

Melody Maker

AUGUST 2, 1969

1s weekly

Donovan in Glasgow's first free concert?

DONOVAN hopes to star in the first free concert in Glasgow.

He told the MM this week: "I am negotiating to do it at the end of August. There is a bit of a problem in that the police don't want it, but I am hoping to convince them that it will be mainly acoustic music and we will only feature people who don't give off riotous vibrations."

Great

"The sort of people I have in mind are the Incredible String Band, Bert Jansch, Alex Harvey and, maybe, Marmalade doing street songs. Mind you, I don't know if Marmalade would do it or whether, if they did the concert, they might think they had to do their hits."

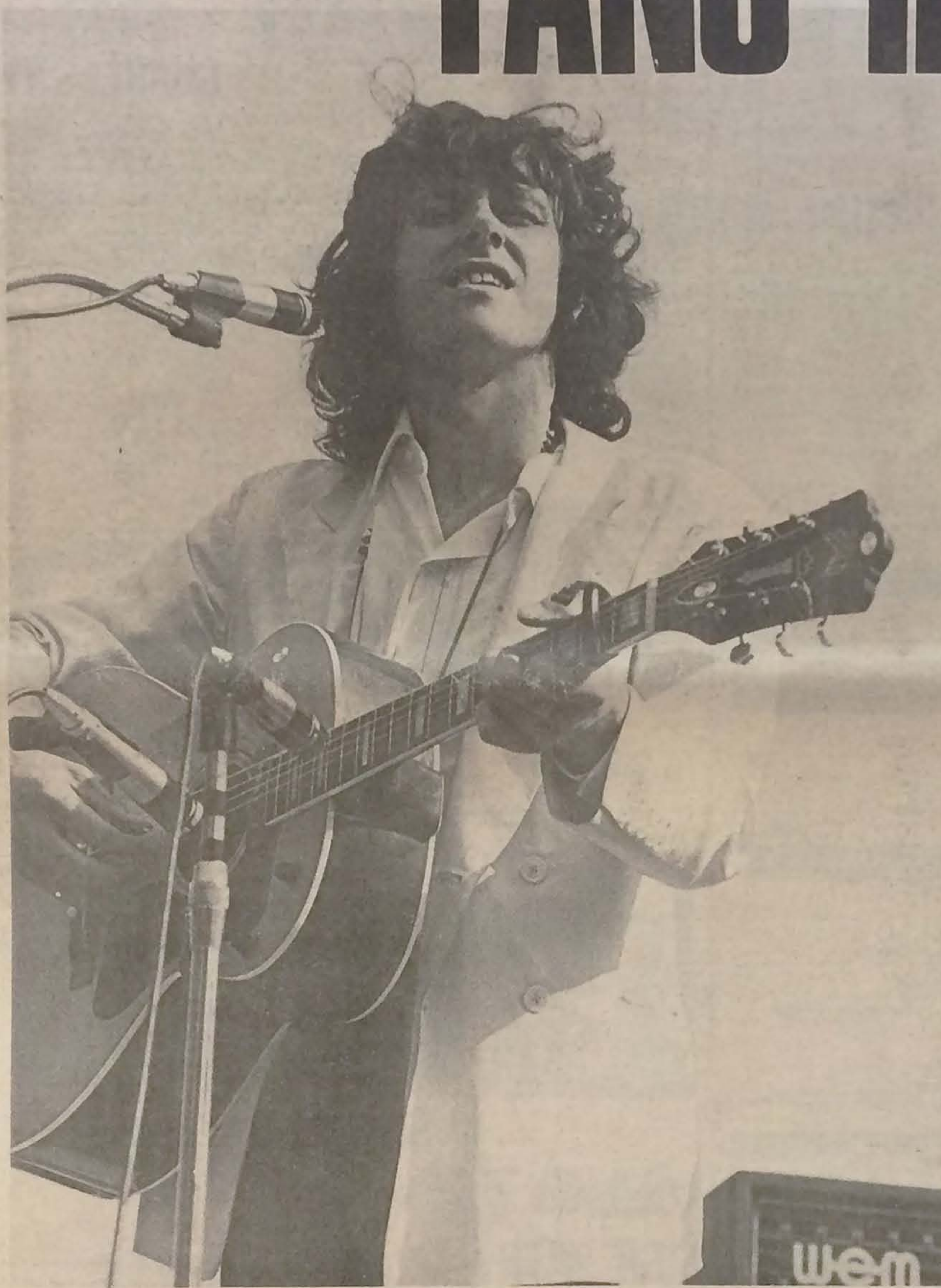
"I think it is a great idea to do this in Glasgow which is so like Chicago—tense and punchy, all flick knives and guns. It would be great to do this concert and release the tension."

Bunch

"When Chicago was having riots they should have asked in a bunch of free musicians to do a free concert. It would have released the tensions and stopped the trouble."

Donovan is currently at his home on the Isle of Skye rehearsing before leaving for his American tour (see feature on centre pages).

He tours the States, from coast to coast, from September 2 to the end of November.



DONOVAN: 'I am negotiating to do it at the end of August'

DYLAN UPSETS FANS IN U.S.

5,000 ticket requests for Isle of Wight



AMERICA is "up in arms" over Bob Dylan's forthcoming Festival appearance at the Isle of Wight! Raymond Foulk, of promoters Fiery Creations Ltd, who flew back with the Dylan contract from the States last weekend, told the MM on Monday: "The Americans are a bit upset at Dylan appearing in Britain and not in the States. We have already had many applications from America for tickets, and some people are chartering planes to fly over specially for the concert."

Raymond Foulk also discounted rumours that Dylan might appear in a Hyde Park concert while here. "We hold the rights for the exclusive appearance of Dylan," he said. "Any rumours that he might appear in Hyde Park are false."

Meanwhile, ticket applications for the Isle of Wight Festival have been flooding in. Says Raymond Foulk: "We had 5,000 requests for tickets after the MM's story last week."

It is expected that at least 100,000 people will attend the event.

Bob Dylan and the Band will appear on Sunday evening, August 31. But the afternoon's attractions start at 2 pm through to 6 pm and star Ritchie Havens, Tom Paxton, Pentangle, Julie Felix, Liverpool Scene, Indo-Jazz Fusions and Gary Farr — brother of Rikki Farr, who will comper.

Line-up for Saturday (30) comprises The Who, Moody Blues, Fat Mattress, Joe Cocker and the Grease Band, Bonzo Dog Band, Family, Gypsy, Marsha Hunt and White Trash, Aynsley Dunbar, Pretty Things, Blodwyn Pig, Free, Blonde On Blonde and King Crimson. The Saturday show runs from 2 pm to midnight.

Tickets for Sunday afternoon and evening cost £2. Tickets for Saturday cost 25s. A season covering the two days costs £2 10s.

A huge marquee is being erected on the Festival site at Woodside Bay, near Ryde, just five minutes from the beach. Special boats are being laid on from Southampton, Bournemouth and Southsea.

Applications for tickets should be made to Fiery Creations Ltd, Tavistock House, Ward Road, Totland Bay, Isle of Wight (Phone: Freshwater 2460).

A Bob Dylan single is to be released on CBS on August 29. It will be "Lay, Lady Lay" and "Peggy Day" from his Nashville Skyline album.

King in MM Folk, Blues and Gospel Festival

ALBERT King, the "Blues Power" singer-guitarist from Indianola, Mississippi, will make his first visit to Britain in October when he appears with the Melody Maker's American Folk, Blues and Gospel Festival, presented in association with Harold Davison. The Festival tours from October 30 to November 12.

With Albert King and his Blues Band on this powerful blues and gospel package shows are pianist and singer Otis Spann and Mississippi bluesman John Lee Hooker.

Then there is Champion Jack Dupree, New Orleans piano player and singer, who now makes England his home.

Completing the bill are the gospel-singing Stars Of Faith.

The American Folk, Blues and Gospel Festival opens with two shows at London's Hammersmith Odeon on Thursday, October 30. For this day only, the part of Jazz Expo '69, the Robert Patterson Singers will be added to the bill.

The rest of the tour dates are Colston Hall, Bristol (31), Sports Centre, Bracknell (November 1), De Montfort Hall, Leicester (2), Town Hall, Birmingham (3), City Hall, Sheffield (4), City Hall, Glasgow (5), Market Hall, Carlisle (6), City Hall, Newcastle (7), Fairfield Hall, Croydon (9), Guildhall, Portsmouth (10), Theatre Royal, St Helen's (11) and Pavilion, Hemel Hempstead (12).

In this week's Melody Maker . . .



ROLLING STONE CHARLIE WATTS
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BILL HALEY BACK IN BRITAIN
PAGE 13



JOHNNY CASH AT SAN QUENTIN
PAGE 7



BLIND FAITH'S RICK GRECH
PAGE 15

STREET MONDAY

Melody Maker POP 30

- 1 (1) HONKY TONK WOMAN Rolling Stones, Decca
- 2 (3) GIVE PEACE A CHANCE Plastic Ono Band, Apple
- 3 (2) IN THE GHETTO Elvis Presley, RCA
- 4 (11) SAVED BY THE BELL Robin Gibb, Polydor
- 5 (4) SOMETHING IN THE AIR Thunderclap Newman, Track
- 6 (5) HELLO SUSIE Amen Corner, Immediate
- 7 (10) IT MEK Desmond Dekker, Pyramid
- 8 (16) GOODNIGHT MIDNIGHT Clodagh Rodgers, RCA
- 9 (7) THAT'S THE WAY GOD PLANNED IT Billy Preston, Apple
- 10 (9) BABY MAKE IT SOON Marmalade, CBS
- 11 (17) MAKE ME AN ISLAND Joe Dolan, Pye
- 12 (6) WAY OF LIFE Family Dogg, Bell
- 13 (8) BREAKAWAY Beach Boys, Capitol
- 14 (25) MY CHERIE AMOUR Stevie Wonder, Tamla Motown
- 15 (22) BARABAJAGAL Donovan and Jeff Beck, Pye
- 16 (12) PROUD MARY Creedence Clearwater Revival, Liberty
- 17 (13) BALLAD OF JOHN AND YOKO Beatles, Apple
- 18 (24) CONVERSATIONS Cilla Black, Parlophone
- 19 (14) TIME IS TIGHT Booker T and the MG's, Stax
- 20 (18) LIGHTS OF CINCINNATI Scott Walker, Philips
- 21 (21) GIMME GIMME GOOD LOVIN' Crazy Elephant, Major Minor
- 22 (30) I CAN SING A RAINBOW/LOVE IS BLUE Dells, Chess
- 23 (15) LIVING IN THE PAST Jethro Tull, Island
- 24 (23) WET DREAM Max Romeo, Unity
- 25 (29) BRINGING ON BACK THE GOOD TIMES Love Affair, CBS
- 26 (28) WHEN TWO WORLDS COLLIDE Jim Reeves, RCA
- 27 (19) EARLY IN THE MORNING Vanity Fare, Page One
- 28 (20) OH HAPPY DAY Edwin Hawkins Singers, Buddah
- 29 (26) WHAT IS A MAN Four Tops, Tamla Motown
- 30 (27) DIZZY Tommy Roe, Stateside

THROAT OPERATION FOR GRAHAM NASH?

GRAHAM NASH—ex-Hollie and now a member of the U.S. charting team of Crosby, Stills and Nash — may have to undergo a throat operation, to remove a polypus from his vocal chords. He is under doctor's orders not to speak or sing for at least a fortnight.

The Crosby, Stills and Nash album is currently a best-seller in the States, and their single, "Marrakesh Express," is also riding high in the US charts. Both the album and single have just been released in Britain.

ROY HAMILTON DIES

ROY HAMILTON, whose hits included "Let There Be Love" and "Ebb Tide," has died at New Rochelle, New York State. He was 40. Hamilton was born in Leesburg, Georgia, and moved as a youngster to Jersey City, New Jersey, with his family. He sang with a church quartet, then came to the notice of radio announcer Bill Cook, who managed him for the past 15 years. Hamilton's first noteworthy recording was "You'll Never Walk Alone," which he made for Epic Records, an American Columbia subsidiary. Other hits included "Hurt," "Don't Let Go" and "Unchained Melody." He lived in New Rochelle with his wife and two children.

IRON BUTTERFLY DUE

IRON BUTTERFLY arrive here in September for club dates during their European tour. They make their first appearance at the Marquee on September 9.

Other dates for the American group include London's Speakeasy (11), Locarno, Sunderland (12), Mothers, Birmingham (13), Amsterdam (14), Lyceum, London (19), Germany (22). The groups album "In A Gadda Da Vida" has been in the American charts for 54 weeks.

FAT MATTRESS LP

FAT MATTRESS, a new group formed by ex-Jimi Hendrix bassman, Noel Redding, have their first album released on



RAY CHARLES: opening date

CHARLES AT NEWCASTLE

RAY CHARLES, Buddy Rich, Gary Burton and Britain's Jo n Hiseman's Colosseum are among the star names signed to appear at festivals in Newcastle and Belfast later this year, which will also feature classical names of the calibre of Yehudi Menuhin and the Royal Liverpool Philharmonic Orchestra.

