Much Between Us," "The Devil Came From Kansas," not to mention "Pilgrim's Progress." Gary Brooker is extremely fond of descending chord structures and slow tempos and an atmosphere of resignation, and sadness, combined with a certain strength pervades all their work. Practically the only track that manages to break free from this formula is "Juicy John Pink," a simple blues. Orchestral arrangements by Brooker and organist Matthew Fisher are tasteful and convincing on "Dog," "All This And More," and



KEITH REID: fond of flowing phrases in his lyric writing

REVIEWS BY MM POP PANEL

"Wreck Of The Hesperus." While not suggesting Procol should abandon their unique sound, they ought to experiment with a greater range of structures and tempos.

JOHNNY NASH: "Soul Folk" (Major Minor). A collection of folksy songs, with a couple of soul things mixed in, smoothly sung by Johnny Nash, the 1969 version of Johnny Mathis. He has talent and the knack of enhancing a melody with just the smallest personal twist. Some of the many pleasant things here are a version of Presley's "Love Me Tender," "Country Boy," Sam Cooke's "Chain Gang" and the delightful "Twelfth Of Never."

ISLEY BROTHERS: "It's Our Thing" (Major Minor). And their thing is sock-it-to-me soul, in this case ten songs all written by the three brothers. Fairly average stuff really with nothing particularly memorable although nicely done and a pleasant enough way of willing away the time. Tracks include: "Save Me," "It's Your Thing," "Don't Give It Away" and "He's Got Your Love."

PEGGY SCOTT-JOHN: "Soulshake" (Polydor). There is so much of this sort of soul music available that it has to be

something pretty special to catch your ear. There are good tracks here but nothing good enough to lift this duo above so many of their soul brothers and sisters. Among the songs are "We Got Our Bag," "Blow Your Mind," "Till The Morning Comes" and "Pickin' Wild Mountain Berries."

JERRY MOORE: "Life Is A Constant Journey Home" (ESP-Disk). Not exactly what you might think of as typical ESP material. Mr Moore is a black American who sings mostly about his environment. He has an attractive blues-pop voice which can be surprisingly gentle on a song like "Ballad Of Birmingham" and tough as leather on something like "Anti Bellum Sermon" which has lyrics from a poem by Paul Laurence Dunbar. A promising talent. Mr Moore plays guitar and is backed by guitar, bass guitar, drums and Conga drum.

TOMMY ROE: "Dizzy" (Stateside). Mr Roe sounds as traditionally American as drug stores, soda jerks, campus, drag racers and apple pie. And about as old fashioned as all these things. But wait — he's just had a huge hit, so there must be thousands who like his bubblegum type of singing. For them then, a field day here on songs like "Heather Honey,"

"Gotta Keep Rolling Along," and "Makin' Music"

ANDY WILLIAMS: "Happy Heart" (CBS). Certainly one of world's very best pop ballad singers. And this is one of his best albums largely because of the fine material. Andy makes a great showing on "My Way," "Wichita Lineman," "Gentle On My Mind," and "For Once In My Life." As they say, no Williams fan can miss this.

PETULA CLARK: "Portrait Of Petula" (Pye). This is a reasonably good album from Petula particularly because of songs like "The Windmills Of Your Mind," "My Funny Valentine," "Games People Play," and "Let It Be Me." But some weaknesses in pitching are shown up and this detracts from the overall enjoyment.

EDWIN HAWKINS SINGERS: "Oh, Happy Day!" (Buddah Records). The title track must be one of the best and most exciting pop single in years. The other tracks on this album aren't as strong as that, but they're still pretty exciting. There's a spacious and powerful African tribal sound to the Hawkins singers and their harmonies are out of this world. Includes "I Heard The Voice Of Jesus," "Joy, Joy," "I'm Going Through."

PAUL REVERE & THE RAIDERS: "Hard 'n' Heavy" (CBS). Pop music doesn't have to be significant. When it is played and sung as well as Paul and Raiders do it here even a merely tuneful song

and moderately intelligent lyric can be thoroughly enjoyable. The boys play a vast assortment of instruments between them — guitars, saxes, harpsichord, organ, trombone, flute and something called an abourime among them. It's well done, well produced and makes nice listening. Tracks include "Mr Sun, Mr Moon," "Call On Me," "Cinderella Sunshine" and "Out On The Road."

THE FUGS: "Virgin Fugs" (ESP-Disk). Bawdy, occasionally obscene, sometimes utterly dreary, now and then very funny — the Fugs are the most peculiar mixture in the entertainment business, not excluding the Mothers. They would hardly set the world on fire as musicians but they occasionally hit the satirical nail right on the head. At other times they seem to be vastly enjoying some private joke which they have little desire to share with others. Tracks here include such memorable titles as "New Amphetamine Shriek," "The Ten Commandments By God" and "CIA Man."

JOHNNY MATHIS: "Sings The Music Of Bert Kaempfert" (CBS). No doubt the man can sing, but his voice occasionally gets so darned tender you want to stick it under the grill for another five minutes. If you like your sentiment laded on thick and coated with hummable melody then try this set which includes "Spanish Eyes," "Lady Smiles," "Strangers In The Night" and "Don't Stay."

FRANK SINATRA: "Sunday And Every Day With Frank Sinatra" (Music For Pleasure Capitol). Some beautiful tracks by Sinatra recorded between 1957 and 1961 with Nelson Riddle and Gordon Jenkins. They include "I'm A Fool To Want You," "How About You," "If I Had You," and "Laura." Strongly recommended to Sinatra followers who don't already possess these sides.

THE ONE AND ONLY SAM COOKE (RCA International). Sam was a beautiful singer and this is a beautiful album. He takes a set of standards and simply sings them. The backings are not all that clever — in fact everything about the album is straightforward. And the result is that the quality of Sam's voice is given full rein. His voice had character and a rich timbre that enhanced any song. Included — "Jamaica Farewell," "Little Girl Blue," "The Song Is Ended," "Trouble In Mind," "Bali Hai," and "Swing Low, Sweet Chariot."

THE MONKEES: "Instant Replay" (RCA Victor). This is the Monkees without Peter York but with a lot of musical help from people like Shorty Rogers, Bill Holman, Neil Sedaka, and Don McGinnis. It's okay, but not startling. The Monkees sound fair as a group and Davy Jones has instant commerciality in his voice even if his pitching is sometimes doubtful. But at the end of the album, the feeling is of a bunch of songs pleasantly sung and that's all. The frontiers of pop have not been advanced a single millimeter. Includes "Through The Looking Glass," "Don't Listen To Linda," "While I Cry," "You and I," and "A Man Without A Dream."

PERRY COMO: "Hello Young Lovers" (RCA International). Perry is one of those driving-along-the-fairway singers like Dean Martin, Bing Crosby, and so on. He sings in tune and with a free-and-easy line in relaxation, but he doesn't half sound dated at times. Mum and Dad will love "Begin The Beguine," "Come Rain Or Come Shine," "In The Still Of The Night," "You Came A Long Way From St. Louis."

MANCINI PLAYS MANCINI (RCA International). Early Mancini but still beautiful and melodic scoring brilliantly reproduced in stereo. Difficult to feel unhappy when this gorgeous music is washing over you. Includes "Till There Was You," "Tender Is The Night," "In A Mellow Tone," and "White On White."

Looking For JOHNNIE TAYLOR (Atco). Johnnie is called on the sleeve "a new soul man to sing the blues." He exerts himself to his utmost but still sounds like many of the old soul men.

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BRIAN JONES: split from the Stones

Brian, the Stone in the headlines

BY ALAN WALSH

BRIAN JONES is dead — and his death in the swimming pool of his Sussex home last week as his last five years as a member of the Rolling Stones, the second most successful pop group ever to emerge in this country.

TRAGIC

Brian was one of those small band of people who are destined to live their lives in newspaper headlines. He lived a turbulent, talented life and died a tragic, lonely death just a few weeks after his final break with the group which brought him fame and fortune.

FORM

Born in Cheltenham, Gloucestershire, Brian, who was 27, came to London in 1962 where he met Mick Jagger, Keith Richards, Bill Wyman and Charlie Watts and helped to form the Rolling Stones.

Brian's guitar playing was firmly rooted in the American rhythm and blues field and his ability and blues feel helped to formulate the early hard, earthy sound of the group in their first club dates around London.

That early Stones sound was the one that Brian

liked best. He liked his music to be exciting and was conscientious and serious about what the Rolling Stones played. This was the root cause of discontent that grew over the last two years and culminated in his split with the Stones a month ago.

SPLIT

He could have gone on as an integral member, providing he made musical concessions. But he was not prepared to do this and disenchantment with the group's music ended in the split.

He preferred to take his chance with a new group playing the sort of music he preferred. He was in the process of forming the group and preparing its music and sound when he died.

Brian Jones as a person was one of the most sensitive men in the music business. When the group was knocked, either by other artists or by the press, he felt it far more than any of the others. As long ago as 1964, he said: "Frankly, all these 'knocking' rumours worry me a good deal. I must admit

I'm a pretty sensitive sort of person — I always have been right from the time I was young."

And I remember he told me once, more than three years ago during the course of an interview, that the national newspaper reporters he had met had been "in rather unfortunate circumstances." He added: "I hate the lot, the bastards."

HALT

Scorn and ridicule cut him deeply, but on the numerous occasions I met him and travelled with the group on tours in England and Ireland, I always found Brian unfailingly courteous. To spend any time with the Stones in those days was to let yourself in for a lot of goodhearted mickey-taking, but Brian, while he joined in at first, was always the one to call a halt. His own sensitivity made him quick to sense the discomfort of an "outsider" to the Stones circle and he would cut short the ragging and offer the person a drink or a cigarette.

I always found him polite and helpful and even

when the questioning became either embarrassing or personal, he answered with good humour. He also seemed more able than the others to suffer some of the uninformed inanities of the non-musical press.

POLICE

In recent years, his troubles with the police disturbed him greatly. He had two convictions for drug offences — the first in December 1967 when he was fined £1,000 and put on probation for three years for permitting his flat to be used for the smoking of cannabis and for possessing the drug and the second last September, when he was fined £50 for possessing cannabis.

It is tragic that he should die at a moment when he had shaken himself free of this sort of trouble and was looking ahead to new musical horizons.

What a shame that Brian Jones' last headline was one reporting his death.

At the inquest on Monday, the East Sussex coroner Dr Angus Sommerville recorded a verdict of misadventure on Jones. He decided that the guitarist died while under the influence of drink and drugs.

Give King Crimson six months

THEY HAVEN'T been playing together long. In fact they've only done 15 gigs. And already Island Records in Britain and Atlantic in America in a joint deal are waving an advance at them of over £100,000; Mercury have gone even further, with a tempting enticement of £150,000. Being beckoned by these staggering figures is no group of past-acknowledged musical heroes with a valuable price on their individual names. No. It almost seems as if Ian McDonald, Greg Lake, Fripp, Mike Giles and Peter Sinfield have bounded over from nowhere, bounded over to become King Crimson.

Certainly, they don't like talking about their pasts.

"I've got to own up to once being in The Godz, because they were a well-known group," confesses Greg, K.C. bass guitarist and lead voice.

The group are sitting in the flat owned by Peter and Ian. It's eight o'clock in the morning and they've just returned from an all-night recording session with their producer Tony Clark. Judy Collins' "Who Knows Where The Time Goes" LP blows tired eyeballs from their minds. "I s'pose I was influenced earlier on by John Handy,"

says Ian, immediately rejecting his description as a generalisation. Once a guitarist in King Crimson he restricts himself to alto, clarinet, flute and Mellotron. This morning he's in a self-destructive mood. "I can't play piano properly and I'm not a Mellotron player. I'm able to feel my way around the keyboard so I'm the one who plays Mellotron."

Ian's statement is speedily diluted by the sympathetic Mellotron strings in the group-penned "I Talk To The Wind." In fact all but one of K.C.'s songs are written by the group. Verbal descriptions can only result in vague assessments and unsatisfactory parallels that go "They're a bit like so-and-so and sometimes they sound almost like King Crimson simply are."

"One hopes that our music defies description to a degree," declares lead guitarist Fripp, who plays on stage while perched on a stool. "It can't be easily described, then we've succeeded. Like, you can only say 'The Beatles play music.' Pause. "With several exclamation marks."

The one song King Crimson perform that is not written by them is Donovan's "Get Thy Bearings" and appropriately he was so gassed by the group at a recent Speakeasy date that he joined them for an impromptu jam, a one-and-a-half-hour lunacy with the contemporary minstrel belting out rock and roll goodies.

"The best thing about it," says Pete, "was seeing all the super-cool people enjoying themselves and living."

Pete is very much part of King Crimson, though he doesn't appear on stage. Co-writer of many K.C. numbers with Ian, he operates the



FRIPP: going to be giants

group's simple but effective light show. After a Marquee gig I overheard someone remark: "It'd be good even without the lights."

On stage, King Crimson are a magnet towards total involvement and their final number, very loosely based on Holst's "Mars" and as yet untitled, drains energy from a listener as it surges to an enveloping climax of musical self-annihilation.

"I saw some people crying after it," says one of the group who all admit to being

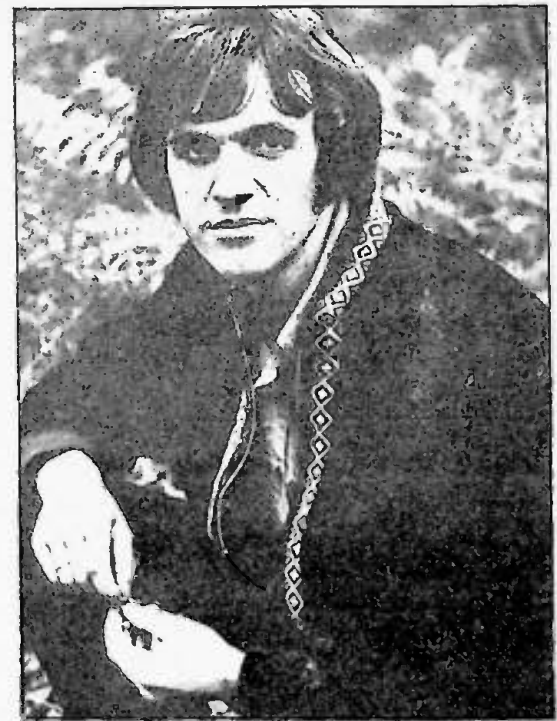
physically and mentally shattered when it's over.

Percussionist Mike gently rebukes the forgotten offender. "We shouldn't be rejoicing that we can move people to tears—we should be rejoicing that we can move them."

And move audiences the group certainly can. King Crimson are going to be giants. Perhaps I'm wrong. Perhaps. Give it a year and we'll know. No, dammit. Six months will do. Really.

B. P. FALLON

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JAZZSCENE



DAVE GELLY

■ Dave Gelly led his first group at school, as a clarinetist, later switching to alto. At Cambridge University he started on tenor and joined the University band which included Art Themen, Lionel Grigson, John Hart and Peter Coe. Since then he has worked as a teacher and also led a number of groups. Currently he is co-leader of a quartet with Frank Ricotti and a regular member of the New Jazz Orchestra.

The search for a new audience

JUDGING from the amount of discussion which has been going on, it seems that British jazz is involved in a crisis. In its simplest terms it comes down to the question: "Who are our audience?"

Until very recently the question would have been pointless. The British jazz musician was quite secure in the knowledge of his audience.

The jazz club was his sphere of activity, in which the soloist performed in front of a rhythm section — usually of the "house" variety — and drew from the standard repertoire.

The conventions of modern jazz were universally accepted by the soloist, accompaniment and listeners alike and, while the audience was not a huge one, it was at least reasonably unified.

But in the last few years this has all begun to change.

The primary reason for this is that jazz has taken one of its periodic leaps in the dark and the traditional audience has not followed in anything like unanimity.

As a result the question has finally posed itself: "For whom are we playing?"

And, I suppose, it is the point at which jazz has the misfortune to have become "Art," as opposed to entertainment. But all this is, perhaps, unduly theoretical. It was all very well for Stravinsky to say that he composed for himself and one imaginary listener.

For a jazz musician, the listener has to be there in front at every performance for there to be any music at all.

And in this matter I must admit that jazz clubs in the generally accepted sense of the term are becoming less and less satisfactory.

BY this I don't mean that there are no good clubs with good, attentive audiences. In London there are still a few excellent ones — every musician knows them and wants to play at them. But, in general, the audiences at jazz clubs seem to be getting more conserva-

tive, less ready to be surprised, as time goes on.

There is also the fact that the "soloist with rhythm section" convention won't really work for the newer forms of jazz because these forms depend upon interplay between the musicians and the players have to be familiar with each other's work before anything can be done.

Personally, I have found some of my best audiences at Universities and such places. They seem so much more open to musical experience.

I was very struck with an article by Wayne Shorter in *Down Beat* a few months ago, when he said that there was an air of attention at Berklee which he rarely felt these days in other surroundings.

He put this down to the lack of preconceptions about what jazz ought to sound like, and I would agree with him.

After all, it is the so-called enthusiasts in the audience who call for "Moanin'" and "Take Five" with that air of expert authority which would be comical if it weren't such a drag.

It is in contrast to this that the very lack of knowledge is so refreshing in students and the like.

They have been exposed to such a range of musical experience in a short time that they are prepared to listen with the same attention to jazz as they give to anything else.

THERE is, I am sure, a large potential audience outside the private little world of jazz — the main problem is getting the people and the musicians together.

There seems to be almost a conspiracy of silence about how one goes about getting hold of jazz musicians and discussing things with them.

What is needed, it seems to me, is some kind of co-operative body which will promote musicians in a very specific and down-to-earth way.

Some organization which will have the confidence of bookers and artists and will suggest groups, make up programmes, discuss fees and so on.

Until now this has been

done either by agencies, which are not noted either for their philanthropy or their musical intelligence, or by individual artists who do not have the resources and who shouldn't have to bother anyway.

IT would, of course, be necessary to get over the guardedness and mutual suspicion natural to musicians who have been victims for generations of confidence-tricksters and incompetents.

But once a reputable organisation had been established I can see no reason why the audience for jazz shouldn't grow steadily.

In other arts this kind of arrangement has been going forward for some time.

There seems to be no shortage of competent and willing people to promote chamber or choral music, film societies, drama groups and so on.

Because of its somewhat raffish history, jazz has never developed this side of the business.

Now that it no longer has an automatic following, it is suffering.

ALAN SKIDMORE was voted the best musician at the recent Montreux Jazz Festival. His Quintet was voted the best group. My delight at the sight of justice triumphing is, however, tempered by the knowledge that we've been here before Baby.

Last year Mike Westbrook took the group award and John Surman was voted the top musician. Westbrook still can't keep a regular band working full time in Britain. John Surman has announced he is packing Britain in and seeking brighter economic pastures across the channel.

I hope for Alan Skidmore's sake that history doesn't repeat itself. But the fact is that this excellent group — Alan (tr), Kenny Wheeler (tp), flugel), Brian Taylor (pno), Harry Miller (bass) and Tony Oxley (drs) — has two dates in the book.

