

# Melody Maker

JULY 5, 1969

1s weekly

## Exclusive!

# STONES AT HYDE PARK



**WHAT YOU'LL SEE  
WHAT YOU'LL HEAR**

'and if you can, bring a drum or a tambourine even a tin to bang on or something,' urges Mick Jagger

**TURN TO PAGE 4 AND CENTRE PAGES**



HENDRIX AND REDDING, parting company

## Hendrix split: Redding goes, group grows



MITCHELL: may return

**PLANS** by Jimi Hendrix to enlarge his Experience have led to British bass guitarist Noel Redding quitting the group. Noel decided to end his association with Hendrix, begun in September 1967, last weekend. The crux of the split, it appears, is that he was not consulted by Jimi over his plans to expand the group from a trio into a "creative commune" which would include writers as well as more musicians.

Chas Chandler, ex-manager and record producer of the Experience, said at

### MITCH MITCHELL'S PLANS UNKNOWN

presstime that Noel was expected to return to London from the States at the end of this week to discuss his future.

Said Chandler: "Obviously it is too early to make any statement until we have had a chance to sit down and work things out, but there are a lot of exciting possibilities for Noel."

When he was last in London, Noel said he expected to stay with the Experience until Septem-

ber, at least.

It is not yet known whether drummer Mitch Mitchell will remain with Hendrix or also return to Britain.

Noel Redding's own group, Fat Mattress, have been set for the 9th National Jazz And Blues Festival — renamed the London Jazz Blues And Pop Festival — at West Drayton, Middlesex, on Saturday, August 9 (see Page 2).

Hendrix is currently reported to be grossing over 100,000 dollars a night on his appearances in the States.

The Hendrix Experience last played in Britain in February when they gave a sell-out concert at the Royal Albert Hall.

## What the disc price war means to you

Record prices took a dive following the ending last weekend of Resale Price Maintenance. One chain of London retailers immediately marked down singles to 30s for four (instead of 34s) as previously. And ten shillings was knocked off LPs. The recent Beatles double album was being sold fifteen shillings cheaper — £3 instead of for £3 15s. For the full story

**see page 3**

# Melody Maker POP 30

- 1 (1) **BALLAD OF JOHN AND YOKO** ..... Beatles, Apple
- 2 (6) **IN THE GHETTO** ..... Elvis Presley, RCA
- 3 **SOMETHING IN THE AIR** ..... Thunderclap Newman, Track
- 4 (5) **LIVING IN THE PAST** ..... Jethro Tull, Island
- 5 (2) **OH HAPPY DAYS** ..... Edwin Hawkins Singers, Buddah
- 6 (4) **TIME IS TIGHT** ..... Booker T and the MG's, Stax
- 7 (15) **BREAKAWAY** ..... Beach Boys, Capitol
- 8 (10) **WAY OF LIFE** ..... Family Dogg, Bell
- 9 (3) **DIZZY** ..... Tommy Roe, Stateside
- 10 (11) **PROUD MARY** ..... Creedence Clearwater Revival, Liberty
- 11 (20) **FROZEN ORANGE JUICE** ..... Peter Sarstedt, United Artists
- 12 (8) **BIG SHIP** ..... Cliff Richard, Columbia
- 13 (9) **I'D RATHER GO BLIND** ..... Chicken Shack, Blue Horizon
- 14 (13) **HIGHER AND HIGHER** ..... Jackie Wilson, MCA
- 15 (17) **TRACKS OF MY TEARS** ..... Smokey Robinson and the Miracles, Tamla Motown
- 16 (21) **LIGHTS OF CINCINNATI** ..... Scott Walker, Philips
- 17 (30) **HELLO SUSIE** ..... Amen Corner, Immediate
- 18 (19) **GIMME GIMME GOOD LOVIN'** ..... Crazy Elephant, Major Minor
- 19 (12) **GET BACK** ..... Beatles, Apple
- 20 (14) **MY WAY** ..... Frank Sinatra, Reprise
- 21 (25) **BABY MAKE IT SOON** ..... Marmalade, CBS
- 22 (—) **WHAT IS A MAN** ..... Four Tops, Tamla Motown
- 23 (16) **BOXER** ..... Simon and Garfunkel, CBS
- 24 (18) **MAN OF THE WORLD** ..... Fleetwood Mac, Immediate
- 25 (—) **HAPPY HEART** ..... Andy Williams, CBS
- 26 (28) **TOMORROW TOMORROW** ..... Bee Gees, Polydor
- 27 (27) **WET DREAM** ..... Max Romeo, Unity
- 28 (24) **GALVESTON** ..... Glen Campbell, Ember
- 29 (22) **LOVE ME TONIGHT** ..... Tom Jones, Decca
- 30 (—) **IT MEK** ..... Desmond Dekker, Pyramid

## POP 30 PUBLISHERS

- 1 Northern Songs; 2 Carlin; 3 Fabulous; 4 Chappell; 5 Kama Sutra; 6 Chappell; 7 Immediate; 8 Cookworks; 9 BMI; 10 Burlington; 11 United Artists; 12 E. H. Morris; 13 Feldman; 14 United Artists; 15 Jobete/Carlin; 16 Schroeder; 17 Essex; 18 Oick James; 19 Northern Songs; 20 Shapiro Bernstein; 21 Weibek/Schroeder; 22 Jobete/Carlin; 23 Patern; 24 Immediate/Fleetwood; 25 Donna; 26 Abigail; 27 Beverley; 28 Carlin; 29 Valley; 30 Beverley.

## u.s. top ten

- As listed by "Billboard"
- 1 (1) **LOVE THEME FROM ROMEO AND JULIET** ..... Henry Mancini, RCA
  - 2 (6) **SPINNING WHEEL** ..... Blood Sweat and Tears, Columbia
  - 3 (2) **BAD MOON RISING** ..... Creedence Clearwater Revival, Fantasy
  - 4 (8) **GOOD MORNING STARSHINE** ..... Oliver, Jubilee
  - 5 (1) **ONE** ..... Three Dog Night, Ounhill
  - 6 (3) **GET BACK** ..... Beatles, Apple
  - 7 (—) **CRYSTAL BLUE PERSUASION** ..... Tommy James and the Shondells, Roulette
  - 8 (—) **IN THE YEAR 2525** ..... Zager and Evans, RCA
  - 9 (—) **COLOR HIM FATHER** ..... Winstone, Metromedia
  - 10 (4) **TOO BUSY THINKING ABOUT MY BABY** ..... Marvin Gaye, My

## top twenty albums

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

# Watch Mackenna's Gold strike rich in the charts!

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The film theme of the year perhaps?  
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Music arranged & conducted by Quincy Jones  
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WHO



TIPPETT

## PENTANGLE KICK OFF U.S. TOUR

THE PENTANGLE began their second US tour this week. They will play major ballroom and club dates and appear at the Newport Folk Festival from July 18 to 20.

Other dates include Detroit (July 4-6), Chicago (July 11 to 13), Los Angeles (July 22 to 27) and the Castle Hill Festival, Ipswich, Mass., on August 1 and 2. Appearances on the Today and David Frost shows on American television networks have been scheduled.

To coincide with the Pentangle's visit, their single, "Once I Had A Sweetheart" will be released by Reprise Records.

# TOP POP, FOLK, JAZZ AND BLUES FOR WEST DRAYTON

THE FULL line-up was announced this week for the 9th National Jazz And Blues Festival, retitled this year the London Jazz, Blues And Pop Festival and being held at West Drayton, Middlesex.

The Festival opens on August 15 with Pink Floyd and the Soft Machine topping a bill which includes a jazz group in the Keith Tippett Band. East Of Eden, Blossom Toes, Juniors Eyes and the Village complete the line-up.

Set for the afternoon session on Saturday, August 16, are the Bonzo Dog Band, Roy Harper, the Strawbs, Jo-Ann Kelly, Martin Carthy and Dave Swarbrick.

The Saturday evening show stars the Who, Chicken Shack, Noel Redding's Fat Mattress, jazzman John Surman, Aynsley Dunbar, Yes, Spirit of John Morgan, the Groundhogs, King Crimson, Idle Race, Breakthru and a Dutch group, Cuby's Blues Band.

On Sunday afternoon, the attractions are the Pentangle, Long John Baldry, Ron Geesin,

Magna Carter and Noel Murphy.

The final show on Sunday evening will star the Nice. Family, the London cast of Hair, Chris Barber's Band, Keef Hartley, Election, Blodwyn Pig, Jigsaw, Circus, Hard Meat, Steamhammer, Babylon and a Greek group, Aphrodite's Chitren.

## HERMITS DEBUT

HERMAN'S Hermits are to make their North American cabaret debut with a ten-day season at the Supper Club, Elmwood Casino, Ontario, from July 24.

He is also discussing offers to play a season in Las Vegas and another at New York's Waldorf Astoria hotel. The Hermits are currently touring Australia.

## TREMS IN CANADA

THE TREMELOES, who have a new album, "Trens Live In Cabaret," recorded at the Showboat, Middletown, out in August, visit Canada for a five-week concert and television trip in September. Originally planned for a month, the tour was this week extended by a week.

On July 7 they return home from a Scandinavian tour and a week later fly to Barcelona for a pop festival and concerts and television. On July 18 they play a date in Majorca, and from August 1 to 14 tour Ireland.

## MIREILLE-FREE

RADIO LUXEMBOURG are presenting France's Mireille Mathieu in a free concert at London's Whitehall Theatre on July 11.

Luxembourg's Don Wardell, who has organised the show, told the MM it will be broadcast live to France.

The 608 seats at the theatre are to be given away by ballot and readers who would like to take part should send a stamped addressed envelope to: The Press Officer, Radio Luxembourg (London) Ltd, W1.



July 25th



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# Pop Proms off to a flying start

THE FIRST Pop Proms got off to a flying start last Sunday with the Led Zepplin-Liverpool Scene - Blodwyn Pig show. Both houses at the Royal Albert Hall were near capacity.

Nems promoter, Roy Guest, told Melody Maker on Monday that he was very happy with the opening night and that tickets for all the shows throughout the week were moving well.

Said Guest: "I shall have to wait, of course, until the Pop Proms have finished before making any comment but at the moment things are looking pretty good."



CHUCK BERRY

Roy Guest presents a further concert with Chuck Berry at the Liverpool Empire on Sunday. He appears with the Tom Hiseman Colosseum and the Swinging Blue Jeans.

## LULU ON THE MOON

LULU will be "the first girl on the moon" when she takes part in the historic moon landing programme scheduled by ITV on Sunday, July 20.

The programme, televised on the ITV network, is titled Man On The Moon — Frost And ITV On Earth. David Frost is competing this historic event and his own

show will be slotted into the programme.

Lulu has been booked to sing two songs. These will be featured during interludes in the actual report of the moon landing, which takes place at 9.21 pm.

## DRUMMER OUT

THE LIVERPOOL Scene's drummer Brian Dodson is seriously ill in hospital and it is unlikely that he will rejoin the group.

Doctors have told him that he must not play again for at least two years. Pete Clark from Jackie Lomax's group has been deputising for him on the Liverpool Scene's concert appearances and at the Bath Festival on Saturday.

The group, who are auditioning drummers, start their American tour on September 14. Adrian Henri and Andy Roberts will be flying out a fortnight before to write new material with an American slant. The groups "Woo-Woo" single and "The Amazing Adventures Of" album have been released in the States.

# SKIDMORE & STEWART PONDER OVER BERKLEE



SKIDMORE

IT IS NOT yet certain whether tenorist Alan Skidmore and guitarist Louis Stewart will take up the scholarships to America's famous Berklee School of Music which they won jointly at the recent Montreux Jazz Festival.

They were voted the top musicians in the Festival, the Skidmore quintet was voted the best group and its drummer, Tony Oxley, the best supporting musician.

Louis Stewart is hoping to go to the States next May to take up the scholarship providing grants can be arranged.

Skidmore told the MM: "It is a little difficult for me with a family to support, but I may take up the scholarship later on. As a result of Montreux, we have already been booked for the 1970 Belgian Jazz Festival in Brussels."



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# DOREEN QUILTS — A NEW LOOK FOR FAMILY DOGG



DOREEN: out

FAMILY DOGG, current number eight in the Pop 30 with "Way Of Life," had a personnel change last week.

Doreen De Veuve quit the group after declining to appear in a promotional film for the Central Office of Information. She has been replaced by 21-year-old Christine Holmes who spent three-and-a-half years in the name role of Charlie Girl in London's West End. The group visited Holland and Germany last week and return to Amsterdam on July 27 to record their own 30-minute TV spectacular.

## CUPIDS' SINGLE

Paul Anka has specially written a song called "Double Life" for Family Dogg and it will be one of the number they record on July 10, from which they will choose their follow-up to "Way Of Life."

## DUTCH DUSTY

DUSTY SPRINGFIELD files to Holland for a show this week and then goes to Cannes to film a TV spectacular with Charles Aznavour.

When she returns in mid-July she will start recording sessions to produce a new British single. It is unlikely that her current American single, "Willie And Laura Mae Jones," will be released in Britain.

The Bee Gees will be the guest stars in the second of her new BBC-TV series on September 15 — as previously reported. Spike Milligan will be guest in the first show on September 8.

## MONKEES FILM

HEAD, a satirical film starring the Monkees, is due to open at London's Classic cinema, Piccadilly Circus, when Candy ends its current run.

"We can't give an actual date just yet, because Candy is doing so well," a spokesman for Columbia Pictures — distributors of Head — told the MM on Monday.

After its West End showing, Head will go on general release throughout the country. Head has already been shown in the States. During a

visit here for TV in January, Davy Jones told the MM: "The film has got a lot of twists — something different than people would expect from the Monkees."

Co-starring with Davy Jones, Mike Nesmith, Peter Dinklage and Micky Dolenz, are Victor Mature, Sonny Liston and Annette Funicello.

## CUPIDS' SINGLE

CUPIDS INSPIRATION have their first single for nine months, "The Sad Thing," released on July 25 on the Bell label.

Negotiations are under way for the group to go to the States in September as part of an all-British package.

## NEW CLUB

NOVA PRODUCTIONS are opening a new underground club, the Under-Grad, in New Street, Wellington, Telford, Shropshire, tomorrow (Friday).

The opening attraction is Thunderclap Newman, currently number three in the Pop 30 with "Something In The Air." Later bookings include the Elastic Band and John Peel (11).

## NEWS SPECIAL BY LAURIE HENSHAW

# WHAT THE DISC PRICE WAR WILL MEAN TO YOU

RECORD PRICES were slashed following the end of resale price maintenance by the British Phonographic Industry last week-end.

Ten shillings was lopped off LPs and 6d off singles. Though the record-buying public welcomed the move, reactions in the record trade were mixed.

## DEALERS

Mr Christopher Foss, honorary secretary of the Record Retailers' Committee, which represents some 1,000 record dealers, told the MM: "I am very surprised the industry has done this." But Mr Robin Chaventre, managing director of Keith Prowse, which sells a million-and-a-half records annually and also carries on a large mail-order business, thought that the ending of RPM would see an expansion

of the mail-order business. But Mr Chaventre added: "The ending of RPM may hit the smaller shops. We are reviewing the situation," he commented.

General opinion is that shops will have to cut down on their "stock in depth." Retailers have to pay the manufacturers purchase tax of 55 per cent, and they are unlikely to carry large stocks, on which they have already paid tax, that may remain unsold for any length of time.

Adds Mr Foss: "In the short run, the public will probably get a lot of bargains because retailers will clear out old stocks. "But in the long run I think that on the whole the public may suffer, because there will be less variety of records available."

"People who might have stocked margin records, hoping to sell one or two at reasonable profits, will not stock them if no profit is to be had.

"And the companies that did make these marginal records will cease to make them. This will mean less employment for musicians. Look at America, where — apart from pop groups — so many classical recordings are made abroad.

"I have heard of a dealer who, as a gimmick, is taking a shilling off three singles. But with shops on good sites where the rates are high — and they're going up all the time, plus SET to pay — there's not going to be a lot of room for price-cutting.

## STORM

"Record retailers have got to live. They don't get a lot of profit now. There are a number of small dealers who are not terribly well off. They may stop selling records."

"And department stores who are not getting a good profit margin won't be able to cut prices. "The big dealers will not

be affected. They're big in records and big in everything — like pianos and organs. This will manage to ride the storm. It's the small chap in records who may not ride the storm."

Footnotes Mr Leonard G. Wood, deputy chairman of the British Phonographic Industry, which represents all the major record companies in Great Britain (between 40 and 50):

"There is little doubt that the immediate future will see price reductions. You'll probably see frantic price reductions for a bit before things settle down.

"One of the leading factors is the iniquitous purchase tax, which makes it very difficult for any price-cutting war — which some newspapers have referred to. The 55 per cent purchase tax and the stock risk doesn't leave much room to manoeuvre.

will have to sell a far larger volume of records to cover themselves.

"I don't think singles will be affected much. Youngsters are not worried about a few coppers more or less for the artists they want. But there will be a reduction on LPs.

## PROFIT

"Personally, I'd much rather see the continuance of RPM. But the worst fears I had about the ending of RPM in other big industries have not been justified. It may not be as bad as I thought it would be at one time."

Said one London dealer: "I think this price-cutting business will be a nine-day wonder.

"Once you've got rid of the old stock that has been hanging fire, there won't be much price-cutting on new stock. The small profit margin just doesn't allow it."

# CECIL TAYLOR 4 SET FOR JAZZ EXPO' '69



CECIL TAYLOR first time here

MANY OF the biggest names in jazz are lined up for jazz Expo '69 this autumn, third of the Newport Festivals in London to be staged by piano-playing impresario George Wein in association with the Harold Davison Office.

Bookings are not yet completed for the London festival, which runs from October 25 to November 2, but the following artists and groups are already engaged:

The Cecil Taylor Quartet, paying its first visit to Britain, the Miles Davis Quintet, Sarah Vaughan and her trio, The Thelonious Monk's quartet, the Clarke-Boland Big Band, Lionel Hampton and his Band, a Vibes Workshop featuring Hampton, Gary Burton and Red Norvo, a Guitar Workshop starring Tal Farlow, Grant Green and Barney Kessel, the Mary Lou Williams Trio, Newport All Stars with Ruby Braff and Don Lamond, Alex Welsh and his band, Humphrey Lyttelton and his band, Teddy Wilson, Salena Jones, Dakota Staton, Louis Jordan and his Tympany Five, the Dave Shepherd Quintet, Elkie Brooks, Jon Hendricks and the American Folk Blues and Gospel Festival.

In addition to this list of names, Jack Higgins of the



## LEAPY ON DRUGS CHARGE

LEAPY LEE was arrested in Durban, South Africa, this week on a charge of possessing marijuana. He was arrested while with friends at a beachfront hotel. Police said they searched him, found a small quantity of the drug, and charged him under his legal name—Lee Graham. He paid a £5 admission of guilt fine and was released.

Davison Agency told the MM on Monday that he was negotiating currently with the

Maynard Ferguson Big Band and these solo artists:

Bill Coleman, Buck Clayton, Joe Venuti, Albert Nicholas, Wild Bill Davison, Ben Webster and Jimmy Rushing. "When everything is complete," said Higgins, "this should be just about the biggest jazz festival ever."

## NEW ADDRESS

AS FROM this week the Northern Office of the Melody Maker, and Provincial News Editor Jerry Dawson, has moved to Statham House, Talbot Road, Manchester, M32 0EP. The telephone number is 061 9742 4211.