Ray Charles opens the Newcastle Festival at the City Hall on Friday, October 3 and will be followed by the Dubliners (5), Tremeloes and Marmalade (6) Memphis Slim (8), The Nice (10), Cleo Laine and Johnny Dankworth (12), folk artists Shirley and Dolly Collins and Ralph McTell (13), Jon Hiseman's Colosseum (14) and the Gary Burton Quartet plus the Chris McGregor big band (17). All the concerts will be staged at the City Hall. And

on alternate nights late night jazz and folk will also be presented at the Guildhall featuring such as Graham Collier, Frank Ricotta, Alan Skidmore, Mike Westbrook, Don Rendell-Ian Carr and folk artist Bob Davenport, Nigel Denver, Mike Cooper and the Midstream Liverpool Scene.

The Belfast Festival 69 spread over two weeks at the Whitla Hall will feature Buddy Rich on Saturday November (17), John Lee Hooker (18), Gary Burton Quarter (21), and Jon Hiseman's Colosseum (24).

POP 30 PUBLISHERS

- 1 Mirage, 2 Northern Songs, 3 Carlin, 4 Northern Songs, 5 Saharel, 6 Fabulous, 7 Essex, 8 Blue Mountain, 9 April, 10 Welbeck/Schroeder, 11 Shaftesbury, 12 Cookaway, 13 Immediate, 14 Jobete/Carlin, 15 Southern, 16 Burlington, 17 Northern Songs, 18 Cookaway, 19 Chappell, 20 Schroeder, 21 Dick James, 22 Mark VII/Croma, 23 Chappell, 24 Beverley, 25 Josid Music, 26 Burlington, 27 Lowery, 28 Kama Sutra, 29 Jobete/Carlin, 30 BMI.

u.s. top ten

- As listed by "Billboard"
- 1 (1) IN THE YEAR 2525 (Exordium & Terminus) Zager & Evans, RCA
 - 2 (2) CRYSTAL BLUE PERSUASION Tommy James & Shondells, Roulette
 - 3 (3) SPINNING WHEEL Blood, Sweat & Tears, Columbia
 - 4 (4) MY CHERIE AMOUR Stevie Wonder, Tamla
 - 5 (5) WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & All Stars, Soul
 - 6 (—) RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & First Edition, Reprise
 - 7 (—) SWEET CAROLINE Neil Diamond, Uni
 - 8 (—) HONKY TONK WOMAN Rolling Stones, London
 - 9 (8) BABY, I LOVE YOU Andy Kim, Steed
 - 10 (8) THE BALLAD OF JOHN AND YOKO Beatles, Apple

top twenty albums

- 1 (1) FLAMING STAR Elvis Presley, RCA
 - 2 (2) ACCORDING TO MY HEART Jim Reeves, RCA
 - 3 (3) 2001 Soundtrack, MGM
 - 4 (4) THIS IS TOM JONES Tom Jones, Decca
 - 5 (9) HAIR London Cast, Polydor
 - 6 (8) OLIVER Soundtrack, RCA
 - 7 (12) BEST OF GLENN MILLER Glenn Miller, RCA
 - 8 (6) TCB Diana Ross & Supremes and the Temptations, Tamla Motown
 - 9 (7) NASHVILLE SKYLINE Bob Dylan, CBS
 - 10 (5) MY WAY Frank Sinatra, Reprise
 - 11 (1) LED ZEPPELIN Led Zeppelin, Atlantic
 - 12 (13) BEST OF CLIFF RICHARD Cliff Richard, Columbia
 - 13 (14) BEST OF THE SEEKERS Seekers, Columbia
 - 14 (19) WORLD OF VAL DOONICAN Val Doonican, Decca
 - 15 (10) HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND Ray Coniff, CBS
 - 16 (—) STAND UP Jethro Tull, Island
 - 17 (18) MORE Pink Floyd, Columbia
 - 18 (20) A SALTY DOG Procul Harum, Regal Zonophone
 - 19 (17) ON THE THRESHOLD OF A DREAM Moody Blues, Deram
 - 20 (—) WORLD OF MANTOVANI Mantovani, Decca
- Two LPs tied for 8th and 10th positions.

JOHN MAXWELL
LOOKING FOR A JOB

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- 1 (2) DREAM Max Romeo, UNITY-503
- 2 (1) HOW LONG WILL IT TAKE Pat Kelley, GAS-115
- 3 (3) HOLD DOWN The Kingstons, CRAB-19
- 4 (5) TOO PROUD TO BEG The Uniques, GAS-117
- 5 (7) FACTS OF LIFE The Meltones, CAMEL-18
- 6 (6) WHAT AM I TO DO Tony Scott, ESCORT-805
- 7 (4) HAILES SELAISE/BLUES DANCE Laurel Aitken NU BEAT 092
- 8 (9) TOO EXPERIENCE Winston Francis PUNCH-5
- 9 (8) STRANGE WHISPERING The West Indians CAMEL-18
- 10 (13) HOLD THE PUSSY Kid Gungo, ESCORT 801
- 11 (10) THROW ME CORN Winston Shan BULLET-799
- 12 (12) DON'T PLAY THAT SONG Derrick Morgan, CRAB-18
- 13 (14) THE BURNER The Dynamics PUNCH-1
- 14 (11) MAKE IT TAND DEAY Derrick Morgan, CRAB-22
- 15 (15) SOMEBODY TO LOVE Slim Smith, UNITY-515
- 16 (19) JUMP IN A FIRE The Vicarays, PUNCH-3
- 17 (—) HOLD ON TIGHT The Scorcher, CAMEL 17
- 18 (16) FREEDOM TRAIN Ernest Wilson, CRAB-17
- 19 (20) SPLASH DOWN The Crystals, NU BEAT-036
- 20 (—) LET ME TELL YOU BOY Ebony Sisters, BULLET 401

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LULU split with most

LULU TO SIGN WITH ATLANTIC

LULU, who recently split with record producer Mickie Most is poised to sign a new contract with Atlantic, one of the biggest recording companies in the States.

Lulu will join such top-selling Atlantic artists as Aretha Franklin, Otis Redding, Wilson Pickett, Dusty Springfield, Led Zeppelin, Carla Thomas, Crosby Stills and Nash and Vanilla Fudge.

Lulu's recordings are likely to be issued through Atlantic in Britain or on the Polydor label.

Owing to her forthcoming commitment in Las Vegas, Lulu's proposed film for Columbia has had to be postponed. Shooting was to have started on August 1, and Trevor Howard was reported to be starring.

Lulu opens this Sunday in cabaret at La Dolce Vita, Birmingham. She is already in line for a new BBC TV series in the new year.



BEE GEES
filming soon

BEE GEES IN FILM SERIES

SAMMY DAVIS JUNIOR and actress Hermoine Gingold are expected to join the list of guest stars appearing in the Bee Gees' film special "Cucumber Castle."

Blind Faith and Lulu have already been booked to guest in the film which Bee Gee manager Robert Stigwood is negotiating to be extended into a 13-week series to be networked in the United Kingdom and America.

Filming for the comedy "Cucumber Castle" starts on August 11 and will take place in the grounds of Stigwood's 36-acre Stanmore home. The Bee Gees have postponed their tour of America and Canada so that the whole of August can be devoted to filming.

They will now visit America in September where they will guest in TV shows including the Johnny Carson Show, The Red Skelton and Glen Campbell Shows.

As well as performing their own songs, the Bee Gees will star in their own comedy sketches — a major step in their career — and an appetizer for the "Cucumber Castle" comedy.

Top country stars booked for Britain

BUCK OWENS, Hank Williams Jr., Roy Acuff, Tex Ritter, Roy Drusky and Del Reeves are among the names fixed for visits to Britain by promoter Mervyn Conn.

First to arrive will be Buck Owens, with his backing group the Buckaroos. He commences his tour on November 17 in Belfast, then plays Dublin (18), Cork (19), Palace, Manchester (20), City Hall, Glasgow (21), Empire, Liverpool (22), and the London Palladium (23).

Hank Williams Jr., Tex Ritter, Roy Acuff, Roy Drusky, the Glazer Brothers, David Houston and Del Reeves have been set for the second Country Music Festival at the Empire Pool, Wembley, on March 28 and 29, 1970.

BLUES FEST

THE LONDON Blues Society presents its second National Blues Convention at the Conway Hall, Red Lion Square, London WC1 on September 20 and 21.

The two-day event will feature recitals, auctions, a guitar workshop and concerts. Among those taking part are Mike Cooper, Jo-Ann Kelly, Paul Oliver, Alexis Korner, Mike Raven, Ian Anderson, Errol Dixon, George Melly, Davy Graham, Tony McPhee and Gordon Smith.

Only 500 tickets will be available. They cost £2 and can be obtained from Chris

Trimming, London Blues Society, 6 Lewisham Way, London SE14.

WEB DATE

THE WEB and the Hollies fly to Koksijde, Belgium, on August 8 to take part in European Pop Jury, the Belgium pop radio show. Also on the show will be American groups Creedence Clearwater Revival and Steppenwolf.

BLUESMEN DUE

ARTHUR "Big Boy" Crudup, Juke Boy Bonner and Mississippi Fred McDowell make concert and club appearances in Britain in the coming months.

Crudup, mentioned by Elvis Presley as one of his early influences, will be here either in the late autumn or spring next year. Bonner is due in November for a four-week tour and McDowell is expected in January next year. All the tours are arranged by the National Blues Federation.



MOVING up the MM Pop 30 this week with "I Can Sing A Rainbow" are The Dells, five singers from Chicago who have been together for fifteen years.

Although they have met with considerable success in the States, they have failed to make much impression on the charts on this side of the Atlantic until now.

The Dells are Chuck Barksdale (bass), Johnny Carter (tenor), Verne Allison (tenor), Michael McGill (baritone) and Marvin Junior. An album is released this month.

NOW DEEP PURPLE ARE HIT BY ALBUM COVER BAN

BLIND FAITH hit the MM headlines last week when their album cover — showing an 11-year-old nude girl — was banned in the States.

Now, Deep Purple have run into trouble with the cove. of their latest album — which has been banned from open displays in America.

Reason: It includes some nude figures in a black-and-white reproduction of "The Garden Of Earthly Delights," a triptych by 14-century artist Heironymus Bosch, which hung in the Vatican for many years and is now on display in Prado, Madrid.

Comments Anthony Edwards, of HEC, Deep Purple's management: "It does seem particularly weird that in one or two of the more puritanical States they are taking exception to a painting which has been displayed for so long in one of the great religious

centres of the world."

Meanwhile, Deep Purple and the Royal Philharmonic Orchestra conducted by Malcolm Arnold are to appear in a concert together at London's Royal Albert Hall on Wednesday, September 24.

Jon Lord, Deep Purple organist, is writing a special orchestral work for the occasion, which will combine the five members of the group and the Royal Philharmonic Orchestra on the concert platform.

Just issued is Deep Purple's new single, "Hallelujah."

WHOOPEE

BOB KERR'S Whoopee Band are set for a six weeks BBCI

TV series called "Play Pop."

It will commence on October 7 and run every Tuesday from 5 pm. They will be featured with the New Alan Price Set and a guest folk group each week.

Bob Kerr is to go to America next month to promote a special film made of the band's "live" act at Putney's Half Moon pub.

SHACK TOUR

CHICKEN SHACK will undertake two American tours, at the end of August and in January.

They open the first at the Fillmore East, New York, on August 29, returning to Britain on October 28.

EXPO '69

TWO MORE U.S. jazz names have been added to the bill for Jazz Expo '69, which runs from October 25 until November 2. They are trumpet veteran Charlie Shavers and pianist-bandleader Jay McShann.

McShann, formerly a famous Kansas City leader, will be making his first appearance in this country. He is to guest with Humphrey Lyttelton's band on the October 29 programme, and will also join Shavers on the bill for October 28. Shavers will lead a quartet on the Sunday (26) show as well. He has visited Britain twice before.



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MONEY BACK DEMANDS AFTER SCOTT SHOW

POLICE were called to the ABC theatre at Blackpool on Sunday night to clear away a crowd of dissatisfied patrons who were demanding their money back after Scott Walker's appearance.

The fact that Scott repeated one of his numbers would appear to have sparked the dissatisfaction.

Said Mr David Jones, controller of Publicity and Advertising for ABC: "Scott Walker was involved in a car accident three weeks ago which prevented him from appearing at the ABC Blackpool, on July 6. Whether the effects of the accident had any bearing on his performance last Sunday is something only the singer himself can answer.

"His first performance was perfectly satisfactory and his singing of the same song twice occurred only towards the end of the second show.

"ABC regrets that a small minority of the patrons found cause to express dissatisfaction. There is no question of a refund since the audience saw the entire show in which Scott Walker was the last act and during which time he sang for 35 minutes."

BRITISH JAZZ STARS AT CAMBRIDGE

AN ALL-star line-up of British jazzmen has been set for the 1969 Cambridge Jazz Festival at the city's Corn Exchange on August 30 and 31 and September 1.

The programme opens with a New Orleans programme on August 30, starring Ken Colyer's Jazzmen, Barry Martyn's band, Brian Green's Jazzband, Paragon Brass Band, Sammy Rimington's Jazzband, Savoy Jazzmen, Cardinal Jazzmen and Riverside Jazz Band.