When there has never been so much exciting talent in Britain, is it really inevitable that our jazzmen must seek work overseas.



SKIDMORE: "an awful lot of satisfaction."

We've been here before Baby

ALAN SKIDMORE

BY BOB DAWBARN

We've already lost Dave Holland and John McLaughlin to a more appreciative America over the past 12 months.

"I realise I will come across exactly the same problems as John Surman has," says Alan. "I get a lot of phone calls from people wanting to book me to play with a house rhythm section, but I won't do them because that would defeat the whole purpose of the quintet and all the hard work that has gone into it would be a waste of time.

"And if I do go along, what can I do with the house rhythm section except exactly what everybody has been doing for years and years. I can't possibly do my thing without the regular group."

Alan, in case you didn't know, is the son of Jimmy Skidmore, and I asked if

Surman Octet in addition to his regular non-jazz gig at the Talk Of The Town.

"Westy is going in some strange directions at the moment," he told me. "But it's always the same. At the first run through of a new piece of his everybody thinks: 'I don't know. What's he done this time?' But by the time the first performance is over everybody is amazed by it."

I suggested that the avant garde was beginning to coin its own clichés and nominated the apparently obligatory freak-out passages as an example. He agreed that there might be occasions when a group used them purely to show they were playing today's music, but went on:

"When Westbrook does it, or our Quintet does it, it's not just a case of striving for effect. The whole thing builds up to it. I think, too, the reason why John and Westy are so successful is that they give constant terms of reference to an audience — anchor points which give the lis-

tener something to take hold of and something against which he can relate what comes after."

It seems unlikely that Alan will take up the scholarship to America's Berklee School Of Music which was part of his Montreux award.

"I've not ambitions to go to the States at the moment," he says. "There is so much happening, musically at least, here and on the Continent. And I'm not sure that Berklee could help me all that much in the direction in which I'm travelling. At the same time, I don't want to say I don't need that musical tuition and I may decide to go later."

"There are so many fine musicians in this country at the moment. You can learn so much from just talking to them and listening to them."

Let's hope that conditions improve to the point where most of them can earn at least a percentage of the money their talents deserve.

Meet Jethro Tull

IAN ANDERSON is such a showman that it is only natural he should become the public image of Jethro Tull. But that is a little unfair on the other three fine musicians who complete the group—Glen Cornick (bass gtr), Clive Bunker (drs) and Martin Lancelot Barr (lead gtr). Before flying to America this week to star at the Newport Jazz Festival, Ian talked to the MM about the three unknown Tulls:

"I first met Glen at a Civil Service dance at Blackpool. He worked for the Ministry of Pensions at the time and wore a tweed jacket and horn-rimmed glasses, cavalry twill trousers and stuff. He had pretty short hair. We were listening to the group and we both thought they were terrible, that we could do better. So we decided to form a group.

"Glen used to drink all the time and go out to the pubs with his mates. I couldn't stomach that, not being a drinking man so I got him away from all that and began to play him lots of good records and showed him a lot of the material I'd written. He became enthusiastic and we decided to come down to London.

While we were still getting fixed up in Blackpool,



LEFT TO RIGHT: Glen Cornick, Ian Anderson, Clive Bunker (drums) and Martin Lancelot Barr

ready to make the trip, we met Mick (Abrahams) and Clive. So Glen and I went down to Luton and spent a month there practising with them.

"Glen hasn't changed at all in the slightest in the last two years. He's generally always happy and enthusiastic about things. He does get angry at people who laugh at him in the street, but generally he's very even tempered. He

doesn't get upset easily, but whenever he does it's only for a few minutes, then he just shrugs his shoulders and carries on.

"He plays better in the studio than on stage. On stage he gets involved in the spirit of the overall sound but in the studio he spends ages getting everything just right.

"The four of us don't mix socially and we don't talk to each other too much.

When there are four people in a group, virtually living together and travelling together there has to be a great deal of tolerance. If we have a night off the last thing we would do would be to get together. We all find our own separate existence outside the group. As far as the others are concerned I don't dig beneath the surface and try to find out what they are really like inside. We're just tolerant

of each other.

"Clive is a bit of a mystery man. He comes from a large family and has about seven brothers or something. And they're all identical. If the brothers come to a gig we can't tell which is which, even his mother looks like him. I think he used to be a mechanic on ears. He always used to practice on his own. He had 10 records to listen to and he learnt through trial and

error. What is good about his drumming is his own.

"Martin was an architectural student of some sort. He was at college involved in playing and things. He's quite old, you see, twenty-two. Then he went to Italy and bummed around because he didn't want to be an architect. In order to live he had to play with some groups over there but after a few months he joined a band in England. I think we

did a gig with him and asked him to come and do an audition when Mick left. He came along but forgot to bring his guitar leads, so we took on someone else instead. But he phoned the next day and we gave him an audition and took him on.

"Martin is a born loser. He trips over things, gets tea over his shirts and gets electric shocks from door handles."

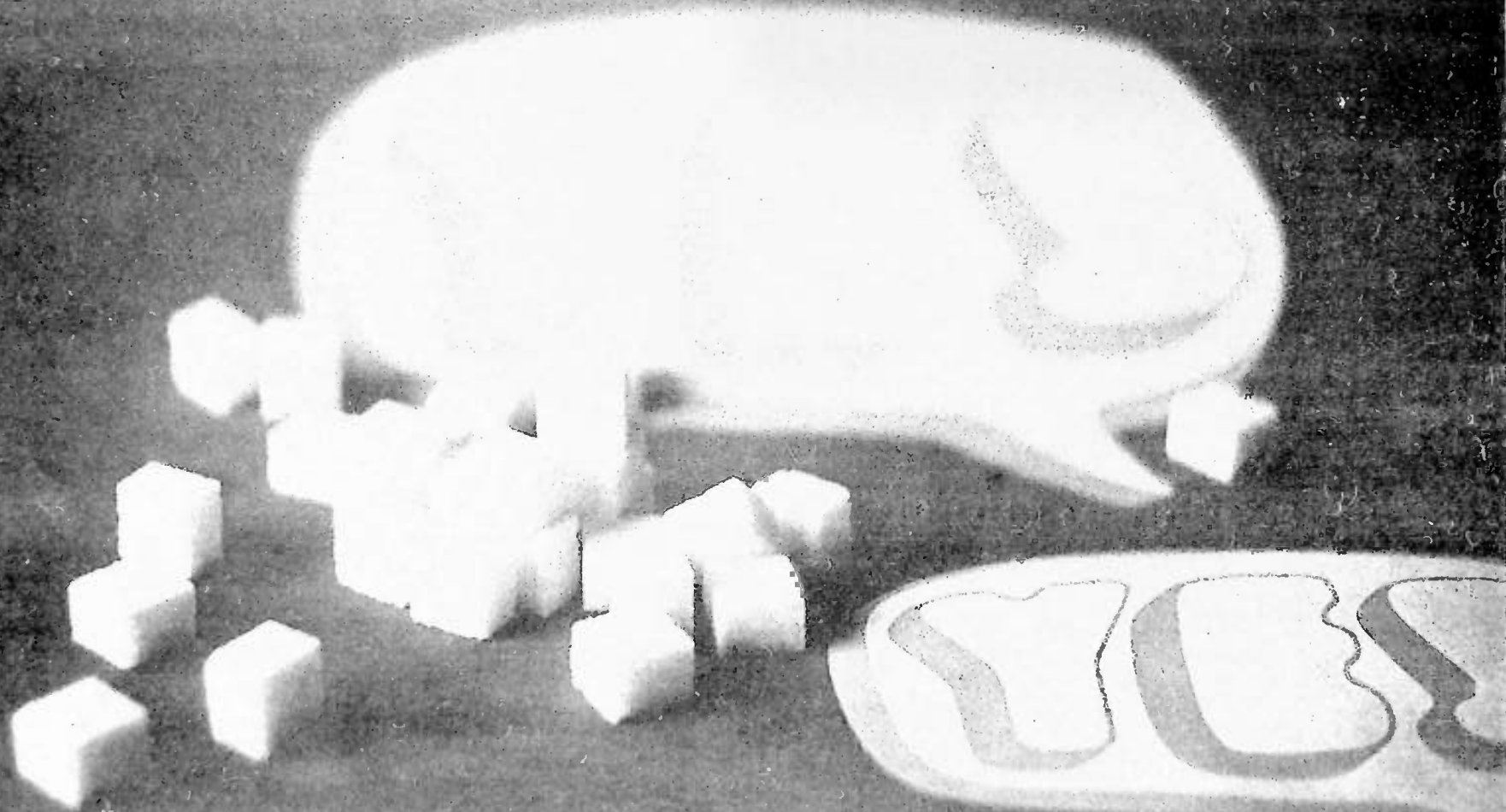
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THE BLUES PAGE

B & G, a recommended volume for the well-off

BLUES & GOSPEL RECORDS 1902-1942, by J. Godrich and R. M. W. Dixon, Storyville Publications, 15 10s post free (6 overseas) from 63 Oxford Road, London, E17.

WHEN Blues And Gospel Records, henceforth known as B & G, first came out here in the spring of '64 — it was reprinted that autumn and again the next spring — it was at once recognised by believers to be a godsend. Nothing like it had ever been published and though the price was high the demand was good enough to see the first edition swiftly sold out.

The compilers, John Godrich and Robert Dixon, had worked for years to amass files of every blues and gospel record made up until '42. Their first edition was astonishingly comprehensive but they realised that corrections and additions would flow in after publication. They appealed for these, and suggestions for improvements, and the additional information has been seeing the light of day

BLUES BOOKS

in Blues Unlimited mag. Now the revised B & G is out, fatter than before and in a slightly different format, and published by the Storyville Magazine team of Laurie Wright, John R. T. Davies and Frank Owen. Again, inevitably, it costs a lot. But it's a lot of book, and a reference work which will last blues lovers a lifetime.

Most of the 900 and more pages are devoted to discography, natch, but the contents include an introductory note about the scope of the volume, an explanation of the way the material has been arranged and presented, a section on the major "Race Labels" (Victor, Bluebird, Columbia, Okeh, Vocalion, etc), an index to the labels and companies mentioned, an appendix on the Library of Congress recordings and another on microgroove issues. Also an index, thank goodness.

As for the meat, well, it is an attempted listing of "every distinctively Negro folk

music record made up to the end of 1942," and it ranges widely from Ben Abney (Peg Leg) to vocalist Hermes Zimmerman accompanied by unknown piano.

The compilers haven't been too snooty about what to put in or leave out. The Wheat Street Female Quartet, unaccompanied and recorded in Atlanta in January of '25, are there, and so are many other smallish singing groups, though the editors tend to exclude the larger choirs. And rightly so, I think.

They say, boldly that readers can assume "that unless an artist is included here he is almost certainly not a blues artist." It's a proud boast, but they back up what they claim. A note against Josh White's '40 to '42 output says that from this point his recordings "become increasingly inclined to commercialism and are only included for completeness," but they are included. That's the sort of volume this is, and I recommend it to the well-off, M.J.

BLUES ON RECORD

PRESIDENT RECORDS continue to look after Jimmy Reed admirers with collections of his (or her) titles (reissued for the most part) on the inexpensive Joy label. A new release, "ROCKIN' WITH REED JOYS 141," offers typically relaxed but repetitive performances of "Ends And Odds," "Caress Me Baby," "Take Out Some Insurance," "The Moon is Rising," "I Know It's A Sin," "What's On Your Mind" and others recorded between late '57 and mid '58. The title tune, as you might guess, is an uptempo and quite countrified blues instrumental; there is no harmonic on "String To Your Heart" or "Insurance"; otherwise, all is predictable Reed: casual, slurred vocals, strong bass part and off-beat swing, and passages of screeching blues harp. Turn't bad at all but it does get boring. For that reason, if no other, the average buff won't be thinking about buying two Reed albums at

LOOKING AFTER THE JIMMY REED ADMIRERS



once. But those who are that interested may want to invest in JUST JIMMY REED (JOYS 126) which, in spite of its title, is not a complete reissue of the "Just Jimmy Reed" on Stateside SL10055. Side two — the actual 1952 session recording with chat and such, and Jimmy "creating" a few songs on the spur of the moment — is the same as the Stateside, and two tracks on side one, "Take It Slow" and "Too Much," are common to both sets. The

rest of the numbers on the Stateside crop up on the "Rockin'" LP above. All a bit confusing, eh? And we seem to have had "Too Much" again on "The Boss Man" album (SL10091). That really is too much. — M.J.

Memphis-born Johnny Shines is a good blues singer and bottleneck-style guitarist who works more or less in the Delta vein. In particular, he shows the influence of Robert Johnson, with whom he worked and travelled in the Thirties. On LAST NIGHT'S DREAM (Blue Horizon 7-63212) he demonstrates his allegiance to Johnson, especially on the title song and "Sold Gold" and "I Had A Good Home," but he has a distinctive voice, and his approach to, say "Mean Fisherman," with his curious vibrato and use of falsetto, shows a debt to singers of quite a different kind. On this, and several other tracks ("I Don't Know," "Dark 'Til Dawn," etc) he is accompanied by Willie Dixon's bass and Clifton James drums. It was at this insistence that bass and drums were present, and I'd have liked more solo tracks. One song, "Pipeline Blues," adds Otis Spann's piano to the guitar-bass-drums-harmonica mix, while "Black Panther" and "Don't You Think I Know" feature Shakey Horton's rocking harmonica with the trio and no piano. These are very cheerful, swinging performances combining elements of country dance music and modern Chicago blues. There is much of interest in Shines' Delta-rooted blues. Some of his things are so like Muddy Waters' first two recordings (for the Library of Congress) that it raises questions of who got what from whom, and just where Son House came into this particular picture. More solo Shines would be welcome. — M.J.

If I had to pick an album which was completely typical of the British blues scene of 1969 I'd select REFLECTION by the Steamhammer (CBS53611). For a start, there's yet another good guitar player and the whole band has a grasp of the idiom that would have been most surprising three or four years ago. But, as so often, I am utterly unconvinced by the singer who is so obviously English and white trying to sound American and black. The group has tried hard, too, to come up with original material — again some of it is very good, like "On The Road," and some of it is very ordinary. Harold McNair's flute is used effectively at odd moments. There have been a lot worse British blues LPs, and a few very much better. The heartening thing is the amount of thought that has obviously gone into it all. — B.D.



THE MEN WHO MAKE THE BLUES

BY MAX JONES

JOSH WHITE is a singer of folk songs, including blues, rather than a blues singer. He is a versatile performer and an eloquent guitarist. He cannot be easily classified since he works a musical vein close at times to blues, jazz and pop music which includes protest song, traditional ballads, work-songs, spirituals, lullabies, hillbilly music and a variety of neo-folksongs. He does specialise in Negro folk music — and gained his reputation as a young man with gospel songs, recorded under the name of Joshua White, the Singing Christian, and blues made under the pseudonym Pinewood Tom — but also features material from the British Isles, Australia and elsewhere which shows no Afro-American influence. All this said, it must be emphasised that White had a grounding in Southern blues and spirituals at a very early age. It is worth adding that he was the first folk-and-blues artist that many enthusiasts in this country ever saw in person, and has

remained a favourite with audiences in various parts of the world. Not only is Josh a man who made the blues, he has been a big populariser of the idiom. Though purists may bemoan the degree of dilution involved in this, they must recognise that without the help of disseminators such as Josh and Leadbelly the old country-style blues might still have been a regional American song-type. As folklorist Alan Lomax once wrote: "With singers like Josh White the blues continue to grow and change. They'll still be growing, I have no doubt, when the first space ship takes off for the moon... And so it has come to pass. In the way of blues background, White's credentials are immaculate. He was born Joshua Daniel in Greenville, South Carolina in 1912 (or 1908 both dates have appeared in print), and was the son of a Baptist minister. His career began early. In his words: "I was seven when I left my home to help support myself and

my family. My job was to lead a blind man while playing the tambourine. I started leading blind men because I thought that being eyes for the blind would show my mother I was living up to her expectations. Before I was eight years old I knew what it meant to be kicked and abused. Before I was nine I had seen two lynchings. I got to hate Jim Crow." The story affords an insight into the fighting, crusading side of the artist's nature. But on the highways of the South he picked up more than a hatred of racial intolerance. He learned dozens of old songs, also the traditional guitar methods of the Negro folk musicians. He had no guitar of his own and, on earnings of three or four dollars a week, little hope of getting one. So he watched and listened and, when his charge's back was turned, borrowed the guitar and tried out what he'd learned. This, it seems, is a good training method for the "natural" guitar technique, for Josh became an accom-

plished player. Late in '28 he recorded in Chicago with Joe Taggart, one of the blind musicians he led around, and in April of '32 he cut 20 or so titles in New York on his own for ARC. Some were released as by Joshua White, some by Pinewood Tom, others by Tippy Barton. He recorded prolifically until '36, then began a new phase of his career (as Josh White) in 1940 when he made two sides with a trio which included Sidney Bechet on clarinet. Since that date, his popularity in the world of clubs, concerts, radio and TV has steadily increased. He has toured widely — including Britain, which he first visited in 1951 — and entertained at the White House. His records, which showed a growing sophistication, sold well and were released in this country on a dozen or more labels. Today, only two albums are available, one shared with Leadbelly on Saga and another with Carl Sandburg on Society, plus a Collector EP of Pinewood Tom and Tall Tom.

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Thank's for the drink, and here's to peace

WHO SAID Apple couldn't organise a peace-up in a Town Hall? At the launching of "Give Peace A Chance" by the Plastic Ono Band in Chelsea Town Hall last week, more fire water was provided than at the wildest Indian war dance.

Such were the potent effects of the mixture of champagne, gin and whiskey, and the continuous playing of John and Yoko's chant, many of the guests began seriously contemplating a "Give War A Chance Movement."

JOLLY

In fact a jolly party spirit prevailed throughout and as the evening wore on most joined a conga line, snaking round the building, led by Ringo Starr.

One gentleman began hawking "Maria" into a microphone, until gently led from the stage by Appleman Derek Taylor.

John and Yoko still recovering from their recent automobile scrape, could not be present, but sent a telegram wishing all present a good time.

A film was shown of the happy couple recording their epic in their hotel bedroom, in which faces remarkably similar to Timothy Leary and Zoot Money were noted.

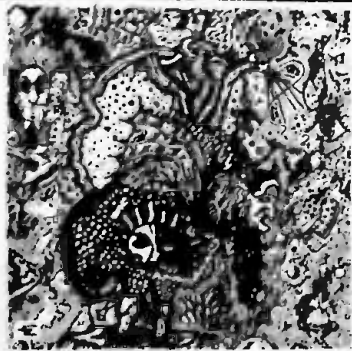
CAMERA

A TV closed circuit camera picked out unsuspecting revelers and huge banners hung from the wall with the now familiar slogans concerning bagism and giving peace a chance.

The gentle folk of Kings Road became more merry, dancing and singing, and one felt it would have been a good idea to invite a team of skin heads in to turn them on.