## EDEN COMES BACK

EDEN KANE, former chart-rising pop star who has been in Australia for some years, is returning to Britain shortly for the wedding of his brother, Peter Sarstedt, to Danish dentist Anita Atke.

Eden is currently in Las Vegas, en route for Britain. Peter expects to marry this summer. He is currently in Copenhagen with his fiancée. While in Denmark, Peter is working on a musical for presentation in the West End of London. His next album should be released early in the autumn.

## GENO IN CABARET

GENO WASHINGTON and the Ram Jam Band begin a week of cabaret at the Fiesta, Stockholm, on July 27 and then on August 9 begin three days of concerts and television in Sweden.

On July 22 the group are heard on Radio One Club from London. Currently they are playing dates in Scotland and tomorrow they play the Citation Hotel, Perth, then the Grand Hall, Kilmarnock.

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4379 **The Arbors**  
I Can't Quit Her

4376 **Polly James**  
Ice Cream

4391 **Sue & Sunny**  
Running Round In Circles

### New Albums

63649 **Stereo Only**  
**Paul Revere & The Raiders**  
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## KINKS PLAN TO ADD BRASS SECTION ON TOUR



RAY DAVIES

THE KINKS, who tour America in September, are enlarging their line-up to take in a brass section on all future British tours. Ray Davies told MM: "On five appearances we'd like to get the sound we now get on records, so we're likely to augment the band on future engagements. We're getting more and more requests to appear on tour not only from Britain but from different parts of the world. We've been offered a tour of Canada which we'll probably do after our tour of America." Ray, who flew to America this week to finalise tour details, said that the group's rock-opera album "Arthur" is now completed and will be released in the near future.





## If this is the first night...

WHAT LOOKS like a musical battle of flowers is, in fact, the incredible finish to the first night of the Pop Proms at the Royal Albert Hall last Sunday. The audience were on their feet shouting, stamping and clapping, flowers

were thrown on stage and musicians jammed wildly on the old rock standard, "Long Tall Sally" at the end of Led Zeppelin's set. From left to right our picture shows Adrian Henry (Liverpool Scene), guitarist Jimmy Page (Led Zeppelin), saxist Jack Lan-

caster (Blodwyn Pig), saxist Mike Evans (Liverpool Scene) and vocalist Robert Plant (Led Zeppelin). If that's the first night we can't wait to see what the last night will be like with Chuck Berry and the Who on Saturday!

## Melody Maker

161 Fleet St. London EC4  
Telephone: 01-353-5011  
EDITOR

Jack Hutton  
ASSISTANT EDITOR  
Bob Houston  
FEATURES EDITOR  
Bob Dawbarn  
NEWS EDITOR  
Alan Walsh  
STAFFMEN

Max Jones  
Laure Henshaw  
Chris Hayes  
Chris Welch  
Bill Walker  
Tony Wilson  
Royston Edridge

ADVERTISING  
MANAGER  
Peter Wilkinson  
PROVINCIAL NEWS  
EDITOR

Jerry Dawson  
2.4 Oxford Road  
Manchester 1  
Telephone: Central 3232

# FAMILY, PETE BROWN AND MORE ADDED TO STONES CONCERT

ROLLING STONES' free concert at London's Hyde Park on Saturday will also feature Family, King Crimson, Pete Brown's Battered Ornaments, Screw and the Third Ear Band.

Announcing the completed bill on Monday, a spokesman for the Stones said it was likely that there would be a surprise appearance from a guest artist as well.

The concert starts at 1 pm and will be the Stones' British debut with new guitarist Mick

Taylor who has replaced Brian Jones in the group. The concert will take place in the Cockpit area of the park and has been arranged by Blackhill Enterprises after permission was given by the Ministry of Public Building and Works.

Granada Television will be filming the concert which is expected to last for five hours.

### SALENA UP NORTH

SALENA Jones, American vocal star in Britain, opens a week's engagement on Sunday (6) at the Wakefield Theatre Club in Yorkshire. The following Sunday she begins a week's cabaret engagement at the Show Boat, Middlesbrough, and on Sunday (20) goes into the Cresta, Solihull, Birmingham. Salena is also slated for two programmes in the Jazz At Ronnie Scott's BBC TV series.

### RCA SHOW

RCA RECORDS are to present their own live show, titled Summer Sound Spectacular, at London's Lyceum Ballroom on July 15. Topping the bill are Spectrum, Harmony Grass and

Grapefruit. Rest of the bill will be Patrick Adam, Miki, Stevie Lewis, Andromeda, Chris McClure, Dave Hunter and the Laurels. The Ray McVea Band will accompany several of the singers.

A spokesman for RCA told the MM: "We thought we would try a new way to promote our recording artists and if this is a success there may be other shows."

### SANDIE'S BACK

SANDIE SHAW, who has been appearing in South Africa for a month, is due to return this weekend. She then flies to Amsterdam on Monday for a festival date, returning the following day.

### MOVE FOR U.S.

THE MOVE make their first American trip in September and will stay for at least a month. They open at the Fillmore East on September 17.

July 18 has now been fixed as the release date of their next Regal-Zonophone single, "Curly," and an album is being cut at present. All tracks will be written by Roy Wood, who has also written the new Amen Corner single, "Hello

Suzy" and the Epics' "Dance Around The Maypole." The forthcoming Move album, titled "Shazam," will be released before the group depart for America.

### HATCH-TRENT SINGLE

JACKIE TRENT and Tony Hatch, have a new single, "Don't You Believe It" released on July 11.

It is a Burt Bacharach song, the first time the duo have recorded anything but their own material for a single.

### DYLAN FILM

THE ANTI-APARTHEID Movement are holding a fund raising event at the Round House, Chalk Farm, on Sunday to commemorate South Africa Freedom Day.

From 8.15 pm Bob Dylan's film Don't Look Back will be shown and there will be appearances by Scaffold, Yes and Dry Ice. Tickets will cost £1 each and are available from the Anti-Apartheid Movement.

### CAROL DUE

AMERICAN singer Carol Sloane, who once deputised for Annie Ross in the Lambert-Hendricks-Ross trio, makes her first London appearance when she comes into Ronnie Scott's for a three-week season beginning Monday, July 28. She will be sharing the bill with US jazz organist Richard Groove Holmes.

Currently at the club, until July 12, is the Guitar Workshop, starring John Williams and the Barney Kessel Trio. The Affinity features Upstairs at Ronnie's until Saturday (5). Guitar Workshop will be followed on July 14 by Les McCann Ltd for a two-week stand. With pianist McCann will be Errol Vinegar (bass) and Donald Dean (drs). The Affinity will appear Downstairs opposite McCann for the fortnight.

## JAZZ NEWS

# JEFF CLYNE JOINS KEITH TIPPETT GROUP

COMPILED BY BOB DAWBARN

THE Chris Barber band is to play a six-day residency at London's 100 Club from Tuesday, July 15, to Sunday, July 20, inclusive. They will be supported by the Bill Nile Goodtime Band. Chris and the band are also the stars of the next London Jazz Centre Society concert at the Mermaid Theatre on July 27.

BASSIST Jeff Clyne has joined the Keith Tippett Group and plays his first gig with them at the Three Tuns, Beckenham, on July 24 followed by the Old Granary, Bristol (31). Tippett's Arts Council sponsored work will be premiered at Barry Summer School on July 29.



JEFF CLYNE  
first gig July 24

THE LJCS night at the National Film Theatre on London's South Bank is on July 19, starting at 11.30 pm. A number of films will be shown, including a documentary on Sonny Rollins, and there will be live music from a group organised by Paul Rutherford... Birmingham bassist Derek Jones is the replacement for Bill Cole in the Ken Colyer Jazzmen. He has worked with, among others, Ken Payne's Creole Serenaders and the Saratoga Jazz Band.

THIS Saturday's (5) BBC Jazz Club is something of a Ladies Night featuring the Kathy Stobart Sextet and Betty Smith Quintet. The interval recorded spot will feature Maynard Ferguson... The Tony Oxley Group visit the Albion Jazz Club at the King's Head, Fulham Broadway, on July 8, followed by the Dave Holdsworth Band (15)... John Surman plays the last of the current series of concerts at London's Bedford College, Regents Park, on Saturday (5).

EVAN PARKER and the Alexis Korner Blues Group represent Britain at the International Holy Hill Jazz Meeting '69 in Heidelberg this Sunday (16). Others appearing include the Peter Brotzmann Quintet, Rolf and Joachim Kuhn Quintet, Gunter Hampel Jazz Group and the Dave Pike Set.

GRAHAM COLLIER's second London performance of his "London Cryes" is at the Institute Of Contemporary Arts on July 11. This Sunday (6) the Collier Sextet plays the Thornton, Finchley, and on July 20 visits the Greyhound, Redhill... The Fourteen Foot Band, from Sussex, led by trombonist Mike Collier, makes its London debut at the Kensington Hotel, Olympia, on Saturday (5) with tenorist Danny Moss.

BOXER Billy Walker's new Tower Room Restaurant, a few yards from the Tower Of London will feature Sunday night jazz from Johnny Hawksworth (bass), leading Stan Tracey (pno, vibes), Tommy Whittle (tr) and Tony Kinsey (drs)... The Bird Curtis Quintet plays the Ludlow Festival this weekend and has been invited to return to Dunkirk, where they scored a major success at the recent festival, for two open air concerts on July 19 and 20. The group is currently seeking a permanent drummer.

THE Manchester Youth Jazz Orchestra plays concerts at Brookway High School (July 7) and Sharston High School (July 15 and 16)... Don Rendell guests with the Brian Jones Trio at the Silhouette Club, Chester, on July 7... Acker Bilk plays Osterley Jazz Club tomorrow (Friday) followed by the Gothic Jazzband and Colin Symons Band (11), Ken Colyer's Jazzmen (18) and Alexander's Jazzmen (28).

THE Lionel Grigson-Pete Burden Quintet, with Mike Payne (pno), Darryl Runswick (bass) and Spike Wells (drs) plays the Phoenix, Cavendish Square, London, on July 9 and the 100 Club (28)... Mike Casimir's Paragon Brass Band plays Hornsey Carnival, North London, this Saturday (5). Other dates for the band include Ashford, Kent (8), Dagenham Carnival (12), Hitching Carnival and Wallington Donkey Derby (19), Corby Arts Festival (20), Brentwood Carnival (26) and Cambridge Jazz Festival (August 30).



ACKER BILK

**Benedict Brown**

## ROBIN ABOUT TURNS

A LAST minute change of the B-side caused a delay in Robin Gibb's first solo single, "Saved By The Bell." It was prevented from getting into record retailers until Tuesday this week because of the change which now makes the B-side "Mother And Jack." Next week, Robin begins a tour of almost all the 22 countries in which he is known, starting with Germany.

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## BEATLES—PLANS FOR YET ANOTHER ALBUM

BEATLES were converging on the recording studio this week to complete a new album which may be released before their "Get Back" album—already in the can. The "Get Back" LP will be released to tie in with a TV show filmed during the making of the album. But no dates have yet been set. Paul McCartney is back from a holiday in the South of France and Greece, George has returned from Sardinia, Ringo was due back from the South of France on Tuesday, while John returns from a car tour of Scotland with Yoko in a new Maxi. Today (Thursday) the Plastic Ono Band, which has recorded "Give Peace A Chance" — a plea for peace by John and Yoko — will meet the press in a special reception staged by Apple to tie in with the release of the record.



## Marmalade have earned their jam

BY LAURIE HENSHAW

THE Marmalade understandably get a bit fed up when corny gags like: "You've got jam on it!" are thrown at them. Which is often, according to Glaswegian Junior Campbell.

But if there is any jam on their bread these days, they've worked hard for three years to spread it there.

They smashed their way to No. 1 with the Beatles song, "Ob-La-Di," now their latest chart entry "Baby Make It Soon" is racing up the Pop 30.

This has just been rush released in the States with "Chains" — a Junior Campbell composition featured on the B side of "Ob-La-Di" — as a double A issue.

Marmalade were due to go to the States in May. But Arthur Conley covered "Ob-La-Di" there, so Marmalade have postponed their trip until this November.

### SPLASH

"There's no point, anyway, in going to America for a chart trip," says Junior Campbell. "You have to work there for two months to get known. And when we do go we want to try and make a splash."

"We are planning to play the colleges and appear on TV."

Certainly they have picked a winner with their new single. For it was written by Tony Macaulay — who is responsible for a string of hits as long as your arm.

He's written for the Foundations, Hollies, Long John Baldry, Paper Dolls, Billy Fury, and Val Doonican.

Right now — apart from the Marmalade song — he is credited with Scott Walker's chart-riser, "Lights In Cincinnati."

It was due to a phone call from their record producer Mike Smith that Marmalade chose "Baby Make It Soon."

Says Junior Campbell: "We had first thought of choosing a Bee Gees song. It was so old, I don't even think the Bee Gees would remember it."

"We'll probably do it on our next LP now. We're in the process of making it."

### GRAT

"Then Mike Smith phoned me, said he had a great song — and played 'Baby Make It Soon' over the phone. He told me it was by Tony Macaulay — and that made it even better."

"I wasn't all that knocked out by it at first, though. No matter. This has often been the reaction to some of the biggest hits."

Marmalade believe in producing a good commercial sound, but will have no truck with the "bubble-gum" scene. "I don't think it's as big as some people make out," says Junior.

"America will always rely on the Beatles, the Stones, Who and the Who. Tuli," he adds — with the conviction of a man who firmly believes that creative pop will outlive any bubble-gum gimmicks.

There's no doubt that when that delayed American trip materialises, the Marmalade will be ready for it.

# Scott Walker Special

BY SAMMY GLICK



## 'There he sat with furrowed brow, an island unto himself'

I HAD been warned that Scott Walker was to execute one of his World Famous disappearing tricks and so an excursion to Wembley studios, where the ghosts of Cathy McGowan and Vicki Wickham clank moaning through ancient Ready Steady Go! sets, was organised.

There he sat with furrowed brow, an island unto himself in one corner of the studio, picking at his guitar while Joe Brown hovered nervously on the periphery of the studio crowd.

It has been said by no less a person than the man himself that he would not recognise a hit single if he bumped into it and so it was that, once interred in the dressing room, I asked how he came to choose "The Lights of Cincinnati"?

### Anxious

"If my memory serves me well and it never does, it was shortly before I was going away to Greece," said Scott. "It was the night before I left and Johnny Franz and my manager had been up all night with it and all the people from Philips were going, 'Oh yeah' and 'Crazy'."

"Everyone was so gung-ho and anxious to get a record out at last I said 'Fine — put it out. Don't bother me. Get out of my face. Rebop and I split!'"

"It was such an obvious prefabricated piece of work and everyone had been saying to me for so long — 'Do something really obvious Scott' — so I thought I would."

"I have always maintained that if I did do something like this it would not happen because it was me doing it. If it is a big hit then I was wrong and they were right."

"I had to have a single out because it puts you in demand as a performer and puts your price up. To tell you the truth, I wanted to write my own single but everything I came up with they said was no good and not commercial enough."

### Sulking

Manager Maurice King who had been sitting sulking in one corner of the room for some minutes could be heard rumbling like distant thunder, "I'm writing his next single!"

To all intents and purposes it would appear that for the first time in Scott Walker's uncompromising career, he is giving a little more consideration to what he believes his audience want to hear and little less to what he wants to sing.

For consideration and compromise some

people are unfortunately reading "hypocrisy" but he maintains that there is little or no compromise of his own musical standards on his new album, Scott Sings Songs From His TV Series.

"The songs on the new album are by really worthwhile writers who have written some very good music. Because there are a few critics on the pop scene who are determined to make an art form out of pop music there is no reason why this music should be ignored."

"For me the entire album is an exercise, if anything. People have been saying for ages that Scott Walker is a singer of standards so let's see if he can sing them. So I did it."

### Critics

"Whether I did them well or not is a subject for the critics. I don't exclude critics, so I'll have to await their verdict."

Without doubt, Scott Walker's severest critic is himself and by his own standards he falls far short of his ideals. Has his progress during the few years he has been a solo singer been entirely satisfactory?

"No, in my own opinion I have failed dismally!" said Scott. "At first I thought everyone was going to catch on very quickly but it didn't happen that way."

"The plan that I originally had failed dismally so I just plodded on in my own lazy manner. I just have to keep trying — that's all."

"I have no real yardstick for success because I am doing something which is entirely my own thing and I have nothing to compare it with."

"I am not the only one singing standards nor the only one making singles, but I am the only one making albums like Scott III and writing like I write. I'm the only one into my particular kind of writing-singing thing."

"Comparatively, I suppose Scott III was unsuccessful compared to Scott II, which was a number one album. A friend of mine who is an authority on my music says that it was because the melody lines were too long and everything was in 3/4 time and it took a lot of listening to."

"A lot of people seem to believe that you should not have to sit down and make a conscious effort to enjoy something."

### Effort

"I believe it is the wrong attitude — there is some music which just demands this kind of attention and if you are not prepared to make that effort then you will never appreciate it."

"My music is not instantaneous, but in years to come the small number of people who have bothered to listen to my music should feel that I have made some kind of effort which was worthwhile in retrospect."

It has been suggested that Scott's tremendous application to musical detail may in fact be the very thing which is holding him back as a composer and that he is too involved with the technique to see the product objectively.

### Compose

"There are a number of ways to compose but that degree of concentration is my way. I can't be objective about my music but I can't just scribble something out and dish it out to my public. I suppose as long as the end product is there it doesn't matter — if we have to get drunk, stoned or go to bed with someone, as long as the end product is there it's valid."

"The beautiful thing about composing popular music at present is that there seems no set way of going about it — except in the Top Twenty single charts — so I figure if their way can work so can my way!"

Meanwhile rumbling like thunder...

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WHERE TRENDS BEGIN

# WHAT A MIGHTY ROCK AND ROLL START TO THE POP PROMS!

**THE OPENING** night of London's first ever Pop Proms was a sensation! A near capacity Albert Hall audience cheered, danced and threw flowers at the end of a mighty rock and roll session from Led Zepplin with the help of Blowdown Pig, Liverpool Scene and other friends, writes Royston Eldridge.

Blowdown Pig set the ball rolling. Mick Abraham's superb little band opened the show and impressed with sheer musical ability. They had Jack Lancaster weaving patterns on sax, flute, violin and clarinet behind Abraham's guitar work, which came over well on the first number "Cat Squirrel".

## PINK FLOYD

Liverpool Scene followed and combined rock comedy and social commentary with songs like "Baby" and "Pete Clark" in for the ill Brian Dodson on drums and Andy Roberts played nice acoustic guitar on "Mother's Rag".

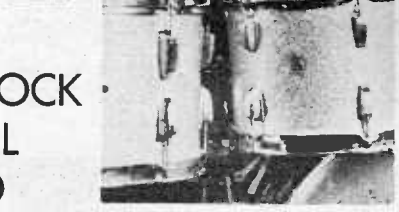
## JOHNNY HOWARD

Zeppelin's Robert Plant's wailing vocals and Jimmy Page's formidable guitar sometimes lose each other, but the effect is original and exciting especially on blues numbers like Willie Dixon's "Can't Quit You Babe" and "You Shook Me". John Bonham's drum solo and Page's guitar on "Black Summer" were good and they pulled out everything on their encore "Communication Breakdown".