August 31 is described as Trad-Mainstream day and features Kenny Ball's Jazzmen, the Alex Welsh Band and the Andre Beeson-Mike King Sextet.

The final show on September 1 is devoted to modern jazz and presents Ronnie Scott and the Band, Tubby Hayes Quartet, Danny Moss Quartet with Jeannie Lamb and the Percy Seebly-Alan Broad Group.

The Festival is sponsored by Cambridge City Council.

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A progressive pop and classical get-together takes place at the National Jazz and Blues Festival when the Nice and Joseph Eger, conductor of the Symphony Orchestra of New York, appear at Plumpton Race Course on August 10. Mr Eger, who will be making a guest appearance with the Nice, will be directing a 40-piece orchestra in performances of short works by Bach, Sibelius and Prokofieff. Nice guitarist Lee Jackson met Mr Eger (above) during the Nice's tour of America.



Writes the MM's Jerry Dawson: "I was in the theatre for the start of Scott Walker's act — which received enthusiastic screams and shouts from the fans. I was called away during the act, but on leaving the theatre at the end of the show, heard no complaints at all from the milling crowd of teenage fans.

"But apparently, on the circle level, an estimated 200 patrons — described as

'mostly middle-aged' — were undoubtedly dissatisfied with what they had seen and heard and were demanding a refund."

Scott Walker told the MM: "It is true I had a bad headache during the interval between the first and second houses, and so I took a tablet prescribed by my doctor.

"This made me a little confused during the performance, but I did not notice any discourtesy on the part of the audience. In fact, they requested two curtain calls at the end of that house.

"I sang 'Black Sheep Boy' twice during the second house merely because it was requested again."

SCAFFOLD AT CAVERN

SCAFFOLD will take up a Monday night residency at Liverpool's famous Cavern club. Their appearances will be as regular as commitments will allow. They will be working with a group of musicians called the Business.

The Monday evenings will be part of the preparations for the Scaffold's show "Zones," which they will present at the Edinburgh Festival from

August 25. A preview of the show will be given at the Everyman Theatre, Liverpool, on August 4. Prior to their Edinburgh performance, the Scaffold will be heard on Radio Scotland's Bill Tennant show on August 22.

Following their appearance at Edinburgh, the Scaffold will fly to America in November for promotional television dates.

VILLAGE GUESTS

VILLAGE, who have started a three-month Saturday night residency at the Marquee, London, will feature a guest musician with the group on each session. They started last week with the Aynsley Dunbar Retaliation's Victor Brox.

Head Records will release Village's first album in September.

BLODWYN US TOUR

BLODWYN PIG will probably tour the US in October. Negotiations for them to play college and ballroom dates throughout the USA are being undertaken in America by the group's management and agency, Chrysalis, at the moment.

They play the National Jazz and Blues Festival at Plumpton race course on August 10 and the Isle of Wight Festival,

featuring Bob Dylan on August 30. They tour Scandinavia in September.

Blodwyn Pig's first album, "Ahead Rings Out," has just been released by Island Records.

THUNDERCLAP ALBUM

THUNDERCLAP NEWMAN are to cut down on their August dates in order to concentrate on recording their first album. Their next single may be another Speedy Keen composition "Accidents," but no decision has been taken.

A Track Records spokesman said on Monday: "There is no rush at all. We're trying to calm things down a bit after the excitement of a number one, 'Something in The Air' is already taking off in the American charts and they'll be wanting them over there."

"The group have been working five nights a week and it's been very hard for them. Speedy has been ill and we just want them to sort themselves out."

AGD TOUR PLANS

PLANS are under way for Ashton Gardner and Dyke to make an eight-week tour of the States and Canada after signing with Deep Purple's management company HEC.

The trio have also signed with America's Tetragrammaton Records and will release a minimum of four singles and two albums a year. Their first album has to be completed by September 1 and organist Tony Ashton will fly to the States as part of a promotion campaign.

The group has also received an offer to appear at the Zurich Festival on September 17.

Their one-nighters include London dates at Blaises (August 5), the Speakeasy (8) and Revolution (18).

ANITA FOR BROADWAY



ANITA

ANITA HARRIS is being considered for a Broadway musical based on the life story of Christine Keeler who was involved in the Profumo Affair.

Mike Margolis, Anita's joint manager, told the MM on Monday that an approach has been made for Anita to appear on Broadway but he was unable to confirm that Anita will be playing Miss Keeler, whose autobiography is being considered by a British publisher.

"We have seen no script, no book, nothing... and until we know exactly what we're involved in, I am unable to say whether Anita will accept."

Westbrook for Ronnie's Upstairs Room

JAZZ NEWS BY BOB DAWBARN

TWO important dates for Mike Westbrook. Next Monday (August 4) his Sextet kicks off the new jazz policy at Ronnie Scott's Upstairs Room, playing from 8 pm to 11.30 pm. Then on August 11, the London Jazz Centre Society celebrate their First Anniversary with a Gala Night at the 100 Club starring the Westbrook Tentet and the Brian Miller Sextet.

SUITE

JIMMY RYAN'S New York's last dixie stronghold, had changes this month with Max Kaminsky taking over as resident leader from Tony Parenti. Kaminsky is fronting Marshall Brown (tmb), Joe Muranyi (clt), Bobby Pratt (pno) and Zutty Singleton (drs).

KEITH Tippet unveils his new suite, written under an Arts Council grant at the Barry Summer School this week. Another work to be premiered at the School will be John Burch's suite dedicated to the moon landing, "To The Jazz Moon." It will be played by John

(pno), Alan Ellis (tpt), Bill Lowe (tmb), Dick Walter (alto), Alan Wakeman (tnr), John Williams (bari), Lindsay Cooper (bass) and Paul Lytton (drs).

A super-plush £12,000 jazz club opens with altoist Joe Harriott and guitarist Amancio D'Silva at the Ambassador Lanes, Worthing, on September 14. Brighton promoter Jeff Rigby aims to mix pop and jazz at the club with folk sessions on Wednesdays.

THE Chris McGregor Band will appear in a play, The Preacher, at London's Roundhouse, from August 4 to 9... the Alan Skidmore Quintet, prizewinners at the recent Montreux Festival, play London's 100 Club this Monday (4).

TWO veteran trumpet stars are currently working in New York — Roy Eldridge at the Half Note and Charlie Shavers at La Boheme on Broadway... Bassist Chubby Jackson is fronting a trio at Lou's Atlantic Beach, New York.

PETER BURMAN presents George Chisholm as guest star with the Maynard Ferguson Big Band under his Jazz A Tete banner at Nottingham Playhouse on October 12.

BASSIST Dave Holland has not, after all, quit the Miles Davis Quintet... British baritone saxist Joe Temperley is currently on holiday in London from New York.

PLAYS

ORNETTE Coleman, with Don Cherry and Charlie Haden; John Surman; Charles Lloyd; the Keith Jarrett Trio; Slide Hampton, Jigs Whigham; Albert Mangelsdorf; J. R. Montrose; Rene Thomas; and Peter Trunk are all set for Jazz Bilzen 69 at Bilzen, Belgium, on August 24.

JOHN Surman stars at London's Kensington Hotel this Saturday (2). On August 8 he plays at the Bluecoat Concert Hall, Liver-



SWARBRICK
new addition

Fairport get new drummer, plus Dave

THE FAIRPORT Convention have found a new drummer to replace Martin Lamble, killed in the group's motor smash some months ago. The new drummer is Dave Swarbrick, who was previously working with a big band. He began rehearsing with the group this week.

Another addition to the Fairport is Dave Swarbrick, who plays fiddle and mandolin. Dave joins the group in September after completing outstanding dates with folk-singer Martin Carthy, with whom he has worked for the last couple of years. Dave was formerly with the Ian Campbell group.

He is heard on several tracks of the Fairport Convention's recently issued island album, "Unhalfbricking."

A verdict of accidental death was recorded on Martin Lamble — drummer with the Fairport Convention — and Genie Franklin — known as "Genie the Tailor" — by Finchley Coroner Dr David Paul.

Martin Lamble and Miss Franklin were killed when the group's minibus left the M1 motorway.

pool, with John Taylor (pno), Harry Miller (bass), Alan Jackson (drs) and Mike Osborne (alto).

ALEX Welsh baritone star Johnny Barnes guests with the Fourteen Foot Band at the Fox And Hounds, Haywards Heath, Sussex, on Sunday (3). He will be followed by the New City Jazzman (10), Jimmy Skidmore (17), Al Gay (24) and the Gateway Jazz Band (31).

THE Dukes Of Dixieland have been signed as house band for a new luxury hotel, Royal Sonesta, which opens in New Orleans on August 15. The New Orleans Jazz Museum is to move into more spacious accommodation in the hotel.

PAYING New York one of his infrequent visits from his Honolulu home, pianist Joe Bushkin is at Plaza-9 accompanied by George Duvivier (bass) and Ed Shaughnessy (drs). Bushkin is doubling on trumpet and has an electric organ attachment on top of his piano.

REEDMAN Eddie Barefield's quartet, featuring trumpeter Dick Vance, is to make an eight-week tour of Africa for the U.S. State Department later this year.

Charlie goes rolling on...

SO THE STONES are number one — and Charlie Watts goes rolling on. Cheerful, honest, sometimes blunt, never pretentious, Charlie stays much the same whatever cataclysmic events are crashing around his head.

BY CHRIS WELCH

While policemen, Australians, and journalists work themselves up to fever pitch on the subject of the Stones (Rolling), Mr Watts remains cool, amused, and only very occasionally annoyed.

Charlie came up to London from his country retreat on Monday to see me, which was nice, because as he said: "Fancy coming all the way up here for this."

The conversation, helped along with South African sunflower seeds, cups of tea, cigarettes and sandwiches, ranged casually over a wide range of topics from Mick Taylor to Phil Seaman. Yet somehow, everything seemed connected.

People Charlie admires... things the Stones are doing... going back on the road again... a mixture of appreciation for creative people and pride in the Stones' own role in creating pleasure for others.

Appeal

Things genuine appeal to him — phoniness is a bore.

"Have you heard the Clark-Boland big band album?" he inquired as he entered the room in a sharp leather jacket and a surprisingly short haircut. In fact he looked extremely well, as did Bill Wyman, who was also floating about.

"Has Mick Taylor got a flat yet?" he asked one of the office staff. "Mick doesn't know what he's doing." A smile, a light for the cigarette, and a signature for a telephone bill.

How was Mick Taylor fitting into the Stones?

"I'd never seen him play before and when Mick asked me what I thought of him we listened to some of his records. But it was more of a personality thing."

"We wanted someone we could get on with and he got on well with Keith. I mean, I can play with him on drums, but it's different for two guitarists."

"He's done a couple of things on the album which is finished. How different is it?"

Well, it was a better play. It's great — I think. Better than 'Beggars' Banquet'. J. Miller was the producer and he's great. He's got a good pair of ears.

"I can't tell you what's on the album yet, because it's like arguments. Nobody has said which tracks are going to be on it yet, but there are some nice songs."

"We haven't stopped working for eight months — mostly recording and doing funny things. Hyde Park was the end of the working period."

"I suppose it was a long day if you were in the audience, but for us it was just on and off. I enjoyed the play. I had reservations about doing it at first because it was going to be in the open air and I've done that before, and you lose all the sound."

"I was worried about the sound, but that guy the compere — what's his name? A smashing guy — Sam Cutler — he said it was better because we had the canopy over the stage which Blind Faith didn't have."

"I thought 'Sympathy For The Devil' turned out a bit of a fiasco. Mick wondered what to do for an ending, and I knew an excellent drummer called Kabaka. He never actually showed, but we got Ginger Johnson's African drummers who are great."

Busier

It seems the Stones have never been busier this year. Had they all been seized by fresh enthusiasm?

"It was a quiet time last year, apart from a couple of busts," agreed Charlie. "I suppose there has been renewed enthusiasm. A 'we've got to play' bug went around which is quite nice. Things seem to be working out nicely. Mick Taylor coming has made it easier because it was getting quite hard on Keith."

"It's okay for me, I can sit back and play the drums, but that's not making records. Keith and Mick have got to do the directing and Mick Taylor is really a help."

"He's much better than we've used him so far. He's

only played on four tracks, but he's free to play what he wants. He hasn't had a chance to do as well as he's going to do."

"Everybody keeps on saying what a good face he's got... I suppose he has. Will he stay? He might get fed up after a while. He might be a genius. I don't know. I see no reason why he shouldn't stay. He can do what he wants with us, anyway."

How did Charlie feel about the Stones playing to a quarter of million people at the Hyde Park concert? How did he feel about their huge popularity after such a long time?

"Everybody was expecting a lot to turn up. I never quite believe figures, but it was fantastic when we walked on stage and saw them all. It was an amazing sight. Somebody said he thought the armoured van we arrived in was a bit drastic."

Power

"A sense of power? I was never into that. Being number one still surprises me. How can we still be on top of the media after so long?"