JOHN AND YOKO: missed the festivities



Z. 1003

ARZACHEL BY ARZACHEL

Nothing is done, nothing is said
But don't make the mistake of thinking us dead
I shouldn't dance, for I'm afraid in that case you'll have a fall
We've been watching you over the garden wall for hours
The sky is darkening like a stain
Something is going to fall like rain
And it won't be flowers.

Distribution by: B.I.R.D. Distributors
Zel Records, 63 Old Compton Street, London, W.1

But as one hippy told me, wearing a white jacket, white shoes, and red tie: "Cor strewth mate, want hover? They'd hang one on us and turn the place over."

DASHING

A reasonable sprinkling of stars were noted, among them Bonzo Viv, looking extremely dashing, and rubbing shoulders with such other notables as Kenny Jones, Gary Osborn, Lee Jackson, Mike Raven, Kenny Everett, Peter Asher, Vic Prince, and Steve Hoard of the Misunderstood.

A strange oversight was the failure to provide bags or beds, but in view of the conduct of a contingent of Kings Road loonies, who later took the famed Chelsea Potter ale house by storm, this was probably just as well.

All the while, the cry "Give peace a chance" rang in our ears, but it was really preaching to the converted, a possibility which escaped two young Canadian or American girls, who were heard uttering with great scorn that the whole affair was "phony."

PEACE

They had been doing things for peace for years, but nobody had taken any notice, or just laughed at them.

The most instructive part of the event was the distribution of a reprint of remarks made in America about John Lennon by cartoonist Al Capp. Apparently the creator of Lil' Abner, a singularly successful strip in US newspapers, considers Lennon "insane."

It was also stated that the only people doing anything for peace were fighting in Vietnam.

Which suddenly made John Lennon and Yoko Ono's crusade even more vital, important, and above all sane. Thanks for the drink—and here's to peace.

—CHRIS WELCH

Andy's one-man battle for 'Susie'



ANDY Fairweather Low doesn't exactly look like Cassius Clay. But he at first fought quite a one-man battle to get "Hello Susie" put out as the A side of the Amen Corner's latest single.

But, like all determined campaigners who believe in a worthy cause, he shrewdly enlisted some strong support to ensure that "Susie" was given the "amen" over the flip side, "At Last I've Got Someone To Love."

Problem

"We had made this double-sided demo disc," says Andy. "Right away, I knew 'Susie' was the title I wanted as the A side. I said: 'Yeah, this is it!'"

"But others didn't feel the same way. Our record producer, Shel Talmy, for one. And also Immediate Records.

"Mind you, we hadn't been faced with a similar problem before. We always knew which song we wanted to put out.

BY LAURIE HENSHAW

But we had these two songs, and I just wanted someone to back me up. I wasn't going to change my mind.

"So, before we went on a date to Germany, we gave the demo to Jimmy Savile to get his opinion. We think he's a pretty good judge of what is a hit.

Played

"Then, when we were doing TV in Germany, we got the opinion of the producer there. Finally, on our last four ballroom gigs, we played the songs to see what sort of audience reaction they would get.

"When we played 'Hello Susie' on stage, people thought it was one of the best things we had ever done.

"We had added a trumpet — Eddie Thornton — on the recording. We needed this to give the sound the right sort of bite. But it's not so necessary on our stage performances — there's so much screaming going on anyway.

"Roy Wood, of the Move, wrote 'Hello Susie' specially for us. Roy's an

old friend of mine. I liked the song from the outset, and I asked him what could be done with it when I first heard the tape. When I heard what he did do with it, I endeavoured to convince other people that my faith in the number was right.

"Shel and Immediate thought it would get in the Top 10, but they wanted a No. 1, and they didn't think it was quite that. But I never had any doubts it was a fine song. And I hope Roy will write more for us."

Losing

Did Andy — idol of the teeny-boppers — feel that the Amen Corner's scene was losing way to the underground groups? Especially as the Amen's concert at the Royal Albert Hall's Pop Proms did not exactly have the walls of that august venue bulging at the seams.

True, the fans who were there went wild with delight. But were some empty seats an indication that the fave rave groups were beginning to wane?

Amen Corner. We've never yet had a hit there.

"In Britain, we can get across to the kids with our stage performances. But the Americans don't know what Amen Corner are like. But it's no good attempting a tour there without a hit record to back it up.

Rubbish

"Now the Nice is the type of group that appeals to the Americans. Their musicianship is so good. Not that we play rubbish — but we're aiming at the youngsters, and we shall keep on catering for them.

"But I must admit that the Nice is a too-much group."

A generous compliment. But Amen Corner have absolutely no worries while they can leap thirteen places in one jump in the Pop 30. As they did immediately after "Susie" made her first appearance.

Circus—fighting that jazz labelling

THE HINTERLAND between pop and jazz is proving musically, if not always financially, profitable to a number of groups these days. One of the most interesting is Circus, currently doing regular spots at the Marquee and frightening the life out of more exalted tops of the bill.

"One criticism we are getting at the moment," admits the group's Mal Collins, "is that the pop audiences say we are playing jazz, but a jazz audience would say we were pop. Actually, we don't profess to be jazz musicians but we do like that sort of music and are trying to progress towards it. But we like the folk side as well and I think that shows in what we are doing.

"We don't improvise all that much. We like to work on arrangements because we think it becomes boring now if a group just gets up on stage and plays. Audiences are ready to hear something a bit different."

Circus started out as the backing group for Philip Goodhand-Tait.



CIRCUS: regular Marquee spot

Phil left because it meant we were exposed, out on our own, and we had to do something.

"We all work on the arrangements and though we have written a few things we are too worried about using original material — there is a lot of good stuff which we can do in our own way.

"We have signed with Transatlantic Records who are the ideal company for us because they are not worried about getting a single out. We hope to have a LP ready by the autumn."

Mal feels that pop owes a good deal to the blues groups. "They helped to broaden the mind of the public and make them ready to accept other forms of the music," he thinks.

He agrees, however, that it can be dangerous to get tagged as too "jazzy" by the fans.

"You have to fight against the jazz label because people think that means the music is difficult," he says. "But we do respect that sort of music and we want to progress as musicians." —BOB DAWBARN.

Tony Joe White sings

WILLIE AND LAURA MAE JONES

MON 1036



he wrote it

and he knows what he's singing about



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BLIND DATE

MIKE RAVEN

DEEJAY MIKE RAVEN IS A MAN WHO HAS DEEPLY INVOLVED HIMSELF IN EVERY ASPECT OF THE BRITISH BLUES AND ROBB FIELDS. HIS WEEKLY RADIO ONE SHOW DISPENSES BOUNDLESS INFORMATION AS WELL AS GIVING AN EXCELLENT INDICATION OF HIS MUSICAL TASTES. HE TOOK BLIND DATE SERIOUSLY—TO THE EXTENT OF SITTING WITH HIS BACK TO THE RECORD PLAYER SO THAT HE WOULDN'T BE TEMPTED TO LOOK AT THE LABELS OF DISCS PLAYED.



FREDDIE KING: "Play It Cool" (from the Atlantic album "Freddie King Is A Blues Master" 588 186).

Curious! Among the many Americans on the modern blues scene I am all at sea unless I know the record. It's a B.B. King style of guitar although it doesn't bite hard enough to be him. The voice reminded me a little of Spoon. Who is it? Ah, Freddie King — no wonder I didn't recognize it. A great showman with a colossal stage act but slightly a one-number gentleman — it's "Hideaway" or nothing.

CHARLIE BYRD: "Spring Is Here" (from the CBS Realm Jazz album "Prelude" 52190).

Stifling the temptation to say its Blind Lemon Jefferson during his classical period I have to admit I haven't an idea in hell. I have, for many years, insulted that noble instrument the guitar by trying to play it myself. But I am baffled by the semi-classical, semi-jazz, semi-folk technique on this one. And jazz is my blind spot.

JOE TURNER: "Flip, Flop & Fly" (from the Atlantic album "Classic Rhythm & Blues" 587167).

Big Joe Turner! Early rock-and-roll and a sound that I am very fond of indeed. The number itself survived right through the great days of rock and, possibly, I preferred the version by Jerry Lee Lewis.

DUSTER BENNETT AND HIS HOUSE BAND: "Bright Lights, Big City" (Blue Horizon).

I must say I like this very much. It's full of nostalgia. I have no idea who the performers are. It somehow reminds me of the sort of sound

people were striving for during the great days of Eel Pie Island R&B five or six years ago. I really do like it a lot.

GEORGE SMITH AND THE CHICAGO BLUES BAND: "Mellow Down Easy" (from the Liberty album "A Tribute To Little Walter" LBL83218E).

More Chicago type urban blues sounds. Very definite harp at the beginning. Could this be on a new LP by George Smith?

I haven't yet played it on the show — shame on

Raven and double shame on Liberty who didn't send me a copy. I heard an American copy once a long time ago but I don't remember this particular tune.

PLASTIC ONO BAND: "Give Peace A Chance" (Apple).

Well, I let that play to the end of its full 19½ hours because it is only by the repetition that the record makes its point. For my money I much preferred "The Ballad Of J and Y" because of its antique, baroque rock style.

What I think John has tried to do here is to provide a permanent chant as an opposition to "We Shall Not Be Moved" for all demonstrators from henceforth. And it's a better tune than "We Shall Not Be Moved."

TEA AND SYMPHONY: "Boredom" (Harvest).

I haven't a clue. It sounds nearer John Peel's bag than mine. I suppose I ought to be able to guess something from the instrumentation and I thought I heard 12-string guitar, drums, recorder and marimba. I very much liked the verse shapes but thought the whole thing was let down by the obligatory fortissimo chorus.

GLEN CAMPBELL: "Where's The Playground Susie" (Ember).

Which version this is I don't know but the song is making a considerable noise at the moment. Unfortunately, I myself can't stand these semi-significant, prettily tuned dishes of weak tea.

IKE AND TINA TURNER: "Crazy 'Bout You Baby" (Liberty).

A shot in the dark — is it Tina Turner. I'd never have guessed from the style of the song, but it was the actual voice that gave it to me.

Ike and Tina are a bewildering pair of artists in that they seem to appear on every label in creation and each time with a different style of music. This sounds to me as if it had a large Blue Thumb print impressed on its infant forehead.

DIANA ROSS AND THE SUPREMES: "No Matter What Sign You Are" (Tamla Motown).

Gazing deep into my crystal ball Old Moore Raven sees three young coloured ladies floating before his eyes assuring him there is no truth in astrology. There is also singularly little R&B content in this disc which, for that reason, will no doubt be a gigantic hit.

BOB AND EARL: "Everybody Jerk" (Warner Bros).

The problem for me about this, is just when did they make it. I'm not yet totally and absolutely 100 per cent convinced that all the mystery about who has appeared under the names of Bob and Earl has been entirely cleared up. Nevertheless, allowing for its slightly dated sound, I think it's a pretty fair dance record.

JOHNNY WINTER: "I'm Yours And I'm Hers" (CBS).

Oh dear, the blues has a lot to answer for. If this was made by a group with a powerful selling image it will be a hit. If not I see little hope for it. The balance is atrocious and I couldn't pick out one single word of the lyric.

Who is it? Johnny Winter, ahhh! A most controversial figure. After I played one of his earlier tracks on the show, one young lady was moved to write that it was the greatest sound she had ever heard. Whether she had just undergone an operation for congenital deafness or not, I don't know. For me, now is the Winter of our discontent (does full Shakespearean gestures).

TOM PAXTON: "Crazy John" (Elektra).

Again, I've no idea who it is, but when it started I thought for one glorious moment, say for about three bars, you had dug out an old American record vintage about 1956, which is dear to my aged heart. But of course, no such luck. Bring back Johnny Cash.

AL KOOPER: "Hey, Western Union Man" (CBS).

Mr Kooper is very clever and very highly thought of. But when you compare this with the earlier version by Jerry Butler you have an almost perfect argument as to why the cleverest and best-intentioned white singers are ill-advised to cover records by their black brethren. Note, for those in doubt, the Jerry Butler one went under the title of "Send A Telegram."

STONE

BLOOD and butterflies as a Stone in white yells at a quarter of a million children squatting in the dust.

Swastikas and steel helmets as the Rolling Stones reconvene — for free.

We all thought it couldn't happen twice. But somehow the magic worked, as it did for Blind Faith and their concert in London's Hyde Park.

The concert was too big and long for comfort. There was worry, sweat and a few lost tempers. But no disasters, no seething, rampaging mobs. The music got played and most people went home unscathed.

Until 24 hours before the first of a succession of groups began to play it was uncertain whether Mick Jagger would go ahead with the concert following the death of Brian Jones.

UNREAL

But the storm of cheers that greeted the Stones as they finally appeared on that hot afternoon, and the respectful silence accorded Jagger's tribute to his friend, proved the right decision had been reached.

In retrospect, what did it all prove? Was it a beautiful manifestation of communication, a victory for the defenders of pop music, its exponents and followers?

Whatever social significance one can attach to this extraordinary event, for the

CHRIS WELCH



observer of human frailties, it was a field day.

Any incidents that occurred were the inevitable results of any mass of people being in such inescapable proximity. A few fell out of trees and hurt themselves. Some threw Coke cans and hurt others.

Arriving at the park at midday, the atmosphere was already unreal. In the subways under Marble Arch a couple of hippies played flute and bongos, while passers-by either danced or scowled.

At the park entrance ice cream men were selling ninepenny ice creams for half-a-crown or even four shillings. Vendors sold colour souvenir editions of the evening papers. Endless streams of people were walking at a brisk, purposeful pace towards the Cockpit, the now famous "natu-



STONES: a nostalgic ritual



LOU REIZNER
sings a great version of
'ON DAYS LIKE THESE!

BF 1794

The big ballad from the film **'THE ITALIAN JOB!**

Go for it!

PHILIPS

Third Ear



THIRD EAR: 90 per cent improvisation

STONES AT HYDE PARK

PARK

SAYS:
Somehow
the magic
worked'

police force. The truce between them and the Metropolitan Police was entertaining to watch. While the Angels talked loudly of "belting" anyone who disobeyed, in practice they were more gentle and humane than any of the hired thugs who usually act so abominably at the paying kind of festival.

INANE

Just before 1 pm Sam Cutler of Blackhill told the crowd: "This is an historic occasion and the press of the world are here. This is the crucial concert for the whole pop music scene in London."

Sam didn't have to explain. It was a broad hint that self-discipline and restraint were vital. And few people could be so successful in communicating these ideas. Cutler's was the voice of reason, sounding round the park, informing, warning, advising. He did a difficult, responsible job with great skill and earned considerable respect.

The crowd were hot, tired and bored after spending a night and morning in the park, and the Third Ear Band had the task of breaking them in with their gentle, lulling music.

King Crimson brought the first wave of excitement with their heavily arranged and powerful performance, culminating with a dramatic interpretation of Holst's "Mars" from the Planet Suite.

Screw and Alexis Korner's fine new group both played well and the Family were one of the big musical successes of the afternoon.

Roger Chapman's strange, bleating voice, accompanied by a penny whistle is one of the more positive experiences in group music. Rob Townsend played the first and last drum solo of the

afternoon and it was good and fast.

When the Battered Ornaments took the stand, freak out dancers in the crowd were selfishly on their feet despite repeated requests to sit down they made themselves look foolish with their inane twitching.

Around 5 pm the sun mercifully disappeared behind some cloud for a while and the temperature dropped a little. It was nearly time for the Stones to make their first appearance for 14 months.

I saw Mick Jagger dressed in white, I saw Mick Taylor dressed in blue, then came Charlie Watts, Keith Richard and Bill Wyman.

I heard the huge cheer that went up as the Stones arrived on stage.

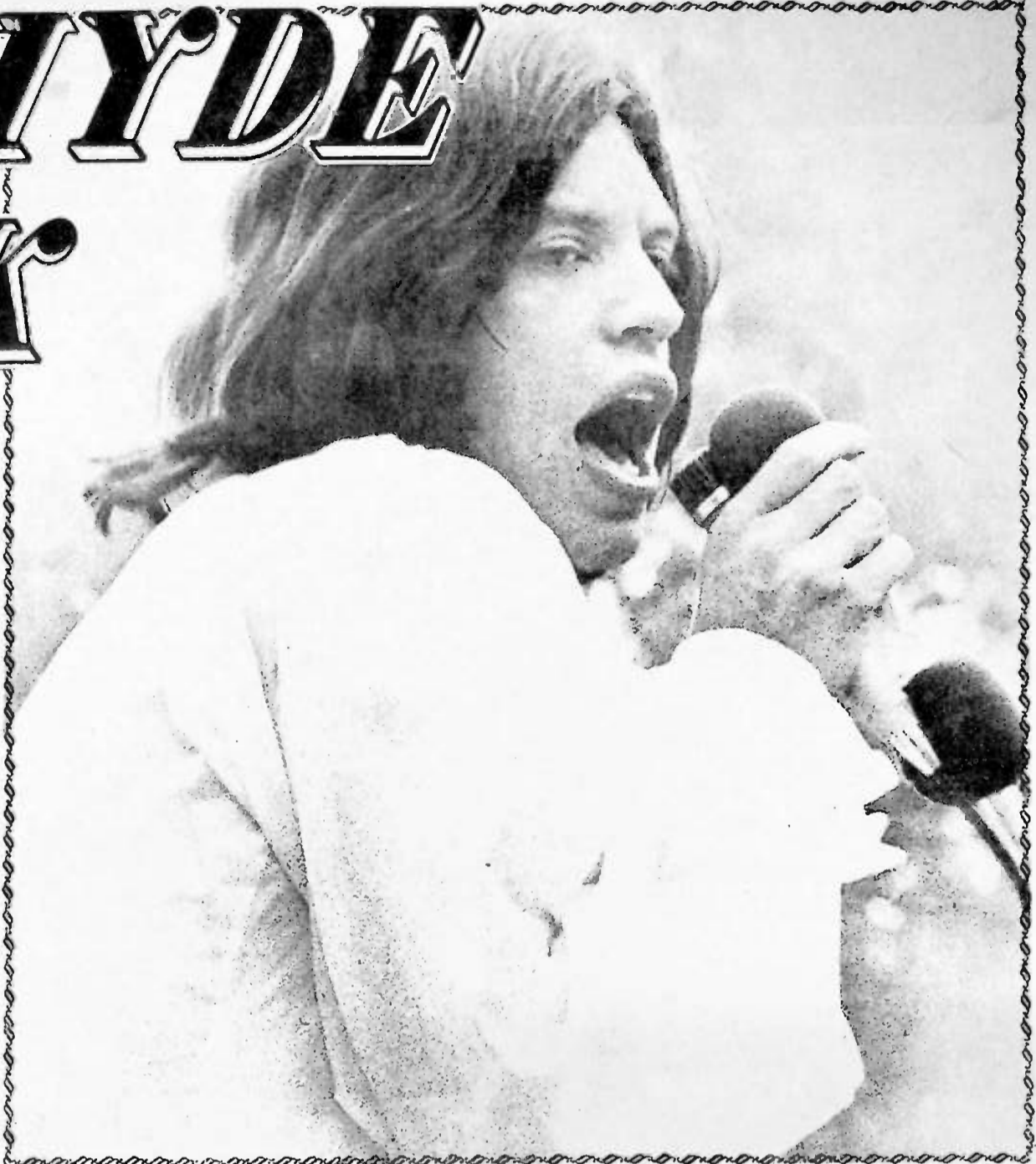
"Right, everybody cool it!" yelled Mick. But there was no need for aggression. "I want to try and read something for Brian," he explained.