The crowd wouldn't let them go, urging bodged officials to turn on the power again and so back they came to play a rousing rock and roll version of "Long Tall Sally" (see page 4). Jack Lancaster and Liverpool Scene's Mike Evans joined in on sax, Adrian Henri jumped around the stage, Ten Years After hit Lee hammered a cymbal, Plant screamed and the whole Albert Hall was in uproar. A tremendous night.

A FANTASTIC rock and roll melody from Fleetwood Mac's Jeremy Spencer brought the Pop Proms audience to their feet in a well deserved standing ovation at the Royal Albert Hall on Monday night, writes Tony Young.

Howard, 35, is no more slick-waver. He works hard on stand to keep discipline tight and, at times, even down the volume when needed. Result? Magnificent instrumentals like "My Fire" which had tenorist Alan Dillely wailing out on alto above the blasting brass.



HISEMAN: brutal solo at Bath

## BATH FESTIVAL

A ZEPPELIN attacked the City of Bath on Saturday, and gassed 120,000. Airship Commander Jimmy Page kept the most fearsome dirge in progressive blues afloat with the most exciting guitar playing since Jimmy Hendrix.

But it is almost unfair to pick out Led Zeppelin's performance at the highly enjoyable Bath Blues Festival. So many groups were on top form and gained such good reactions during eleven hours of almost continuous music, that it is impossible to describe them all in detail.

Liverpool Scene were a tremendous success and so were the Nice, Fleetwood Mac, Ten Years After, Chicken Shack, Blowdown Pig, Keef Hartley, Jon Hiseman's Colossium, Taste, Champion Jack Dupree and John Mayall all played extremely well.

In truth there were rather too many groups resulting in back stage overtime. For stewards, and room managers, and severely curtailed sets which affected some groups which don't properly warm up until they have been playing half an hour. Roy Harper could only manage two numbers and Clouds and Principal Edwards' Magic Theatre didn't get to appear at all.

John Peel once again proved what a tremendous asset he is to any open air event, not merely as an informed commentator, but as the man who can keep vast crowds cool and control the excesses of over zealous stewards. Mike Quinn was an able assistant compere, keeping announcements concise and sensible.

acoustic guitar amplification system had broken down prior to their set, which detracted from their sound. But saxist Johnny Almond was on top form. Keith Emerson was on cracking form with the Nice, and Brian Davison's new drums sounded extremely powerful, although he complained later of tuning trouble. Other highlights were Jon Hiseman's uncharacteristically brutal solo, Keef Hartley's new band, and Stan Webb's long distance guitar solo, using a 200 foot lead off, and a backstage ping pong tournament with Colossium, but you wouldn't want to know about that! — CHRIS WELCH.

## JAZZ EXPLOSION

BLAZING hot Sunday afternoons don't exactly tempt people to sit indoors listening to jazz, so the virtuoso for jazz Explosion at the Mermald Theatre last Sunday was a welcome enough to be encouraging. But the torpid atmosphere got reflected in some of the music, even the opening set by the Don Rendell/Ian Carr Quartet.

Things livened up with the arrival of the Stan Tracey Trio. A favourite Tracey chord sequence ("I Got Rhythm") was treated more skilfully than usual and Stan's piano playing, probing but typical, was the afternoon's high spot.

After the interval cultures began to get shuffled. Guy Warren of Ghana started off alone behind a drum kit; he was joined by the Portuguese/Indian guitarist Amancio do Silva (a pity he never got a proper chance to show his pieces) and afterwards by Joe Harriott — in stunning form. Don Rendell and Ian Carr brightened up during a series of sets, and afterwards by Joe Harriott and the concert ended with everybody on stage for "Jazz Explosion".

By no means reverberant an assayer as the title promised, but at least Stan Tracey and Joe Harriott made up for lost sunbathing. — RICHARD JEREMY.

## OTIS SPANN

OTIS SPANN is no stranger to British blues lovers but this summer he is heard in a new guise: as solo artist touring with a local group, the Steve Miller Delivery. For many years now, Spann has been accepted as about the best all-round blues pianist in the business, and during the sixties he has steadily gained ground as a blues singer. At High Wycombe's Blues Loft last week he again showed his supremacy as a player of slow and fast blues, and as a backer of other people's solos.

# How the other (pop) half lives

HOW DO the aristocrats of pop spend an English summer afternoon? No grovelling around at litter strewn blues festivals for them.

Barry Gibb, Maurice and Lulu prefer the gentle delights of a garden party with croquet on the lawn, glasses of orange squash and a punch and judy show.

Pop tycoon Robert Stigwood held the party in the grounds of his Stanmore mansion on Sunday, to launch new group Tintin.

Wives and children flocked to the event, plus an array of dogs, ponies and a bear. The approach roads were jammed with Rolls Royces and Jaguars and the sound of "Only Ladies Play Croquet", Tintin's first single almost drowned the click of the mallet on croquet ball.

Singer Garry James is "Cutting out the middleman" by mailing his new single "I Need You All The Time" direct to the public for only 6s 11d. Normal cost of a single — 8s 6d. Garry can't lose — he still gets his royalties.

Art Wood has formed new group Quiet Melon... Great news for groups blowing up on the MI — Nice, Election and Fleetwood Mac all stricken.

Road manager of the week — Nice's Baz Ward for protecting MM's Chris Welch and Lenzo Doggard from Bath Festival stewards. Deejay of the week, John Peel (or any other week), for also protecting same at Bath Festival.

Quickest way to get BLOTTO — attend parties thrown by Bonzo Dog Band and Pink Floyd on the same evening.



THE raver's WEEKLY TONIC

"They're a funny lot on the blues scene — they don't talk much." Roy Harper's "I Hate The White Man" a powerful piece... Henry Lowther blowing heated trumpet with Keef Hartley's Band.

Normal and dignified citizen Mr John Tash of NW7 keeps getting hysterical phone calls from four German girls who think he's lead singer with the Casuals.

Cliff Bennett's van blew a tyre on the motorway, crashed and caught fire. Guitarist Ken Hensley treated for cuts and bruises. Millie Small opening restaurant and discotheque in Brighton with film actor Gary Bond...

Beach Boy Mike Love holidaying in Southern Ireland. Battered Ornaments reported to the Ministry of Defence by Devon Constabulary for sporting a red cross on the side of their group van. Not surprising really — it's an ex-Army ambulance.

Begins a reader — "How could Jethro Tull stop so low." That's easy, he's got double jointed knees... Beryl Bryden sends postcards from exotic places, featuring herself in various aquatic postures.

Mike Westbrook learning to live without John Surman in the Sextet Frontline of Rutherford, Griffiths and Osborne a gas at Bedford College Saturday. Humph too optimistic on Ricotti sleeve about lack of trad/bop type conflict today. Regular suits well agast at Keith Tippett onslaught at the Kensington last Saturday.

Headline in the TV Times — "Blind Faith Protected Hitler" Independent Free Radio Rally in Trafalgar Square on August 10 — what a waste of time. John Allison came fourth in Orense, Spain, "Songs Of The Celtic World" contest with "Si, Si, Si".

Nottingham hippies raving about Seamas Beg group... Gully Foyle first group to tour Outer Hebrides. Rolling Stones' single a trifle disappointing. (That's not how you spell "stinks" says Jiving K. Boots).

John Peel launches Dandelion Records this Friday with a macrobiotic buffet at the Institute of Contemporary Arts of Jiving K. Boots launching Tripe Records Inc. with a fish and chip supper at Marlborough High street tea bar.

Adrian Henri has his Tonight At Noon book of poems published by Rapp and Whiting at 10s 6d. When you think about it — drummers are the only intelligent people in pop.

Plans to revive Old Place at Ronnie's upstairs Room?... Move's Rick Price has co-written with Mike Sheridan new single for his old group Sight And Sound.

Contrary to local rumours, the Bailey Organisation will not close their Birmingham clubs, La Dolce Vita and Club Cavendish... Billy Fury, Millie Small, Paul Jones, Love Affair, Casuals, Tremeloes and Status Quo will attend the first Youthquake in Carnaby Street on July 12.

Alex Welsh saxist John Barnes raving about the Kathy Stobart-John Picard group... All-girl group Girl Talk had three guitars and three mikes stolen from their roadie's house in North London.

If "Everyone's Gone To The Moon" who the hell is Jonathan King still singing to?... Dusty Springfield sent a whole crate of champers to publicist Mick Gill on his 21st last Thursday. And he sounded as though he had had most of it next day.

# One more, John baby

JUDGING by the rapt audience and the rapturous applause which greeted the arrival of Williams on his opening at the Ronnie Scott Club on Monday night, the experiment of infiltrating a classical musician into the jazz club environment for the next two weeks will be total success.

Williams sticks to his own field. There are no attempts to play jazz — "I can't anyway," he says modestly and the performance is so stunning in every respect that my heart ached for Barney Kessel who shares the bill. But Barney, as mine host Scott observed, is a different kettle of fish and the delicious contrast of styles and techniques makes an evening's entertainment that must be unique.

Williams' solo acoustic guitar is a very forcible reminder of the beautiful sound that the instrument can produce. He parks himself squarely in front of the microphones and fills the club with a full, resonant sound. In comparison Kessel's amplified sound and his is one of the best in jazz — emphasises how much jazz guitarists have sacrificed for the sake of being heard above the clatter of the cash register.

As a waitress observed: "Nobody's breathing it's going to be a breath-holding fortnight." And even Gipsy Larry, who sometimes plays Wise to Ronnie Scott's Morecambe, mustered a "one more, baby" at the end of Williams' set. — AB HOUSTON.

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## BARNEY KESSEL

delicious contrast

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**EXCLUSIVE PREVIEW —**

**and the one we missed**

**I**f you've already bought the million-selling Elvis LP of the NBC-TV soundtrack, then you'll have some idea of what to expect when the show is screened.

But a mere recording cannot possibly recapture the riot of sound and colour that explodes from the screen.

The film opens with the cameras moving into a close-up of Elvis delivering the openers, "Trouble" and "Guitar Man."

**BLACK**

And it's the El of old — just as we knew him in the days of "Heartbreak Hotel." He's still as "mean, moody and magnificent" as ever. Dressed head to foot in black, and looking something like a Hell's Angel sans motorbike, he goes into his routine with a professional abandon that would certainly have British fans reacting with far less decorum than the girls seen in El's TV audience.

But the excitement really whips up when Elvis goes into a gospel song sequence, and in a brilliant-conceived "shooting gallery" setting used as a backcloth for El's version of "Big Boss Man."

The choreography here is superb. The violent motif of the "Big Boss Man" song — introduced by a tense moment between El and a bearded hoodlum — segues into a breathtaking dance routine by a fantastic team.

**COLOUR**

There's a particularly effective bit of choreography where dancers walk like automata in a dreamlike trance criss-crossing

**BBC — BUY THIS SHOW**

**BOTH THE BBC AND ITV ARE SITTING ON A TV SHOW THAT COULD PULL IN THE BIGGEST VIEWING FIGURES SINCE THE ROYAL FAMILY SPECTACULAR AND THE INVESTITURE OF THE PRINCE OF WALES. THE SHOW IS THE ELVIS PRESLEY NBC-TV SPECIAL FIRST SHOWN IN THE STATES ON DECEMBER 3. THIS WEEK, PETER MARRIOTT, NBC-TV EXECUTIVE IN BRITAIN, PUT ON A SPECIAL SCREENING FOR ONE — THE MM'S LAURIE HENSHAW.**

each other's paths and bathed in a blaze of colour. These "stagey" interludes are broken up by informal shots of Elvis seated on a small stage in a studio jampacked with adoring fans. He chats to them, and indulges in informal and amusing sides with his accompanying group.

**HUMOUR**

He refers to his famous "curling lip." How it served him well through 29 movies and talks about a ban on his stage movements in Florida.

Elvis reveals a nice touch of humour, which contrasts effectively with his more dynamic song performances. He renders early rock standards like "Hound Dog" and "All Shook Up" with a vitality that leaves him visibly sweating. That black leather gear must

have helped him lose several pounds during the 50-minute spectacular.

The whole film strikes a happy balance between the old rock era and the contemporary pop scene.

As the show is in colour, it could, at present, be transmitted only on BBC-2. But if BBC wanted to show it on BBC-1 TV, they would have to hold up the screening until November 15, when BBC-1, and the commercials, go into colour.

**MILL**

The BBC has had a print of the Elvis spectacular for some weeks. Yet no decision has been reached. "It has to go through the mill at the Corporation," says a spokesman.

Mills grind exceedingly slowly. Let's hope the BBC doesn't miss the boat.



ELVIS: mean, moody, magnificent

**Britain turns down Diana, Temptations**

**D**IANA Ross and The Supremes are, unquestionably, the world's greatest female group. Linked with their Motown stablemates, The Temptations, on record they sold enough albums to knock The Beatles from the top of the album charts.

And yet both the BBC and London Weekend have turned down the NBC-TV colour special which stars these two groups.

This week I saw a video-tape recording of the hour long special titled "TCS" — the Motown motto meaning Taking Care Of Business — and my verdict was that this special deserves to be shown even if it is only because it may be the last time we get to see Diana and The Supremes together.

Both the Motown acts are, of course, tightly packaged. The Temps choreography is impeccable and both they and The Supremes go through numerous costume changes. The set is impressive but the music — including some of their greatest hits — loses something from the original.

Diana dances and sings as well as including a tribute to the late Martin Luther King in her version of "Somewhere." The soundtrack album, now released, should make the top sellers but isn't of the same standard as the Diana Ross and The Supremes. Diana Ross and The Supremes set which stayed at the top for five weeks this year.

A spokesman for London Weekend said that they find that hour long specials hinged on one single artist or group are never sufficient to hold an audience.



"One finds that the rating declines during the run of the programme. There were also a number of technical difficulties with this film."

BBC spokesman Keith Smith said: "We do buy quite a lot in the way of specials but we pick the best and we didn't think this was. We had a lot of doubts about the quality of the show." Diana Ross and The Supremes are household names. The Temptations are not as well known, but together they warrant attention. And the public should have the chance to make up their own mind about the quality. — ROYSTON ELDRIDGE.



The new Fairport Convention, 'Unhalfbricking', ILPS 9102

**Our second album from Fairport Convention. It may even be better than the first.**



The first Nick Drake album, 'Five Leaves Left', ILPS 9105



The first Dr. Strangely Strange, 'Kip of the Serenes', ILPS 9106

All three LP's were produced by Witchseason — that means by Joe Boyd and the artistes concerned.

The Fairport LP is simpler than the last one — more the way they sound live and includes Sandy Denny's own version of "Who Knows Where The Time Goes" as well as three Dylan tracks you've never heard before.

There's nothing unusual about the fact that Nick Drake writes his own songs and plays good guitar — you've heard that before about hundreds of new artistes. Listen to the record because of the great playing by Danny Thompson, Paul Harris, and Richard Thompson and the amazing string arrangements — then you'll find out about the singer and his songs.

Dr. Strangely Strange (Dr. Strange l'estrange) is four people and a strange, funny album is "Kip of the Serenes". Someone once called them a cross between Noel Coward and the Incredible String Band... you'll have to hear the album to figure that one out.



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JAZZSCENE

# Suitable case for revival

CHRIS BARBER

BY CHRISTOPHER BIRD

A COUPLE of weeks ago I was shattered to "discover" the Chris Barber Band. Intending to catch John Surman's Octet, my favourite band, and King Crimson at the Marquee I looked in at the 100 first. It was curiosity, sparked by one or two whispers about the incredible business he was doing on Sundays and a concert for the London Jazz Centre Society at the Mermaid later this month which led me there in the first place.

It's a shameful admission to make but I was totally unprepared for the freshness, the excitement, the sheer musicality and above all, the total commitment of this band to their music after all this time. There wasn't a hint of staleness anywhere.

**SUPERGROUP**

A beautifully varied repertoire, from the New Orleans tunes to a hair-raising 6/8 theme of Joe Harriott's, "Revival," with "new" man John Crocker freaking out all over the place on alto (later he did a gorgeous Hodges on "Doojle Woojle," an old Ellington number: a magnificent player) and a guitarist, John Slaughter, who, I am sure, could cut many a highly touted underground or supergroup man to ribbons; these were just a few of the delights.

And, of course, there was Pat Halcox as noble and sensitive a trumpet player on the older scene as anyone, anywhere. I never got to hear Surman and King Crimson.

Which is a salutary lesson for anyone who pontificates about jazz music and musicians not to be so exclusively preoccupied with what is happening today, and even tomorrow, that he never has time to hear what happened yesterday.

Not that Chris and his music are "yesterday" by any means. Talking to him later crystallised a lot for me how much the whole blues and jazz scene owes him one way and another.

Wasn't he the first to produce a credibly original and "British" twist to the New Orleans formula — thereby bringing it to a lot more people than the dedicated



BARBER: freshness, excitement, sheer musicality

revivalists were ever able to do?

Did he not bring over Muddy Waters, Sonny and Brownie, Kenneth Washington and later, Louis Jordan long, long before any blues boom was thought about?

And how many pop guitarists began in the skiffle era which goes back to Lonnie Donegan and all that?

Why so strange then that the rhythm section, with Jackie Flavelle frequently switching to bass guitar on top of Graham Burbidge's really heavy but propulsive rock drumming, plus Slaughter, does most of the things the blues bands do — and probably better.

**FRESH**

You don't make a good living out of this business for fifteen years without knowing what you are at.

"Of course, some of the older fans who come to see us and only want us to do 'Chimes' and Whistling Rufus" set up the old cry of going commercial. But that's nothing new for us.

"In my opinion 'going commercial' would be the only way to do those kind of things. By slowly introducing fresh material into the repertoire it helps us to stay fresh and we think we bring new people along that way as well.

**STIMULUS**

"Like, on our new album we do 'Revival.' There was a single of that about five years ago which flickered into the charts, but it wasn't really very good — we do it a lot better now. We also do Mingus's 'Better Git It' and John Handy's 'Dancy Dancy.' We're getting on top of a Don Ellis tune with all those alternate bars and things.

"The stimulus of record-

ing helps you to get over the technical problems of difficult numbers like that. Once you've done it with editing and cutting, your subconscious tells you "I can do it."

Recording is very valuable that way.

"Take the Blood, Sweat and Tears album — there's so much to learn from that. I think it's overrated from an enjoyment point of view, but as a technical thing it is actually underrated."

Which brought me to what he listens to nowadays.

"Well, I have always had this conception of listening for enjoyment and for study. Not that the latter precludes enjoyment, far from it. We used to really study those Oliver-Armstrong lines. They weren't the conventional two trumpet way of playing harmony at all. There was a lot to learn from that band — and I think we did it."

"Now, it's people like Paul Butterfield, Blood, Sweat and Tears, Don Ellis that I listen to in that way. For pure enjoyment? The Staple Singers, Big Maceo, Tampa Red.

**OLDER**

"Of course, I still enjoy the older music. I really wouldn't want a band that couldn't play 'Isle of Capri.' Take John Slaughter — he really is interested in New Orleans jazz. Although he is what I suppose you would call a modern soul blues guitarist, he loves to play a tune like 'Just A Little While To Stay Here.'"

"If there weren't this genuine feeling for everything we do, I think it would show."

I'd never met Chris before, and I had to own up to being part of the jazz snobocracy that didn't do too much listening way back when he was one of the big three of traditional jazz.

Yes, well, I can understand that. A lot of the older

collectors took that attitude. But I still get depressed by signs blamed for the trad boom.