"Mick is very good at getting on top of medias. I'm not at all. If you don't do a thing like the Hyde Park concert you tend to think your popularity is 90 per cent hustle. But then you see all those people and you realise perhaps it's forty per cent hustle and sixty per cent people really liking you."

"You do the regular things — make a product and go on TV looking nice to sell it, but you feel it's not real. But when you do a free concert, you think, maybe people really do like you."

What's happened to the Rock And Roll Circus TV show the Stones filmed some months ago?

"I hope it will be shown. Everything is finished. The thing was everybody in it was good, but we didn't like our bits. It wasn't filmed as well as we wanted because we were at it all day and the film crews were tired by the time



CHARLIE: blunt but never pretentious

we went on at 1 a.m.

"It's a bloody shame the film is just sitting around because it should have been out four months ago. It's really a good film. The bad bits were our link-up between acts with us saying: 'And now we present.' I'm a total embarrassment. That's why MGM have never offered me a part — the voice doesn't happen."

"We were supposed to go to Rome to finish it off and we were all set to go. But somebody goofed and said we were doing a SHOW at the Colosseum and the Rome authorities said: 'Blimey, it's

a show.' It's all right to have Michael Caine running up the steps making a film."

Will the Stones really go on the road again?

"It will happen. I don't know when. Bill, do you think we'll do a tour? If we do anywhere, we'll do England and I expect we'll do America as well, which will make it a long tour. I only say I don't like touring because I hate living out of suitcases."

"Looking back, we always had fun on tours. Sometimes it could be boring, but we were lucky that we all liked each other. We were lucky personality-wise."

Another hit for Jim... five years after his death



REEVES: all-time great

FIVE YEARS ago this week, the tragic news of Jim Reeves' death, in an air crash near Nashville, was broken to the world. The date was July 31, 1964. With him died his pianist, Dean Manuel.

Reeves was only 39 and at the height of his career. As a singer, he was probably the best known of the modern country music performers and successfully bridged the gap between the pop and country worlds.

His deep, smooth voice won him immense popularity throughout the world and today his name lives on through his recordings. It is significant, perhaps, that on the fifth anniversary of his death he has a posthumous hit with "When Two Worlds Collide," which entered the Melody Maker Top Thirty last week.

Born on August 20, 1924, in Panola County, Texas, Jim spent his early years on a farm. But his boyhood was not without tragedy. His father died when he was ten months old and later he saw his brother killed by lightning.

Jim's first musical steps were taken under the guidance of his mother, an accomplished pianist and accordion player. Jim became interested in the guitar and at the age of six swapped a bushel of pears for a battered old instrument that was to stay with him right through his university days.

At the age of nine, he made his first broadcast on a local radio station and though it

seemed that Jim was naturally set for a career in music, he went from high school to Texas University on an athletic scholarship and from there joined the St. Louis Cardinals. What might have been a promising career in baseball was curtailed when Jim received a serious leg injury.

Jim switched to radio announcing and later became compere on the Louisiana Hayride radio show in Shreveport. Then came his first big break. Hank Williams, the late, legendary "Drifting Cowboy," was due to appear on the show but failed to turn up.

Jim deputised with great success and by chance a representative of the Abbott Recording Company heard the 29-year-old Reeves. Jim was asked to record for Abbott and the result, "Mexican Joe," became a country music hit.

In 1955 he joined RCA Victor and stayed with them until his untimely death. It was this year, too, that Jim won a coveted country music accolade, a full-time position on the Grand Ole Opry show in Nashville.

Jim was on his way and there followed, over the years, a string of record hits — "Four Walls," "He'll Have To Go," "Bimbo," "My Lips

Are Sealed," "Welcome To My World," "You're The Only Good Thing" (which became a popular request on the Family Favourites radio programme), "Am I Losing You," "According To My Heart" and "Distant Drums" which topped the chart two years after his death.

His name is very much alive today and credit for this can go, not only to the recordings he has made, but to his wife Mary, who he married in 1947, and who stood by him all through his career, eventually becoming his personal manager.

Today Mrs Reeves works in Nashville looking after the many business interests Jim invested in. Among these are a couple of management and agency concerns, including one called Jim Reeves Enterprises.

Mary Reeves visited England earlier this year. She told Melody Maker, "Jim's recordings were my insurance policies."

"To me, Jim Reeves was two men. He was the star, the singer, the man the public saw. And he was my husband, the man who shared our home and who gave me a happy life for 17 years."

"Gentleman" Jim will go down in history as a country and western all-time great. TONY WILSON.

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ANTIBES JAZZ FESTIVAL REPORT

Miles, Peterson and Nina

on form

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COME fly with us — the MM that is — to the 1969 Berlin Jazz Festival from November 7 to 9.

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THE BALMY atmosphere of the Côte D'Azur once again worked its spell on the tenth Antibes Jazz Festival. Thousands of holidaymakers including the MM party of readers sunned themselves daily, sipped pre-concert aperitifs at pavement cafe tables and basked in the multifarious musical styles presented at the idyllic open-air concert site in the pine-dotted municipal park of Juan Les Pins.

The seven day festival featured most of the stars for two nights with differing supporting groups from various countries. Britain's Graham Collier Sextet had to surmount severe difficulties to present a fine short set that illustrated the band's attack and aggressive cohesion. The Sextet had barely arrived in Juan Les Pins when multi-instrumentalist Karl Jenkins was forced to rush back to London due to his father's death. This hit the sextet hard, but pianist Stanley Cowell, of the Bobby Hutcherson-Harold Land Sextet stepped in at short notice and made a beautiful contribution to the band's two numbers — "Waltz For A Friend" and "Aberdeen Angus."

THE second obstacle was Graham's bass, the festival instrument, which had seen better days. Collier produced fine solos but it was a sweat. The band has played better than this but in the circumstances they turned in a very creditable set with good solos from Harold Beckett (tp), Nick Evans (trb), Stan Sulzman (alto) and the ferocious John Marshall (drs).

The blues-Gospel offerings which filled the rest of the evening were none too inspiring. The Chicago Blues All Stars featuring Sunnyland Slim, Willie Dixon and Johnny Shines swung a bit but never really settled down.

John Lee Hooker turned in a typical set and sang well but the Chicago All Stars backing didn't come off. Marion Williams sang her heart out and was well-received but she suffered in comparison to Mahalia Jackson, last year's Gospel star.

THE first of two nights featuring Miles Davis' Quintet was the less impressive, though Davis and his men, including British bassist Dave Holland, could never be less than superb. Miles was his usual remote self, wandering around the stage, shades concealing his eyes. But his music says it all for him — he is, perhaps, the complete exponent of the instrument, with a tone that is never captured on records, a facile inventiveness and sheer artistry in every note he produces.

The group played "Milestones" on the first concert and a montage of Davis material on the second which Holland described as "spiritual" and which climbed the heights of musical interaction between Miles and drummer Jack de Johnette, Chick Corea on electric piano and Wayne Shorter creating excitement on tenor and blowing everything apart on soprano.

SHARING the billing on these two nights was the impressive vibes-tenor partnership of Bobby Hutcherson and Harold Land, playing for the first time in Europe. The Quintet took some time settling down on the first concert but eventually the interaction of Land and Hutcherson created a mosaic of music. The two are spurred by bassist Joe Chambers, pianist Stanley Cowell and drummer Reggie Johnston. Sunday brought forth the talents of Nina Simone, the Oscar Peterson Trio and a Shopp-inspired Dutch group called the Theo Leventide Consort. They got the customary jeers and cheers.

Peterson, closing the first half, was tremendous. Backed by bassist Sam Jones and drummer Bobby Durham, he spun nets of sparkling improvisation round such vehicles as "On A Clear Day," "Someday My Prince Will Come," "L'il Darlin'" and "Satin Doll." Peterson exhibited total control and incredible musicianship. The group was crisp and

cohesive. The reaction — a standing ovation.

NINA SIMONE had a hard job following Oscar but, if anything, her reception was even more vociferous. Surprising, because she spent most of the time chanting political songs which 90 per cent of her audience couldn't understand. Looking almost tribal with her cone-shaped hairdo and an African-type habit she gyrated about, read her words from a paper and didn't make full use of her excellent five-piece group. But, on numbers known to the audience like "The Times They Are A-Changing" and "I Got No," she communicated instantly and drew a tumultuous response. Inexplicably she chose to encore with a mediocre song inspired by an off-Broadway show. What a let-down.

Still to come — a whole night of Ella Fitzgerald. — ALAN WALSH, JACK HUTTON.

CHRIS BARBER

CHRIS BARBER seems to be currently re-writing the history of jazz and proving that Bop wasn't the only way out in the 1940s.

At London's Mermaid Theatre on Sunday, in a concert organised by the London Jazz Centre Society, he included several of the decidedly non-traditional tracks from his new album as well as a fascinating ten-minute piece which seemed to be an amalgam of jazz, blues, Macedonian dance rhythms and rock-and-roll.

The result manages to remain recognisably Barber while breaking completely new ground. It is also a convincing way of utilising the talents of John Slaughter on electric guitar and Jack Flavell on bass guitar.

Not that Chris has abandoned more traditional jazz, about half of the programme consists of New Orleans standards as well as Ellington and Harlem jump music which has always made up part of the band's repertoire. In Chris, John Slaughter, trumpeter Pat Halcox and John Crocker (clt, alto), the band has impressive solo strength and, on the night, I would award top honours to Crocker's virile alto.

I'm not quite sure what it is that Chris is getting into, but it is both interesting and effective. — BOB DAWBARN.

GROOVE HOLMES

ORGAN players in rock and jazz have turned into ram-paging monsters in recent years, bent on attack to the point where in at least one case a player tips the instrument on edge and plays by dropping it on stage.

Richard "Groove" Holmes shocks because on some occasions his playing is practically inaudible. At his loudest a normal conversation can be conducted with the minimum effort. But there was not much talking when Groove Holmes opened at Ronnie Scott's for three weeks on Monday. He maintains interest by playing for the people—without committing the cardinal sin of organists by becoming over indulgent. No keyboard thrashing or sweating pyrotechnics to shatter the eardrums—just warm, pleasant and tasteful sounds, swinging with restraint on the up tempos and pretty on the ballads.

Louis Stewart played some exceptionally nice and fast guitar and John Marshall fell easily into the drum style that always seems to evolve in organ trios.

It was obvious Holmes was enjoying himself: "I don't talk much he apologised. Back in the States, you don't talk too much or you might not be talking tomorrow." Which sounds very sad.

"I appreciate the crowd coming out to dig good music. In the States if you get a crowd like this you have to play rock. I'm not too good at rock but I can groove!" — CHRIS WELCH.



NINA: drew tumultuous response

Don't sack the drummer!

THE RAVER'S weekly tonic.



IT'S a hard life being funny.

Regular readers will have noted regular humorous ads in the MM placed by Dave Simms, manager of the Musical Bargain Centre, Ealing. A recent one read: "Tympano Electric Conga-Bongo Box — easy to play so sack the drummer."

Quick as the proverbial flash a letter was winging from Musicians' Union Assistant General Secretary Harry Francis complaining about "contraptions designed to replace the live performer." "Until now, however," he wrote, "we have not noticed any other company going so far as to actually suggest the sacking of live musicians." He added that the MU proposed drawing attention to the ad in their journal, the Musician, "in order that our members may consider looking elsewhere when purchasing other items of electronic equipment."

Mr Simms hopes that he has now convinced Mr Francis that the sacking bit was a joke; that the Tympano what-sit requires a person with musical knowledge to play it; that he is against electronic instruments that do away with musicians. Moral? At least it shows the high class of person who reads MM ads.

The Equals had agreed to a show in Salisbury last week for the staff of a local hospital, then they got a Top Of The Pops booking. In order not to let the hospital down they hired a plane to fly from Heathrow to Andover and then had a Bentley to meet them. Cost to the Equals — between £700 and £800. But they gained a lot of goodwill.

Tony Bennett signed a lifetime contract with Caesars Palace, Las Vegas. The night spot has exclusive rights to his services in Las Vegas for the duration of his professional career.

Pentagon, a five-piece South London group, forced to change their name for a Polish tour because of American associations. They now call

themselves the Sound Of London. Jiving K. Boots changed his name to Jiving K. McBoots for tour of Scotland.

Are Fat Mattress going to "spring" into the chart or "lie low" for a while? Will Noel change his name to Bedding? Will they play head-board music? Meanwhile, back to our hero and Robin.

Raymond Froggatt collected six stitches after cutting his hand on a tambourine. Jiving K. Boots collected two after cutting his head on a rubber model of Tony Wilson.

Horrorful thought of the year: Hard Meat use a fuzz box on a kazoo for their forthcoming album... Spirit Of John Morgan's Don Fagin to be a dad. If it's a boy it will be called Modula. If a girl it's Modula. Ye Gods!

Anita Harris being considered for a Broadway musical on life of Christine Keeler... Agent Mervyn Conn engaged to Laura Symonds, singer and dancer in the Roy Castle Show.

Family Dogg's Steve Rowland had to talk fast to convince Chelsea law he had lost his key when found up a ladder trying to break into his own pad... MM's Ren Greavatt reports that Peter Sarstedt's "Frozen Orange Juice" getting "heavy play" in the States.