POEM

Total silence. Just a baby crying somewhere. Mick spoke carefully, a poem on death by Shelley. As he finished speaking 3,000 butterflies were released. Just at that moment a Hells Angel brushed by me, supporting a boy with blood all over his head. His hair was matted with blood. He was stunned perhaps by a flying can. Butterflies fell all around, some dead, some alive.

The Stones, with Mick Taylor where Brian Jones once stood were playing "Jumping Jack Flash", "Have Mercy" and "Satisfaction" and finally "Sympathy For The Devil" with Ginger Johnson's African drummers joining in.

Taylor played very little lead guitar, and I could barely hear Charlie or Bill,



PICTURES
BARRIE WENTZELL

but it was a nostalgic, out-of-tune ritual that summed up a decade of pop.

Leaving the park, pirate ice cream men were still overcharging, hysterical Africans were ranting at Speakers Corner, the flute and bongo players were still at it, and next to the souvenir Rolling Stones edition of the evening newspapers a placard read: "Mick Jagger cited in divorce suit."

ROLL ON THE 1970'S.

TRUCE

Many mistook them for an army of invasion until it was realised they were official stewards, organised by the BIT information service.

Dressed in Nazi helmets and badges with long, dark hair, they threw confusion into the hearts of mods, hippies and ordinary youngsters. Whose side were they on?

They proved quite harmless and helpful beneath their terrifying garb. They would obey only the orders of their chief, Wild Child, and the requests of commander Sam Cutler, the most important man in Hyde Park, apart from Jagger.

The Angels came from all around London to act as a

make you listen

BY CHRIS WELCH

the days of The Big Bash, when groups sent their messages stark mad with noise, there seemed a strong likelihood of complaints from rickshaws on neighbouring gables, about the racket we men were creating. Here, just north of the crackles of the messengers in the ears of a startled telescope operator. I say, can you do something about the noise old chap? Much we enjoy the Who and Pink and out here on dull Glastonbury, high methane, several two star tents, the racket tends to set our highly delicate ears systems. Can you hear? No — I can't hear you here!

PEACE

it now groups are cooling all over the globe. Cream came Blind Faith and took a time from sheer volume. Mayall dispensed with his search of peace. The ultimate are the Third Band who proudly claim they can actually lull their audience into a trance if not a deep, refreshing sleep. Merely cocking one ear to the sound of Glen Sweeney, Richard Paul Minns and Mel Davis, however, is enough to convince of human intelligence at their music is demanding, intriguing and unique. A non-

electric band, they feature Richard on violin, Paul on oboe, Mel on cello and Glen on tabla and hand drums. They have only been operating a few months and are quickly gaining recognition for blending of Eastern and European influences. A recent highlight for them was an appearance on the Blind Faith free concert.

They are managed by the old firm of Blackhill Enterprises, and have their first album "Alchemy" released on EMI's "okay" label, Harvest.

Although they are (gulp) Underground, they are also cheerfully (burp) pop.

Ex-bebop and free drummer, Glen Sweeney told me this week that his current favourite sound is "Dizzy" by Tommy Roe.

"I got some great rhythms off that one. It was groovy," said Glen sounding mildly surprised, as we drank taste-proof coffee in a plastic egg palace.

I complimented Mr Sweeney on their Hyde Park performance. "Yes, we sound good in the open air. That's how it started really. Me and Dave Tomlin, a jazz tenor player, used to play in the park as the Sun Trolley."

concerts started, in the summer before last. Somebody recorded a lunatic conversation between us and the fuzz on tape.

"I really don't know what music we were playing then. It was all under the influence of the big turn on of UFO. I used to play a full kit of drums until they got stolen. Then I got hold of some hand drums. There are always a lot of drums hanging around Notting Hill Gate.

"We started the Third Ear Band proper at the end of last summer. Before that it was half electric. But the electric lead guitarist wasn't too successful, and when he left, we found we had an all acoustic group.

WEIRD

"Then Blackhill signed us up for what reason I don't know. It was on the strength of one church hall audition."

"We'd rather people called us a pop group. We do ragas, that aren't really ragas at all, and unless we get a turned on promoter, we get into some weird scenes. At Norwich once, when the promoter saw the audience sitting down and closing their eyes to our music, he accused us of putting them to sleep! Complete paranoia. So I

DIANA ROSS AND THE SUPREMES
No Matter What Sign You Are
EMI 64563

THE AEROVONS
The Train
EMI 64563

THE BOX TOPS
Soul Deep
EMI 64563

MATT MONRO
On Days Like These
(from the film The Rat Patrol)
EMI 64563

RELEASED THIS WEEK
TEA AND SYMPHONY
Boredom
Harvest HAR5005

TOMMY ROE
NEW SINGLE RELEASE
Heather Honey
Single EMI 64563

TOMMY ROE DIZZY
EMI 64563

THE EDGAR BROUGHTON BAND
Evil
Harvest HAR5001

BARCLAY JAMES HARVEST
Brother Thrush
Harvest HAR5003

EMI
THE GREATEST RECORDING AND ARTISTS IN THE WORLD



NEW POP SINGLES

BY CHRIS WELCH

An old Welsh folk tune from Tommy Roe

TOMMY ROE: "Heather Honey" (Stateside). A catchy backing, and a jolly vocal. And if that sounds too much like pidgin English ("You likee catchy backing?") one might well add that the melody reminds me of an old Welsh national folk tune.

Can't quite remember which one, but I think Blodwyn the Strangler sang it while swooping down from the hills on the unsuspecting English during the 11th Century.

Tommy will swoop on the chart, but be repelled by the combined weight of English, Irish Welsh and Scots record fans me thinks.

Fruity

GRAPEFRUIT: "Deep Water" (RCA Victor). Heaviest yet from the four pips with a solid backbeat, and remarkably restrained brass section.

The fruity ones have suffered severe set backs in their career, and they never seemed to get off the ground as teenybopper bait.

Perhaps they can make it by appealing to buyers of heavy pop. That's a new category I just invented, by the way. Do you like it? I wear it all the time during explosions.

JACKIE WILSON: "Since You Showed Me How To Be Happy" (MCA). One of America's seemingly inexhaustible supply of quality male singers. Jackie deserves a hit with this bright up tempo, piece of swinging soul.

GLEN CAMPBELL: "Where's The Playground Susie" (Ember). Last time I reviewed a Glen Campbell single there was a public outcry. Total strangers accosted me in pubs and poured beer over my head, mouthing strange oaths.

Record company bosses sent abusive missives through the post. Fans shrieked hysterically down my telephone. Dustmen staged a 24 hour strike. A day of national mourning was declared in Tasmania.

Now it can be revealed... Glen Campbell is a fine singer. This is a beautiful song. It will be a hit. The arrangement is superb. The Ember label design is strikingly attractive. The pressing is of high quality. The stop grooves work perfectly.

And Jim Webb sure writes a mean song.

Hairy

BOX TOPS: "Soul Deep" (Bell). Have you ever had one of those days? Take last Michaelmas for example. A taxi driver told me: "Don't do me no favours. I don't like short journeys," when I asked him to drive me from Fleet Street to Chelsea.

A team of skin heads took over the attractive pub where I was intending imbibing, and discussing art, science and philosophy with hairy photographer and trusted colleague living K. Wentzell.

Abuse and paranoia. It rained heavily. The drains stank and Southern Region trains were delayed owing to staff shortages. So in times of stress like these it



GRAPEFRUIT: suffered severe set-backs

is essential to maintain a supply of happy uplifting pop singles.

This is not such a record. Himmel!

GLASS MENAGERIE: "Do My Thing Myself" (Polydor). By jove, this all sounds faintly disgusting. How does one do one's thing, oneself, I ask myself?

Is this a reference to sculpturing graven images of oneself from papier mache? Or some strange rite practised with incautious frequency throughout the Western world?

Anyroad, it rocks like Blotto the Wonder Drink, and will surely do SOMETHING in the chart.

Stick

ART MOVEMENT: "Yes Sir...No Sir" (Columbia). Not so much bubble gum as licquorice stick music. Do you remember penny ice blocks? Quite tastless, but a rare treat for us war time babies.

How well I recall the blitz and trudging through the ruins to find the only

sweet shop blasted to hell. Damn those Gotha bombers.

ELEPHANTS MEMORY: "Crossroads Of The Stepping Stones" (Buddah). I'm sorry, it's no good, I just can't remember how this record goes. (Whistle, whistle, hum, hum — no that's not it).

I know, let's ask this passing elephant: "Hi man, Say have you ever tried smoking through a trunk? It's a real turn on. This record? Well baby, like forget it."

DARRELL BANKS: "Just Because Your Love Is Gone" (Stax). Pain is a recurring theme in many soul ballads. Usually the pain is caused by a missing mistress.

I can barely describe the feeling induced by the sudden departure from MY life of Gladys Boot, seven feet of broken-nosed temptation from Wimbledon West. Ah, what a woman. What a merry dance she lead me. One moment it was brown ale, fish suppers and romance in a parked

1953 Ford Zephyr. Then it was the big brush off.

She had found Horace Twitfeatures, the gay, super, successful charmer from Accounts.

It wasn't until many years later I discovered the secret of his success lay in the fact he had a removable arm rest in the back seat of HIS 1953 Ford Zephyr, whereas mine had been jammed open by Mavis Oatmeal sitting on it, the foolish creature.

Mime

DAVID BOWIE: "Space Oddity" (Philips). David is a talented young man who has written many fine songs and now concentrates on mime shows. He once produced an interesting album, which I lost at a party in Earls Court and have never seen since.

And indeed, Mr Bowie has never really surfaced from his own underground line This Bee Geeian piece of music and poetry is beautifully written, sung and performed.

Strangely, it could be a

hit and escalate Bowie to the top.

DENNY CURTIS: "The Message" (Plexium). An unmistakable Chris Andrews song and a hit in the Caribbean. Denny is an ex-member of the Southlanders group.

He sings brightly and the backing has good honking saxes and rattling conga drums.

NEIL DIAMOND: "Sweet Caroline" (MCA) A lifeless and dull performance with backing that gives the impression most of the studio population were asleep at the time.

But nay! What's this! Suddenly the studio comes alive, as Neil wakes up and starts raising his voice. But then the hrief burst of excitement is over and it's back to doom.

A miserable record

Why?

JOHN FRED AND HIS PLAYBOY BAND: "Silly Sarah Carter (Eating On A Moonpie)." (MCA). The title

reminds me of "Little Sally Water" a hit by the Savoy Sultans in the late 'thirties.

This record reminds me — I must fill both ears with cottonwool whenever John Fred transcribes any future bilge to wax. Bilge.

BOB & EARL: "Everybody Jerk" (Warner Brothers). Why?

Smash

ANDROMEDA: "Go Your Way" (RCA Victor). Yeah, smash them guitars boy, and thrash them drums. Good, violent stuff and one to excite the youth of Britain to unparalleled hysteria and uncontrollable rioting.

I feel like taking a small hammer with me down to Jukebox-On-Sea next weekend (or "dahn the coast" as we say in the moron trade) and stamp out civilisation.

Aye, the stuff that revolutions feed on.

J. VINCENT EDWARD: "Run To The Sun" (CBS). One thing I like about J. Vincent Edward. He sings a fair drop of song. Another good point is his amazingly vital performance in Hair. And, by thunder, yet another noted facet, is a swiftness in setting up drinks in certain showbiz hostelries.

Come to think of it... forget the first part and concentrate on his later quality. J. Vincent presents us with a fine ballad which gives full rein to his unusual and instantly recognisable vocal style.

Highly recommended.

Treat

MATT MONRO: "On Days Like These" (Capitol). A song from the film The Italian Job scored by Quincy Jones and Don Black, pleasing and distinctive in sound, but rather short on lyrics, being too ready to drop into "la, la, la," after only a few bars.

Not a great song, but it's always a treat to hear Matt at work.

QUOTATIONS: "Hello Memories" (CBS). Noisy but enthusiastic rave-up from the lads, with an intelligent string arrangement behind strong lead vocals.

It has all the characteristics of a good juke box and radio hit.

Understanding the underground

UNDERGROUND is a term that may well fall out of modern musical vocabulary through misapplication, disuse as a result of misuse.

The real meaning of underground as an area of activity is more related to socio-political aspects than musical (for example anti-establishment) which most of today's pop music is not.

Progressive maybe, but underground in the true sense of the definition? No, there are few, if any, groups who can really be termed "underground." The Who, the Beatles, the Stones have at some time been, to one degree or another, "underground" but never wholly committed, at least not so far as, say, the Fugs, the MC5 or David Peel and the Lower East Side in the States.

"The underground has been called all kinds of different things and the main difficulty is defining it," says Germaine Greer, Ph.D., M.A., B.A., and lecturer in English at Warwick University.

Or you may recognise her as the Golly Girl, one of the zany team of Kenny Everett's Granada television show, Nice Time.

Germaine has emerged as one of the underground's most lucid and analytical advocates, not just from a musical point of view, but on a much broader front, and has regularly expounded her thoughts and opinions in the underground publication Oz.

Her association with the magazine goes back to its birth in her native Australia some years ago. In Sydney, she was a member of a group of people who called them-



GERMAINE GREER

selves the Libertarians, an underground group in the social and political sense. Even in their musical tastes they were strict about what they listened to, tending to only accept the more pure forms. "Bob Dylan didn't even make it with us," recalls Germaine, "although now I think 'Nashville Skyline' is the most subversive record he has made. After all, there's nothing more subversive than being happy."

Looking at the current scene in Britain, Germaine points to only one group who she feels as being anything like underground and they are Mick Farren's Deviants. "Can you imagine me getting along with the Amen Corner or the Love Affair?" Says Germaine, "The Deviants want to radicalise their audiences and they get annoyed when other groups who should be doing this, cool out the audiences instead. "Anything that has guts has come from the under-

ground. The Stones are a good example of this. They began to sing so directly and so ugly and although they became famous, they still have contact with the underground, they still refer to it with songs like 'Street Fighting Man.'"

One of the problems about the so-called underground is the use, or the misinterpretation, of the word itself. "Deejays have found the word recently for the first time. As soon as they hear a funky guitar sound, they say it's the latest "underground" sound.

"The situation is full of contradiction. Groups that call themselves 'underground' lay themselves on the line and become part of the 'establishment underground.'"

"You have to decide whether you are going to belong to the underground and treat everybody who isn't with suspicion, in which case what you achieve is a sense of purity which is a negative thing as any virgin knows.

"The medium has got to be a mass one, still owned, unfortunately by the establishment. You can opt out or

use the establishment. Every musician who has got a recording contract knows he is going to have a hustle. The underground in New York is much stronger because there are stronger pressures to react against. In England the hustle is more subtle and people get conned easier.

In what ways can the underground make any kind of gesture against the powerful monopolies of the music industry? Germaine suggests one. That is the selling of large quantities of anonymously recorded tapes and albums, "sold anywhere, on street corners, so that there are all these good sounds going about besides those available in the shops. Last year when people were flogging Dylan tapes, they only managed to sell them to rich people in the end, but it was underground because it prevented the money getting into the hands of the establishment.

"The underground here though, is feeble but pop music, some of it anyway, is still revolutionary. Music as loud and direct as that can't be anything else." — TONY WILSON.

NEXT WEEK

NEW STONE MICK TAYLOR IN BLIND DATE

DON'T MISS IT

JAZZSCENE

JOHN HAMMOND'S face was creased in the kind of grin he must have worn when he discovered the Count Basie Band all those years ago.

The people at the cocktail party in the Rainbow Grill, that jazz room high above the city of New York, were behaving as they must have done when they first heard Benny Goodman or Tommy Dorsey in that golden age of swing.

They weren't a young crowd. They were the people who had listened to Goodman and Dorsey and Shaw and Crosby. And now, all these bands — in a manner of speaking—had come together for them, not in tired re-creations but in fresh and sparkling treatments of jazz standards and current pop songs.

Combination

We were listening to The World's Greatest Jazz Band which is currently doing the thing that everyone, every year has been looking for . . . they are bringing back the music of the big bands.

The names of the band members have a special magic that comes from a combination of jazz artistry and musical virtuosity, Yank Lawson and Billy Butterfield, trumpets; Lou McGarity and Carl Fontana, trombones; Bud Freeman, tenor; Bob Wilber, clarinet and soprano sax; Ralph Sutton, piano; Bob Haggart, bass; and Gus Johnson, drums.

Hammond was enthusing over the band. "Isn't it wonderful?" he asked, still smiling. There could be just one answer, because this band is rediscovering good swinging music. And they are all enjoying it.

I talked for a spell with Yank Lawson, tall and striking looking and still playing the fierce trumpet that sparked so many Bob Crosby classics.

Rounder

"We all feel that this is the best band we have ever played with," he told me. "There's a feeling among the guys in the band that this is what we have all been waiting for . . . that this is it at last."

"If you get the chance, tell the people over in Britain that this is just good music played by good musicians. That's all we want to be judged as. Everyone in this band can play. They've been in big bands, in studios, in leading jazz groups, you name it we've all done it at some time or another. Now this is our thing."

He broke off for a few minutes to listen to his trumpet partner, the smaller, rounder Butterfield, play a beautifully singing, gloriously tender version of "Summertime," laid his trumpet carefully aside to join the applause and then continued.

"You were asking me about playing pop songs like 'Sunny,' 'Up, Up and Away,' 'Taste Of Honey,' 'Mrs Robinson' and the others we do. They are all in our book because we think that they are good songs. If we didn't we wouldn't play them. When I went with Ben Pollack way back in the early thirties we were playing the pop songs of that time . . . a whole lot of them have become standards now."

Choice

"Hag (Bob Haggart) does most of the arrangements but some of them have been done by Bob Wilber, too, and we are building up quite a book. Yet we are not restricted in our choice. We can let any of the guys get up there with the rhythm section to do their favourite numbers. Billy can do ballads. Lou and Carl get together on some duets, as Billy and I do, and then we have Bud and Bob and Ralph who all do their own things."

"We play some of the older things, too, but this is not a dixieland band. Don't say that because this

'It's just good music played by good musicians'

THE WORLD'S GREATEST JAZZ BAND

BY KEN GALLACHER

word has had connotations here. We just play the way that we want to play."

Responsible for the formation of the band has been Denver banker and long-time jazz fan Dick Gibson whose jazz parties at Aspen and more lately, Vail, have been so popular with the musicians.