"In the first place we didn't deliberately manufacture it. And in the second, we really didn't only do it for the money. We never would do two concert shows a night although we could have done so."

"I've always taken the view that I try to put something back into the music and I think I've succeeded."

"Anyway, the music survived Paul Whiteman and the slump and it has certainly survived the boom."

**COUNT**

Someone who is working six nights a week with four months of the year on the Continent doesn't have too much time to hear the new things in Britain, but I asked him if he thought the prospects for the younger players were as bleak as it sometimes appeared.

"I don't think the jazz story is finished by any means. I think that one of the problems of the Tubby Hayes-Ronnie Scott generation of modernists, and I admire them tremendously as players, was that they never really seemed to set their sights higher than trying to be as good as the current American idol — Rollins, Coltrane — whoever it was.

"I may be wrong, but I think that the younger ones are not like this. Just as we tried to contribute something original, I think they are too. And in the end it must count, however discouraging it might seem at the moment.

**FASTER**

"What I think is good is that the natural rebels are playing jazz again. We had a phase when the conformists leapt on the trad bandwagon, now they are all in the groups. Sooner or later they must break through."

Although in the end it will probably be something like a successful album from John McLaughlin and Tony Williams that will start to make things move faster."

# Detroit's unsung master of the piano



TOMMY FLANAGAN

BY JEAN ELLIOT

"DETROIT", said Kenny Burrell the other night, "makes automobiles and musicians."

It produces very fine musicians, too. Apart from Burrell himself, Detroit-born jazzmen include Milt Jackson, Lucky Thompson, Yusuf Lateef, Doug Watkins, Barry Harris, Billy Mitchell, Roland Hanna, Louis Hayes, Curtis Fuller, Donald Byrd, Pepper Adams and — if you stretch the geography to include Pontiac—the remarkable Jones brothers, Hank, Thad and Elvin.

And probably the most unsung hero in jazz — Tommy Lee Flanagan — was born there on March 16, 1930. Flanagan has been described as "underrated so often that you begin to imagine there is some sinister conspiracy to keep him firmly out of the limelight until you realise, on meeting him, that the desire to keep in the background is largely his own."

Flanagan's dignified modesty, restraint and calm serenity are exactly in accord with his piano style—which, in my view, is one of the most delicate, sensitive and literally charming sounds in jazz.

He has an exquisite touch, a lyrical melodic flair and flawless taste, and while he has never aspired to or achieved front ranking as a soloist, he has won universal praise from master musicians.

Flanagan, who has been based in Los Angeles since 1966, is currently in Europe on his fifth European tour with Ella Fitzgerald, with whom he has been associated on and off for many years. For he also excels as an accompanist, as Ella, Tony Bennett, Lorez Alexander and many other vocalists will readily testify.

Says Flanagan: "I enjoy the role of accompanist, I find out I can sometimes do that better than soloing."

In fact Flanagan has had exactly two jazz dates in the last two years — one with Sonny Chris, and one "live" all star date for Solid State with Ray Brown, Ed Thigpen, Harold Land, Harry Edison, Vic Feldman and others.

Flanagan has made plenty of records over the years, but he has had precious few dates as leader. His first trio date, recorded in 1957 in Stockholm with Wilbur Little (bass) and Elvin Jones (drums) from the J. J. Johnson Quintet which was on a European tour at the time, has just been reissued in the States, and Flanagan remarks wryly, "My latest record is also my first record!"

Ask Flanagan the groups or musicians he's most enjoyed playing with and he'll say, typically, "All of them. They all had something important

which contributed to my development.

"J.J.'s quintet was a good group. I joined that band when I first came to New York and was with it for about two years — just about the longest time I ever stayed with one outfit."

"And of course it was a great experience to work with Miles and with Sonny Rollins. I also very much enjoyed working with Hawk — he was about the last instrumentalist I worked with for any length of time."

"When I'm not working with singers I do night club work with a trio or quartet. I really would like to do more albums as a leader, but I never seem to have had time to plan out something I'd like to put down."

It's no coincidence that Flanagan's style has much in common with that of Hank Jones — because Flanagan, like Oscar Peterson, idolises him. I think I'm closer to Hank than to any other pianist — but I was also influenced by Art Tatum, Fats Waller, Teddy Wilson and Bud Powell.

"As far as current pianists are concerned, I like to listen to Herbie Hancock, McCoy Tyner, Chick Corea."

And Oscar Peterson? "Oscar I enjoy — but he wouldn't be my first choice. He came through when I was still listening to Bud and Hank. He's a great performer and I like him better in person. He's overpowering — he really has command of the instrument as much as anyone playing today — other than Hank," said Tommy with a smile.

One of the most inspiring jazzmen Flanagan has worked with was John Coltrane who, he says, was a marvellous musician. He really worked for it, because it wasn't that much of a gift for him."

Flanagan studied piano for seven years in Detroit and began playing professionally at 15 "although it didn't really count until I was much older." He feels that the reason so many good musicians come from Detroit is that the city has a strong jazz ambience and that there is a good music-teaching system in the schools.

"You know there is a characteristic Detroit style of playing. I can't describe it, but you can tell the difference between a Detroit and a musician even from somewhere as close as Chicago."

Breathes there a musician who hasn't said that?

The fact is that, modestly aside, Flanagan is, as Leonard Feather says, the best pianist to be produced from the Detroit area since Hank Jones. In fact, for my money, he's one of the best to be produced from anywhere.

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# THE ROLLING STONES

## You can't always get what you want Honky Tonk Women



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# THE BLUES

## PAGE

ON OTIS SPANN'S last visit to this country, with Muddy Waters in November, I wrote that the Waters-Spann partnership would soon be ended.

"I'll put it like this," Otis had told me. "I am pretty sure this will be the last year." Muddy assured me he'd wish the pianist luck if he went out on his own.

The break has taken place. Spann has gone out into the cold but rewarding world of handleadership. And Muddy, left without his soul half-brother, has had to find another piano player. Also, he's wishing Otis bon chance.

Spann told me he'd left the band in March to lead his own five-piece at Silvio's in Chicago until the end of the month. With him were Johnny Young (gtr), Peter Mathew (bass), S. P. Leary (drs), and Big Walter Horton (harmonica).

This is the nucleus of the present Spann group, the Six Red Devils, which Otis would like to bring over here some time.

"After Silvio's we started on the road," said Otis. "and I added two horns — Leroy Brooks (tr) and Jack Wilson (alto) Arranging? Well, each man does his own, really. They work it out, and it tightens up as we play the number."

Other ports of call for the Red Devils were Philadelphia, a club in Ottawa, Canada, where they stayed two weeks, and then New York. After that it was back to Chicago, still with the two saxophones on board.

With the leader in Britain, touring with Steve Miller's Delivery, I wondered how the Devils

### All alone Otis is feeling no pain



OTIS SPANN

were faring in the Windy City.

"Fine," said Spann. "I left them working at Pepper's Show Lounge on the South Side. Yes, they get on all right without me. Well, they practically all sing. After I've got home I'm coming back over with Willie Dixon and Shakey Horton. I don't know the details but I believe we leave America on July 28."

So far as the cares and headaches of handleading are concerned, Otis appears to be feeling no pain.

"No troubles so far," he reported. "I'm enjoying it. I've got a nice booking agent, Dick Waterman, and a good band. Things are working out and I'd say we've been successful. I would like to bring them here, but the bookers want you to come solo."

"Oh yes, I'm happy with the way it's going — with the band in Chicago and here as a solo artist. Well, that's the best, ain't it? I mean, any other way you do a lot of the work and the next man makes the money."

"Me and Muddy are still tight, you know. There wasn't no falling out. You kidding? After 23 years together? I told him I was going to try and

make it alone, and he said: 'Go ahead and go out. And if you don't make it, come on back home.'"

Does Otis anticipate having to return home? He says not.

"No, I don't think so, Maxie. I know too many people for one thing. Enough, anyway, to keep me working a long while. And that includes Britain. I've a lot of friends here, and I've been here so much it seems almost like home to me."

"Then remember I like this band of mine. Yes, I think it's real tight. You see, they know the blues, nearly all country boys, and we try to do the right thing. We don't only play the blues — we play some what you call ballads, but only those that don't kill the blues. "When it's needed we have plenty of volume, but not too much. With Otis Spann and the Six Red Devils it's soul played soft, the blues played low. That's what I like."

"Yeah, that's my sound. They don't play over my voice; you can still understand what I'm singing. Well, a band's supposed to feature the leader, isn't it? And of course, they all get their turn."

"Now in Chicago it's easier

to play real blues because the people understand them. They've all been country people in Chicago. For them, the songs mean something true."

It is interesting, I think, how Spann — who has been in Chicago since he was 17 or so — continues to equate "real blues" with "country boys" and, by implication, black Americans from the South.

Not for him the polite acceptance of this or that rave names among young white blues groups, British or American. He has no wish to knock and I'd break a confidence if I named the names.

But when I mentioned a few popular figures, and one or two recent Super Sessions, Otis laughed and said: "You know that's not the blues, Maxie. You know better than that. They make a big fuss about these guys all of a sudden. It beats me."

Was the blues taking a hashing, then, in Chicago as some writers maintain?

"If you mean the real old blues, perhaps so, though that can still be heard. But Chicago is a blues city, still the mother of the blues."

"I'd say it's still the best place to get a start in the blues because most of its people were originally from either Mississippi or Arkansas, or..." and Otis laughed now at the thought of it: "Or Alabama. That's all blues country, man."

And how about acceptance when a blues band has to play outside the mother city?

"Well now, the blues changes and we take account of that when we perform to a younger audience. Like when we played a couple of weeks in New York, in what they call a psychedelic house. We altered the programme a little."

I played Otis his latest British release, "Cracked Spanner Head," on which guitar and sometimes horns have been added to the vocal-piano-guitar-bass-drums format of "The Blues Of Otis Spann" to create a stereo sound.

He smiled and patted his left foot at the riffing on "Rock Me Mam" (now rechristened "Wagon Wheel") and looked equally pleased with "No Sense In Worrying."

"The sounds good," he observed. "Now that's how the blues is supposed to be played."

What about new records from Otis?

"Well, I was on that three-day session for Chess which had Muddy Waters, Mike Bloomfield and Paul Butterfield. And I made that real nice record with George Smith, the harmonica player, where he plays some Little Water things. Last week, I inadvertently wrote that Jack Dupree had recorded with Fleetwood Mac, when I should have said Otis Spann. He took it well, though, saying: "You got the wrong man there. I made that single and the album in the States with the Fleetwood Mac, in New York in fact."

Later I sat with Otis and listened to records. We talked about blues pianists and he said there were not too many young players in Chicago today. "There's some of them in Europe and different parts of the States, but not in Chicago. I'm one of the few that's left. Muddy's band? Oh, he's found one but I don't know him. They call him Pinetop." — MAX JONES.



THE MEN WHO MAKE THE BLUES BY MAX JONES

BUDDY GUY is one of the younger generation of bluesmen who is helping to carry the music to the younger generation of listeners. A native of the Baton Rouge area, where he heard folk music of all kinds and taught himself to play on a home-made instrument, he knows the blues and can be an intensely moving singer. Even more impressive is his guitar playing, strong in technique and biting blues expression, which is equally effective in solo, lead and background work. Guy's driving guitar has sparked many sessions by other artists. It waits compellingly on the Junior Wells' "Hoodoo Man Blues" LP (Delmark), "It's My Life, Baby" (Fontana) and his five tracks on "Chicago, The Blues Today, Vol 1" (Fontana), also on Arhoolie's "Big Mama Thornton" When the American Folk Blues Festival came to Europe in 1965, Buddy was present to offer what Horst Lippmann called "the typical character of modern city blues." On Fontana's album of the event (now also deleted) he appeared as Buddy Boy, but his impassioned delivery of an old Guy favourite, "First Time I Met The Blues," would have given away his identity to anyone who'd ever heard him before. On the same LP, he played behind Shakey Horton, Roosevelt Sykes, Eddie Boyd, Lonesome Jimmy Lee, John Lee Hooker and Big Mama. An earlier (1960) recording of "First Time" is in-

cluded on Marble Arch's "Rhythm And Blues All Stars," and "Worried Blues" and "Don't Know Which Way To Go" are Guy features on "Festival Of The Blues" on the same bargain-price label. Buddy was born George Guy in Lettsworth, Louisiana, in 1936, and he remained in the area until he was 21. "I never had the pleasure of being taught guitar, for no one in my family played music," he told me on his first visit to Britain in February, '65. "One of the first guys I heard playing was Lightnin' Hopkins. I made my own guitar out of wires stretched across a board, and picked on that. We were poor people, but when my papa got three dollars he bought me a folk-style guitar and I taught myself on that. I had it about three years. Then a man called Mitchell (or Mitchum) ... bought me a guitar for fifty-some dollars. It was still a straight Harmonica, but a much better one. My young brother, Philip, got the old one and everything I learned I had to teach him." Philip stayed at home when Buddy left for Chicago in '57. There, he found the going hard and work difficult to get. At times he did labouring jobs, other times nothing. "I couldn't get any work for months," he said, "and the hungriest I've ever been was there. But one day a fellow took me for a drink to the 708 Club on East 47th and asked the singer if I could sit in. He

let me come up and play and sing, and that guy was Otis Rush. The club owner heard me and hired me for the following week. I had to form a band for the job." Buddy has been leading groups of his own off and on since then, and for a time he was house guitarist at Chess Records. He acknowledges the help of Otis Rush in his early career, also the assistance of T-Bone Walker, Magic Sam and B. B. King. Says he: "The singer and player I admire most is B. B. King. He's the greatest, and he helped me a lot in showing me the way I should do things. And before him, T-Bone. The popular style we've got now is from B.B. T-Bone was already playing his, but he plays the big box. Really it was T-Bone who first came out playing with modern chords, then B.B. came out with his modern guitar, the solid body guitar, playing solo leads. Go into any blues club in the USA today and you will hear 90 per cent B.B., and that's including myself." Listeners will be able to discern these influences in Guy's playing if they listen to "This Is Buddy Guy" and "A Man And His Blues" (Vanguard) and the recommended "Left My Blues In San Francisco" Chess. Buddy Guy, who interests himself more and more in jazz music, came to this country in '67 when he toured Europe with George Wein's Guitar Workshop.

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# SINGLES

**ROLLING STONES:** "Honky Tonk Women" / "You Can't Always Get What You Want" (Decca). An important single for the Stones, but a disappointment for us.

The supposedly gutsy "Honky Tonk Women" fails to make much impact and the drum and guitar sound is rather unconvincing. A big mistake is the failure to maintain a strong bass line.

"You Can't Always Get What You Want" is quite attractive, but the general effect of both sides is a bring down. What are they thinking of?

**EQUALS:** "Viva Bobby Joe" (President). It's revive the surfing sound! I'm still worrying about the Stones' single, but lending half an ear to the Equals, it sounds unusual and catchy. A sizeable hit.

**FAIRPORT CONVENTION:** "Si Tu Dois Partir" (Island). Sandy Denny's voice has such a pure and beautiful quality, it can bring the odd drop of moisture to the eye, even on a bright and light-hearted version in French of Bob Dylan's "If You Gotta Go, Go Now."

Best record of the week — the sound of violin and accordion will be with us in the chart soon.

Hail a taxi, dash to your nearest record store and order this at once.

**PLASTIC ONO BAND:** "Give Peace A Chance" (Apple). With the aid of a small guitar, some borrowed recording equipment and noisy guests at their Toronto hotel suite, John and Yoko, world peace missionaries, continue their hopeless task with renewed fervour.

In his coaxing and yelling, John sounds like an over-excited youth club leader coaching the under-sixteens soup plate balancing team.

It is a silly, irritating song. All that Maori camp fire singing stuff made me quit the Cubs at an early age.

But it will be a hit, and it's true — I have been thinking more about peace as a result of their campaign. Let's face it folks — we're still living on the brink of disaster.

**BILLY PRESTON:** "That's The Way God Planned It" (Apple). Billy's trouble is he needs a good backing group. He's only got Ginger Baker on



drums, and Eric Clapton on guitar. I mean, did you see their concert in Hyde Park? Ginger didn't go mad and Eric didn't play all his old John Mayall licks, so I was right, choked.

And it cost me... well, it didn't cost, but wot I sez is, if Blind Faith aren't going to sound like Cream, I don't want to know, being thick, like.

To be serious, this is superb with Clappers and Peter Edward playing in relaxed but heavy style, and Billy singing with full maturity.

Destined to be a mammoth hit.

**BABY:** "Heartbreaker" (Spark). Heavily influenced by Tyrannosaurus Rex, and the first group I have heard to go for the Marc Bolan sound.

You should be honoured Marc, but if he hears it, I don't think he will somehow.

**JIMMY RUFFIN:** "I've Passed This Way Before" (Tamla Motown). A 1966 reissue, and well worth bringing back.

It manages not to sound dated at all, and will probably lurch into the chart. Jimmy has a gim-mick-free voice a trifle reminiscent of Lee Dorsey.

**VANILLA FUDGE:** "Some Velvet Morning" (Atlantic). Great things were expected from the Fudge and somewhere they went wrong — guess they became kind of pretentious.

Well, shucks and gosh by golly they still sound pretentious on this singularly boring effort.

**TONY TRIBE:** "Red, Red Wine" (Down Town). Not Tony Tribe, as I first thought, but an enthusiastic vocalist jiggling his way through a piece of jolly and entirely infantile ska.

**LOVE AFFAIR:** "Bringing On Back The Good Times" (CBS). Ah, that familiar sound of a Mike Smith production and Steve Ellis vocal. It's gained hits before, and by jove it will gain hits again.

Steve has a fine voice and he could easily go on to heavier material. Not too sure about the

sentiments of the lyrics. There have been rather too many good times recently as far as I am concerned.

Only last night was spent imbibing with the Bonzo Dog Band, the Pink Floyd, Keith Moon and a section of the Ealing Girls Choir, which is enough good times to last a month.

**YES:** "Sweetness" (Atlantic). An outstanding group who should have made greater impact by now.

This is pretty, almost sugary, and unlikely to happen.

**TUCKER ZIMMERMAN:** "The Red Wind" (Regal Zonophone). Not an Israeli member of Robin Hood's Merry Men (how could they stay merry in that nasty damp forest, even with Maid Marion who was probably an old scrubber anyway?), but a fine American singer on a pleasing production.

**DONOVAN AND JEFF BECK:** "Goo Goo Barabajagal (Love Is Hot)" (Pye). It's time for inventing new categories with this droll and rocking pooling of talents.

Don and Jeff have created a muttering, babbling riot of fun.

**BILLY FURY:** "I Call For My Rose" (Parlophone). I thought this was called "I Call For My Nose" at first, but that's because I'm stupid. Billy makes a comeback with a fairly ordinary song, but he sings well.

**HANK MARVIN:** "Sacha" (Columbia). No, it's not Green Onions, and it's not Hank with a "B." Somewhere along the line he has dropped the "B" and picked up a tune which manages to sound a bit like "Telstar." My God, I'm being rude today. Well, it's the heat and the flies you know.

● And now for some lightning reviews as my patience is exhausted. Saxist Johnny Almond, now with John Mayall has also recorded a solo album called "The Johnny Almond Music Machine" and has a single released "Solar Level" (Deram), heavy with brass and funk.