Graham Bonney has bought 130-foot yacht which he plans to use to get to gigs in Germany... Barry Mason has signed a £5,000 deal with a Madison Avenue firm for commercials on American TV.

Congratulations to the Observer, Paul Oliver and George Melly on the Blues colour supplement... Thanks Roger Price of Lydney, for telling us "It Mek" means "That's Why."

Spencer Davis Group got an ovation when substiting for Fleetwood Mac in a New York Central Park concert last week... former disc star Roy Ham-filton died in Connecticut last week aged 40.

Typical! All musicians on the Proms received contracts from the BBC's Music Department. Except the Howard

Riley Trio. Their's came from Light Entertainment. The Revolution's a long way off!

Jethro Tull's Martin Barr spent three hours with narcotics squad in States after seeds were found in his car. Analysis proved they were sesame seeds from hamburgers.

Watch out for Danny La Rue guesting on Dusty's new BBC-TV series. He does hilarious take-off of Dusty and she returns the compliment. Sammy Davis Jr left the audience to do impromptu act with the Hair cast at the Revolution last week.

Savoy Brown had trouble with a couple who wanted to get married on stage during their act in Detroit. Whoopee man Sam Spoons, alias Martin Ash, married Judy Hayes at Wandsworth Town Hall last Friday. May all their troubles be teapoons.

Wild night at New York's newest rock haunt, Ungano's, last week. Eric Clapton, Steve Winwood, Dave Mason, Chris Wood and members of Free and Spooky Tooth jamming into small hours at a party for Delaney And Bonnie.

One-time roadie Phil Robertson seriously ill in hospital after car smash... Louis Armstrong dropped into New York's Plaza-9 to hear his old friend, pianist Joe Bushkin.

To stop all those phone calls to MM — the book Jim Morrison And The Doors is not available in Britain but can be obtained price one dollar (8s 6d) from Grosset and Dunlap Inc., 51 Madison Avenue, New York, NY 10010.

Web beat league leaders Walt Disney in the Capricorn darts league. Looks as though MM will finish bottom. Music publisher Anya Wilson, who supplied the heavy breathing on Maa's "Erotica" track which made the French Top 10, wondering if she can claim session fees.

Foundations, Cupids Inspiration, Easy Beats and Consortium to take part in a Pea Pushing Derby at the Sports Stadium, Stonypound Lane, Walton-on-Thames, from 1 pm this Saturday (2). It's in aid of charity of course.

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ZAGER AND EVANS

The do-it-yourself chart buster!

BY ROYSTON ELDRIDGE

DENNY ZAGER and Rick Evans travelled 700 miles to form their own record company and cut their first record as a duo.

With five hundred borrowed dollars they started plugging the record they sold to record shops from the back of Rick's station wagon.

In three weeks their record "In The Year 2525" made the top of the American charts. It's now sold over a million copies and has just been released in Britain.

This week the two young Americans made their first trip out of the States. They flew into Britain from Rome where they've just recorded their gigantic hit in French, German and Italian.

"We went down to this micky mouse little town where Rick had done some recording before," said Denny. "We had a little money of our own and a club owner, who had faith that we could make it, lent us another 500 bucks.

"They pressed 1,000 copies and we started promoting the record in the club where we had been playing for about 90 dollars a week, which isn't very good money in the States. If you're half way decent as a musician you should be earning about 250 dollars.

"We gave it to a deejay in Lincoln and people started requesting it so we re-ordered some more copies and loaded them into Rick's station wagon and made sure that every record shop had copies.

"Then somehow someone at RCA received a copy — a million to one chance — and liked it. They released it straight away and it went

from nothing to number one within three weeks. It's only been out for five weeks now and it's sold a million.

"We never had any idea that it would be so big. If it was the Beatles or Presley you could understand it selling so fast, but us? It's a song that Rick wrote nearly five years ago, he threw it together in about half an hour.

"We've only been together a year as a duo although we've worked together in groups for about four years. The group I was in was called The Eccentrics and we were playing more or less the same sort of stuff that the Beatles were doing at the time-rock and R&B. We were doing everything — Four Seasons, James Brown — even Johnny Mathis.

"I wanted to progress so I left. I just didn't want to do that type of music all my life.

"The thing is that we're doing what we want to do now and people are accepting this which is worth much more to us than any financial reward. — R.E.

CASH AT SAN QUENTIN

BY LAURIE HENSHAW

BACK in 1959 an X film hit Britain's screens that provided a grim talking point for cinema-goers. It was *I Want To Live*, starring Susan Hayward. And it was based on the true-life story of a girl who went to the gas chamber at San Quentin.

The main point of interest to jazz students was that the score was specially composed by Johnny Mandel and played by a hand-picked team including Gerry Mulligan, Shelly Manne, Bud Shank, Red Mitchell, Art Farmer and Frank Rosolino.

Now, San Quentin is again back in the news — but in a less sinister context. For this notorious San Francisco prison is the locale of a concert given by Country and Western star Johnny Cash. It was recorded live and has proved a best-seller in the States. And "Johnny Cash At St Quentin" is now due for release on the CBS label in Britain.

Of additional interest, however, is the fact that Granada TV filmed the Cash concert and plans to show it in the near future.

Man behind this ambitious project is Jo Durden-Smith, who flew out to San Quentin with two British cameramen. Two more were hired in the States.

The idea of filming Cash

at San Quentin stemmed from a previous concert recorded by Cash at Folsom Prison. "In terms of sales," says Jo Durden-Smith, "this was one of his most successful albums." So operation San Quentin was put into motion. Cash's manager and the prison authorities were contacted, and the Granada team earlier this year embarked on what must be one of the most historic TV ventures to be attempted.

Jo Durden-Smith recalls that it was a rewarding but somewhat weird experience. "Anyone who has seen those Humphrey Bogart prison films of the late 'Thirties and early 'Forties will be familiar with the atmosphere of an American prison," he says.

"But it really hits you hard when you see a catwalk surrounding the prison with blockhouses complete with guards with tear gas and scatter guns — all looking down on you in the vast prison yard.

"Everyone was most co-operative. There was only one bad moment. There were some objections when we wanted to film in the

dining-hall. I think they were worried that tin mugs would be thrown around.

"But the prisoners we talked to were very helpful. We even interviewed one man from Death Row who had been reprieved. We also talked to the lieutenant of the warders.

"The idea was to obtain a background picture of the climate of patriotism, violence and Mom's apple pie that is part of the American scene and which is, to some extent, captured in Country and Western music.

"About 1,200 prisoners attended the concert by Johnny Cash, and 3,000 more listened to it over the FM system.

"The prisoners were told that it was being filmed for British TV, and there were some good-natured laughs.

"Cash included three special songs. One was written by Dylan. It is called 'Wanted Man.' Cash sang a composition of his own he composed the night before in a motel. Title is 'San Quentin.' He also sang another song written by one of the prisoners."

When the TV production of Johnny Cash at San



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The other side of Elaine Delmar

SURPRISING HOW a change of context can show up unexpected aspects in someone.

Take Elaine Delmar. I've long enjoyed her work in jazz clubs, on record and on TV without rating her in the very top flight of singers. But seeing her at the recent festival in Knokke was a revelation. The projection, the way she filled the Casino with her personality, was a most pleasant surprise. I hadn't even noticed before the remarkable control of vibrato — with the exception of Sarah Vaughan I can't think of anybody who can control its speed and depth so effectively and change the timbre of her voice to suit a phrase.

"There are very few places I can work like that normally," Elaine admitted. "It's a psychological thing, really. In a small jazz club or on TV I'm frightened to overwork. And anyway I'm more in control when singing at half power than purely entertaining and belting to get over the noise of knives and forks." Elaine took the Press Prize at Knokke for the best individual artist in the



ELAINE: 'In a jazz club I'm frightened to overwork'

entire festival and this has presented her with a problem. She has been planning to go to America to get married but, as a result of her victory, is now inundated with offers of lucrative work on the Continent.

I'm having sleepless nights over it all, but I am definitely going to America," she told me. "Obviously I want to make the most of whatever prestige the win might have given me, but I'd like to pack it all into a close period of time. What I intend to do is come back from the States around October and

November and do as many of these things as possible before settling down over there for good. In any case, I don't feel that by going to the States and getting married I am giving up the business — it's just changing my place of residence.

"And anyway I'm awfully tired of cabaret. When I'm married I won't need to be working from the financial angle so I will be able to pick and choose more. I hope to concentrate on TV, recording and just the more important cabaret dates.

"I've had enough of all those

weeks sucking up smoke in cabaret clubs where you might sing the best you have ever done and nobody will know about it.

"And then, there are so few TV shows for a singer like myself in England now. I do the rounds about three times a year — Golden Shot, the David Jacobs Show, maybe a Dee Time and then wait for the next record."

Elaine was virtually born into the music business. Her father was the late Leslie "Jiver" Hutchinson, trumpeter and bandleader, and she started doing weekends with his band while still at school.

"I studied piano for a while but I couldn't play jazz and that drove him mad," she recalled. "I took music lessons for eleven years and was hoping to teach, but by the time I left school at 17 I had already started travelling with the band."

Elaine is one of the calmest and nicest people in music. I hope the Americans appreciate her more than, perhaps, we in Britain have done in the past. The girl has talent. — BOB DAWBARN.

JAZZSCENE

MAX JONES writes on the tenth anniversary of Billie Holiday's death

Lady Day—the true sound of Soul

PEOPLE have argued for years about who sings jazz and who does not, and I guess discussions will continue as long as the music lasts in recognisable form.

But few have disputed that what Billie Holiday sang was jazz. Opinions may differ as to her quality, for Billie was an original — and strong at that — whose renderings either delighted listeners or offended them, but not about her category.

She belonged wholly on "our" side of the fence because her gifts developed naturally in a jazz ambience. She knew no other musical techniques or inspiration.

As Leonard Feather once wrote: "Billie Holiday's voice had in it elements that were indisputably the essence of jazz. . . . No matter what the performance, 1933 or 1959, she never for a moment offered a single phrase that did not belong to jazz."

Agree

I don't intend to dispute Feather's assertions. I agree with every word, and have said as much, and more. I believed, almost from the day when the emotional kick of her interpretation of a Thirties popular song first reached me from a Teddy Wilson recording, that she was the girl singer of the era which followed Bessie Smith's.

Her feeling for songs, her conception of how a shallow ballad could be rephrased and subtly reshaped melodically to make it emerge as unmistakable and meaningful jazz, changed the sound of popular vocal music.

Hard indeed for me to realise that this magical artist is ten years dead.

Recordings remain to prove her worth, and luckily they are plentiful because she reached a kind of fame early and made records over a

period of two and a half decades.

And you could discern something of the effect she had on other singers by listening to Peggy Lee, Dinah Washington, Marilyn Moore or Abbey Lincoln (whose favourite she is), or a lot more nearer home.

Billie's influence may have worked in subtle ways, but it made itself widely felt in the approach to lyrics and the profoundly expressive use of tone, pitch and vibrato. Cleo Laine, Annie Ross and Norma Winstone are just three who inherited fragments of her style or soul.

I use the word "soul" about Billie advisedly, for she was Miss Soul many years before the term became commonplace. Her personality, her nature, were uniquely laid bare on records from the start. And those of us who grew up with her disembodied voice soon became exceedingly interested in the uncompromising charmer so generously exposed on shellac.

To us, she was three parts mystery: a young, coloured American girl who arrived from nowhere apparently fully mature artistically to work with Benny Goodman, Teddy Wilson, Roy Eldridge and other marvellous jazz musicians.

We needed to invent a glamorous person to go with that fresh, lamenting, rough-textured yet seductively tender voice, and I know I conjured up some improbably sophisticated visions.

When the first photograph appeared I remember being surprised though not displeased by the image of a chubby, smiling face surmounted by a large-brimmed hat. Later on, her appearance became familiar from photographs: slimmer and more regal now, usually sporting a white gardenia in her hair.

Naturally, as the years passed, I wished fervently to see in person the object of so long-standing an admiration

and affection. I had a long while to wait. Meanwhile, stories continued to reach us of Lady Day's ill health, uncertain temperament, and brushes with the law brought about by drug habits.

She wanted to visit Britain, but it was 1954 before I heard from Leonard Feather that she would come here at the end of a tour with his Jazz Club, USA show, of which she was the star.

The rest of the company couldn't play here, because of the policy of the musicians' unions involved, but concerts were fixed for Billie and she was able to use her pianist, Carl Drinkard. She duly arrived one morning in February of '54. Need I say it was a red letter day for me?

Imposing

I drove out to London Airport with a Melody Maker photographer, and had the foresight to stuff a half of Scotch in the glove compartment of the car.

My first sight of Billie was of a commanding figure luxuriously clad in a long, soft, blonde fur coat topped by a tight-fitting woollen cap.

Some years ago I said the thing I first remember about Billie is "the amount of mink she was wearing." Other points I noticed, too, as she walked out of the Customs Hall:

"She was obviously an imposing woman, with or without the coat; an inch or two taller than I had expected, with a strong, well-boned face and a lot of natural magnetism and dignity."