Says Gibson: "The band picked itself because all of the musicians wanted to play together. I have now given up my business interests to concentrate on managing and promoting the band. We have had one LP issued and there is another, even better than the first, on the way and we

are getting plenty of work, as well. The guys love playing together. You know, all of them have spent lifetimes in the music business but they still retain the enthusiasm of youngsters just breaking through.

Chance

"What I would like is to bring them to Europe, and especially to Britain. Gus Johnson, Bob Wilber, Ralph Sutton and Bud, of course, have told us about your country and we are sure we would be a hit there. I'm just waiting for the chance." Let's hope the chance

comes. The soloists are quite outstanding with Wilber suddenly blossoming into a major jazz voice on his tiny curved soprano. The ghost of Bechet is behind him now as he soars from the ensembles on such contemporary numbers as "Sunny" or the delightful Hoagy Carmichael song "One Morning In May" where he comes on like a youthful Johnny Hodges.

Sometimes, too, he shares songs with Bud Freeman, pushing Bud into those daring, whirling individual solos that are so much a part of our jazz heritage.

The music of this band is part of that heritage too,



BUD FREEMAN: daring, whirling individual solos

There's more than a mini behind this saxophone

BARBARA THOMPSON

BY BOB DAWBARN

GENERATIONS of sexual prejudice have made it difficult for a male to suppress a shiver of surprise even today when he comes across a woman doing what has largely been considered a masculine job — and doing it as well as any man.

There have been enough good female jazz musicians by now for this prejudice to be overcome, but I still felt a slight sense of shock when I recently caught the Barbara Thompson Quintet. It wasn't the fact that there was a mini-skirt behind the saxophone so much as the hard, aggressive music itself.

In private life she is Mrs Jon Hiseman and admits that he has had a good deal of influence on her musical career and tastes.

Regret

Her conversion to jazz was comparatively recent. She learned recorder, and later clarinet, at school where she did music for her A levels.

"I was awarded a scholarship to music college when I was 16 but they said I should stay on at school," she says. "I regret it now. When I was 18 I gave up music altogether and worked as a secretary, but, after a year of that I felt anything was better and went to the Royal College doing clarinet, piano and flute. I took up alto when I was 19 thinking I would do a few dance gigs."

"I'd never really played with a band but I happened to meet John Williams who was taking sax lessons from the same teacher and he told me the New Jazz Orchestra were looking for a second alto. I didn't even know what jazz was but I went along and they liked me because I played the parts right."

"While still at college I bought a baritone with my grant, then someone at college sold me a soprano and finally I was offered a job on tenor so I bought that as well, and started doing a lot of commercial work in South East London."

Recall

There are so many joys to recall after listening to the group, to McGarity and Fontana updating the Ory break on "Savoy Blues" while Butterfield gets off a salute to Louis on this Haggart arrangement. Or the trumpets chasing each other through "St James' Infirmary" or "Bugle Call Rag" or "Up, Up And Away," Butterfield singing so smoothly while Lawson punches out that stabbing lead that is so familiar, so hot, so happy.

Winning

At the cocktail party I was at — happily Bud Freeman had secured me an invitation — the band had the people dancing again or crowding around the front of the bandstand applauding solos. Like it used to be.

Like it might be again if this band gets the encouragement to continue. If it does then music will be winning again.



BARBARA played in Cabaret

to. I don't listen so much to Coltrane now because I know his work so well. It's the same with Kirk.

"Who do I listen to at home? Well, there's Getz, and we have a lot of old Ellington records that we play quite a lot. Gil Evans is another, and I'm quite keen on Erroll Garner."

Film

The Hisemans have been married for two years and Barbara has done a fair amount of recording with Jon's Colosseum. She also does a lot of writing.

"I had a classical piece, a sort of Fantasy for flute and piano, published and since then I've written hundreds of tunes. I've done a few arrangements for other people and some things of mine are being considered at the moment for a film documentary."

Being married to a fellow musician could lead to a clash of interests, but Barbara says this hasn't arisen.

"He wouldn't want me not to do things," she explained. "His gigs come first and of course he does more than I do and if, for example, I was offered six months overseas I wouldn't take it. But that is the only difference it makes."

Lucky

In fact, Barbara thinks she is lucky not to have to depend on music for her living.

"Musicians have got to get this idea that they can make a living out of jazz out of their minds," she says. "All of us just have to accept that you have to do other things to supplement your income."

"Playing jazz for a living is just a pipe dream. I'm lucky in that I can just do what I want to do."

WHO'S IN JAZZ SCENE NEXT WEEK? DON'T MISS IT

LAURIE HENSHAW AND TONY WILSON TALK WITH TWO OF AMERICA'S FOREMOST SONGWRITERS

FEAR NOT FOR THE DEATH OF PHIL OCHS



OCHS escaping the U.S.

FOLK SINGER Phil Ochs is alive and well and billing around Britain. We record the facts to allay the fears of those who have seen the cover of Phil's album, "Rehearsals For Retirement."

For the picture of a grave-stone bears the inscription: "Phil Ochs (American). Born: El Paso, Texas 1940. Died: Chicago, Illinois, 1962. Explains the sleeve: "This then is the death of the American imprisoned by his paranoia."

Which sums up the sentiments of Phil Ochs, who has been called "the president of protest" and "the enfant terrible of the contemporary songwriting scene."

Phil's songs include "There But For Fortune" (recorded by John Baez), "Changes" (Julie Felix and Crispian St. Peters) and "Flower Lady" (Peter and Gordon). And many more.

He personally has never had a No. 1 song or a hit record, but his songs are known to millions and had an immense influence on the politically aware, and protesters on the world anti-war front.

And even though Phil has virtually been "banned" from American TV — apart from when he sang a song on a CBS programme on the generation gap — he is an immense draw on concert appearances. He was given a standing ovation on a spring concert tour across America. "I can ostracize people who appear on national TV," says Phil, without any trace of conceit.

Yet he still can't get a booking on such networked shows as Ed Sullivan and Tonight in the States.

For, of course, he is politically too hot to handle. He's taken part in demonstration marches in Washington and was arrested in Chicago for nominating a pig for President.

Needless to say, he's extremely vocal against the war in Vietnam. He only escaped the draft because, as he explains, "I had a kid. That got me out for a time. Then

they didn't draft me. I don't know why."

Phil feels that the Americans have definitely been "brainwashed" by those in control of the mass media, to adopt a patriotic front against Communism — and thereby support the war in Vietnam.

"The public is definitely conditioned from birth in America — by TV, the movies, the newspapers and news magazines," he says.

"That's why I consider records are so important today — as a counter to the mass media. You can get free time on records — though you may not necessarily get air-plays. But the very act of making a record enables you to make a revolutionary statement."

And Phil's songs find other outlets. Through an off-Broadway play titled *Spiro Who?* for instance. "That was built around my songs," he says.

Phil candidly admits that he would like to have a hit record. But only to convey his beliefs to an even bigger audience. He does not feel he could ever be "corrupted" by the popular acclaim attendant on a hit. "I've been long enough not to be overwhelmed," he says. "I hope I have an intellectual approach to show business."

Why is Phil in Britain? "To escape from America," he laughs. The seriousness of his political beliefs does not, happily, preclude a strong sense of humour and humanitarian attitude to the people he meets.

Phil's mother is a Scot, and he is visiting her on this trip. Then, after returning to the States, he'll be back in Britain in October or November for a tour, possibly including a concert at London's Royal Festival Hall and TV.

Fortunately, the barriers haven't been raised against "Protest singers" on British TV. In fact, if you believed everything you read, the BBC is positively financed by Red Gold. As some members of the Establishment might put it. — LAURIE HENSHAW.

'Motown's not the same anymore' says Jimmy

TIMES HAVE changed at Motown — the Detroit-based recording company where Berry Gordy first conceived that distinctive sound that brought so many Tamla artists into the charts.

Back in 1966, Motown star Jimmy Ruffin came to Britain to promote "What Becomes Of The Brokenhearted," a song that became a gigantic hit both here and in the States.

This week Jimmy is back in Britain — with a revived single "I've Passed This Way Before," which was his follow up to "Brokenhearted" that failed to make any chart impression here.

On the way to the opening date of his three-week British tour that started at Croydon, Jimmy talked of the changes that have taken place at Motown during the three years since he was last here.

"It's grown so big now that the family feeling that there used to be isn't the same. Everybody's still very friendly but there's a lot of new people — I used to know everybody but now someone will say 'Hi Jimmy' and I won't know them."

Corporation

Motown is now a really big corporation — it's moved into a new building and there's about 200 people working there now. The family feeling is still there in each department but you don't know everybody like you used to.

What about that so distinctive Motown sound that has gone through a revival of fortune in Britain this year. Is the sound still the same?

"The Motown sound isn't what it used to be when Holland, Dozier and Holland were going. They were such fantastic producers, they'd been singing together for three years.

"I don't think there's another Holland, Dozier and Holland there. I don't think that there's a potential Holland, Dozier and Holland in the world.

"Jimmy Dean and William Witherspoon who did 'Brokenhearted' and 'I've Passed This Way Before' had the potential but Bill Witherspoon isn't with Motown anymore. He left the company.

"Dean's still there and he's writing some great songs. I'm going to like co-produce some of the things with him when I get back. Producing isn't that hard it's just a matter of knowing what you want and getting it from the musicians."

Jimmy has had several records out in the past three years yet none of them have made the same impact that "Brokenhearted" achieved. Why?

"They keep putting me in the R&B thing and the public don't like it. The material is good, it's just that the public don't dig me doing it. R&B isn't the hot thing anymore, there's been such a lot of it in the past two years.

"The R&B people who used to dominate the charts, people like Aretha and James Brown, don't do as well in the charts as they used to. The music seems to be going back.

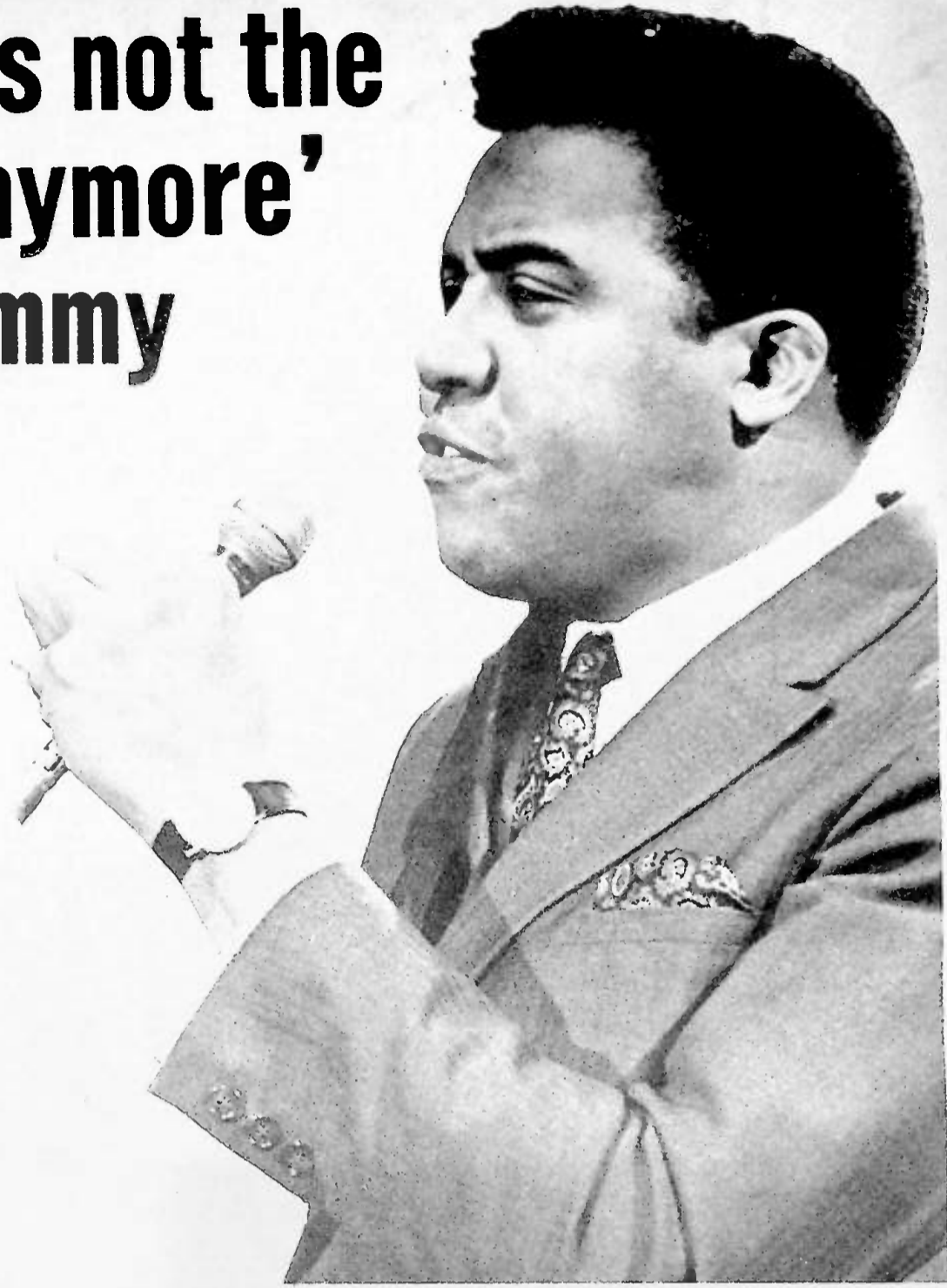
"I can dig the underground music because it's influenced by the blues. The same music that people are raving about today was being played in Mississippi years ago."

Acting

"Before I came to Detroit, back in 1959 I used to play guitar in a three-piece blues band. It's just that they are putting it through an amp now and have commercialised it a bit. People are just copying the blues singers, their style of singing has definitely been imitated. Janis Joplin is real big but the sound itself is not new, it's just a fake off someone else."

When this tour is finished Jimmy is going back home to do some producing, complete some songs he is writing and try and move into the acting side of show business.

"I'm kind of a loner which is bad for an entertainer but I've also had to act. Like today when EMI told me there was a reception for me — you've got to act from the moment you walk into the room. It's just a matter of putting yourself inside a part. I'd like to get into television and movies—not necessarily as a star, just to participate in it."



RUFFIN: 'it's lost that family feeling'



PAXTON new departure

PROTESTING UNTIL THERE ARE NO WARS LEFT

TOM PAXTON'S latest album "The Things I Notice Now," has just been released by Elektra in Britain and one of the things Paxton fans will notice about this new set of recordings is the increased amount of instrumentation on the backings.

"I had some people on the last album of course," said Tom, in London last week for a brief holiday with his wife and family, "and although we didn't set out to establish the album as a new departure half way through recording it we realised it was a new departure, a new direction."

Paxton is one of the best of the American contemporary song writers. Many of his songs have been assimilated into contemporary folk repertoires. His writing has retained a certain simplicity while his melody lines have always been strong. And this is the case, too, with this new album.

"I'm sorry that there's some songs I couldn't get on this album," he commented of "Things I Notice Now," "but I will put them on the next one. As far as the songs are concerned on this one, I'm very happy about them."

Two songs which Tom is particularly pleased with on the album are "All Night Long" and "The Iron Man," which in itself is something new for Tom, being unusually long — 15 minutes in fact.

"Once it became obvious I was writing a long song I thought that it might put people to sleep so I decided to use flash-backs, tempo changes, key changes and altering the mood from direct and ballad-like to abstract. It was a challenge to write and develop and I think it worked. It was certainly a lot of work."

Tom's writing has always contained a strong element of political protest and an anti-war theme is woven into "The Iron Man."

"I have to keep after that theme until there are no wars left. I'll keep writing those kind of songs as long as men keep making war," said Tom.

Since his last visit here — last year — Tom has been busy working in America in clubs and on concert dates. He has been using piano and bass for backing and hopes to do so when he returns here in September. "I'm back for a show at the Isle Of Wight on August 31 then back again starting on September 26 at the Royal Albert Hall," Tom said.

He is also hoping to get over for some visits to folk clubs in January. "I'd like to just go round and do 35 or 40 minutes but I wouldn't take any money for it. I might be able to do that next January. It's something I've always wanted to do." — TONY WILSON.

THUNDERCLAP NEWMAN and the EDWIN HAWKINS SINGERS

in fantastic new colour pictures!

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

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DISC and MUSIC ECHO

OUT NOW

JAZZSCENE

JOHN HAMMOND'S face was creased in the kind of grin he must have worn when he discovered the Count Basie Band all those years ago.

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The names of the band members have a special magic that comes from a combination of jazz artistry and musical virtuosity. Yank Lawson and Billy Butterfield, trumpets; Lou McGarity and Carl Fontana, trombones; Bud Freeman, tenor; Bob Wilber, clarinet and soprano sax; Ralph Sutton, piano; Bob Haggart, bass; and Gus Johnson, drums.

Hammond was enthusing over the band. "Isn't it wonderful?" he asked, still smiling. There could be just one answer, because this band is rediscovering good swinging music. And they are all enjoying it.

I talked for a spell with Yank Lawson, tall and striking looking and still playing the fierce trumpet that sparked so many Bob Crosby classics.

Rounder

"We all feel that this is the best band we have ever played with," he told me. "There's a feeling among the guys in the band that this is what we have all been waiting for . . . that this is it at last."

"If you get the chance, tell the people over in Britain that this is just good music played by good musicians. That's all we want to be judged as. Everyone in this band can play. They've been in big bands, in studios, in leading jazz groups, you name it we've all done it at some time or another. Now this is our thing."

He broke off for a few minutes to listen to his trumpet partner, the smaller, rounder Butterfield, play a beautifully singing, gloriously tender version of "Summertime," laid his trumpet carefully aside to join the applause and then continued.

"You were asking me about playing pop songs like 'Sunny,' 'Up, Up and Away,' 'Taste Of Honey,' 'Mrs Robinson' and the others we do. They are all in our book because we think that they are good songs. If we didn't we wouldn't play them. When I went with Ben Pollack way back in the early thirties we were playing the pop songs of that time . . . a whole lot of them have become standards now."

Choice

"Hag (Bob Haggart) does most of the arrangements but some of them have been done by Bob Wilber, too, and we are building up quite a book. Yet we are not restricted in our choice. We can let any of the guys get up there with the rhythm section to do their favourite numbers. Billy can do ballads, Lou and Carl get together on some duets, as Billy and I do, and then we have Bud and Bob and Ralph who all do their own things."

"We play some of the older things, too, but this is not a dixieland band. Don't say that because this

'It's just good music played by good musicians'

THE WORLD'S GREATEST JAZZ BAND

BY KEN GALLACHER

word has bad connotations here. We just play the way that we want to play."

Responsible for the formation of the band has been Denver banker and long-time jazz fan Dick Gibson whose jazz parties at Aspen and more lately, Vail, have been so popular with the musicians.

Says Gibson: "The band picked itself because all of the musicians wanted to play together. I have now given up my business interests to concentrate on managing and promoting the band. We have had one LP issued and there is another, even better than the first, on the way and we

are getting plenty of work, as well. The guys love playing together. You know, all of them have spent lifetimes in the music business but they still retain the enthusiasm of youngsters just breaking through.