Young Peter Bardens of Village grooves mightily on organ on "Man In the Moon" (Head). His first release which should rocket to the top, but I don't think it will.

Bobby Vee brings back all our yesterdays with "I'm Gonna Make It Up To You" on Liberty, and Mama Cass chortles "Who's To Blame" (Stateside) with considerable verve.

Kim Weston & Johnny Nash burble "From Both Sides Now" (Major Minor) with glee, Joey Scarbury is a wit on "Where's The Playground Suzle" (Stateside). Well, it's a Jim Webb song and terribly good really — oh, and Clodagh Rodgers is back with "Goodnight Midnight" (RCA).

# How they got Led Zeppelin off the ground



**OUT** in the wilds of Willesden, a not-so-salubrious part of North London, Britain's heaviest band are cutting tracks for their second album before they return to the States.

Jimmy Page, John Paul Jones, Robert Plant and Jon Bonham have been together for less than a year as Led Zeppelin, yet they rate supergroup status in America and are talked of on this side of the Atlantic as "the new Cream."

## TAPES

At the end of a lengthy session at the studios, ex-Yardbird Jimmy collected the tapes that represented another day's work and set off home.

On the way to his Thameside house at Pangbourne, he talked of the past, present and future of Zeppelin.

It was getting on for midnight but Jimmy was wide awake. The session that they had just completed was nothing compared with the normal Zeppelin marathons which start mid-evening and go on until the early hours of the following day.

## ROCK

"We've cut tracks for this album both here and in the States. It's just a matter of time, fitting in what we can where we can. There's a lot of rock tracks on it, it's just a matter of juggling with what we've got."

"We're going back to the States and we'll be there until August 3. This will be our third trip since the group started. Since we've been going we've only been here for three months at the most and that's probably why we've got a bigger name over there."

"Everywhere we played before we went over last time was really great though. We played places like the Marquee and Klook's Klook where there were more people turned away than there were inside."

## NAME

"The response at the concerts has been fantastic, too. The last concerts with Mick Abraham and Liverpool Scene were really good. I think it's taken a long time to get a name over here because, like Ten Years After, we just haven't been here most of the time."

"I'm really knocked out with this album we've got quite a lot of stuff. Everything, except for one

track 'Killing Floor,' is our own and we've done a really different arrangement on that."

"My influence? I've listened to everybody and every style of music. I appreciate all types of music, I like Bert Jansch, Joni Mitchell... Richie Havens, I like him, there's a lot of people..."

## PROGRESSIVE

"Yes, the Yardbirds were very influential. The split came at the end of last summer when there was Jim, Keith and Chris Dreja and myself left. They were one of the first R&B groups and really got into the progressive thing at the end."

In view of Led Zeppelin's tremendous Stateside success has Jimmy considered making America the group's home?

"No, I wouldn't like to be based in the States. American audiences let you know whether they like something straight away — halfway through a drum solo or something there's uproar whereas here they really let you know at the end of the act."

"I was talking to Three Dog Night and they were very disturbed about the reaction they were getting here. I told them not to worry. They couldn't get used to the audience reaction at the end."

"Everywhere you play it's a new challenge. I'd like to go to Australia and Japan. You have to work just as hard wherever you go. You know, England has really produced some fantastic things in all spheres from blues groups to string bands. It really floors America."

"They keep on saying 'where do all those guitar-

ists keep coming from? They haven't really got that many — Jimi Hendrix, I suppose, but even the Americans think of him as being British."

Jimmy joined the Yardbirds because he felt that session work can be stultifying. The Yardbirds split eventually because they wanted to go in different directions. Was Jimmy now happy with Led Zeppelin?

## TANGENT

"It's going really well. We've got much closer together musically during the past few months. The policy of the band is that if someone wants to go off at a tangent everyone else would follow."

"Now we can feel these things easier, it's much more relaxed. I'm really enjoying playing. — ROYSTON ELDRIDGE."

## Sergio Mendes & Brasil '66

Sittin' On

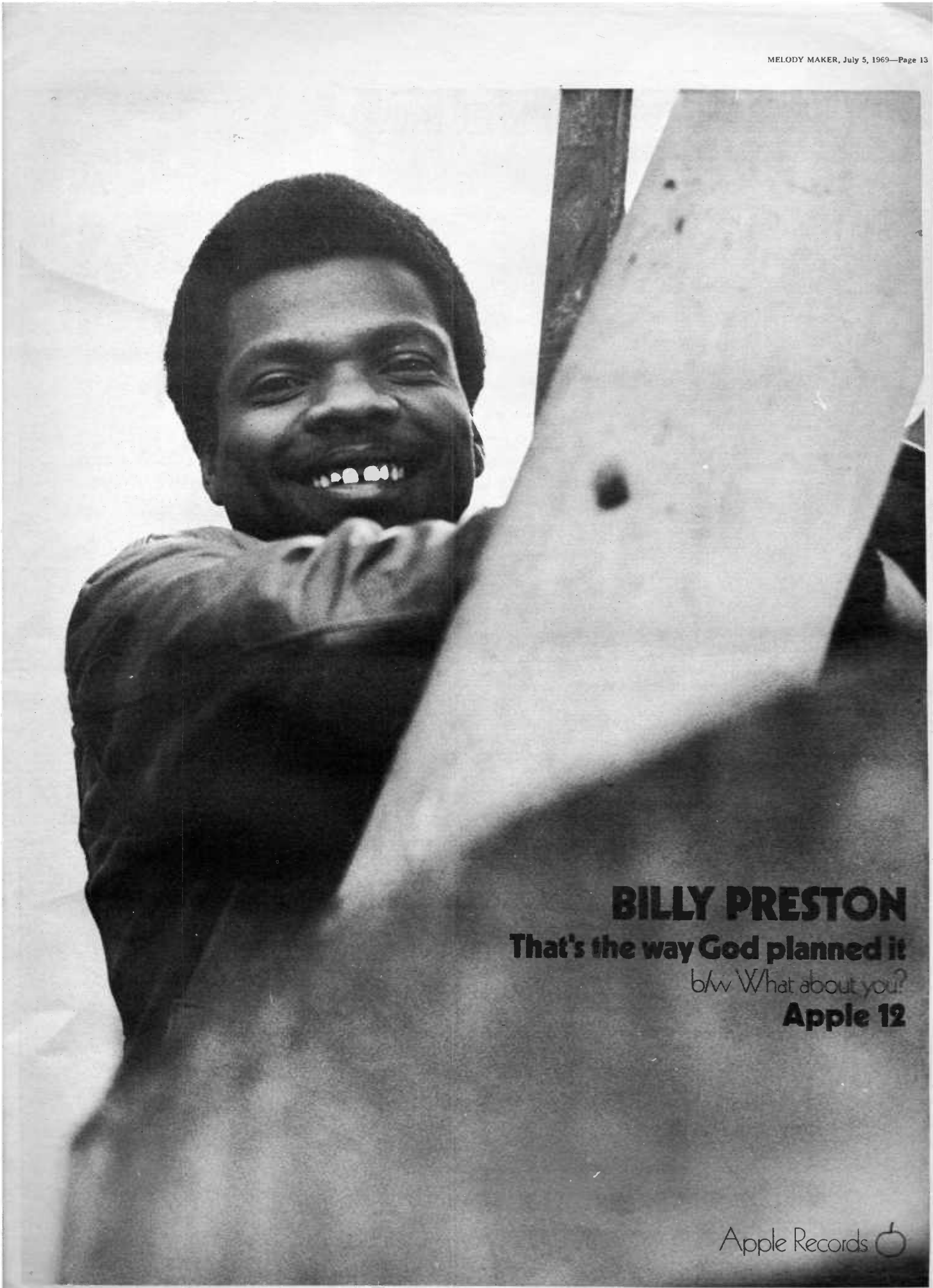
# THE DOCK OF THE BAY

\* B/W SONG OF NO REGRETS • AMS 758 \*



July 25th





**BILLY PRESTON**

**That's the way God planned it**

b/w *What about you?*

**Apple 12**

Apple Records 

BLIND DATE

STEVE ROWLAND

of FAMILY DOGG

STEVE ROWLAND CAME TO EUROPE FROM AMERICA AS AN ACTOR, SANG IN SPAIN, BECAME ONE OF BRITAIN'S TOP RECORD PRODUCERS AND IS NOW A SINGER WITH AND MASTERMIND BEHIND FAMILY DOGG. HIS PHILOSOPHY: YOU ARE GOING TO MAKE FRIENDS AND ENEMIES WHATEVER YOU DO, SO DO WHAT YOU HAVE TO. HE APPLIED IT TO BLIND DATE, EVEN WHERE THE ARTISTS INVOLVED WERE HIS FRIENDS.



LOVIN' SPOONFUL: "A Amazing Air" (from the Kama Sutra album "Revelation: Revolution '69" 620 009).

It's the Lovin' Spoonful. I know this album. Is that Joe Butler singing now? There's tremendous perspective in the production of this album. It's not at all commercial — this track I mean — and that's what makes it so listenable.

Their use of stereo is great. The way the sound phases from one speaker to another. And the way the voices merge with the strings.

Joe Butler is the best singer the Spoonful have had. John Sebastian had a warm, intimate sound but Butler is the better singer. Now they need to build their image of Butler as lead singer with the group.

Taste

BILLY PRESTON: "That's The Way God Planned It" (Apple).

That great piano! It's Billy Preston. He's certainly the best artist there is visually. I caught his BBC show recently and it was great.

I'd love to know where he recorded this. It's a tremendous sound. Who recorded this — Paul McCartney or George Harrison? I think McCartney has got the best musical perspective, combined with taste, around today.

Billy Preston has soul in everything he does. I don't know whether he is well enough known to make this a hit — perhaps his TV show and his record with the Beatles will help. I hope so, he's a great artist and I could listen and watch him all night.

This sounds peculiarly like an English artist trying to sound like an American and it has a great feel. I hope it's a hit.

Hook

CILLA BLACK: "Conversations" (Parlophone).

That's Cilla Black's new song — it's another great Cook and Greenaway number. There's a very good hook in the song. They have a knack of being able to write very commercial things like this.

I'm not a Cilla Black fan, but her last two records have been tremendous and I think this will be a hit.

It just fits. Cilla Black record, although I don't know whether an unknown artist would have a hit with it.

KENNY CLARKE FRANCY BOLAND: "Volcano" (Parlophone).

Oh, man... yeah! That big band sound I love big bands.

Now let's see which big band would be on the

Polydor label? It's American. Where would you find a trumpet player like that in England?

This is sensational. Is that Kenny Clare on drums? Oh, it's the Clarke-Boland band? They really deserve success, this is a marvellous band. It'll appeal to everyone who digs Buddy Rich, the Herman band or Kenton. Very, very nice and exciting.

MAMA CASS: "It's Getting Better" (State-side).

She's out of tune. Oh, this hurts my ears. Take it off, it's awful. I can't stand girls who sing like this. No, leave it on, there must be a hook coming soon. I don't like it at all. Mama Cass? I can't stand her anyway. Take it off. She is one of the most over-rated singers of recent years.

Concerto

HANK MARVIN: "Sacha" (Columbia).

Interesting opening, there must be a big concerto coming. It's getting ready... stand by! What — 16 bars have gone already. Is it an instrumental?

Okay, so... I'll tell what kind of music this is: it's 3 am and you've got a bird — or the other perhaps — in the apartment and you play this very low with the lights down and she says, "Hey, I'm splitting."

Is it Hank Marvin? He's written some nice songs, but this won't be a hit. It's the sort of thing that would catch your ear on an album, but it should never be put out as a single.

KIM WESTON "From Both Sides Now" (Major Minor).

That's a nice flute. It sounds like a Manfred Mann thing, but I know it's not. Boy, she really over-pronounces those words. It sounds like the way we sing the words when we are dubbing voices on to others. It's a very twee song. She sounds as if she's saying: "Boy, I'm a good singer." It sounds really 'forced re-

laxed, if you can see what I mean.

I don't like the song or the record. Who is it? Kim Weston. Is she new?

THE FAIRWAYS: "Yoko Ono" (Mercury).

That's a nice opening. I live this, it makes me feel good. This is what I mean by a relaxed, groovy sound. Yoko Ono? If there's any justice in the world that should be a hit.

I like it and you know why? There's no searching for hidden meaning. They have just made a groovy record and said there it is, take it or leave it.

I really hope that will be a hit. I wouldn't mind if you left that one behind.

MADELINE BELL: "We're So Much In Love" (Philips).

Now that's a good voice! That's American and coloured, it's gotta be. That's not a hit song, though. The girl deserves to be in the Top 10... lovely voice. But the song's not strong enough.

Madeline Bell — ahhh! She has become a good friend. I have used her a lot on sessions and she always adds something to what ever she is doing.

She's the best female singer in Britain today. I hope it's a hit for her sake.

Image

BLUE CHEER: "When It All Gets Old" (From the Philips album "New! Improved! Blue Cheer" SLL 7896).

This sort of group thing has passed it now. That's crap. Three Dog Night can leave this group standing.

It's Blue Cheer isn't it? But I must say they have created a good image.

Their "Summertime Blues" was a great number. We did a TV show with them in Germany once and they had built a huge cavern of amps in the studios. They stood inside this cavern, like in a tunnel, and they had a tremendous visual image. But being 'loud' doesn't mean anything. It's how good you play that counts.

FIVE people gathered together, practising, rehearsing. Five people, yet more than JUST five people.

Bill Wyman, bass player behind the guitar of The Band's Robbie Robertson on a '67 John Hammond LP; Keith Richard, who played bass on the recent Billy Preston recordings with Clapton, Baker and Harrison, and who is now almost astride his Flying Arrow guitar; Charlie Watts, a drummer with Alexis Korner in days half-remembered and since then a children's storybook writer and producer of a self-illustrated book on Charlie Parker; Mick Taylor, like Eric Clapton and Peter Green, a former John Mayall guitarist.

Wyman, Watts, Richard and Taylor, gathered together, practising, rehearsing.

And out in front of the playing instrumentalists is the Catalyst, the Magnet, the Mind that keeps it all together. The instrumental break in "Down Home Girl" is half-way through, and Jagger watches and waits, the mike stand a couple of feet away from him, and his thoughts in fleeting moments a thousand miles distant. Now he listens hard, and begins his vocal calculatingly.

"I'm gonna take you to the muddy river..." Now he's moving, grabbing the mike stand, pulling off his shades, getting into the music and physically, vocally, becoming part of it. The audience of uncounted hundreds of thousands are almost there, unseen, only waiting for this magic Saturday in Hyde Park to burst into reality.

Till then, down in Apple's basement in London's Savile Row, the Rolling Stones are heavily rehearsing. From one day to another, through a list of songs like "Satisfaction," "Stray Cat Blues" and "I'm Free", evenings of "How many verses do we do?" and "I'm not sure how the ending goes," and — to the new boy — "Mick, can you make your guitar sound more like a horn?"

Twelve songs scribbled on a piece of paper are the Stones' nicely optimistic target. Yes, it is a long list," says Jagger, and he shrugs, gathering the group



together once more.

IT'S ANOTHER DAY and four Stones are present. While they await the arrival of the missing Keith Richard they improvise an instrumental with Jagger playing rhythm to Taylor's lead.

The number disintegrates and from the ashes another starts, with some fine double-lead guitar interplay between the two Micks. If Hendrix had been there he would've enjoyed the beautifully ugly, angry sounds.

Keith Richard appears, giving an invisible signal for a massive tune-up, and Jagger puts himself down. "I never really liked playing guitar. I can't play it properly, anyway. Sometimes I play with Eric Clapton." Then, elaborating: "Oh, at his house. There's lots of that, and Keith and I often get together, but because I hardly play anything it's so difficult for me and I usually end up doing a bit of looning." Well, I occasionally play with Clapton and once or twice only with Stevie Winwood.

Inevitably, the conversation swings to the new Jonesless Stones. "I don't see a great change in our sound. I mean, can you remember the records Brian played lead on? No, not our earlier ones—the later ones. Can you give me an example?"

He chews at his glasses, challenging you, and you don't know if he's annoyed or not. "You can't remember, can you? Well..." He allows himself a grin. "I'm the same as you. I can't remember either. No, I don't see much difference."

Actually, Brian didn't play any guitar on the Satanic Majesties album, but he did play those string

by B. P. FALLON who spent days at Apple watching and listening

things on 2000 Light Years From Home!

Jagger rejoins the group on mouth-harp for a 12-bar blues warm up. And then eventually, the day's work begins as the Stones sweep dust from time-past recording, re-awakening sleeping sounds, and the singer cries "Have mercy, have mercy baby..."

THE BENTLEY—one of the Jagger quartet of cars—is taking the Stones' Voice to a recording session in Barnes, following the day's rehearsals. Jagger on the road, talking about the Stones. Live.

"We'll be doing the Marquee every Monday." Then, tongue removed from cheek: "We've got Hyde Park, and more in the Autumn. A quick flip round the world is what we've promised ourselves."

Once, the Stones could easily be seen in Britain, touring on bills with a highly varied cast that included Bo Diddley, Mickie Most, Marty Wilde, Simon Scott, The Ronettes, The Yardbirds, Ike and Tina Turner, and John Leyton.

Jagger says the group are keen to play in Britain again... places like Manchester, Glasgow, Liverpool. But we couldn't stand those old cinemas. They're so, uh, old-fashioned, with stupid regulations. We really need good venues, and I'm sure people in Manchester, Glasgow, Liverpool and so on know, the aware people, know of some good venues. I don't come from there so I don't know, do I?"

"We'd really like to hear of places, especially outdoor ones. We want to do lots of outdoor concerts..." He's become too straightforward. Time for some Jagger anti-hero comments. "I'd hate to do an open air concert in Manchester, what with the air they have up there."

The car pulls up in front of his Chelsea home and Jagger nips inside to collect what he calls "my book of words." Then, returning, he resumes the conversation. "It's our choice that we don't work all the time. There are just periods when we don't want to work at being Rolling Stones, and then there are periods like this, recording nearly every day for the past month or so. But there are a lot of other things we do, things

that we don't about about. It's not an ego-trip."

He becomes more obscure. "You don't always shout about what you found out about. That sounds like a good line, like an Isley Brothers song."

ONE DAY JAGGER will be garbed in tight trousers and a black vest that displays his skinniness to best advantage, as he leads the Stones and four wondrous percussionists whom he calls "those African guys" through "Sympathy For The Devil." Another day he is garbed in his "I've-had-to-go-to-Court clothes" of dark brown untight trousers, brown boots and a shirt that refuses to shout at you as he sings Otis Redding's "I've Been Loving You Too Long."

But today it's green.



'Bring a drum or a tambourine, even a tin to bang on or something,' urges Mick Jagger

# THE STONES REHEARSE HYDE PARK CONCERT



JAGGER: "I can't play it properly"



TAYLOR: debut before the mass media



JAGGER: is it real, does it matter?

green trousers, green boots and a greenish, just about-see-through shirt; a dark green velvet jacket he's discarded on a chair.

The Stones are again running through "Down Home Girl." Jagger sings with his eyes closed, a cigarette balanced in one outstretched hand, while the other limply angles on to his hip.

It's incredibly close to Oscar Wilde yet simultaneously, paradoxically, it's nowhere near. He moves away from the mike stand and stands sideways to the unseen audience, wriggling

energetically. "... with an umbrella in her hand." As he sings the words, Jagger's hand shoots up above his head, as if he's pretending to hold an umbrella, just like the chorus line in a village pantomime.