At that moment she looked tired and impatient to be elsewhere as she stood around with Drinkard, her husband-manager, Louis McKay, and the dancer Taps Miller who by chance shared their plane from Paris.

Her expression suggested that she'd recently suffered a great many fools. Not wishing to be added to the list, I greeted her with restrained warmth and less than my usual loquacity.

Something must have guarded me. I arrested her progress to the waiting car and organised a picture of her flanked by Taps and her pianist. Again a menacing glance, then a resigned lift of the brows which I came to know. In the published photograph, I wrote later, you could visualise a balloon saying: "You asked for it, Buster. Let's get it over and blow."

But still there were delays, and while Billie waited despairingly in the back of the hired car I mentioned mutual friends and was rewarded by a slow thaw. It was a cold day and London Airport is not a welcoming place. I assessed that she could do with a friend — and a drink — and decided the time was ripe to show what British fans were made of.

Idol

It's not easy to present a half-bottle to someone who is at once your idol and a proud-looking near-stranger. But faint heart never won great lady. Opening the car door, I asked if it was too early for whisky and apologised for the lack of glasses. Billie moved forward and smiled (beautiful), and the bottle disappeared inside the blue mink. Then the car drove off to the Piccadilly Hotel.

That same day there was a reception at the hotel. I arrived late. Billie was being harassed already by the gents of the press who wished to know whether, as one put it, she was "still on dope."

But she smiled over at me and told McKay: "There's the man who saved my life out at

the airfield."

She answered some questions, ducked others, and complained about the loss of her police cabaret card, without which she couldn't work anywhere in New York where whisky was sold. The reporters didn't want to know about her complaints, or her jazz life for that matter. They were interested in heroin.

Of course Billie could look after herself in a battle, verbal or otherwise, but she was on strange ground here, baffled, still tired, dissatisfied but uncertain whether to explode.

"I suppose your friends are still fighting for you," said one Daily man.

"We don't talk about it," Billie warned him. "We forget it."

Deciding on another rescue, I interrupted to ask how she came to be nicknamed Lady Day. (She was titled by her close friend Lester Young, and she, on her part, christened him President.) She looked relieved, and after that I jumped in whenever I saw "dope" or "prison" framed on anyone's lips.

It was the start of a friendship which I found touching and surprising. I travelled around with her and saw her as often as I could — and still keep my job.

I played records for her, took her out for food or drinks, visited her and Louis McKay, and talked about jazz players and singers, booze, crime, sex and politics. She was outspoken, bright, tough and transparently sincere most of the time.

Legend

She enjoyed the acclaim she received in Europe — later she said the crowd of 6,000 at London's Albert Hall gave her one of the greatest receptions of her life — and she worked as hard as her health would allow to earn it.

Feather wrote of the tour: "To the audiences it brought a sound that had seemed more legend than reality; to Billie it gave a few precious weeks of feeling wanted, of being lionised and feted and never Jim Crowed."

Billie came back briefly, early in '59, and spoke of her wish to settle in Europe. I tried to arrange record dates but had no luck. It was a sort of tragedy she couldn't have got over here while there was a chance of regular work. Soon her health deteriorated, and in June she was taken to hospital with a heart ailment and cirrhosis.

At her birthday party, on April 7, she asked the BBC's Barrie Thorne to give me her "undying love." On July 17, she died in New York's Metropolitan Hospital. She was 44 years old. She died poor, which was on the cards, but certainly not forgotten.



BILLIE: the essence of jazz

Ronnie and the new Old Place

NEXT WEEK — on Monday, August 4, to be exact—the Old Place springs to life again. This time it will occupy the upstairs premises of Ronnie Scott's Club in Frith Street.

It has been more than a year since the Place in Gerard Street offered hospitality to new, advanced or experimental jazz groups which lacked, or were not seen to possess, the drawing power to make them sound propositions at the "new" Scott Club.

Now, in different-looking surroundings but with the familiar figure of John Jack still presiding, the Old Place is to function from 8 until 11.30 four evenings a week. Policy remains as before: "To give a home to newer faces on the jazz scene."

Talking about his ideas for the new Old Place, Ronnie Scott said the main thing would be to put on groups it would not be commercially possible to present in the main room.

"You know, any of the good young groups around today that we can't put on Downstairs simply because the overheads won't allow it. They make it necessary to charge a certain amount regardless of what artists we present."

"We've discovered that the

main room has to pay the rent, and in order to do this it has to feature programmes that are slightly more commercial than purist jazz. I don't think we could afford to put on, say, the Chris McGregor and John Surman groups as a programme down in the main room.

"Ever since the Gerrard Street club finished we've been looking for a suitable room in which to reopen the Old Place. Now we've decided to run it upstairs in conjunction with the discotheque.

"The idea is that the Old Place will function from Monday until Thursday from 8 pm to 11.30, and during that time we hope, so far as it's possible, to put on one group each week.

"That is to say, we'll offer people like Mike Westbrook a four-night engagement, if you like, to see what happens. It may be that we'll have to revert to one-night bookings.

"People who come into the Old Place can, of course, stay on after 11.30 — until 3 am in fact — and during those hours we'll put on records and groups to play for dancing. We're going to try to book the kind of group that jazz fans may be interested in. And naturally there'll be food and liquor and the rest of it."

Scott produced a list of the first bookings for the Old Place, it runs like this: August 4, Mike Westbrook; 7, London Jazz Four; 18, Chris McGregor; 25, Graham Collier; September 1, John Surman. All for four



SCOTT: new plans for Upstairs

RONNIE SCOTT

BY MAX JONES

days.

The size of the bands was not specified, and Ronnie explained why. The policy is to let each leader use whatever lineup he wishes. "Really, they can do just what they like within the terms offered," he explained.

"As for the future, we hope you'll be hearing everybody you heard at the old Old Place. Singers? There may well be, and there's a possibility of the occasional guest soloist, too."

And what of Fridays and Saturdays upstairs?

"Ah, then it reverts to

normal discotheque — pop groups and all-night dancing."

Does it's change of policy imply that the Upstairs has until now been a flop? Not a flop, said Ronnie, but not a success either.

"If we're lucky, it breaks even; but that's not what we wanted. Originally the idea was to run a discotheque with sort of underground groups which would help subsidise Downstairs. It hasn't worked out that way."

"The only time the discotheque pays its way is on the weekends. And there's a certain amount of action

Upstairs the rest of the week after 11.30. We gave it a run of nearly a year and it hasn't happened, except late in the night. Which leaves the room sparse between 8 and 11. So it's time for a change."

I wondered if Scott had found signs, after the club's efforts to bring jazz and pop audiences a little closer together, that either following was growing more broad-minded.

"I'm sure they are," he said (bravely, I thought). "Groups like the Affinity and 'igginbotham, I feel sure jazz audiences would accept them now. And when the Clarke-Boland band was here, a lot of people came in, as they did for Gary Burton and Les McCann."

"The thing is, though we like to keep as broad as possible a policy Downstairs, we'll never have a club where jazz music isn't played. Remember, I have to live here six nights a week in general, and I want to come to work and not be bored."

"So the music's got to appeal to me. If I think it's good, it's okay. I can only run the place on my likes and dislikes. Anything that sounds good of its kind to me would find a place."

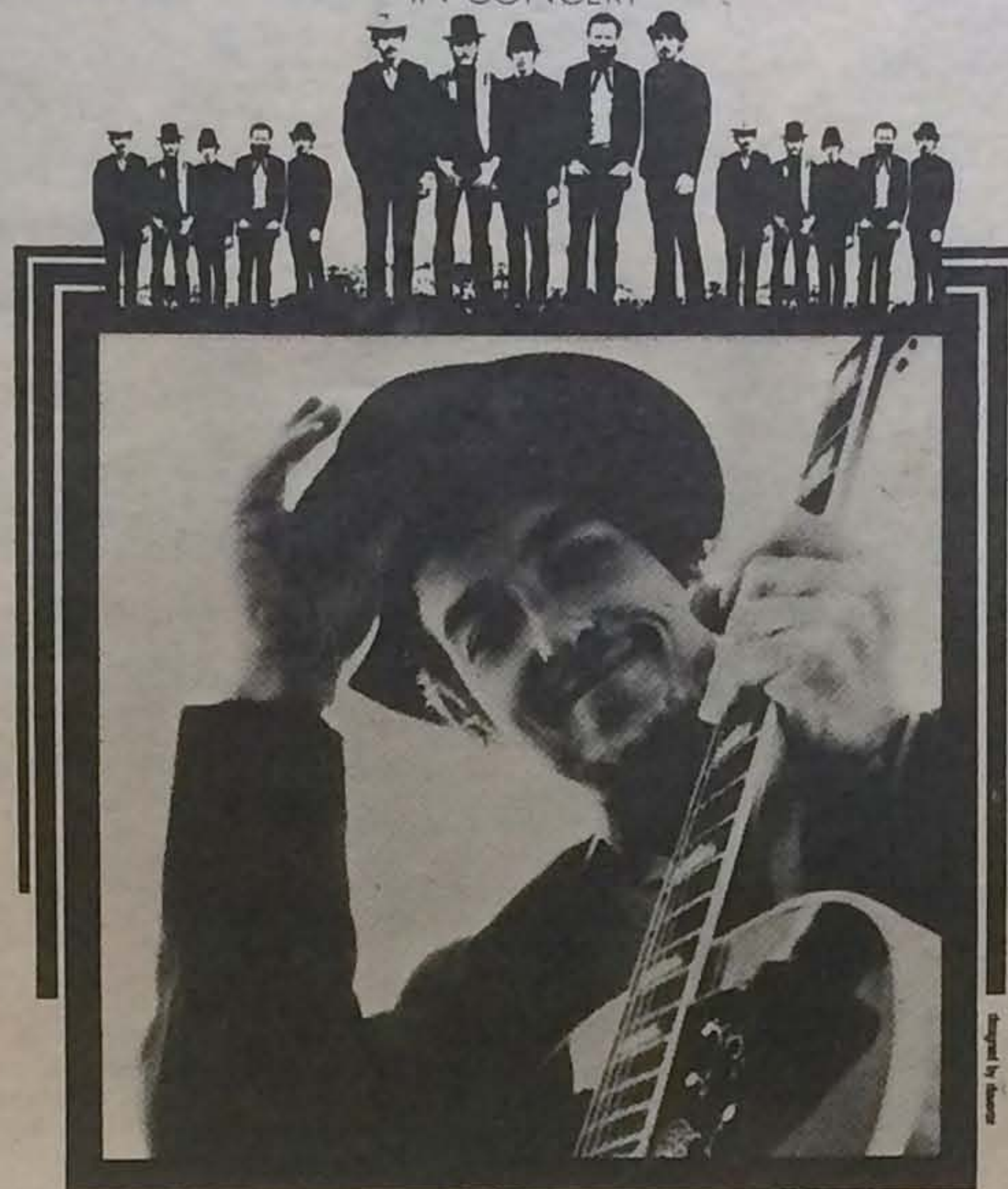
"And there's other things we're doing here. We're in the throes of finishing the Downstairs place, which will be a bar with a tele and even a football game."

Football game? "Yes, to bring back memories of the Harmony Inn of my youth."

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Could this be a breakthrough for the Irish

MENTION THE name of Joe Dolan to any young colleen-in-the-streets of Ireland and chances are, you will have guessed her favourite singer in one.

Joe, who made the MM chart last week with "Make Me An Island," has for the past few years been racking up a string of hits in the Irish chart, with his group the Drifters, and has become a household word as far as pop music is concerned in Ireland.

Now Joe is making his name familiar to householders on this side of the Irish Channel.

"We were very surprised when 'Island' made the English chart," Joe told Melody Maker on the phone from Ireland. "But," he added, "there has been a lot of hard work gone into the record. A breakthrough for the Irish pop scene No. 7, I don't think so, really it's just a breakthrough for a good song."

How did Joe find "Make Me An Island"? "The last time I was in London I went along to the Shaftesbury Music offices and they played us some songs. 'Island' was among them and when I heard it, I said 'This is it!' I took it back to Ireland with me and played it to the boys. They liked it and so went ahead and recorded it."

As it turned out, Joe's choice was the right one, and the Hammond and Hazelwood composition is Joe's first major British hit. It will be remembered that Albert Hammond and Mike Hazlewood gave Leapy Lee his first hit with "Little Arrows."

Asked if he had any idea what the follow-up to "Make Me An Island" would be, Joe, who has been a regular MM reader for the past five years said, "Well, at the moment I am pulling my hair out over this very problem. It's a big thing to consider. We do



DOLAN: a household name

have one of two songs we like but we've got to decide soon because we are recording this week. I don't want it to sound like 'Make Me An Island.' What I am looking for is a good, strong song and sentimental in a way."

On records Joe uses a studio orchestra but on stage, working the strenuous circuits of the ballrooms and clubs in Ireland, he employs a seven-piece backing band, the Drifters. "You can't get the sound in a studio with only three brass, like we've got, but you can on a stage show where the atmosphere has been built up, so in the studio we use an orchestra," Joe explained.