Chance

"What I would like is to bring them to Europe, and especially to Britain. Gus Johnson, Bob Wilber, Ralph Sutton and Bud, of course, have told us about your country and we are sure we would be a hit there. I'm just waiting for the chance." Let's hope the chance

comes. The soloists are quite outstanding with Wilber suddenly blossoming into a major jazz voice on his tiny curved soprano. The ghost of Bechet is behind him now as he soars from the ensembles on such contemporary numbers as "Sunny" or the delightful Hoagy Carmichael song "One Morning In May" where he comes on like a youthful Johnny Hodges.

Sometimes, too, he shares songs with Bud Freeman, pushing Bud into those daring, whirling individual solos that are so much a part of our jazz heritage.

The music of this band is part of that heritage too,



BUD FREEMAN: daring, whirling individual solos

There's more than a mini behind this saxophone

BARBARA THOMPSON

BY BOB DAWBARN

GENERATIONS of sexual prejudice have made it difficult for a male to suppress a shiver of surprise even today when he comes across a woman doing what has largely been considered a masculine job — and doing it as well as any man.

There have been enough good female jazz musicians by now for this prejudice to be overcome, but I still felt a slight sense of shock when I recently caught the Barbara Thompson Quintet. It wasn't the fact that there was a mini-skirt behind the saxophone so much as the hard, aggressive music itself.

In private life she is Mrs Jon Hiseman and admits that he has had a good deal of influence on her musical career and tastes.

Regret

Her conversion to jazz was comparatively recent. She learned recorder, and later clarinet, at school where she did music for her A levels.

"I was awarded a scholarship to music college when I was 16 but they said I should stay on at school," she says. "I regret it now. When I was 18 I gave up music altogether and worked as a secretary, but, after a year of that I felt anything was better and went to the Royal College doing clarinet, piano and flute. I took up alto when I was 19 thinking I would do a few dance gigs."

"I'd never really played with a band but I happened to meet John Williams who was taking sax lessons from the same teacher and he told me the New Jazz Orchestra were looking for a second alto. I didn't even know what jazz was but I went along and they liked me because I played the parts right."

"While still at college I bought a baritone with my grant, then someone at college sold me a soprano and finally I was offered a job on tenor so I bought that as well, and started doing a lot of commercial work in South East London."

Recall

There are so many joys to recall after listening to the group, to McGarity and Fontana updating the Ory break on "Savoy Blues" while Butterfield gets off a salute to Louis on this Haggart arrangement. Or the trumpets chasing each other through "St James' Infirmary" or "Bugle Call Rag" or "Up, Up And Away." Butterfield singing so smoothly while Lawson punches out that stabbing lead that is so familiar, so hot, so happy.

Winning

At the cocktail party I was at — happily Bud Freeman had secured me an invitation — the band had the people dancing again or crowding around the front of the bandstand applauding solos. Like it used to be.

Like it might be again if this band gets the encouragement to continue. If it does then music will be winning again.



BARBARA played in Cabaret

to. I don't listen so much to Coltrane now because I know his work so well. It's the same with Kirk.

"Who do I listen to at home? Well, there's Getz, and we have a lot of old Ellington records that we play quite a lot. Gil Evans is another, and I'm quite keen on Erroll Garner."

Film

The Hisemans have been married for two years and Barbara has done a fair amount of recording with Jon's Colosseum. She also does a lot of writing.

"I had a classical piece, a sort of Fantasy for flute and piano, published and since then I've written hundreds of tunes. I've done a few arrangements for other people and some things of mine are being considered at the moment for a film documentary."

Being married to a fellow musician could lead to a clash of interests, but Barbara says this hasn't arisen.

"He wouldn't want me not to do things," she explained. "His gigs come first and of course he does more than I do and if, for example, I was offered six months overseas I wouldn't take it. But that is the only difference it makes."

Lucky

In fact, Barbara thinks she is lucky not to have to depend on music for her living.

"Musicians have got to get this idea that they can make a living out of jazz out of their minds," she says. "All of us just have to accept that you have to do other things to supplement your income."

"Playing jazz for a living is just a pipe dream. I'm lucky in that I can just do what I want to do."

College

"During my last year at college I formed a quintet with Dave Gelly. I then got a job in the musical, Cabaret, which put me out of circulation for ten months but gave me time to think what I wanted to do and to get a group together."

I was fired from the show when I put Kathy Stobart in as a dep and told them I was ill — they found out that I was, in fact, doing a gig with the New Jazz Orchestra."

John Coltrane is, perhaps, the most obvious influence on Barbara's playing although she says the very first jazzman to impress her was Roland Kirk.

"I hated Coltrane at first," she admits. "Then I started going out with Jon and he lent me hundreds of records which I listened

**WHO'S IN
JAZZ SCENE
NEXT WEEK?
DON'T MISS IT**

JAZZ RECORDS

REVIEWERS:

BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

The loser comes up with a musical winner

THE grapevine has buzzed for months with reports of this album, and after a brief heart-stopping rumour that Fontana had swallowed it, Kenny Wheeler's musical score woven round the Don Quixote theme has been issued.

Given a period of gestation, myths tend to succumb to hyperbole, and while not the greatest thing since "West End Blues," this album not only confirms the Canadian trumpeter's stature as a soloist but adds further dimensions as a composer and arranger.

The Dankworth orchestra interprets Wheeler's scores carefully and the occasional solo moments offered to Coe, Dankworth, Pyne and McLaughlin add pointedly to the overall effect. Wheeler shoulders most of the solo work, and if the atmosphere evoked is similar to the Miles Davis-Gil Evans collaboration, that can't be a bad thing.

The prevailing mood is melancholy, an emotion which Wheeler expresses fluently, and perhaps imbues the album as a whole with a texture that some may find a shade monotonous. However, the meticulous skill and often highly imaginative writing ensures there's much more to enjoy than criticism.

Occasionally splurges of sound emphasise that Wheeler and Dankworth are mutual admirers — John says in the sleeve-note that Wheeler "has long been the musician whom I most admire in this country" — but as a soloist Wheeler's gentle, beautiful sound which can retain its equilibrium no matter how challenging the circumstances is one of the most distinctive in Britain or anywhere.

Wheeler considers himself a "loser," says Dankworth in the note, and this explains his choice of another "loser" as his inspiration. Only the foolish would argue that the results of this loser's meeting is anything but a musical winner. — BOB HOUSTON.

FRANK RICOTTI



FRANK RICOTTI QUARTET: "Out Point Of View." Late into the night, four times over, these four times bluesy, don't know why, House In The Country, Atchafalaya, The Cat, Dark Through, The Sun Shines, Walter I. (CBS Reclaim Jazz 52668.) Ricotti (trumpet), Chris Spedding (gtr), Chris Laurence (bass), electric piano, Bryan Spring (drum).

AT FIRST sight there are obvious parallels

KEN WHEELER / JOHNNY DANKWORTH: "Windmill Tilter." Preamble, Don The Dreamer, Sweet Dulcinea Blue; Bachelor Sam; Sanchos; The Cave Of Montesinos; Propheticape; Altisidora; Don No More (Fontana STL5494.) Wheeler, Derek Watkins, Henry Shaw, Henry Lowther, Les Condon (trpts), Chris Pyne, Mike Gibbs (trmps), Dankworth, Ray Swinfield, Tony Roberts; Tony Coe (saxes), Alfie Reece or Dick Hart (tuba), Bob Cornford or Alan Branscombe (pno), John McLaughlin (gtr), Dave Holland (bass), John Spooner (drum), Tristan Fry (percussion).

between this group and the Gary Burton Quartet — the young vibist leader, a guitarist who employs pop techniques.

Once you play the album the parallels are neither obvious nor relevant for these are four original and very talented musicians who have their own things to say.

It is almost unbelievable that Ricotti and Laurence are only 20 — Ricotti was 19 when he did the recording — and Spedding and Spring are not exactly tottering towards their graves either. All four show complete maturity in their music, resisting temptations to display their undoubted virtuosity and cleverness, rather sublimating them to produce group music of a very high order.

Another interesting point is the way Spedding, who earns most of his bread in the pop world, incorporates pop techniques — feedback, for example — completely successfully and with no feeling of striving for effect. If you have to compare him with the Burton equivalent, Larry Coryell, then, for my money, I find Spedding by far the more interesting improviser of the two.

Ricotti builds flickering patterns of sound on vibes and plays alto on one track, "Dark," which also features a most intelligent bass solo — Chris Laurence is yet another of those remarkable young bass players who have come up on the British scene over the past two or three years.

The choice of material is interesting too, ranging from originals via Stan Tracey's "Three Times" to Al Kooper's "House" and the Chris Spedding-Pete Brown "Late."

A fine album that thoroughly deserves its place in producer David Howell's excellent Realm series of contemporary British jazz. — BOB DAWBARN

RADIO JAZZ

British Standard Time

FRIDAY (11)

4.16 am J: Jazz Unlimited (Fri, Mon-Thurs); 7.10 pm H2: Jazz; 8.45 B1: Jazz On One (Peter Clayton); Ray Noble; Benny Green); 9.15 U: Aretha Franklin; 11.5 E: Jazz from Poland; 11.30 T: (1) Pete Fountain (2) Mary Hopkin; 12.0 T: Charlie Parker; 12.15 am E: (1) Jazz Goes Baroque (2) Billie Holiday (3) Johnny Hodges (4) The Association.

SATURDAY (12)

4.5 am J: Finch Bandwagon; 10.30 B3: Jazz Record Requests (Steve Race); 2.35 pm H2: Radio Jazz Magazine; 6.32 B1: Jazz Club (Tubby Hayes Big Band, Tommy Whittle Quartet, Mumph); 10.30 Q: (3) Monkees (5) Louis Armstrong (6) Quincy Jones; 11.5 A1: Albert Mangelsdorff Quintet; 11.5 J: Jazz; 11.30

CHICO HAMILTON



CHICO HAMILTON: "The Gamut." Doh! Doo Doo; The Second Time Around; Jonathan's Theme; People Will Say We're In Love; Blow, Jim, Blow; Third Wing On The Left Side Of An Eagle; Broadway; MSP; Theme For A Woman. (Solid State US57010.) Hamilton (drum), Stephen Potts (alto), Russell Andrews (trumpet), Benny Banks (flute), Jimmy Cleveland, Britt Woodman, William Campbell (trmps), Jimmy Cheatham (bass trmp), Jackie Arnold (voice), Jan Arnett (horn).

"THE BEST OF CHICO HAMILTON." Forest Flower; People, Chic Chic Chico; Conquistadores; Who Can I Turn To; Evil Eye; Larry Of Arabia. (Impulse S1PL517.)

A HARD man to pin down is Mr Hamilton. Call him the great Romantic of jazz — as I did after a recent album — and he comes up with a set like "The Gamut." This one really stars Chico the arranger, making full and effective use of a line-up of four trombones, two saxes, flute, voice and rhythm. The results are fascinating and vary from mild fresh-out to hard-swinging mini big band. I particularly like the way he incorporates Jackie Arnold's flexible voice into the arrangements — she is less good when doing some fairly normal singing on "Broadway" as she is when phrasing with the musicians.

Potts, Andrews, Cleveland, Banks and Woodman — particularly with plunger — make a nice line-up of soloists, but it's the variety of atmospheres conjured up by Hamilton's writing that make this a well-above-average album.

There are some excellent things on the Impulse set, too. These are all reissue tracks and feature assorted groups which have among the personnels, Gabor Szabo and Larry Coryell (gtrs), Charles Lloyd, Charlie Mariano and Jerome Richardson (reeds), Ron Carter, Richard Davis and the late Albert Stinson (bass). — BOB DAWBARN.

LOUIS ARMSTRONG



LOUIS ARMSTRONG: "Louis And The Big Bands 1928-1930." Symphonic Rops, Savoyagers Stomp, Black And Blue; That Rhythm Man; Sweet Savannah Sue; Some Of These Days (two takes); When You're Smiling (two takes); After You've Gone; My Sweet; I Can't Believe That You're In Love With Me; Indian Cradle Song; Exactly Like You. (Parlophone PMC7074.)

IT WOULD be difficult to overrate this release, as it would with any of the Armstrong sets which reveal the development of his extraordinary musical talent.

Everything here has Louis working with 10 pieces or so, the record represents the period when he fronted his own band in New York and, in Brian Rust's words on the sleeve, "stood New York on its sophisticated ear for most of 1929."

The band on the two opening tracks — buoyant samples of Chicago big-band jazz of the time, especially notable for the dramatic playing of Louis and the young, confident Earl Hines



KENNY WHEELER: confirms his stature

friendship is frequently evident in spite of some corny passages in the arrangements. This is a collection to levitate the veteran jazz lover who lived through (or near to) the period concerned. Others may struggle with the trimmings; however I promise they'll emerge respectful of Armstrong's originality, swing, invention and sheer musical potency. — MAX JONES.

THELONIOUS MONK



THELONIOUS MONK: "Monk's Blues." Let's Cool One; Reflections; Roccie Tootie; Just A Glimpse At Love; Brilliant Corners; Consecutive Seconds; Monk's Point; Trinkle Tinkle; Straight; No Chaser. (CBS 63609.) Monk (pno) with orchestra conducted by Oliver Nelson.

THE combination of Monk with a big hand led by Oliver Nelson and playing Nelson arrangements can't be counted as unqualified success.

The trouble is, I think, that though the arrangements attempt to get that jagged, Monk feel they are really much too sophisticated to set off his earthy talents at their best. Only occasionally does he surprise with one of those impish flights of fancy and these versions of "Brilliant Corners" and "Straight, No Chaser," for example, just don't begin to compete with the malicious charm of earlier recordings.

Except for the admirable Charlie Rouse on tenor, the band's personnel isn't given on the sleeve. There is some nice Joe Newman-ish trumpet and the sections play well.

But this just isn't the right setting for the jewel of Monk's peculiar talent. — BOB DAWBARN.

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WEDNESDAY (16)
9.15 pm B1: Jazz Workshop (Music of Tommy Oxley, commentary by Charles Fox); 10.35 Q: Billie Holiday; 10.45 A3: Illinois Jacquet (Hughes Parassie); 11.20 H2: Radio Jazz Magazine; 11.30 T: Quincy Jones; Jose Feliciano; 12.0 T: Count Basie Ork; 12.15 am E: Blues

THURSDAY (17)
7.3 pm H1: Negro Spirituals; 10.40 O: Jazz; 11.30 T: Billie Holiday; 1935-1941; 12.0 T: Billie Holiday Memorial Programme.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1—1829, 2—348, 3—848, D: BBC 1—247, 2—1500/VHF, 3—464/188/194/VHF, E: NDR Hamburg 309, 189, H: Hilversum 1-402, 2-278, J: AFN 547/344/271, O: BR Munich 375/187, Q: MR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.



**COUNTRY
AND
WESTERN**

How the singing cowboy got into the act

TO THE majority of pop fans the term "country and western" is synonymous with rolling Texas plains and lean, sunburned cowhands. This is a completely false image projected by two distinct styles of music — Western "swing" and the songs of the pseudo "singing cowboy."

The term "western" (as applied to country-western) was the name given to a style of country dance music popular throughout the South-Western States during the 1930's and 40's, and performed by such artists as Bob Wills, Leon Selph and Pee Wee King. The late 1920's and early 30's were experimental years in the field of country (or hillbilly) music and, whilst Charlie Poole, Gid Tanner and Ernest Stoneman were busily engaged in recording the more traditional sounds and songs — "Mountain Reel," "Fiddlers Convention In Georgia" and "Goin' Down The Valley," being respective examples—other musicians, especially those in the South-Western States, were introducing a "swing" to their material.

Like Bluegrass, the early "swing" bands drew heavily upon the field of Dixieland jazz for their inspiration but, whereas Bluegrass is an assembly form, with each instrument (five string banjo, guitar, mandolin, fiddle, bass and, in some cases, dobro) having a specific role to fulfill within the band — and one that is strictly adhered to — Western "swing" drew more from the song repertoire of jazz. i.e., "Basin Street Blues" and "St. Louis Blues."

Swing

Bob Wills, acknowledged as being the King of Western Swing, formed his first "true" swing band in 1931. (The band had hitherto been known as Bob Wills Fiddle Band, but in 1931, Milton Brown joined the group as featured vocalist and the name was changed to the Alladin Laddies). In the same year the Light Crust Flour Company became Wills sponsor for a Fort Worth radio programme and the band were obliged to change their name once again — this time Wills chose the name The Light Crust Dough Boys, and they subsequently recorded several moderately successful titles for the RCA Victor Company.

In 1932 Wills formed his now famous Texas Playboys and for a period spanning the 30's and 40's, the band recorded many Western Swing classics, which included — "San Antonio Rose," "Texas Playboy," "Lone Star Rag," "Take Me Back To Tulsa" and "Steel Guitar Rag."

The Wills band remained relatively faithful to the "traditional" Western Swing

style but many other groups not only improvised on familiar jazz melodies, they introduced instruments completely foreign to country music, such as clarinet, saxophone, trumpet and piano; examples of this marked jazz influence can be found on the following recordings — "Hank" — Hank Thompson and His Brazos Valley Boys (UK issue — deleted — Capitol EP 1-826). Hank Thompson (UK issue — Capitol LP T2460). "On Stage" — Andy Doll & Band (US issue Audio LP Ad. 1001).

At one time the Texas Playboys instrumental line-up consisted of: guitar, drums, saxophone, bass, fiddles (a photograph taken in 1938 depicts no less than three), banjo and steel-guitar. A recent Wills disc, however, "She's Killing Me," backed with "She Won't Let Me Forget Her" (US issue — Kapp K-744), featuring Leon Raunch, with vocals by Joe Andrews, reverts back to the more authentic instrumental line-up of piano, drums, rhythm guitar, bass and twin fiddles.

Certain groups, although eager to improvise were, however, reluctant to introduce strange instruments into their line-up and they developed a style of steel-guitar playing which closely resembled the jazz trumpet sound; this may be heard to good effect on "Steel Guitar Rag," by Leon McAuliffe, on "The Country Music Hall Of Fame," Volume Two (UK issue London HA-B 8077).

Vogue

Western Swing remained in popular vogue until the mid-1950's, when it was superseded by a new style which embraced three closely related facets of country music — Honky Tonk, Rock-a-Billy and the bare remnants of Swing. One of the finest exponents of this genre is Buck Owens who, with his band, The Buckaroos, carried the new sound to even greater heights than straight "Swing." The Owens sound, whilst retaining certain elements of Western Swing, places the accent on a



TEX RITTER: most popular movie theme

BY BRIAN CHALKER

"twangy" lead guitar style, over-riden by a primitive, close harmony falsetto vocal sound.

Other notable Western Swing bands popular during the "Golden Era" were: Leon Selph and His Blue Ridge Playboys, Wade Roy, Leon McAuliffe and The Cimarron Valley Boys, Pee Wee King and His Golden West Cowboys, Hank Thompson & His Brazos Valley Boys, Spade Cooley and Roy Newman and The Boys.