Suddenly, it all seems a blatant right-before-your-eyes, can't-you-see-it mickey take: a gigantic put-on, with Jagger parading to the "What do you have for breakfast?" fans. Then you joke again, and you can't decide. Is it real. Or is it a joke? And does it matter, anyway?

"Down Home Girl" is finished, and the Stones are into "No Expectations." Then "Jumping Jack Flash," "Honky Tonk Woman," and more, more, more.

THIS SATURDAY under a Hyde Park sky, the Stones will be playing live, making their Mick Taylor debut before the mass media of the world.

If the Blind Faith concert had a major fault, it was that people went expecting, almost demanding, to see a miracle. And it will be too easy to knock the Stones

too. It is unlikely that Jagger will walk across the Serpentine, or that Mick Taylor will distribute a thousand loaves and Strawberry Fields. But the group will, however, hand out 10,000 penny whistles to the assembled multitude. "And if you can, bring a drum or a tambourine, even a tin to bang on, or something," urges Jagger. Drums, tambourines, 10,000 penny whistles, "those African guys," and the Rolling Stones. It should be more than nice.

## It's not a dirty song at all,' says Max Romeo

THE English have got dirty minds, thinks Max Romeo, the young 24-year-old singer from Kingston, Jamaica, whose provocatively-titled single "Wet Dream" is currently in the NME's Pop 30.

For despite the title and a lyric, Max insisted this week that any sexual connotations were in the mind of the listener and not in his when he wrote the song.

The record has not been banned by the BBC, the Corporation insists, though it has had no airplay and has only been heard on ballroom and jukebox plays and whispered word-of-mouth infamy.

"But it's not a dirty song at all," protested Max, a slightly built, shy, white young man who looked cool as errand Street shimmered in a heat haze outside his publicist's office.

"It's only immoral people who think it's dirty," he maintained. "I never had any bad ideas when I wrote the song. In Jamaica, what I said doesn't mean what people here think. I just had a dream and wrote the song afterwards."

"I dreamt that I was asleep, lying with my girl friend and it was raining and the roof leaked and I got wet. That was what I meant by 'wet

dream.' And then I asked my girl to move over so I could get a stick and push something up into the roof to keep that rain out."

"That's all it was to be. But people here took it to mean other things. That's the focus of it."

An ingenious explanation, but if this was the case, what did Max think was preventing his record being broadcast in this country?

"I thought it was racial prejudice," he said, "when I was back home, that's the only explanation I could think of."

Next time, vows Max, he'll be more careful about his lyrics. "Now that I know the people here, I'll have to make sure what I write can't be misunderstood," he said. Though he could have problems with his follow-up: title is "Miss Goosie."

Max arrived in Britain a few days before I interviewed him and will be staying about two months doing ballroom and club dates. He was in London in January for a few days, but this is his first ever working trip, he said.

engineering and sang in the evenings. "But I didn't really like engineering and now I've given it up," he said.

Back in the West Indies, he has his own six piece band, although he is working here with a band called the Roulies, which he said was the best band he'd heard outside his own country.

He says he basically plays music for dancing the Reggae to. The Reggae, he explained, was a Jamaican dance craze, which he hopes English audiences will also start to enjoy. He'll be showing the music and the dance on his dates here in Britain.

"Jamaican music is mainly for dancing to because it's happy music," he said. "My group and I play everything, except jazz and I'll be doing some West Indian music and some soul music here." Why no jazz? "The places we play don't like it too much," he explained.

He feels that West Indian music, from rock steady to the Reggae, will catch on in Britain. He hopes to be able to sell it to Anglo-saxon patrons by presenting it visually as well as musically.

"They'll see it and hear it and if they like it they'll buy it," he said. Sexy or not.—ALAN WALSH.

### JIMMY RUFFIN

I've Passed This Way Before

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### THE VIRGIL BROTHERS

(ROB, PETER & DANNY)

Temptation 'Bout To Get Me

Parlaphone R5787



### DARRELL BANKS

Just Because Your Love Is Gone

Stax STAX124

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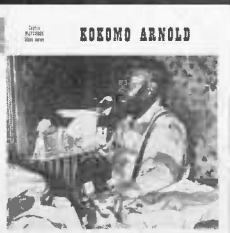




MM LP SUPPLEMENT

BLUES LP OF THE MONTH

Rare and personal blues from Georgia



IN A month dominated by reissued material, this full set of Kokomo Arnold gets my vote on rarity value and such; but only just takes pride of place over the carefully compiled and produced Big Bill LP.

James (Kokomo) Arnold is a Georgia-born singer and guitarist whose style has points in common with Mississippi bluesmen but is immensely personal. From the evidence of records, it would be impossible to guess what his influences were.

He, in his turn, has not been widely imitated, though some of his best-known songs have ("Old Original Kokomo Blues" and "Sissy Man Blues," for example). Aspects of his bottleneck guitar method, however, frequently crop up in other people's playing. And his falsetto effects doubtless influenced many singers.

Kokomo was quite early on the scene — he began a long series of recordings for Decca in 1934 — and his discs must have sold well in

"KOKOMO ARNOLD": Tired Of Running From Door To Door; Mid Man Blues; The Twelves, Midnight Blues; Big Leg Mojo; Your Ways And Actions; I'll Be Up Someday; Back On The Job; Set Down Gal; Southern Railroad Blues; Big Ship Blues; Busy Bootin'; Stop For Blues; Block Annie. (Saydisc Matchbox SDR163.) Available from The Borton, Indlestone Common, Avonminton, Glos.

the South for he made something like a hundred titles under his own name. Often, in those days of 78s casually recorded, one song would be repeated several times. Thus we have "Old Original Blues No. 5" being made in February '36, and many repetitions of musical themes and verse ideas.

This shortcoming is freely admitted on the sleeve of the Matchbox collection.

Kokomo was quite early on the scene — he began a long series of recordings for Decca in 1934 — and his discs must have sold well in

important addition to most blues libraries.

And, in truth, the LP packs a bit of variety, including excellent and indifferent performances. Songs like "Back On The Job," with Pestie Wheatstraw's piano backing up the rough voice and fierce, sliding guitar, are good examples of typical Kokomo. "Set Down Gal" is a particularly exciting duet, while "Southern Railroad," "Black Annie" and "Ways And Actions" (with string bass added) are nicely representative of the basic vocal approach and what Sam Charters has termed his "frenzied rhythmic style" on guitar, produced with a glass bottle-top on his little finger. "The Twelves" is, of course, the old "Dirty Dozens," and like so many it goes on a bit. Saving grace is the wild guitar, poorly recorded alas. David Harrison's notes round out a production which should enlighten while it brightens your life.—MAX JONES

**BIG BILL BROONZY:** "Big Bill's Blues" (CBS Realm 5248). Big Bill was a champion — fine blues singer and writer, excellent guitarist, all-round swinger and powerful influence. This admirable production, offering various Broonzys from a 32 solo performance to Chicago-style groupings from "41 titles to his humour and wide musical and storytelling talents. One of the month's bargains at 25s 11d.

**ANDY FERNBACH:** "If You Miss Your Connection" (Liberty LBS 82333). Good debut album from young British blues singer. Good arrangements for Andy's singing of his own things help this album a lot.

**BARRY GOLDBERG:** "Two Jews Blues" (Buddah 203020). Strong soul slant on this album by American organist Goldberg. Here and there the thing begins to swing.

**JOHN LEE HOOKER:** "The Big Soul of John Lee Hooker" (Joy JOYS147). A further Joy reissue of John Lee Hooker, this one offers 62 stuff like "Frisco Blues," "Take A Look At Yourself" and "She Shot Me Down," much of it with vocal group, organ and various horns. Not the best of John Lee unless you dig choral support.

**JOHN LEE HOOKER:** "Simply The Truth" (State-side SSL10280). Very effective talk-style blues, much of it

slow-rocking and heavily atmospheric, on which Hooker's voice and guitar are complemented by piano-organ, guitar, bass, drums and sometime harmonica. "Just A Drifter" and "Don't Wanna Go To Vietnam" are among highlights.

RECOMMENDED

**SPIDER JOHN KOERNER/WILLY MURPHY:** "Running Jumping Standing Still" (Elektra EKS 74044). A new album from his new partner pianist Willy Murphy brings some surprises. The blues and ragtime feel is still there but given a much more updated treatment. All material is original Koerner. Well worth listening to.

**MEMPHIS SLIM:** "At The Gate Of Horn" (Joy JOYS148). The long tall pianist-singer sounds as though he was going for a commercial blues success on some of these tracks, recorded in Chicago for Vee Jay in '59. Titles include "Mother Earth," "The Come Back," "Slim's Blues" and "Lend Me Your Love."

**MEMPHIS SLIM:** "Legend Of The Blues, Vol 1" (Beacon BEAM 3). Slim plays and sings ten items, including a Broonzy-influenced "Forty Years Or More," an instrumental boogie and a moody "Lend Me Your Love," recorded on one of his visits home with saxophone-guitar-bass-and-drums support. Slightly popped-up blues.

**MANNY NICHOLS, MANCE LIPSCOMB, BLACK ACE, ETC.:** "Texas Blues, Vol 2" (Arhoolie F1017). Guitar, vocal, piano and small-group blues from Texas is well represented on this collection. Such disparate artists as pianists Mercy Dee, Robert Shaw and Alex Moore appear alongside Lightning Hopkins, Smokey Hogg, Black Ace and other guitar players to make up a valuable LP.

RECOMMENDED

**JIMMY REED:** "Rockin' With Reed" (Joy JOYS141). What can be said about another Jimmy Reed collection of Vee Jay recordings? Everything is present and correct, the beat is relaxed; the sound ('57 vintage) is typically slurred and down-home. Titles include "Going To New York," "Moon Is Rising" and the instrumental "Rockin' With Reed."



JOHN LEE HOOKER

**MIKE ABSOLOM:** "Save The Last Gherkin For Me" (Saydisc SDC162). Singer-songwriter Mike Absolom comes up with a good bunch of originals on this debut album. Mike has a nice way of putting songs together. Diz Disley adds some highlights on a few tracks.

**MARC ELLINGTON** (Philips SBL7883). First album from Marc contains a cross section of folk and contemporary songs dealt with in a variety of ways. Easy listening with such things as "Tears Of Rage," "Fair Tale Lullaby" and "Fair And Tender Ladies."

**FAMOUS JUG BAND** (Liberty LBS83263). Very hard music to categorise, it ranges up to pop and back into folk. It's all good with excellent original material and fine singing and playing.

**FINBAR FUREY:** "Traditional Irish Pipe Music" (Xtra 1077). Just what the title says. A well-produced album that includes such material as "Rakish Paddy," "Fin's Favourite," "Roy's Hands" and "The Silver Spear."

**FINBAR & EDDIE FUREY:** "The Lonesome Boatman" (Transatlantic TRA191). The second album from the Furey brothers has similar content to the first — slow airs and dances with Irish pipes, whistle, voice and guitar.

**"LIVE JULY THE 12TH"** (Page One POS864). Live recording of the Orange Day celebrations in Belfast and Ballymena. Unlikely to sell on the Catholic Market.

**BILLY MALCOLM:** "Orange Songbook" (Page One POS863). As the title suggests, this is a collection of songs popular among Orangemen. Inevitably, there is "The Sash My Father Wore" and other stirring items in the name of God and King Billy.

**PANDIT PRANNATH:** "Earth Groove" (Transatlantic TRA193). Exotic stuff, not for those just playing at liking Indian music. Pandit

FOLK LP OF THE MONTH

The common denominator of Hobart Smith



**HOBART SMITH**, born in 1897, in Smyth County, Virginia, is one of the best examples of the old-timey singers and musicians, whose music had strong elements of the folk tradition as well as being the fountainhead for the establishment of a country music industry in America.

He learned banjo from the age of seven, later moving to guitar and fiddle. His style of playing is basically a rapping or down-picking technique, well illustrated by the banjo medleys on this album.

The actual recordings were made about six years ago when he was in his late sixties, yet he still retains surprising facility on the banjo and the fiddle.

Outside influences cannot have been many in his formative years, but later with the advent of radio and records he started picking up from other people. In "Bonaparte's Retreat," a fiddle solo, he introduces

**HOBART SMITH:** "The Old Timey Rep." "Soldier's Joy," "Peg And Awl," "The Great Home," "Bingo Medley," "Short Life Or Trouble," "The Devil And The Farmer's Wife," "Sitting On Top Of The World," "Stormy Sea," "The Ocean," "Bonaparte's Retreat," "Cuckoo Bird," "Columbus Stockade," "Banjo Medley," "Meet Me In Rose Time, Rosie," "Uncle John Day." (Topic 121157.)

"Little Egypt's Dance," probably on hearing on a commercial record.

The songs are varied and with "Peg And Awl" and "Short Life Of Trouble," he uses the fiddle as an accompanying instrument.

Other songs, like "Sitting On Top Of The World" (not the Johnson song) "Meet Me In Rose Time, Rosie," which has that strong sentimental streak beloved of country music, and "Columbus Stockade" show the influence of the early commercial country music. Topicality is always a

strong point in folk and country music and one of the many songs that were written about the Titanic tragedy in 1912, is heard here with "The Great Titanic."

Religion, too, has its place, in country music and Hobart Smith's "Uncle John Day," a hymn by a Baptist minister and a favourite at religious meetings, seems in its honesty and simplicity to have more impact than all those "Great Trail Herder In The Sky" things that were to emerge from the modern country music industry.

In short, this is country music history. It is a musical signpost, a surviving link with the days when it was just music not big business. It marks the fusion of folk styles and the early hints of commerciality. This is an album that both folk and country enthusiasts should get hold of, for here is a rare common denominator.—TONY WILSON.

Prannath, says the sleeve, is "probably the greatest master of vocal music."

**THE QUARE FELLOWS:** "At Home" (CBS 63590). A well-turned performance from this Irish foursome on varied selection of material.

**VARIOUS PERFORMERS:** "Folk Songs Of Britain

Volume 5 — Child Ballads 2" (Topic 121161). Second Child Ballads album in the Caedmon series with examples of the ballads found in the Francis James Child compilation. Singers include Davy Stewart ("Dowie Dens Of Yarrow"), Phil Tanner ("Henry Martin") and Jeanie Robertson ("The Four Maries").

Highly recommended.

**VARIOUS ARTISTS:** "Africa" (MCA MUE3378). Cross-section of African music illustrating the various styles of different communities.

**JAMES YOUNG:** "Sings Ulster Party Pieces" (Emerald GEM1016). A selection of humorous Northern Irish songs.

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Folk Record of the Month

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# JAZZ

MM LP SUPPLEMENT

**CANNONBALL ADDERLEY QUINTET:** "Spontaneous Combustion" (Riverside 673061). Ten-year-old Adderley brothers, with Bobby Timmons (whatever happened to him?), Sam Jones and Louis Hayes. Brash, hard-swinging, up-dated pop with a superlative rhythm section.

**JOHN CAMERON QUARTET:** "Off Centre" (Deram SM11044). Cameron (pno), Harold McNair (alto, trn, flute), Danny Thompson (bass), Tony Carr (drs) range from pop via avant garde to jazz-rock. Everything is played well but the whole lacks real identity.

**ORNETTE COLEMAN:** "Ornette At 12" (Impulse SLP1518). Drnette rides again with 12-year-old son Denardo on drums. Coleman Jr has come on a lot since his first LP with dad, but it's the old man and bassist Charlie Haden who matter here. Ornette's trailblazing period is past and this is pleasant, but rather ordinary, by his own standards.

**DUKE ELLINGTON-BILLY STRAYHORN:** "Cottontail" (Riverside 673019). First time round, this set of Duke-Strayhorn performances was labelled "Great Times" and, like this, subtitled "Piano Duets." In fact, eight tracks are piano



ORNETTE COLEMAN

duets, two have piano and celeste, and the remaining pair are by Duke with bass, drums and cello. Interesting, sometimes delightful music.

**MAYNARD FERGUSON:** "The Ballad Style Of Maynard Ferguson" (CBS 63514). The exciting trumpet of Maynard cloaked by the Keith Mansfield Orchestra on songs like "Born Free" "Girl Talk," "The Impossible Dream," "Maria," and "You Only Live Twice."

**JOHNNY GRIFFIN AND EDDIE LOCKJAW DAVIS:** "Blues Up And Down" (Riverside 673019). Hard blowing blues session by two of the most virile tenors in the business. Eight-year-old session includes pianist Lloyd Mayers, bassist Larry Gales and drummer Ben Riley.

**CHICO HAMILTON:** "The Best Of Chico Hamilton" (Impulse SLP1517). A collection of uniformly good Hamilton tracks featuring such soloists as Gabor Szabo and Larry Coryell (gtrs), Charles Lloyd and Charlie Mariano (saxes) as well as the leader's subtle drumming. Excellent value.

**CHICO HAMILTON:** "The Gamut" (Solid State USS7010). Not what you normally expect from Chico

Hamilton, this is hard-hitting stuff with some very 1963 arranging for a line-up for four trombones (including Jimmy Cleveland and Britt Woodman), two saxes, voice (Jackie Arnold), flute, bass and drums. The result is unusual and fascinating.

**ANDREW HILL:** "Grass Roots" (Blue Note BST84303). As well as being a fine jazz pianist, Hill is rapidly becoming one of the most interesting of contemporary composers. This set has five fine originals played by Hill, Lee Morgan (tp), Booker Ervin (trn), Ron Carter (bass) and Freddie Waits (drs). It manages to be both subtle and muscular.

**STAN KENTON:** "The Jazz Compositions Of Dee Baron" (Capitol ST2932). A fine addition to Kenton collections. Drummer Dee Barton knows what the Kenton sound depends on and these seven compositions are a welcome addition to the band's library.

**GEORGE LEWIS:** "Memorial" (Riverside 673018). This was recorded during a Sunday evening church service and the band is rather muted, the occasion affecting Kid Howard (tp) in particular. A pity, because the band sounds in excellent shape.

**MEADE LUX LEWIS:**



CHICO HAMILTON



MAYNARD FERGUSON

"Barrelhouse Piano" (Storyville 671208). Fair but not great Lewis piano (actually a "jangle" piano) made in '56 with guitar and bass support. Programme includes four Lux originals and several old standards like "Somebody Sweetheart."

**JIMMY McGRUFF:** "Greatest Organ Hits" (United Artists UAS29010). Jumping organ jazz. McGruff may not be the deepest of jazzmen but he helps to get the feet exercised.

**THELONIOUS MONK:** "Thelonious Monk Plays Duke" (Riverside 673014). A 1955 trio set, with Oscar Pettiford and Kenny Clarke. The happy combination of Monk and Duke Ellington's tunes produce deeply satisfying music that is every bit as substantial 15 years after.

**OSCAR PETERSON:** "Exclusively For My Friends, Volume 2: Girl Talk" (Polydor 593719). This is the third release of the extraordinary session by Peterson at the home of German producer Hans Georg Brunner-Schwer. While it is slightly inferior to the others, his irresistible swing is beautifully assisted by two different rhythm sections using Ray Brown and Sam Jones (bass), Louis Hayes and Bobby Durham (drs).

**BUDDY RICH ORCHESTRA:** "Richecraft" (Mercury International SMWL21035). Ten-year-old, star-studded studio band with fine, punching brass, smooth saxes, good soloists and Rich's propulsive drumming. Soloists include Al Cohn, Benny Golson, Phil Woods, Emmett Berry and Harry Edison.