Joe and his group have been regular visitors to England for appearances in Irish clubs throughout the country. "We come over about five times a year," said Joe, "anything from three to fourteen days at a time. We're due over next in September, but I don't know where we will be playing. That's still being fixed."

If Joe is as successful with his next single as with his current hit, then his visits to England will be far more frequent. But that remains to be seen. Meantime, "Make Me An Island" is making Joe Dolan a hit which means he can hardly be an island, for no man is an island with a single in the charts.

FORGET THE RUMOURS — BILLY WILL BE BACK

ONE OF the few sure things about the music business is that rumours will fly around it.

PROBLEMS

The music may change; hair may be long or may be short; but rumours on everything and anything will fly from Denmark Street to Fleet Street and back again via Mayfair, Belgravia and even Chelsea.

One such rumour—heavily in evidence last week—was that all was not well in the Billy Preston camp. "There are problems," said the knowledgeable nobodies. "Billy's still under contract to Ray Charles and he won't let him work here."

Fuel was added to the tale by the fact that Billy, whose single is "That's The Way God Planned It" on the Apple label, had seemingly disappeared.

His London agent Larry Curzon of the William Morris organisation had temporarily lost contact with him. Apple were, predictably, vague about the whole business. Billy was "in New York" but he couldn't be contacted.

The MM phoned the Manhattan hotel where he was supposed to be and spoke to a member of the Ray Charles band who



PRESTON: 'there's no trouble, everything's cool'

BY ALAN WALSH

said he didn't know where Billy was but he'd get him to call when he saw him. Billy didn't call.

Finally, after 10 days, the MM tracked Billy down (with the help of Larry Curzon) to a hotel in Washington, DC, and asked him just how true were those rumours.

HAPPY

"That's not true at all," replied the laconic Mr Preston. "Ray's very happy that the record has taken off in Britain. There are no problems this end; I'll be back in London in August and September. How do I feel? I think it's terrific; this is what I've been working

for for so many years." Why was he so elusive last week, I asked "That was a misunderstanding. The Charles band was working at the Apollo in Harlem and instead of checking in at a hotel I stayed with some friends in New York. I gave the number to my agents there but somehow it never got passed on."

Mystery solved, so I went on to ask Billy for more details of his future plans as far as England and Apple were concerned.

"As I say, I hope to be back over in a few weeks time and I'll be working to the public this time. Before, all I had time to do was TV shows."

"This time I'd like to do a concert tour, and really

appear before British audiences as a solo artist which is something that I've never done."

Billy will also be getting together on recording dates with Beatle George Harrison.

"We have ideas for music and I'll be cutting another single and probably an album. The single will be different to 'That's The Way God Planned It' — but I don't know what it'll be yet."

Will he become purely a vocal performer, dropping the instrumental side of his talents.

ORGAN

"No, I'll still be playing organ. I couldn't ever stop doing that — it's part of me, I've been doing it so long."

Billy will also be forming a special band for his re-

turn to Britain as one of the hottest Apple properties since Mary Hopkin was launched on an international solo career at the end of last year.

"I'll be using musicians I know. They won't be just jazz musicians, but men I know can handle all kinds of music. I can't say the names yet. I know who I want, but I haven't been able to contact all of them yet."

TOUR

He hopes to have the group together in time for his concert debut in Britain. Tour offers are being looked at by agent Curzon at present although nothing is finalised at this stage.

I asked if he realised that a British company had rushed out an old album of instrumental tracks—not as odious as it sounds because the music's very fine all through.

"Yeah, I'd heard about that. I wish they wouldn't do it — those tracks are about six years old. But they have, so it's okay, I suppose."

Billy signed off with a heartwarming observation about the racial situation in the States. The man who's closely tied in with the Beatles and their drive towards peace said: "The situation here's fine at the moment — there's no trouble. Everything's cool."

Perhaps that's the way God planned it?

THE MAGNIFICENT SIX



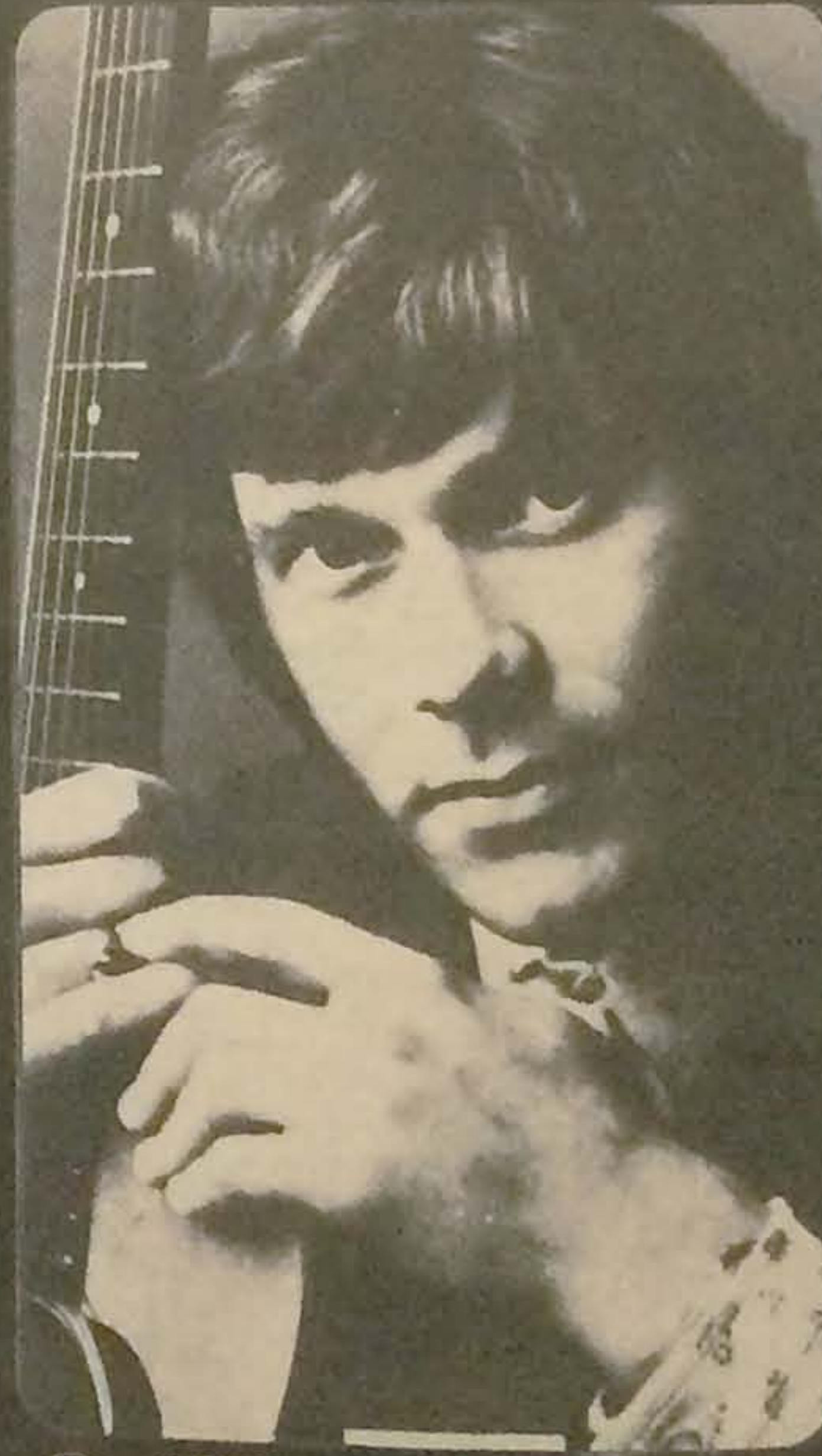
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THE STORY OF THOSE DYLAN SESSIONS

EVER WONDERED what it is like to work on a Bob Dylan recording session?

Well, the answer is "A hell of a lot of fun," Charlie Daniels, who worked on the sessions that produced Bob Dylan's latest album "Nashville Skyline." "I've never had so much fun, it was just a ball," he added.

Born in North Carolina some thirty years ago, Charlie was in London last week for a working holiday, playing on tracks being laid down by Epic recording artist, Philamore Lincoln.

As well as being a working musician, Charlie also produces sessions. He has cut albums with the Youngbloods, ex-Youngblood Jerry Corbett "and a couple of groups nobody's heard of."

Currently he is working for Sincere Productions, an organisation run by Dylan's producer, Bob Johnston. Which is how he came to be involved on the "Nashville Skyline" recording dates.

"To be perfectly honest, Bob Johnston just thought I'd fit in with whatever Dylan was doing," said Charlie, when I asked him about the sessions.

"Bob was very nice to me. He's one of the biggest talents in the world and it was an honour to work with him. I'd say it was the highspot of my musical career."

Was Charlie surprised to find that the sessions were on things that were basically love songs written in a country music style? "I couldn't say I was. I was so amazed just to be playing on a Dylan session, that I didn't worry what it was going to be."

Of the album Charlie said he was "tickled to death with it. I love it. I didn't play on the Johnny Cash track, I wasn't there when they did it. I played dobro guitar on 'Nashville Skyline.' This is the first-ever instrumental on a Dylan album, a sort of country blowing session." Charlie mentioned that everyone was knocked out with the acoustic guitar solo, flat-picked in the Doc Watson manner, played by Norman Blake.

Charlie also paid tribute to regular Dylan sessionman, Charlie McCoy. "He's a fantastic talent for having around the studio. He just has to hear things and he can write them down, nothing's too fast for him. If you have any doubts, you can just walk across and have a look at his chart. And he plays just about every instrument."

The sessions took place in Columbia's Studio A, in a new section of their Nashville studios. "We recorded, I think, in three sessions," recalled Charlie. "They had a lot of sessions booked that they didn't use."

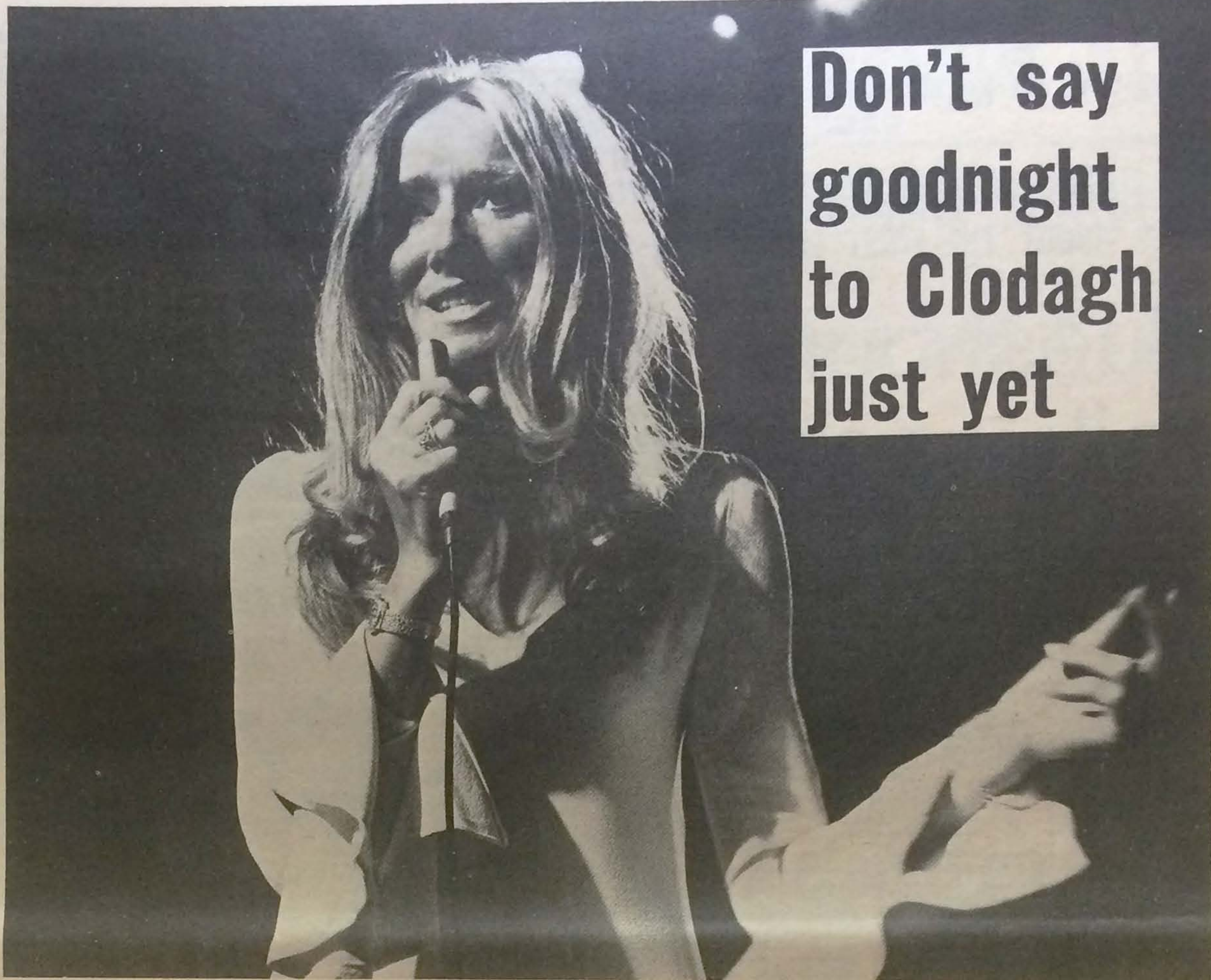
Was there a very strong security placed on the studio during the recordings? "Well, they had a rent-a-cop outside the door all the time, but there were no problems. People were aware that Bob was in town of course. They put up a 'Closed Session' sign on the door. Nobody tried to gatecrash, people were real nice about it and respected the situation."