By no stretch of the imagination could the music of these Western dance bands be associated with the cowboy and the great American West but the costumes worn by many of the groups gave rise to speculation as to their origins. These costumes, consisting of high-heeled Spanish leather boots, white Stetson's and highly colourful, three quarter length jackets, studded with rhinestones and floral designs, became almost standard fare for country artists the nation over, following their initial introduction by (presumably) Bob Wills.

Legend

Although the Western Swing Band era undoubtedly assisted greatly in the circulation of the "cowboys and country music" legend, it was possibly the advent of the "singing cowboy" of the same period which gave rise to the belief in the United Kingdom that country and cowboy music were one and the same.

The most popular "singing cowboy" was Gene Autry, who made his recording debut in 1929, on a variety of labels, including Van Dyke and Radio. In common with other "hillbilly" performers of the time (Dalhart and Robison), Autry adopted a series of pseudonyms, among them being Sam Hill and John Hardy. During the early years of his recording career Autry's style was likened to that of Jimmie Rodgers.

In 1931, Gene Autry signed a contract with the Victor Company and, together with

Jimmie Long, recorded what many consider to be his finest material. Several of these "vintage" sides were issued in the UK on such labels as Rex, Panachord and Piccadilly; they are now regarded as rarities. Three years hence, Autry's legendary film career was launched and he eventually appeared in one hundred movies, frequently playing the role of an almost clinical, untarnished cowboy who abhorred violence. So "wholesome" were Autry's film roles that he was honoured with an award from the National Parent Teachers Film Association.

Impact

Following his success as a Hollywood "cowboy" star, Autry's recordings began to take on a distinct commercial flavour and among the titles he recorded were "A Boy From Texas, A Girl From Tennessee," "Dust," "Under Western Stars," "The Last Roundup," "Ole Faithful" and "Buttons And Bows." Two of his best selling discs, "Silver Haired Daddy Of Mine" and "Rudolph The Red Nosed Reindeer," are reported to have sold over five million copies each.

Ironically, one of the first "singing cowboys," (even before Autry came into national prominence) was John "Duke" Wayne, who made several films for Republic. Wayne was to make little impact as a singer but he did set the trend for musical westerns which led to the introduction of other notable stars of the period — Roy Rogers, Tex Ritter, Rex Allan and, of course, Gene Autry.

The 1950's saw the virtual end of the "singing" western but the association of cowboys and country music was to be revived with the introduction of the movie theme song — the most popular of which was undoubtedly "High Noon," recorded by Tex Ritter (available on "Songs of the Golden West" — Music for Pleasure MFP 1076 and "Tex Ritter's Wild West" — Capitol ST 2974).

The music of the true

American was combination of various elements — Irish reels, German lieder, Scots ballads and broadsides, Negro spirituals and worksongs. Few melodies were completely original, being based largely upon popular music-hall ballads of the period or on traditional folk songs. To paraphrase Margaret Larkin, a noted song collector, the music and songs of the nineteenth century are allied not to the field of twentieth century country music but to the realms of true folk music. By virtue of the cowboy's nomadic existence and the fact that the great "cattle age" lasted but three decades, he developed as a "type" rather than a folk culture.

Few cowboy songs have found their way into the structure of modern "country" music, although performers like Marty Robbins, Johnny Cash and Tex Ritter have recorded several "traditional" items from time to time, on such occasions the "cowboy" and not the "country" content of the recordings have been emphasised on the sleeve.

We have now seen the development of the "Cowboys and country music," image by the association of name, clothing and the cinema. Today, the ballads of the true Westerner are fast becoming accepted as an important part of American folklore and not, as Margaret Larkin wrote (in the 1920's) merely allied to the folk field.

Styles

When "hillbilly" music first became popular on record, there were no set styles — all went under the general category of "hillbilly" — and singers were apt to record literally anything which took their fancy, whether it be "novelty" or "cowboy," but the last forty years has seen the development of distinct facets of country music — Bluegrass, Old Time, or Mountain, Gospel, Country, Folk-country and Western — the latter still referring to "Western Swing." Standard country performers appear to have forsaken the "cowboy hero" of song in place of a more virile up-to-date, image, the truck driver; for it is now the Diesel-rig which reigns supreme, in place of the Strawberry Roan!



SHIRLEY: Medieval ensembles

Shirley and Dolly Collins lead the way

FOLK ON LP

ACCOMPANIMENT of traditional music has always been fairly limited and much depends upon the song. Some songs will bear accompaniment while others won't, neither bearing or requiring accompaniment.

There has been a little experimentation in accompanying songs but by far the most successful has been Shirley and Dolly Collins' work with medieval ensembles, as their latest album "Anthems In Eden" (Harvest SHVL754) shows.

The result is excellent and the use of rebec, crumhorn and other such instruments prove to be ideally appropriate, giving finer definition and colour to the settings of the songs, which on the first side have a boy-girl relationship motif running through them.

These include "Searching For Lamma," the Copper Brothers "Wedding Song," and "Pleasant And Delightful." Side two has a variety of material including "Rambleaway," Robin Williamson's "God Dog," and the Gower Wassail.

This is a fine album and Shirley's singing in that light, delicate style of hers makes an excellent foil for the instruments on side one. — T.W.

GUITAR thrashing and forced heartiness is still prevalent among many Irish folk groups although some of this stems from the fact that many of the audiences they play to are rowdy enough to force them to sing in no other way but that.

However, a recording studio is another scene all together and more time can be afforded to arrangement and presentation of

material. The Quare Fellows could have done with a bit more of this on their album "At Home" (CBS 63590), with the final result being that much better.

Songs like "Johnstons Motor Car," "The Sash My Father Wore" and "The Mingulay Boat Song" are a bit overdone and there must have been fresher things to sing. These were compensated by tracks such as "Carnlough Bay," a gentle relaxed song, the light-hearted "Little Ball Of Yarn" and "Sullivan's John."

This is an album that could have profited by a little bit more attention and remembering that they were in a recording studio and not a noisy Dublin pub. — T.W.

TOM and Smiley are a young, highly proficient bluegrass duo from the North of England and come up with a good second album "Country Style" (Saga FID2164) aided by Nick Strutt (mandolin), fiddler Brian Golby and bassist Brian Booth.

There's a good variety of material ranging from a nice unaccompanied vocal duet on "When First Unto This Country" and such old timey and bluegrass numbers as "Pretty Polly," "All The Good Times Are Past And Gone," "Climb Mountain Home" and "Hot Corn, Cold Corn."

Instrumentals include "Old Joe Clark," "50- Travis" and a banjo feature, "Smiley's Breakdown," giving Smiley Bowker a chance to display his fine banjo playing. — T.W.



VANDOREN
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by Roetti

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FOCUS ON FOLK

WITH THE Watsons gone and the Young Tradition going, there is practically no spearhead left for the traditional revival wing of the folk scene. However, Martin Carthy and Dave Swarbrick are still with us and going strong. They were in London last week for the folk night of the Pop Proms at the Royal Albert Hall and have been recording tracks in Fontana's studios for a forthcoming album. Martin Carthy dropped into the MM offices on a recent trip to London and I asked him if he thought that interest in the folk scene in traditional music was on the wane?



MARTIN AND DAVE: still going strong

STEADY

"Only in London" he replied. "But it has never been powerful in London, which has never been a mirror: for the country anyway. It has been the place more for the so-called progressives. I think the traditional scene is settling down into a nice, quiet, steady business without getting frantic. In various parts of the country it drops off and in other parts it's on the up and up. Audiences change all the time and I've been told they change every two or three years."

GROWTH

"The Young Tradition had a set way of singing, the Watsons were an organic growth. When the Watsons broke up, they left the YT in almost a vacuum. I think it's a shame that the YT are breaking up. They are going to leave a hole but if they can't go on

Traditional is not dead yet

singing that's it. They had no-one else doing that sort of thing with them. They went on doing great things after the Watsons went but there wasn't the balance. Mike Waterson is still singing beautifully, he's working with a guy named Ian Manuel but unfortunately they've never been heard on the London scene."

The combination of Martin's excellent interpretation of traditional song and Dave Swarbrick's instrumental work have kept them pretty busy over the last couple of years including a period working in Denmark.

"It was a love-hate thing," explained Martin. "As far as the music was concerned, it gave us time to take

stock. We played stuff each night that was not in our repertoire. We had to do things that got through. When we came back we had more of an idea of what we were doing, it was more solid. I think people expected us to come back with some great new sound though."

CHAOS

Did Martin think there was a future for the folk scene in Britain, continuing in the same way as it has up to the present? "Obviously it has a long future," he said, "if people are happy to play their music and sing their songs to people in small rooms and not big halls. At first it is a drag to do concerts all the time because you lose contact so we strike a balance between the two."

new stuff and then you've got to rehearse and rehearse to get it right.

"Dave and I don't rehearse which leads to a bit of chaos but generally it seems to work. I live in Warrminster, in Wiltshire, and he lives in Milford Haven, and we get out for about three weeks at a time and meet up on the first gig, then after we take a break again."

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WHERE TRENDS BEGIN

FOLK NEWS

MARTIN CARTHY and Dave Swarbrick are to split up at the end of August. Martin will continue in a solo capacity while Dave will join the Fairport Convention.

During the summer months Dave will be rehearsing with the group and working on his first full album with them. Dave can be heard on several tracks of their latest album "Unhalfbricking," playing electric fiddle and electric mandolin. Fairport manager Joe Boyd told MM on Monday — following Martin Carthy's breaking of the news by phone to this column — that there would be in September a possible joint Martin and Dave farewell and Fairport Convention re-emergence concert although this was not yet certain as the group are still looking for a drummer.

So in what has turned out to be a year of break-ups yet another one — Martin and Dave — will be sadly added to an increasing list!

The season of festivals is with us and at Hinton Hall, Suffolk, on July 26, a big line-up is planned with Jo-Ann Kelly, American singer Sandy Larson, the Crofters, the Williams Trio, Ann and David Smith, the Lorelei, Jane Westlake, the Trind, Tony and Robert, Norman Elvin and the Jug Folk, with some jazz from Jock Bean's band and compere Alex Atterson. The concert starts at 5pm and should finish at midnight and is very reasonably priced at 10s (or 7s 6d in advance). The organiser is Brian Bird, vicar of Edwardstone.

Martin Carthy and Dave Swarbrick, Tim Hart and Maddy Prior, Noel Murphy and Shaggis, Ted and Maurice, and the Barnsley Long Swirl Dancers, with MC Bob Walker, comprise the main guests at the Stainsby, Derbyshire folk festival on July 19. Licensed bar and camping facilities are provided and tickets are 10s each from Bob Walker, the Area Office, 27 St Mary's Gate, Chesterfield.

FOLK FORUM

THURSDAY

AT FOX, ISLINGTON GRN., N.1 COLIN & CARY INTRODUCE
MARK SMITH
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"BLACK BULL." No session.
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WHITE BEAR, Kingsley Road, HOUNSLOW

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AT CATFORD RISING SUN, THE CAMBRIDGE CROFTERS.

AT HANGING LAMP, St Elizabeth, The Vineyard, Richmond, 8 pm.
JOHN JAMES

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news in brief

KENNY Clarke - Francy Boland Big Band is now employing Ron Mathewson as regular bassist. He takes over from Jimmy Woode. The British contingent is now up to six. American Art Farmer is now in the trumpet section in place of Dusko Goykovich.

The Big Band returns to Ronnie Scott's Club for three weeks from October 4, followed by a Jazz Expo concert on October 26 at the Odeon, HammerSmith.

Adele Marsala, American harpist who, as Adele Girard, married clarinetist Joe Marsala in 1957, is in London with the University of Southern California drama group.

A new group formed from members of Happy Magazine and Sklp Hilberts has signed with Bell Records. Called Griffin, they include Graham Bell (velo. pno., str.), Pete Kuttley (gtr., vcls.), Alan White (drs.) Colin Gibson (bass) and Ken Craddock (organ, vcls., str., bass).

Bonzo Dog Band and Nice are touring Ireland from July 18 to 20. Yes and an Irish group will guest Nice organist Keith Emerson recorded in New York last week with ex-experience drummer Mitch Mitchell on a super-session album.

Al Jolson Story, a film made in the 1940's, is to be reshowed in 70mm at London's Columbia Cinema from July 14. MCA Records are issuing an album of the film hits on August 8.

Grays Pop Festival, held at Grays, Essex, on August 23, stars Who, Amen Corner, Bum, Ipsissimus, Classica, Evolution, Freedom, Andromeda, Rex and Aardvaark.

Pop concert at Nottingham Race Course on Saturday stars Nice, King Crimson, Erection, Yes, Edgar Broughton, Idle Race, Status Quo, Caravan, Junior Eyes and John Peel.

Steamhammer have signed Steve Jollise on flute and sax. He takes over from rhythm guitarist Martin Quittenon.

Tony Macaulay flew to Paris on Saturday to record Francoise Hardy singing one of his own songs, "Bells Of Avignon," for August release.

Windmill, the new group signed by Ken Howard and Alan Blackley, have their first single - a Howard-Blackley song called "Big Bertha" - released on July 18.



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Owing to the fact that the summer season is upon us and most of the colleges in our area are now closed, we unfortunately cannot carry on with our policy of giving you the bigger names in blues. So, until late September we are going to feature more of the up-and-coming blues groups. We hope that you will continue to give us your full support, as you have in the past.

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NIMBUS wish to announce the opening of their new progressive club on MONDAY, JULY 14th, 7.30-11 p.m. PROGRESSIVE GROUPS wishing to take part in the happening every Monday phone 647 2263

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SPEAKEASY
THURS JULY 10th
Back from their second successful USA tour
48 Margaret St. London W1

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday July 10th
6 p.m. to midnight
BEAT DANCE

Friday July 11th
American Blues Pianist
CHAMPION JACK DUPREE
with ERIC SILK'S JAZZ BAND

Saturday July 12th
TERRY LIGHTFOOT'S JAZZMEN plus
BILL NILE'S GOODTIME BAND
From Australia
THE YARRA YARRA JAZZ BAND

Monday July 14th
THE JOHN SURMAN OCTET

Tuesday July 15th to
Sunday July 20th inclusive
8 p.m. to 1 a.m.

CHRIS BARBER'S JAZZ BAND
plus
BILL NILE'S GOODTIME BAND

FULLY LICENSED BAR AND RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No.: MU5eum 0933

STUDIO 51
KEN COLYER CLUB
10/11 Gt. Newport Street
NEAR LEICESTER SQUARE

Saturday, July 12th
BARRY MARTIN'S RAGTIME BAND
Sunday, July 13th afternoon 3-6 p.m.
BRETT MARVIN AND THE THUNDERBOLTS
THE IBEX GROUP

THAMES HOTEL
Hampton Court, Middlesex

Friday, July 11th
ALAN ELSDON'S JAZZ BAND

Saturday, July 12th
BOB WALLIS' STOREVILLE JAZZ BAND

Sunday, July 13th
ERIC SILK AND HIS SOUTHERN JAZZ BAND

WOOD GREEN (Fishmonger's Arms)
Sunday
COLIN SYMONDS JAZZMEN
(Next week: Alex Welsh)

Tuesday
THE GLASS MENAGERIE
(Next week: The Killing Floor)

THE KENSINGTON
RUSSELL GARDENS, W.14
Buses 49, 9, 73

SATURDAY, JULY 12th
HUMPH

LUCAS and the MIKE COTTON SOUND

Thurs., July 10 SUNDERLAND, ANABELLE'S
Fri., July 11 SHREWSBURY, PADBROOK COLL.
Sun., July 13 CREWE, UP THE JUNCTION
Thurs., July 9 KLOOKS KLEEK

43-44 Albemarle Street, London, W.1
MAYfair 1476

COUNTRY CLUB
210, HAVERSTOCK HILL, N.W.3
(opp. Belsize Park Station)

Thursday, July 10th
KEITH RELF (ex Yardbirds)
RENAISSANCE plus AARDYARK
Next Thursday
EIRE APPARENT
Sunday, July 13th
By special request

BLOSSOM TOES
JODY GRIND
Next Sunday COLOSSEUM
D.J. JERRY FLOYD

FLAMINGO
AT 33-37 WARDOUR STREET, W.1

FRI. JULY 11th 9 p.m. - 6 a.m.
IT'S SOUL TIME WITH
BRAMBLES ARMY
APPEARING ON 4 SETS DURING
THE ALL-NIGHT SESSION IT'S A
FLAMINGO FIRST FOR THIS
EXCITING GROUP THAT GIVE
OUT WITH SOME GREAT
SOUNDS

SAT. JULY 12th 8 p.m. - 6 a.m.
MAKE WAY FOR ALL
LOVERS OF R&B IT'S
MIXED CREED

WED. JULY 16th 8 p.m. - 1 a.m.
MEN: THERE ARE GIRLS
GALORE EVERY WEEK RECALISE
ALL GIRLS ARE ADMITTED
FREE AND THIS IS DATED
MAKING NIGHT SO COME
EARLY AND ENJOY YOUR-
SELVES AND DANCE TO
TONI ROCKET DISCTET

NEXT FRIDAY - DON'T MISS THE
SKATELLITES SHOW

THURSDAY
GREYHOUND High Road, Chadwell Heath
UNION BLUES
Gromit Lights
July 17 John Wadden Workshop

THE ROEBUCK, Tottenham Court Rd THE EGG, 4s

THREE TUNS, BECKENHAM.
BARBARA THOMPSON, ART
THEMAN QUINTET.

TORRINGTON
HIGH ROAD, NORTH FINCHLEY
PETER KING
WITH THE BILL LE SAGE TRIO.

WHITTINGTON, PINNER,
KEN COLYER.

FRIDAY
ART'S DANCE, 144 Piccadilly,
July 11, 7.30 Blues, Pop and
Gospel from RUMPLESTILTSKIN
and THE OVERCOMERS. Tickets
8s 6d at door.

ASGARD, Railway Tavern,
Angel Lane, Stratford

AUDIENCE
and GROMIT LIGHTS

BLACKBOTTOM STOMPERS,
Norfolk Arms, Wembley

BLUES LOFT, HIGH WYCOMBE
(NAG'S HEAD, LONDON RD.)
DOUBLE BLUE HORIZON

DUSTER BENNETT
GORDON SMITH
ERIC SILK, 100 Club Oxford
Street.

GOthic JAZZ BAND, Osterley,
Earls of Sandwich, Guest bands.

GRAHAM COLLIER SEXTET at
ICA. See display advertisement

KINGS ARMS, WOOD GREEN
CANDY CHOIR

NEW FRIDAY J.C.
MIDLAND ARMS, HENDON
FRIDAY, JULY 11
DICK MORRISSEY
JOHN PETTIFER TRIO

OSTERLEY JAZZ CLUB,
GOthics JAZZ BAND and COLIN
SYMONS BAND.

ROYAL OAK, M.J.S. Club,
Tonley Street, SE1
PHIL SEAMEN, DAVE GOLDBERG,
TERRY SHANNON, REG PETTIT.