**HORACE SILVER QUIN-TET:** "You Gotta Take A Little Love" (Blue Note BST 84309). A vital, forceful album with trumpet and flugel man Randy Brecker (who has played with Blood, Sweat and Tears) outstanding on many tracks. Bennie Maupin pretty on flute and a swinger on tenor. Silver satisfying.

**JIMMY SMITH - WES MONTGOMERY:** "Further Adventures Of Jimmy And Wes" (Verve SVP9241). Slightly better than the first album, this has added variety of a big band, conducted by Oliver Nelson, on one track, "Milestones." Both men retain their highly individual styles and blend naturally.

**SUN RA:** "The Helioeccentric Worlds Of Sun Ra: Volume 2" (ESP-Disk STL5499). At long last generally available in Britain. Sun Ra's octet, with the leader on piano and tuned saxes make distinctive, not always coherent music. A good introduction to a most influential jazz musician.

**CLARK TERRY-THELONIOUS MONK:** "Globber-ters" (Riverside 673007). A slightly disappointing album - pleasant enough but neither Terry nor Monk really hit their very top form. Sam Jones (bass) and Philly Joe Jones (drs) complete the group.

**LARRY YOUNG:** "Heaven On Earth" (Blue Note BST84304). The most original of contemporary jazz organists in an above-average set with Byard Lancaster (trn), Herbert Morgan (trn), George Benson (gtr), Edward Gladden (drs) and, on one track, Althea Young (vcls). Young almost disproves the theory that organists don't shine on ballads.



HORACE SILVER



ELLINGTON

## JAZZ LP OF THE MONTH

### Why the Welsh band gets better and better

THIS FINE album by the Alex Welsh band finds soloists like Johnny Barnes, Roy Williams, Jim Douglas, Fred Hunt, Al Gay and Alex himself in exceptional form and, in Barnes and Williams, Welsh has two of the world's top sidemen.

The album has an entertaining mixture of dixieland, mainstream and small combo sounds, beautiful solo excursions, and a punchy front line performance that turns four instruments into a Basie-like roar.

The reason for the Welsh band's commanding position in their jazz league seems to be their relaxed performances. They have captured the essence of small group jazz playing so long the exclusive property of American musicians.

The rhythm section swings gently and the front line is unhurried and yet so precise. The British jerkiness and nervousness (so prevalent among British tradidies of a few years back) has vanished.

Also, tribute should be paid to Alex Welsh as a leader. He has kept a band together since 1954 and improved its sound all the time. Despite rumours of an occasional rumpus and imminent break-ups, musicians stick to him. He brings a stability to his band and it shows.

From the first few bars of



ALEX WELSH AND HIS BAND '69: June Night; She's Funny That Way; One Two, Button Your Shoe; If You Were Mine; 9:20 Special; Night Ferry; You; Meditation; I'm Gonna Go Fishin' (Columbia 6333).

Johnny Barnes (bar, alto, cl), Al Gay (tr, cl), Fred Hunt (pno), Lennie Hastings (drs), Jim Douglas (gtr), Harvey Weston (bass), March 22 and 23, 1969, Edinburgh Production, Pete Kerr.

A well-deserved album of the month. May we see many more from the Welsh crew. —JACK HUTTON.



LOUIS ARMSTRONG:

"Louis And The Big Bands 1928-30" (Parlophone PMC7074). Another extraordinary set of historic Armstrong performances from Parlophone, this time with big bands of 1928-30 vintage. How can you detail the magnificent trumpet passages? Two takes of "Some Of These Days," one with vocal, are among rare pleasures for connoisseurs. Vital stuff for collectors.



TONY OXLEY:

"The Baptised Traveller" (CBS Realjazz 52664). Pro-vocative debut LP by MM Pollwinning drummer with a superlative group. Complex, ambitious music but totally successful and an indication of just how good British jazzmen can be.



KENNY WHEELER: "Windmill Tilter" (Fontana STL5494). Trumpeter Wheeler confirms his stature as a major soloist and adds another dimension with his composing-arranging skills. A sensitive, occasionally brilliant set of originals, well played by John Dankworth's Orchestra.



KENNY CLARKE, FRANCY BOLAND AND THE BAND LIVE AT RONNIE'S: ALBUM 1 "Volcano" (Polydor 583 054). ALBUM 2 "Rue Chaptal" (Polydor 583 055). Hundreds of jazz enthusiasts who caught this fabulous band at Ronnie Scott's Club in London have been waiting for these two albums. They won't be disappointed. Powerhouse section work spiced with exciting solos.

VARIOUS ARTISTS: "Jazz Explosion!" (Columbia SLJ51). Cheap and excellent sampler of British jazz from the Lansdowne stable. Stan Tracey (above), Rendell-Carr, Amancio D'Silva, Mike Taylor, Joe Harriott, Bill Russo, John Mayer, Guy Warren.



LESTER YOUNG, COLEMAN HAWKINS, WILLIE SMITH, ETC:

"Saxaphones" (Mercury SMWL21026). A compendium which brings together Pres, Hawk, Altsists Willie Smith and Pete Brown and tenorist Herbie Haymer plus others—period mid-Forties.

**MICK JAGGER**  
**PETE TOWNSHEND**  
**GEORGE HARRISON**  
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talking about the current state of pop

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OUT NOW

LINDA HOYLE isn't exactly a household name. But given the breaks she certainly could be.

Her exciting vocal talent can be heard with Affinity and sufficiently impressed the customers at Ronnie Scott's Upstairs room for the boss to book them for the main jazz room opposite Les McCann from July 14.

Linda has the basic problems which face a number of today's singers and musicians — she is a jazz singer by inclination yet realises that her future must lie in pop music.

She names Billie Holiday as her biggest influence though I can detect traces of Julie Driscoll and Bessie Smith in her singing. The result, in fact, is quite original and she has the ability to project herself on stage.

"I did listen to Bessie Smith quite a lot and to Mildred Bailey as well," she told me. "My father had a lot of old, scratched 78s. That's really my era. I'd love to do their stuff but I can't really today."

"Julie? Yes I suppose she must have influenced me. I used to go and listen to her before she was popular because our organist was so keen on Brian Auger. I always admired her control."

Affinity has existed as such for ten months — "Five of them without me," says Linda. "I tried to do a Janis Joplin at the start and had to take five months off to rest my voice."

Line-up of the group is Linton Nalfi (organ), Michael Jopp (gtr), Mo Foster (bass) and Grant Serpell (drs) — all except Michael are former Sussex University students.

"I was engaged to a fellow at Sussex and through him met Linton who was then playing with a jazz trio," Linda explains her meeting with the group.

"That was before we started going bald and one look from those beautiful eyes and I was putty in his hands."

"I was at a Teachers' Train-

# Linda Hoyle—the next most likely girl

ing College at Watford and doing the occasional folk club thing — which I hated.

"Linton and the others decided they didn't want to go into computers, or whatever they were supposed to be doing, and formed a group. They had a male singer but when he didn't want to do a date I did it instead and became the regular singer. The name of Affinity? It came from the title of an Oscar Peterson album."

Faced with the choice of doing a degree or going professional as a singer, Linda opted for music. "Primarily because I wanted to earn a good living."

She also writes the lyrics

for originals by members of Affinity.

"They all write, except Grant, and I think Mo is the best," she told me.

"The trouble is they lack confidence in their own things and keep tearing them up, but we have just started doing some original things on stage."

Despite a habit of sending herself up, she gives a lot of thought to her job. "I'd really like to sing like Miles Davis plays," she admits. "I want to get to the stage where I leave out things rather than put too much in — I feel that is one of the great things about Billie Holiday, the way she knew what to leave out of a melody."

Does she feel any qualms



LINDA: a habit of sending herself up

about playing before a jazz audience in the main room at Ronnie's?

"As we are playing opposite Les McCann it won't be too bad," she says. "After all he tends to appeal to a wider audience than most."

"And the boys did a month downstairs without me. That broke them in and they were getting quite good reactions."

BOB DAWBARN

# Soft Machine's no ordinary trio

Cecil Taylor, Scott La Faro and Elvin Jones may seem unlikely influences on a trio who regard themselves as part of the pop scene, but they were the original inspiration of Mike Ratledge, Hugh Hopper and Robert Wyatt who currently make up the Soft Machine with the occasional addition of Brian Hopper on saxes.

But then Soft Machine is hardly one of your predictable pop groups and generally favour lengthy, complex compositions with unusual time signatures.

The group originally grew from a collection of friends in Canterbury who made up a variety of personels and groups over the years. The first step, says Mike Ratledge, was an avant garde jazz group in 1962 based on the music of Cecil Taylor. A bit before its time?

"That's what the public thought, too," admits Mike. "We did a couple of weeks at the establishment and then the leader, David Allen quit and went to Majorca while I went to Oxford University."

The Soft Machine may still be a minority appeal group, but, for us, it is the music that is important. And we certainly haven't done badly. We do a fair



SOFT MACHINE: Cecil Taylor influence

amount of college work here and quite a bit abroad — Holland, France, Switzerland plus seven months in America. That American trip was too much, we were working every day with no time to rehearse and just had to take time out to rethink when we got back.

The group has completed

a new album which is released in the States this week and may be followed up with another American tour. The LP won't be out in Britain until September. "We don't plan ahead," admits Mike. "We suffer from the problem of being three individual people and the group is run on a weak kind of democracy. Actually that side of it is easier since we cut down to three instead of four — one feels more uneasy about ganging up on one person."

As somebody whose first

inclinations were towards jazz, does Mike get full satisfaction from the current set-up?

"I don't feel we have copped out in any way, if that's what you mean," he says. "Our present style is forced on us because it is the best way these particular people can work together. And there is really nothing you can't use when writing for the group."

"The thing is that we have got enough time now to do new material and also get outside the music business. Film music is one thing, we have several projects going. But generally we want to get out of the limitations of a three-piece group. On the new album we have used tenor horn, flute and alto. Writing for a larger group appeals to all of us."

"Everybody in the group writes and, at the moment, each arranges his own material. One problem I find is that you can get caught up on details of structure and the whole piece loses its identity, then you wonder if the original idea was worth it."

"But playing when you have nothing to say is just as important as playing when you have something to say. This is one of the things a group just has to learn." — BOB DAWBARN.

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# SOUND SENSE

Compiled by Chris Hayes

**THANKS**, Bob Kerr, for telling us how to manipulate the spoons, but now can you explain the technique of jug blowing? — B. Thompson, Weymouth.

Our jug players are James Maklepiece Chambers and J. Arthur Tones, who advise you to obtain a one gallon cider jug, drain the contents, put the jug to the lips and blow across the top. For a more rugged effect, try spitting across. This will come naturally if you drain a one gallon stone ginger beer jug. Don't forget to clean it out after use with a reputable antiseptic. There are no books on the subject, so you'll have to experiment a little and practise hard. Remember, even the virtuosi named above couldn't play once. — **BOB KERR** (Bob Kerr's Whoppee Band).

**WHAT** is the title of the tune backing the Vesta commercial? (M. Rees, Wolverhampton). Has the Guinness jingle been recorded? (J. Norris, Bath). Who was responsible for the music on the Dulux advertisement? (H. Harold, Brentwood).  
Vesta jingle was written, arranged and conducted by Ken Jones, with a full orchestra and eight singers. The lyrics were specially written for the product by the advertising agency rep-

# Tell me, how do you blow a jug?

representing the manufacturers. The tune is untitled, but is described as a contemporary piece of romantic music. Guinness jingle is "Take Oh Take Those Lips Away," written by Dick Hyman, published by Novello, and recorded by the Cliff Adams Chorale on MCA MU 1047. Dulux jingle is "Out In The Country," written by Manfred Mann and Mike Hugo and recorded by The Perfect People, supervised by Mike Leander, on MCA MU 1079.

**WHAT** is the best method of preserving the appearance of a trumpet? — James Dyke, Luton.  
In their contemporary trumpet manual, Know Before You Blow (Hansen, 21s), Herb Alpert and Ollie Mitchell recommend that the lacquer finish should be cleaned with a soft, damp oily cloth and preserved

with wax. To clean a silver finish, use a good grade of silver polish. The book, which contains a sleeve with a plastic record bearing an introduction by Herb Alpert and warm-up examples by Ollie Mitchell, shows how to think and train to become strong enough to really enjoy the art of trumpet playing.

**HOW** do I go about making a steel drum or pan, as used by the Trinidad steel bands? — John Booth, Wirral.  
Steel drums are made from 40 gallon oil or petroleum cans cut to the required size, which is approximately 6in deep for the tenor, 10in for the alto and 18in for the bass. The depth has a lot to do with the actual tone. The can is cut by using a hammer and a sharp cold-steel chisel, which is the quickest method, or a hacksaw, which takes longer, but is neater. The nub end of a can, in which the cork or cap is situated, should only be

used for the bass, and must be rightly corked. When the can is cut to size, the face is beaten with a hammer into a concave shape to stretch the metal sufficiently. The tenor is sunk deeper than the alto or bass.  
Decide where you are going to place your notes, and with chalk or a thick pencil, mark these out in semi-circles approximately 5in in length around the outside rim of the drum, leaving the centre for the circular notes which are a higher tone. The semi-circles and circles are now grooved with a hammer and a small blunt-edged punch. The drum is tempered for 5-10 minutes, which means heated over a fire and immediately cooled with cold water. It is now ready for tuning, which is accomplished by tapping-down for low notes and up for high notes.

The beaters used are wooden sticks, similar to drumsticks, about 6in-8in in length, bound with rubber, an example being the inner tube of a bicycle tyre. Start binding the rubber round the stick at the beating end, wrapping two or three times at first and

gradually tapering off to one thickness. The end is held in place by being tucked into the final wrapping. The minimum number of drums needed for a steel band is three (tenor, alto and bass), but there is no limit. In Trinidad there are steel bands the size of a full orchestra, playing not only calypso, L-A and dance music, but also classical music. — **GERRY GOBIN** (Gerry Gobin and the Melotones Steel Band).

**WHO** provided the backing for Engbert Humperdinck on his LP, A Man Without Love (Decca LK 4859)? — Arnold Jackson, Gloucester.  
Musical directors were Charles Blackwell on A Man Without Love, Spanish Eyes and Wonderful By Night, Johnny Harris on Can't Take My Eyes Off You, From Here To Eternity, A Man And A Woman, Guando and Up an Away and Syd Dale on What A Wonderful World, Call On Me. By The Time I Get To Phoenix and The Shadow Of Your Smile.



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**WHAT** is the best method of tuning drums for recording. My group is making a demo disc soon and I want to get a professional sound. — R. S., Manchester.  
Most drummers tighten all skins as much as possible, but at the same time making sure none of the drums boom. If you should get a booming sound, extra dampers can be used. Aim at each drum sounding as dead as possible. The subject is covered in my book, Drumbeat, published by Feldman, at 10s. Drummer and teacher ROY WILLIAMS

**WHO** are the George Chisholm All Stars on Clinton Ford Sings Fanlight Fanny (Hallmark HM509)? — J. F. Brandop, Southampton.  
I can't remember who played drums, but I think the remainder were Tommy McQuater (tp), Roy Wilcox (alto), Peter Hughes (tr), Alf Reece (sax), Brian Brocklehurst (bass), Ernie Shear (dr, bj), Max Harris (pno) and Derek Price (percussion). — **GEORGE CHISHOLM**.

**I** HAVE a 100-watt Marshall Master PA, with four 4 x 15 ES 40 Vox columns, and Shure microphones, but I cannot obtain enough treble tone and I would like reverb. As I use Vox columns, would I obtain the required sound by purchasing a Vox amplifier? — Roy Edwards, Guildford.

**WHO** wrote the theme tune for Thames Television? — Constance James, Bayswater.

The composer was Johnny Hawksworth, talented bass-player with the sardonic sense of humour, who was stalwart of the Ted Heath Band. He gave up playing five years ago to concentrate on writing. His basic theme for Thames TV was extended to provide the Grand Opening March of the Day, which will be heard daily for the next six years. He wrote the theme used by all for soccer background music for The Mind of J. G. Reeder and was responsible for the signature tune of Fanny Cradock's Colourful Cookery. He does music in a lighter vein for Johnny Morris's Zoo Time and composes many other familiar themes for T.V.

**WHO** played organ and piano on "Lady Samantha"? — J. Howell, Barking.  
Actually, it wasn't an organ it was an electric piano, which was played by yours truly. The guitarist was Caleb Quayle, who is an absolute gas. — **ELTON JOHN**.

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**Bargain Centre of Ealing, London.** Tympano Electric Conga/Bongo box £35. Vox Symphonic bass hand painted puke yellow £25. Fender Strat, nice machine £75. Selmer 15in. speaker cabinet, very high mileage £15. Dallas President bass 50 watt amp, and 18in. cabinet £50.

**Top Gear of Denmark Street, London.** Gibson original Les Paul Junior £135. Gibson 330 Sunburst. Immaculate £120. Marshall 100 watt 24 x 12 cabs. new £180. Premier, blue pearl Ludwig 400 Sn, S'Zyn 602 Avedis cymbals. Cases £145. Ludwig d/beat oyster blue Custom Cymbals, Ludwig Throne cases £225.

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# TRADE TALK

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Inspired by his answer to a reader's question on bottleneck guitar in the MM's Sound Sense, country blues guitarist Mike Cooper is compiling a book of his songs, which will include a section on bottleneck, knife-style, National guitars and guitarists. It will be published in mid-summer.

Alan Powers, Slingerland rock and roll drummer, who is a clinician, and a representative of the Avedis Zildjian Cymbal Co, has written a book describing The Technique of Rock and Roll Drumming, which is available from Hansen Publications at 7s 6d. It covers bass and snare drums, ride cymbals, tom-toms and hi-hats, with a section on Big Beat.  
Music for the Hamlet cigar commercial on TV, titled Ari or Aria from the Suite No 3 in D (BWV 1068) by Bach, is now available from British and Continental Music Agencies Ltd, who publish arrangements for solo guitar and two guitars, written by Ivor Mairants.

**FOCUS ON FOLK**



DOLLY AND SHIRLEY COLLINS

**THE ALBUM** Top Twenty chart in the window of HMV's Oxford Street showroom had an unusual LP at number twelve recently: Shirley Collins' "Anthems in Eden" record on the new Harvest label.

Charts don't mean much to folk singers, and that's the way it should be, but if HMV's placing was any reflection of sales reaction, it's something of a tribute to Shirley's determination to steer a straight course between herself and her songs.

Now that appreciation for songs has come back to the folk revival as a standard — replacing the old criteria of decibel chorus ratings and ability to fart about on stage — Shirley is getting the recognition she has worked for.