SHADES SKIN
WANDSWORTH COLLEGE
PIED BULL, ANGEL ISLINGTON.

THEATRELIGHTS LIGHTING HIRE
for
Stage Display Area
(indoors or out)
Follow Spots, Control Boards, Mobile Generators
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FREAKYASY Fishmonger's Arms
Wood Green
LIVERPOOL SCENE
FRIDAY JULY 11th
D.J. JERRY FLOYD PLUS PRESTON & CALICO
Music from Musicland, Berwick St. Next Friday: JUNIORS EYES

CLUBS

SATURDAY
THE FARLOUS
NEW ERA JAZZ BAND
Elm Park Hotel

CROWN, TWICKENHAM,
MIKE COOPER

LONDON JAZZ CENTRE SOCIETY
Jazz and film National Film Theatre
July 19, 11.30 pm 1.30 am

ROYAL OAK, M.J.S. Club,
Tonley Street, SE1
PHIL SEAMEN, JOHN SURMAN, TERRY SHANNON, REG PETTIT.

THE ORIGINAL EAST SIDE STOMPERS Old Ford Road,
TOFTS, FOLKESTONE, Grace Hill
CAT ROAD SHOW

SUNDAY
BEXLEY, KENT, Black Prince
Hotel From USA
THE PLATTERS
BILL BRUNSKILL Jazzmen,
Fighting Cocks, Kingston

BLACKBOTTOM STOMPERS,
Cooks, Chingford.

BLUES FESTIVAL, Sunday,
July 20, continuous 2-11 pm
STRAY COOL COMBINATION,
RHYTHM MAKERS STEEL BAND
and many more... Priory Youth
Centre, Petersfield Road, Acton,
W.3.

BOB HARLEY'S Dixielanders
The Swan, Fulham Broadway

BOTTLENECK BLUES CLUB
RAILWAY TAVERN, ANGEL
LANE, E15

FISH HOOK
PLUS PALE GREEN LIMOUSINE

BROCKLEY JACK, lunchtime,
Pinder Cleveland band.

COOKS, CHINGFORD
ROYAL FOREST HOTEL
First take a picnic on the beach
BLACKBOTTOM STOMPERS

CRYSTAL PALACE
Hotel Anerley Hill, Upper Nor-
wood, SE19

CHICKEN SHACK
CY LAURIES JAZZMEN at the
saucy Cambridge Hotel, Cam-
berley (A30) Jazz for listening
and dancing in old world
intimate atmosphere, 8 pm.

DENNIS FIELD, lunchtime,
Green Man, Plumstead

ELECTRIC CINEMA Club 11.30

GAS WORKS

ELM PARK HOTEL
Lunchtime jam session Musicians
welcome New Era Jazzband

ERIC SILK, Thames Hotel
Hampton Court

GROOVESVILLE
"WAKE ARMS," EPPING (A11)
BATTERED ORNAMENTS
TWO BARS, GARDEN, MEMS 6s
6d. Next Sunday "Blossom toes"

JAZZ AT THE TOWER ROOM
RESTAURANT FEATURING
JOHNNY HAWKESWORTH
STAN TRACY
TONY KINSEY
TOMMY WHITTLE
SUNDAY JULY 13, 8 pm-1am For
reservations ring 626 0923 0955, 23
Tower Place, London EC3, 23
yards from the Tower of London.

SUNDAY cont.
THE ORIGINAL EAST SIDE STOMPERS, Green Man, Blackheath.

TORRINGTON
HIGH ROAD, NORTH FINCHLEY
DICK MORRISSEY & TERRY SMITH

MONDAY
AT PLOUGH, STOCKWELL SW9
JIMMY SKIDMORE

BEXLEY, KENT, Black Prince
Hotel, Alexanders Jazzband

CROYDON—THE STAR
ANDY FERNBACH
plus
CONNEXION RABITZ

GOthic JAZZ BAND, Earl of
Sandwich

LONDON JAZZ CENTRE SOCIETY presents JOHN SURMAN
OCTET, 100 OXFORD STREET.

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THE WARWICK, EAST BARNET
ROAD (NR. ALEXANDER PUB)
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THOMAS A. BECKETT, Old Kent
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Go-Go dancing. One of the
hottest entertainments in London
on a Monday and Tuesday

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ALBION, DAVE HOLDSWORTH,
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AT PLOUGH, STOCKWELL, SW9
MIKE WILSON DUO

DENNIS FIELD J.B.
Elm Park Hotel, Hornchurch

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MAX COLLIE
Rhythm Aces

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SECOND HAND
plus Light Show

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caster, New Barnet

WELWYN GDN. CITY
CHERRY TREE
BLUES NIGHT

WEDNESDAY
BLACKBOTTOM STOMPERS,
Greenman Blackheath

BLUES LOFT, HIGH WYCOMBE
MIKE COOPER
KEY LARGO
(Featuring ex-Savoy Brice
Partins)

FELTHAM, CRICKETERS, KEN COLYER Next week Chris
GOthic JAZZ BAND, Earl of
Sandwich

ronnie scott's
presents
Until July 12th
GUITAR FESTIVAL
The Great Classical Guitarist
JOHN WILLIAMS
and
THE BARNEY KESSEL TRIO
Upstairs featuring
RAY KING SOUL BAND
Separate entrance
Membership not necessary
Downstairs
July 14th, for 2 weeks
LES McCANN LTD
+ AFFINITY
47 Frith Street, W.1
Gerrard 4752/4239

WEDNESDAY cont.
ROYAL FESTIVAL HALL, Wed.
July 16 at 8 pm
CLEO LAINE

TOBY JUG, Tolworth Surrey
AYNSLEY DUNBAR
RETALIATION

TANGERINE AGENCY
representing
RAY KING SOUL BAND
THE MOHAWKS
WISHFUL THINKING
(broadcasts and overseas)
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(broadcasts and overseas)
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(01) 935 4244/3195
and 2043
All enquiries
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213 Bishopsgate
(Corner of Pinder Street)
DISCO every Tuesday
RAY & ANDY'S ROAD SHOW
with Guest D.J.s
Admission free
Near Liverpool Street Station

KING'S HEAD
Upper Street, Islington
proudly presents the only London appearance of
SEAMUS ENNIS
CLOSED after tonight until Sept.
WATCH THIS SPACE

STUD FARM

CALIFORNIA BALLROOM
Windsor Road, Dunstable 62804

SATURDAY, JULY 12th
THE ETHIOPIANS
Earl Park Supporting Groups 8-10.30

ED FAULTLESS MODERN JAZZ
PRODUCTION ASSOCIATES
01-427 9100

Every Tuesday
JAZZ AT THE WESTERN
EAST ACTON

East Acton Underground Station
1 mile from White City Stadium
First roundabout A40
Tuesday, July 15th
LENNIE BEST
with ED FAULTLESS TRIO

Every Wednesday
JAZZ AT THE PHOENIX
AVENDISH SQUARE
Wednesday, July 16th
DON RENDELL/
IAN CARR QUINTET
featuring:
MICHAEL GARRICK, GUY WARREN

BULL'S HEAD
BARNES BRIDGE PRO 5241

Resident Trio
TONY LEE TONY MANN
TONY ARCHER

Tuesday Wednesday and Thursday
Resident Rhythm Section
BILL LE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Friday, July 11th **PETER KING**
Saturday, July 12th Lunchtime
TONY LEE TRIO
WITH GUESTS

Evening **HAROLD McNAIR**
Sunday, July 13th
Lunchtime & Evening **GUESTS**
Monday, July 14th

TUBBY HAYES
BIG BAND
Tuesday, July 15th
HAROLD McNAIR
Wednesday, July 16th
TOMMY WHITTLE
Thursday, July 17th
RONNIE ROSS

marquee

90 Wardour Street London W.1

Thursday, July 10th (7.30-11.0)
★ **THE SPIRIT OF JOHN MORGAN**
★ **SAMSON**
Friday, July 11th (7.30-11.0)
★ **BLODWYN PIG**
★ **ANDROMEDA**
Saturday, July 12th (8.0-11.30)
★ **THE VILLAGE**
★ **LEVIATHAN**
Sunday, July 13th (7.30-11.0)
★ **NEW PATHS**
★ **KING CRIMSON**
★ **JOHN SURMAN OCTET**

Monday, July 14th (7.30-11.0)
★ **LIVERPOOL SCENE**
★ **GRAIL**
Tuesday, July 15th (6.45 and 9.30)
★ **TWO SEPARATE SESSIONS**
★ **MARMALADE**
★ **THE DREAM POLICE**
Wednesday, July 16th (7.30-11.0)
★ **YES!**
★ **KIPPINGTON LODGE**

9th NATIONAL FESTIVAL of JAZZ, BLUES & POP
— See opposite page

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SATURDAY, JULY 12th
MAX ROMEO
EVERY SUNDAY THE
STEVE MAXTED SHOW

MOTHERS
High St Erdington B'ham
Phone: 021-373 5514

Friday, July 11th
BLACK CAT BONES

Saturday, July 12th
MARSHA HUNT
+ JOHN PEEL

Sunday, July 13th
THE NICE

Wednesday, July 16th
EDGAR BROUGHTON BAND
on all Sessions
Resident Sound Head
ERSKINE T.

OPEN EVERY NIGHT
WHISKY A' GO GO
PRESENTS
Thursday July 10th **SURPRISE**
Saturday July 12th **BLACK VELVET**
Sunday July 13th **SPIRIT OF JOHN MORGAN**
Tuesday July 15th **IMAGINATION**
33-37 WARDOUR STREET, W.1 01-437 7676

KING'S HALL
ROMFORD MARKET
Monday, July 14th
THE NICE

ROUNDHOUSE
LODGE AV, DA JENHAM
Saturday, July 12th
SAM APPLE PIE

COUNTRY CLUB
50 yards Belsize Park Tube, N.W.3
DISCOTHEQUE
Every Saturday Night

RAILWAY WEALDSTONE
THIS SUNDAY — FROM JAMAICA
RAY WILLIAMS
& **GRENADES BAND**
Featuring **BARON RAY SOUND**
Buses — 114, 18, 230, 158
Harrow & Wealdstone Station (8.8)

7/6, July 11
8 p.m., 930 6393
Nash House
The Moll, S.W.1
PROGRAMME INCLUDES 2ND PERFORMANCE OF
LONDON CRIES WITH ADRIAN HARMON (VOICE & GUITAR)
"Jazz is not being written better than this"

ICA Graham Collier Sextet

The Logical Progression towards Perfection
AUDIENCE
Sole Rep. **RONDO PROMOTIONS**
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Ring Tony Hodges at 01-937-3793

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSSTEAD, N.W.6

THURSDAY, JULY 10th
EDDIE THORNTON OUTFIT

TUESDAY, JULY 15th
FAMILY
+ PETER COOPER

Thurs., July 17th: **MIKE COTTON**
Tuesday, July 22nd: **KEITH RELF**
D.J. ALAN SWORD **D.J. PAT B.**

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Tel. 01 240 0584
Hours: 9.30-5.30 All day SAT

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BEYER No. VI, new	£100
BEYER No. VI, ex new	£90
LEONARD, new, complete	£80
LEONARD, ex new, perfect	£80
BEYER No. VI, complete	£55

TENOR SAXOPHONES

BEYER No. IV, new	£100
BEYER No. IV, ex new	£90
LEONARD, new, complete	£80
LEONARD, ex new, perfect	£80
BEYER No. IV, complete	£55

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BEYER No. IV, new	£100
BEYER No. IV, ex new	£90
LEONARD, new, complete	£80
LEONARD, ex new, perfect	£80
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LEONARD, new, complete	£80
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CHRYSLER 300L 2-DOOR FIXED HEAD COUPE, 6.750 cc. G registration. The prestige symbol of a Foreign Embassy. First registered on Continent, September 1966. Registered England May 1968. Extraordinarily beautiful jet black coachwork gold upholstery, automatic power steering, all electric windows and seats, self-seeking radio, £1,995 with 6 months warranty. Also 1967 ZODIAC Mk IV AUTOMATIC, featuring seats, radio, bells and unadorned low mileage private owner 1975. Also 1968 ZODIAC MANUAL, power steering, reclining seats, bells, slot tape stereo with 8 speakers, expensive radio, private owner £899, 2 months warranty. Childs Hill Motors Ltd, 41-45 63rd and 41-45 55th, 9 a.m.-2 p.m. 01-456 9204 (evenings)

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JAY'S DISCOTHEQUE for all occasions in the South ring, Fordingbridge, Hants 2079 anytime

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SAFARI DISCO, Flashing Light, Strabe, Go-Go Girls, Complete Show. Distance no object — Tel Parkstone, Dorset 6070

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PARTIES, DANCES, RECEPTIONS
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MOBILE DISCOTHEQUES
Book now to avoid disappointment
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Professional tuition, classical or modern
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The days of the teenybopper are numbered!

THE POP Proms have proved that rock-and-roll lives on and that the days of the teenybopper groups like Amen Corner are numbered.

Fleetwood Mac, Led Zeppelin and Liverpool Scene played rock and roll to packed houses. Such great songs as "Long Tall Sally" and "Blue Suede Shoes" brought the audiences to their feet screaming for more.

Yet poor old Amen Corner and the Marmalade had to play to a half-empty house and apart from the little 14-year-olds failed to get any reaction. Long live rock and roll. — MICK HARVEY, Chalford, Glos.

LED ZEPPELIN must be the most over-rated group in Britain. At the recent Bath Blues Festival they played soon after the Nice. The Nice were superb, yet were coolly received by the audience.

Led Zeppelin, however, received an undeserved standing ovation for their pathetic attempts at playing blues. If Led Zeppelin are the second Cream, my name's Mickey

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

Mouse.—B. ODWYN, Henley-on-Thames, Oxfordshire.

NOW I'M sure Led Zeppelin are the best group. At the first night of the Pop Proms they were fantastic especially Jimmy Page on lead guitar. The audience screamed for more and after their encore they were given a standing ovation. Page, Plant, Bonham and Jones must be hailed as the best group. — J. HIBBERT, London SE25.

WHATEVER happened to the incredible, fantastic new supergroup Blind Faith and its counterpart Humble Pie? Blind Faith didn't come up to expectations and Humble

Pie didn't even come!

Crosby, Stills and Nash are the super group—three talents that blend together completely and produce the greatest sound since Sgt. Pepper. This is no joke—Crosby, Stills and Nash are for real.—PAM ASHWELL, Walsall, Staffs.

I'M VERY surprised on reading the report on the last Montreux Jazz Festival not to see a word on Phil Woods and his European Rhythm Machine. It was the biggest hit of the Festival as far as the public's response was concerned. Why do you neglect this group which is probably the best in Europe?—JACQUES AZEMA, Paris, France.

THE QUESTION "How free are the free concerts" is, in my opinion, an extremely pertinent one. The basic idea is terrific, the concept of denying material wealth in favour of community benefits, but there is one setback which it seems no one has quite seen yet.

When the Camden concert was stopped by a group of people who did not like the music, the nail was hit squarely on the head. The range of the concerts is too narrow, and instead of being free, they are inward looking, catering exclusively for the people we could loosely term "hippies". Free concerts will not be entirely free until they cover everything from the Halle Orchestra to Desmond Dekker.—PAUL THOMPSON, London SE14.

● LP WINNER
THANKS to Laurie Henshaw for his tribute to Judy Garland in MM. To me Judy was one of the greatest talents ever to come out of Hollywood. Her death has robbed the world of show business of one of its best loved entertainers.—TOM NAUNTON, Seaham, Co. Durham.

"THE REVOLUTION is here," sing Thunderclap Newman and they are right. Thunderclap Newman are a revolution in themselves, they are completely original, they have no gimmicks or teenybopper appeal. They simply play good music.—BRIAN SLATER, Oldham, Lanes.

WHO IS the ventriloquist in Amen Corner who operates Andy Fairweather-Low? —ALAN KINGSHOLT, London W3.



MARMALADE: played to a half-empty house

Finest drummer since Keith Moon

AFTER SEEING the Mothers at Manchester recently I wonder why Jim Black was never voted top drummer in the world section of the poll-winners.

He is undoubtedly the finest drummer since that phenomenon called Keith Moon and second to none in American drummers. How much longer will his talents go unrecognised? —LINDA THEAKER, Sheffield 5.

THOUGHT for the week — why aren't records like "Give Peace A Chance" by the Plastic Ono Band available on the National Health? —Mrs PAM WADDLE, London NW2.

I WAS disappointed to find firmly fixed in the last copy of MM a magic pop poll. To one of the only musical papers in this country which seems to regard music as an art, an extension of the thought and lives of the participants I fail to see any validity in your pop poll. How can one thing be better than another when taste is such an individual prerogative? —DONALD COUTTS, London W11.

THE MOST surprising aspect of the recent album charts has been the non-appearance of the latest Blood, Sweat and Tears album.

Having doubted the various statements claiming how brilliant this group are I listened with a super critical ear and found out what I had been missing — I find it brilliant and exciting although judging by the album charts I'm wrong.—PHILIP DENNETT, Burgess Hill, Sussex.

NOW AT last it looks as if the real Manfred Mann and Mike Hugg are going to stand up. As a fan of their more musical works, which



BLACK
Second to none

have come few and far between, I have waited for the Manfred Mann group to break up for three years.

Mike Hugg is on the same musical pedestal as Steve Winwood or Alan Price. Now that he and Manfred have lifted themselves out of the ultra-pop rut, my only wish is that they get the attention they deserve.—B. FINN, Co. Mayo, Ireland.

● LP WINNER
AS MANY people know, we are always glad to help various charities in any way possible. Now comes one of the biggest efforts by young people to show that they really care about the sufferings of others.

The mammoth OXFAM walk, due to take place on Sunday and finishing at Wembley Stadium aims at a cool £1 million through 50,000 sponsored walkers. We might be too old to walk, who said that, but we gladly support a great scheme. Will you support us either by taking part in the walk or by sponsoring someone who does? Either way you'll be helping to counter some of the hardship, poverty and desperate hunger in today's world.—TONY BLACKBURN, DAVE CASH, DAVID JACOBS, PETE MURRAY, JOHN PEEL, ED STEWART, JIMMY YOUNG, and 11 other dee-jays.

I WOULD like to express my great disappointment that Chuck Berry was not given the honour of the final spot on the last night of the Pop Proms.

Listening to The Who after Chuck Berry seemed a great anticlimax.—PETER BECKLEY, London SW18. THE NEW Johnny Winter album is just too much for words. He is one of the most talented blues artists that America has produced in recent years and the album is one of the best on the market and is a must for every blues fan.—J. MEERS, Feltham, Middx.

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● JOSE

FOR TOO long Jose Feliciano has been known only on the merits of his hit single "Light My Fire" which, although undoubtedly a fine record, is faint when compared with some of the beautiful compositions to be heard on his albums.

That he is to visit Britain is indeed great news. Maybe now with the possibility of a television appearance or two, the blind Puerto Rican's talent will be fully exposed in Britain as it has been in America.—STEPHEN PAUL, Glasgow, Scotland.

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