The success of "Anthems" must be partly due to sister Dolly Collins' scoring for the medieval-type band of sackbuts and cornets and crumhorns which accompanies her throughout — in a strange way, and especially in the overture, it reminds me of Blood Sweat and Tears' first album — but through it all, Shirley's singing stands out like a beacon, just as it has throughout her career. For if Shirley's singing has followed a fairly straight course towards its present-

# Hung up on sackbuts and crumhorns

day authority, the same can't be true of her accompaniments. Her own instrumental work has always been rudimentary, which is perhaps why record producers have been tempted to team her with instrumental virtuosi like Davy Graham. She made a controversial album with Davy a few years ago, long before a more creative approach to folk accompaniments had been made "respectable" through the work of Carthy, the Pentangle and Jansch and Renbourn. The Collins-Graham collaboration was a failure artistically, it must be admitted today, but such is often the fate of pioneers. That Decca

album is in some ways more interesting to hear today, with the benefit of hindsight allowing us to hear so many other things in an like fashion, her use of medieval-style accompaniments has been followed by a number of other folk and pop people, though I'm not sure that it has any more relevance to what Shirley is doing than Davy Graham's arab-tinged blues had. It would be nonsense if revivalists began to think there was something specially "traditional" about using these old classical instruments merely because they are old, for except during a brief period when they took the place of

organs in English churches, these ancestors of the modern oboe, trombone, trumpet and fiddle have played a very small part in traditional music. This doesn't matter to Shirley, who admits frankly she uses them because she likes the sound, though they are no more traditional than the 5-string banjo, guitar, mountain dulcimer or English concertina favoured by a number of revivalists. The medieval band isn't as portable as a stringed instrument you can carry under your arm, of course, which is probably just as well, for much as Shirley may knock her own banjo playing, it is her position as a soloist in her own right and not merely a singer with a band which has made her such a valuable constituent of the revival.

"I shall continue to work with Dolly on record and at concerts," she says. "For instance, she has done a lovely arrangement of 'Six Dukes Went a-Fishing' for my next album, which is going to be entitled 'Death And The Lady'."

"The whole idea of death in folk music is fascinating, not in a morbid way, but because the old songs have to face up to what it really means.

"But now that 'Anthems' is finally out it's something I can say I have done and forget it. It's not necessarily going to dominate my whole future development."

In fact, unless Dolly takes up the concertina — which is, after all, related to the flute organ she plays so merrily — Shirley's better in the clubs by herself with her rudimentary band.

"I've really become immersed in the songs once again. You know, lots of singers go through a bad period when the whole round of clubs, night after night, gets to being sort of automatic. You wind yourself up and go out and perform like a robot and the songs begin to mean less and less to you."

"I think I went through a bit of that a couple of years ago. Lots of people drop out then, but I kept going somehow, and now I'm having a great time, learning a lot of new songs, really getting into the old ones again."

"Most of them are traditional, the same sort of things I've always done, apart from the song John Marshall wrote for 'Anthems' about the women whose men didn't come back from the first war. I always finish with that one now."

"I think finishing with a chorus song, or something cheerful that they all know, is a bit too easy. I've nothing against chorus songs, as such, it really is a lovely experience to stand there and be sung at by an audience."

"But the great thing today is that the audiences are more prepared than ever to sit still and listen. You don't have to make much of an effort to reach them, because fewer have drifted in out of curiosity for a spot of entertainment. They're in the clubs now because they're interested, and you can feel it."

KARL DALLAS

**FOLK NEWS**

**THE DUBLINERS**, the Ian Campbell Group, the Young Tradition, Martin Carthy and Dave Swarbrick, and compere Dominic Behan take part in the folk night at the Pop Proms at the Royal Albert Hall tonight (Thursday). Scottish Folk duo Robin Hall and Jimmy MacGregor begin a late-night television series for BBC Scotland in the autumn. It will run for 13 weeks with an option for another six. Robin and Jimmy hope to introduce folk artists from all over Britain throughout the series.

The Orange Blossom Sound, one of the country's leading bluegrass bands, have recorded an album and single with producer Bob Johnston, who produced Bob Dylan, Leonard Cohen, Flatt and Scruggs, Johnny Cash and Marty Robbins among others. The group hope to go to America in the autumn for a promotional visit and in September appear for a week with the Corries in their late night show at the Edinburgh Festival. Irish singer Jim McCann is the guest of Martin Windsor

and Redd Sullivan at London's Troubadour Club on Saturday, with Tim Greenwood guesting on Sunday. Other artists lined up for the club in July include Gerry Lockran (12), Dave Waitt and Marian Segal (13), Maureen Kennedy-Martin (19) Roger Watson and Colin Cater (20), Exiles (26) and Bob and Zoza (27).

Malcolm Price is in charge of the guitar workshop at Keele folk festival on July 11, 12 and 13 and then goes to Jasper Carrot's club in Birmingham on July 14, the Hayflit, Shipley (16), Willenhall Club (18), Barwell (19), Bounds Green (20), Craneleigh (21), Balli Hai, Bognor (22).

Christy Deaver's non-stop singing record with a marathon 13 hours two minutes at Blyth Folk Club recently when he was in Ireland where he appeared on Shay Healy's Ballad Sheet television series. He is at present cutting an album for Mercury, titled "Paddy On The Road" and Dominic Behan is producing.

The Young Tradition appear at Ashington, Northumberland, folk club Tomorrow (Friday) and at the Swan, Mill Lane, Windsor, on July 18.

Says Heather Wood: "This club has a superb resident group, Trad Union, who dropped in on our gig at Cecil Sharp House recently, and they knocked us out."

The YT also appear at the Castle, Fairfield, West, Kingston on July 19. Royston Wood will be more solo work in the future and the YT's final date as a group will be at Cecil Sharp House on September 30.

Heather Wood is handling bookings for Tom Rust and Dave Van Ronk and she can be contacted at 01-802-1412. Dave and Tom are expected to be in Britain in October.

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# FOLK FORUM

THURSDAY	SATURDAY cont.	WEDNESDAY
<b>AT DOGHOUSE, Greyhound, Fulham Palace Road. Last night before summer break:</b> <b>THE FURY BROTHERS</b> Eddie & Pimbar 8 pm. Residents and guests.	<b>TROUBADOUR, 10.30. 285 Old Brompton Road.</b> <b>JIM McCANN</b>	<b>BALTABARIN, DOWNTOWNWAY, Bromley, RICHARD DICANCE, Virgin Blues.</b>
<b>AT FOX, ISLINGTON, N.1. CAREY &amp; COLIN INTRODUCE</b> <b>BOB JONES</b> WITH <b>DOVE &amp; LES, MARK SMITH, FOLK TRINITY, DUNEDAIN, JENNI &amp; MARYL</b>	<b>BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11.</b>	<b>KING'S HEAD, Upper Street, Islington. Traditional style sing and dance-around. Next week SEAMUS ENNIS. Weekends TOMMY MCCARTHY, BOBBY CASEY, TED FRANKLIN.</b>
<b>BLACK BULL, High Road, N20. JO-ANN KELLY!! DAVE and VAL MINIFIE, DENNIS and VANESSA.</b>	<b>RAILWAY HOTEL, DARTFORD.</b> <b>THE EXILES</b> FOLK COURTIERS NACS HEAD, 205 York Road, Battersea.	<b>SURBITON, Assembly Rooms, DEREK SARJEANT FOLK TRIO JOHN FRASER, BARRY SKINNER.</b>
<b>FOLK CENTRE HAMMERSMITH Guest BARRY SKINNER, ROD HAMILTON, DON SHEPHERD, THE TIPPENS, JILL DARRY. The Prince of Wales, Dalling Road, 2 minutes Ravenscourt Park Tube.</b>	<b>JOE STEAD</b> Hosts: RON SIMMONDS, DAVE COOPER.	<b>THE HOLY GROUND, 4A INVERNESS PLACE, BAYSWATER W2.</b> <b>RONNIE CAIRNDUFF</b>
<b>WHITE BEAR, Kingsley Road, Hounslow.</b>	<b>THE TOWER HOTEL (opposite Waltham St. Low Central) THE FOLK SOCIETY</b>	<b>introduces THE TINKERS</b>
<b>STRAWBS YETTIES</b> ALAN HOWARD	<b>TROUBADOUR, 9.30.</b> <b>TIM GREENWOOD</b>	<b>THE ROMANY, York and Albany, Parkway, Camden Town. Host, Raif Barrett.</b>
<b>FRIDAY</b>	<b>MONDAY</b>	<b>WESTMINSTER HOSPITAL FOLK CLUB. Out in summer recess for an evening of folk with GORDON GILTRAP 20 Page St. — 88 bus route</b>
<b>AT COUSINS, 49 Greek St., 7.30-11.</b> <b>VIEW POINT</b> Two Gentles, Modern good time Singer Composers. Admission 2/.	<b>A CEILIDH AT CATFORD RISING SUN.</b> <b>HAMMERSMITH MORRIS</b> DAVE COOPER, RON SIMMONDS	<b>PIPERS FOLK — BOTALLACK Penzance, Cornwall JULY 7-12 incl. MARTYN WYNDRAM-READ Brenda Woolton - John the fish</b>
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British Standard Time

**FRIDAY (4)**  
4.10 a.m. J: Jazz Unlimited (Fri. Mon-Thurs); 7.10 p.m. H2: Jazz. 8.0 H2: Jazz. 8.45 B1: Jazz On One (Peter Clayton, Ralph Sharon, Leonard Feather); 9.35 U: Nina Simone. 11.30 T: Duke Ellington Ork (Fri. Sat). 12.0 T: All Star Ensemble for Duke Ellington Birthday at the White House (Fri. Sat).

**SATURDAY (5)**  
4.5 a.m. J: Finch Bandwagon. 10.30 B1: Jazz On Record (Steve Race); 2.0 p.m. E: Bud Freeman, London '66. 2.35 M2: Radio Jazz Magazine. 6.32 B1: Jazz Club (Ladies Night featuring Kathy Stobart Sextet, Betty Smith Quintet and Humphs). 10.0 H2: Jazz. 10.30 G: (2) Frank Sinatra. 11.5 J: Jazz. 11.5 A1: Michel Rouveas Trio and organist Rhoda-Scott. 11.15 A2: Get To Know Jazz. 12.10 a.m. E: Octoer Jazz.

**SUNDAY (8)**  
12.5 p.m. J: Finch Bandwagon. 4.30 p.m. H1: Clarke-Boland Big Band. 8.0 A2: Get To Know Jazz. 10.0 B1: Mike Raven's R and B show. 11.0 B1 and 2: Best of Jazz on Records (Humphs). 12.0 T: New York (Jazz, Folk and Pop Guests).

**MONDAY (7)**  
7.45 p.m. B1: Just Jazz (Jazz from the Cinema, presented by Alexis Korner). 11.15 A3: Free Jazz. 11.30 T: Bobby Hackett

Quartet. 12.0 T: Charlie Parker (Mon-Thurs). 12.5 a.m. Bobby Troup Show.

**TUESDAY (8)**  
5.0 M2: Big Band Beat. 5.25 H2: Jazz. 5.45 B3: Jazz Today in Stereo (Charles Fox). 7.30 E: (1) Herb Geller (2) Alice Babs (4) Humphrey Lyttelton Band. 10.30 O: Jazz Journal. 10.30 V: Jazz Corner. 11.0 U: Marion Brown. 11.30 T: Jackie Cain, Roy Kral.

**WEDNESDAY (9)**  
7.30 V: Pop Around Europe (Pop and Jazz). 9.15 B1: Jazz Workshop (Ian Carr-Don Rendell Group play music from EBU's Eurojazz 1968). 9.25 E: Jazz Workshop. 10.20 E: (3) Ted Heath Ork (2) Trini Lopez (3) Bernard Peiffer. (5) Johnny Hodges. 10.30 O: Old Time Jazz. 10.45 A3: Earl Bostick (Hughes Panastie). 11.30 T: Louis Armstrong. 12.15 a.m. E: Jazz.

**THURSDAY (10)**  
11.30 p.m. T: Blood, Sweat and Tears. Programmes subject to change. **KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTF France 3-1829, 2-348, 3-665. E: BBC 3-207, 2-1500 / VHF, 3-664 / 188 / 194 / VHF. E: NDR Hamburg 30, 189. H1: Hilversum 1-802, 2-298. J: AFN 547 / 344 / 271. O: BR Munich 375 / 187. Q: HR Frankfurt 506. T: OA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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Derrick Morgan CRAB 18
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The Techniques CAMEL-10
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Eric Satter CAMEL-20
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 Sunday, July 6th (7.30-11.0)  
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 OCTET

Monday, July 7th (7.30-11.0)  
 \* **ELECTION**  
 \* **GRAIL**  
 Tuesday, July 8th (7.30-11.0)  
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**DON RENDELL**  
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**MIDNIGHT SUN**

## SUNDAY

**BEXLEY, KENT.** — Black Prince Hotel, TIMEBOX.  
**BILL BRUNSKILLS** Jazzmen. Fighting Cocks, Kingston.  
**BOB HARLEY'S** Dixielanders. — The Swan, Fulham Broadway.  
**BOTTLENECK BLUES CLUB**, Railway Tavern, Angel Lane, E.15.  
**WHITE MULE**  
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**BROCKLEY JACK**, Lupton, Pinder Cleveland Band.  
**"CLARENDON," CHATHAM**  
**MIDNIGHT SUN**

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# mailbag

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DAVID SYMONDS first supergroup?

## DAVID SYMONDS AND THE BBC

I'VE HEARD conflicting reports about whether or not David Symonds will return to the BBC following his recent involvement in a drugs case.

I admire his programme tremendously and I and all my friends who regularly tune in to listen to him want to know the date when he will definitely return on the air. Is he now on holiday? If so, we all hope he will be back soon.

Can you give us some information please? — L. M. Robinson, Yorks.

● David Symonds, who was fined £70 recently for possession of cannabis, is to return to the BBC. A spokesman said this week: "We confidently expect that David Symonds will be returning to his programmes when he comes back off holiday. His first programme on his return will be What's New on Radio One, starting on July 7."

# MAGIC, SEX APPEAL AND SCOTT

WHAT a cowardly and inaccurate attack on Scott Walker! Your reviewer, under a cloak of anonymity, heaped scorn on Scott's latest album and claimed Vince Hill was a better singer.

We are told to "strip away Scott's mystique" and "forget his sex appeal," then, in the next breath, that he lacks the magic of the "big league male singers."

Well, I can't see much sex appeal or mystique about Vince Hill, and in my opinion Scott's good looks are only equalled by his tremendous talent. I can find nothing wrong with his vibrato and pitching. But I can feel the magic in his voice. — MRS PHILIPA BAKER, Belgravia, London.

VALERIE WILMER's assertion that "Soul with a capital S is, was, and ever shall be the exclusive prerogative of the Black America" is sheer nonsense.

The fact that Pet Clark and Tom Jones don't sing it, means nothing. Let her listen to a Russian choir singing, for instance, about the homelan, exile and sufferings and then she too may understand why in Russian literature human



BOB KERR first supergroup

beings are invariably referred to as "souls."

There is no human emotion that is the exclusive prerogative of one race. — K. BUCK, London, SW19.

I CONGRATULATE Valerie Wilmer on her article "Bout Soul, but surely she has missed the essential point that if soul (white soul) is imitative of Black soul (SOUL) then it is a diminutive form. If progress is wanted in progressive pop, then the whites will have to find their own European soul rather than copy the Afro-American version. Originality expressed in style and content is the only true progression. — ROBIN LECORE, Hull, Yorks.

DID YOU see it? "Top Of The Pops" actually had a show full of good groups including Thunderclap Newman, Family Dogg and Chicken Shack.

All they needed were Pink Floyd and Jethro Tull and we would have had one of the greatest happenings for a long time on television! — DAVE THOMPSON, Leigh-on-Sea, Essex.

● LP WINNER

## Original

MAY I say how much I enjoy Max Jones' Men Who Make The Blues series. He has included a varied selection of great bluesmen ranging from Modern Chicago to Country Blues, providing useful information and excellent discographies.

But I find it hard to understand the omission of John Mayall who has done more than anyone to get the blues as an accepted art form in Britain. — R. TAPSALL, Gravesend, Kent.

I WOULD just like to thank Procol Harum for their very original and highly outstanding single "A Saty Dog," which is quite the most beautiful and worthwhile song I have heard for a long time.

I am sure popular music is becoming much more of a valid art form and I hope and expect other groups and musicians to strive to make more records of as high a standard as Procol Harum have proved possible. — M. V. WILDBORE, Orpington, Kent.

## Prejudice

WITH reference to Mark Lindsay's review of "Death Of An Electric Citizen" in Blind Date, ironically this track has no over-dubbing on the voice whatsoever and the studio used, Studio Two at EMI, is among the largest in the country.

The "tape hiss" previous to the track was due to the use of a fuzzbox, and the whole thing was recorded in fifteen minutes, totally spontaneous. Disturbing was it? — EDGAR BROUGHTON BAND, Warwick, Warwicks.

ALL THIS talk of supergroups prompts me to mention the first in this field — Bob Kerr's Whoopee Band, formed a year ago with Sam Spoons (ex-Bonzo Dog), John Geesee (ex-Temperance Seven), Vernon Dudley Bowham Knowles (ex-Bonzo Dog) and Bob Kerr (ex-Vaudeville Band) plus others. Surely the first super (comedy) group. — CHARLES HALL, London, SW7.

● LP WINNER

DEAR OLD predictable Bob Dewhain, true to type as ever with his review of Maynard Ferguson at Ronnie Scott's — full of 1950s and even late 1950s-type prejudice against Ferguson. — BRIAN FRANCIS, Totley, Sheffield.

MY THANKS to the Frank Ricotti Quartet for taking the trouble to come to out-of-the-way Paignton and play for us yokels, providing a fantastic evening's jazz. — RICHARD WITTE, Totnes, Devon.

AFTER reading your article on the Edgar Broughton Band, I wondered if you attended the last Camden Fringe Free Festival.

The use of four-letter words was persistent throughout their performance. Does he have to be vulgar to be revolutionary? — K. PORTER, London, SE15.

## Transplant

REGARDING Howard Riley's LP "Angle" — stand up, the "serious" Bob Houston who may benefit by an ear transplant, the better to avoid embarrassment on confrontation with "serious" music. — ROSLYN F. TAYLOR, London, SE7.

● Plastic surgery — yes. Ear transplant — no — BOB HOUSTON.



VINCE HILL: a better singer than Scott Walker?

THE IDEA of a national amateur song contest is a great one.

Looking at the songs in the charts today, one can only hope that the best songwriters are, as yet, undiscovered. — LEN NICHOLLS, Greenford, Middlesex.

I BET the proposed amateur song contest I read about in MM would produce something that would outstrip the Eurovision Song Contest if only something came out of the idea. — LESLIE LAMBERTSTOCK, Ilford, Essex.

## Burning

THIS is directed to the fan who said Bob Dylan's newest triumph was fit for fourteen year olds.

Obviously this is not the opinion of most of the British music public who have made it number one but I guess that chap represents a view of a lot of people here.

All I can say is you're making the same mistake as those people who booed Dylan when he went electric or Peter Townshend when he stopped using his guitar as a weapon. Go back and listen again and you'll see that Dylan never remains the same, he just keeps getting better. — ROBIN V. SEARS, Toronto, Canada.

BOB DYLAN, without a doubt, has been the greatest lyricist the world has ever known and one of the attributes of his boundless talent is that you can see his mental state through his songs.

The burning Dylan of "Masters Of War" has gone, probably for ever. We now have Dylan at peace. — PHILIP ROYAL, Liverpool.

# New role for Jack Bruce?



JACK BRUCE

JACK BRUCE has now reached the unique stage of being too good. His bass playing while with Cream was of such a brilliant quality that it drowned and only solution is for Jack to take up lead himself; overshadowed Eric Clapton on lead guitar. The after all his bass is already a lead in itself so he certainly won't lose by the move and he might develop into one of the best leads around. — JEREMY LASCELLES, London W2.

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