About the actual sessions, Charlie said, "Everything came together beautifully. We'd do so much each day and then do some more the next. But I think Bob could have been writing all the time."

"With most of the things, after they'd got the balance, we just went straight into and did them in one or two takes."



DYLAN a lot of fun



Don't say goodnight to Clodagh just yet

IT'S NICE to know Clodagh Rodgers isn't a one-hit wonder — the pop business can do with those legs for a bit of glamorous relief from all those hairy faces.

It's nice, too, that she didn't take the easy way out and follow "Come On And Shake Me" with the same formula. The wisdom of doing something utterly different is proved by the way "Goodnight Midnight" is roaring up the Pop 30.

"We did record something quite similar to 'Shake Me,'" admits Clodagh. "It was very very commercial. But we decided we wanted to give value to record buyers and felt we wouldn't be doing that if we just put out the same formula again."

"I must admit I had doubts about 'Goodnight Midnight.' I just wasn't sure whether it would be a hit or not. I kept playing it to everybody I know."

"I found that people who weren't in the business

thought it was terrific might not be too different particularly as people in the business all said: 'Oh, no. You've boobed.'

"People in the business all said it wasn't a record that you could catch on to first time, but the record buyers seem to have proved them wrong."

Clodagh has an album released on August 8 and it will showcase her talents on a wide range of material.

"We have done things by the Beatles and Moody Blues, but about three-quarters of the songs are originals including the one country song 'I Will.'"

"The songs must be good because already two of them have been covered. Nancy Sinatra has done 'Colours Are Changing' and Family Dogg are doing 'Arizona' as their follow-up."

Since "Shake Me" made the chart Clodagh has deliberately kept clear of personal appearances and concentrated on TV.

"I'm hoping for a Top 10 hit with the LP and will probably start working again in September or October," she said. "I

and certain to be a hit. I still wasn't sure that it stopped work partly because I wanted plenty of time to finish the LP and also to try and keep my face on TV. I felt it was important to keep my name going and try to get established. The policy seems to have been a success."

Clodagh is beginning to look overseas — "Shake Me" was a big hit in such far-flung areas as Australia, New Zealand, Israel, Belgium and South Africa.

She recorded "Midnight" in Italian and will visit Italy for five days in September to promote the single.

"I was also supposed to go to South America in September but I've made a promotion film instead so I won't have to fly out there — I really hate flying, it terrifies me."

"I am also going to Germany next week. Once 'Midnight' is firmly in the chart here I think it's a good idea to promote it as hard as I can in other countries — but I want to be sure it is as high as possible in Britain first."

BY BOB DAWBARN

John Dummer Band
NEW SINGLE

Try me one more time



MF 1119



NEXT WEEK

CLIFF RICHARD

DON'T MISS IT

THE BLUES

PAGE

MIKE VERNON OF BLUE HORIZON RECORDS, NOW IN THE USA ON A BLUES HUNTING EXPEDITION WRITES ABOUT THE FIRST LEG OF HIS TRIP

Blueshound on my trail — part one

THE first ten days of my visit to the States were, I admit, most frustrating.

After fighting with the elements — and nearly losing — I was met by the problem of how to get to Newport, Rhode Island, under my own steam. Fortunately, I managed to catch a lift with Chris Wright and Jethro Tull.

Thousands flocked to the New England port to witness fine jazz, some blues

and too much heavy underground. The exponents of the latter fared poorly, while B.B. King and Johnny Winter were popular.

B.B., who jammed with Winter and proved who was boss, has reorganised his band though it is still under the leadership of drummer Sonny Freeman. If King's performance suffered it was because of the lack of rehearsal time with the new outfit.

Back in New York, having caught a ride in the back of King's coach, I called Sid Selby, alias Guitar Crusher, on the Monday morning to organise his record sessions. I then had to call "Smokey Hogg"

(the real Hogg died some years ago) to trace Benny Ferguson and Washboard Willie.

Dear old Smokey said Willie was dead and he hadn't seen Benny in ten years. In fact, Ferguson had played guitar for me in person six months earlier in my New York office, and had also spoken to Willie then on the 'phone.

But, as I had to leave for Los Angeles the next morning, I left it to Sid and Jimmy Spurill (another guitarist living in Brooklyn) to get the musicians together.

That Monday night I went to Steve Paul's Scene to see Dr John (Mac Reben-

nack). It was a remarkable show, and Mac proved to be a finer blues guitarist than I had guessed—and he also plays piano and organ.

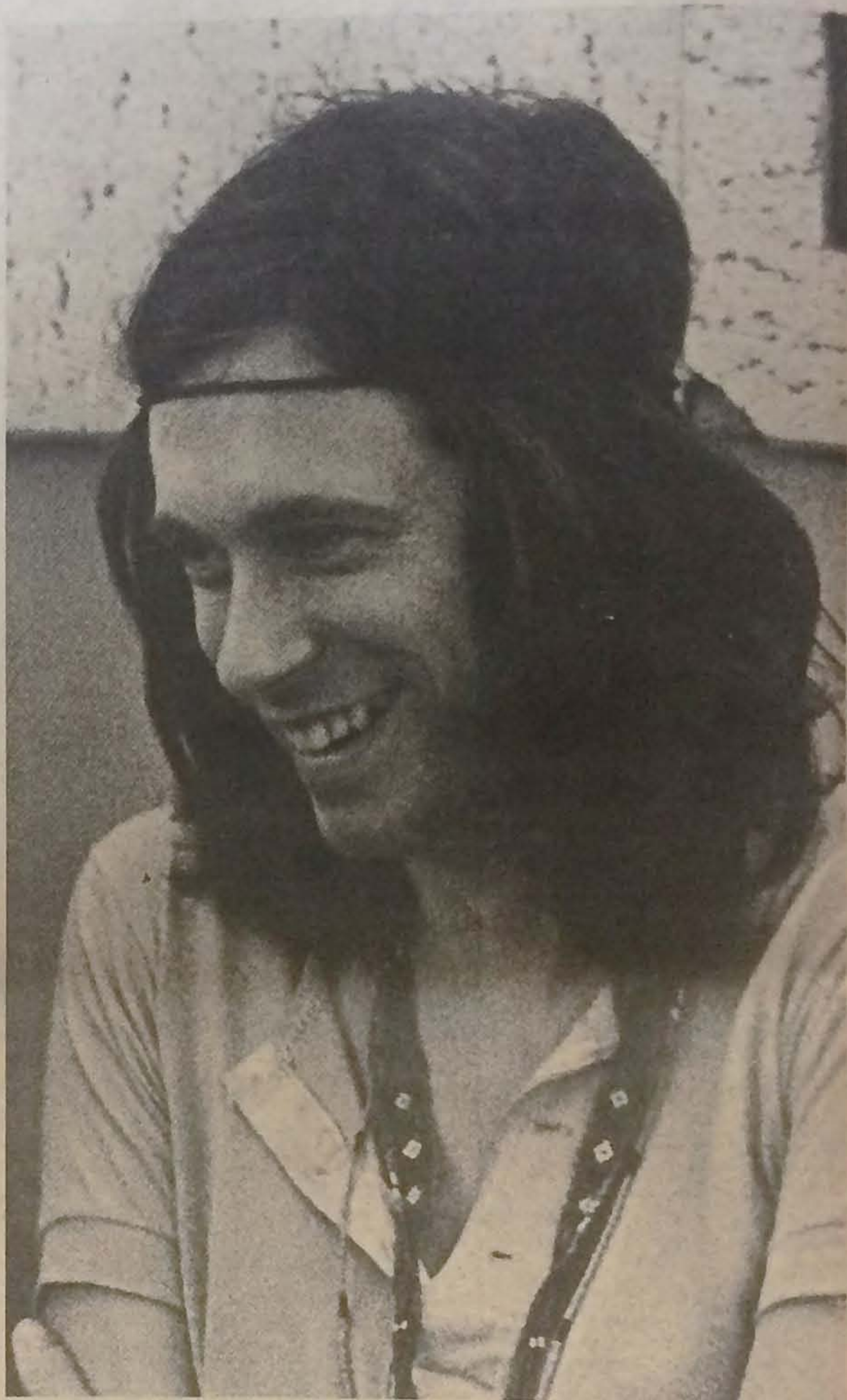
Arriving in Los Angeles I found most of the people that I wanted to speak to were out of town. I managed to talk with T-Bone Walker, however, and also to tenorist/arranger Maxwell Davis who for many years worked for Joe and Saul Bihari at Modern Records.

Maxwell told me things were pretty quiet in LA nowadays. The Ash Grove, a coffee bar which regularly booked blues acts, burned down; and that was it, save for a few small outfits working in the Watts area.

Then I met blues buff Frank Scott, now resident in the city. He was able to furnish me with many an interesting address and 'phone number, as did Pete Welding and Davis Evans with whom I spent a whole day ploughing through tapes and discs.

In this way, I am now in touch with Slim Green, Pee Wee Crayton, Elmon Mickle (Drifting Slim) and John Hogg, cousin of the real Andrew "Smokey" Hogg. I am hoping to rehearse Slim Green's band this week down on South Broadway, and expect to hear some good things from it.

But, as I close this first newsletter, my visions of meeting, hearing, and perhaps recording the great Johnny Heartsman fade. Some months ago, as I hear it, he moved from these parts to Northern Texas.



VERNON: in search of the old bluesmen.



PAUL OLIVER (left) with St Louis Jimmy and Roosevelt Sykes.

The definitive blues book

EVERY now and then a book is published which really seems to do the job in a comprehensive fashion. There have been a few in jazz — including Jazmen in its day, Bechet's autobiography in its way, and Hear Me Talkin' To Ya—and a few in the blues field.

Share

Paul Oliver, blueslorist extraordinary, has provided more than one man's share of the valuable blues books. And now he caps his achievements with **THE STORY OF THE BLUES** (Cresset Press, price 60s).

It is a large and beautifully produced volume which tells that story vividly, fondly, seriously and with the formidable attention to detail for which this author is respected, by me at any

rate. It is an object to have and hold on to — if you can. What makes this book special is its scope. Most blues books concentrate on a particular aspect of the music, drawing a picture of an era or region or examining the nature of the songs, the lives of various practitioners and perhaps their recordings.

Some dig into the subsoil, and what student would want to be without his Country Blues, Urban Blues, Screening The Blues or, if he has the funds, his Blues Records?

But I cannot think of one which gives the lot as the *Story Of The Blues* does. It furnishes the backcloth from slave days and Reconstruction, and with proper reference to the African heritage, and goes on to trace the origins of the song type in a chapter called Cottonfield Hollers.

From there, Oliver follows the development of the blues: on the plantations, in country jook joints, on street corners, in prisons, recording studios, levee camps, sawmills, dance halls and rent parties, bars, tent shows, theatres, cafes

REVIEWED BY MAX JONES

and clubs, on radio networks and finally on the concert circuit.

Everything seems to be in here from string bands and jug bands to R&B. Various traditions and techniques are considered, and the reader who wishes to know more about knife or bottleneck methods is as well catered for as he who dotes on Bessie, Ida Cox, Ma Rainey and such stage ladies as Clara Smith ("the World's Champion Moaner") or Martha Copeland, affectionately billed as "Everybody's Mammy." So, too, are lovers of boogie and Chicago blues.

Styles

Oliver discusses singers and styles found in the Mississippi Delta, in Texas, Alabama, Georgia, Me his and other areas. But he is extremely cautious about

subscribing to the well-loved theory of area styles. Blues songs are personalised — the singers very often sing about their own feelings and experiences — and therefore it is likely that individual performers have been more important than large geographical areas in inspiring recognisable schools or traditions.

"Small 'schools' of blues singers emerge often dominated by a major personality with a markedly individual or original turn of phrase or manner of delivery, who has his immediate disciples," Oliver writes.

"This tendency to group into schools has led to a largely fruitless search for regional or state 'blues styles,' although the territories represented are often extremely local. Blues singers might well be divided between those who remain in one small region most of their lives, and

those who are 'ramblers,' who move freely and frequently between centres."

The songsters are dealt with, naturally, and I am pleased to see Oliver writing so enthusiastically about Leadbelly, for instance, who "had the songster's pride in the breadth of his repertoire."

Habit

No doubt, as in jazz, the man is more important than the style. These men who didn't belong to a pure tradition, such as Leadbelly and in another fashion, Big Bill Broonzy, tend to be low-rated in hard blues circles today. But they have a habit of giving a good account of themselves on dozens, if not scores, of records.

Paul Oliver gives all of them

their due. Josh White is placed in perspective, as are Sonny Terry and Brownie McGhee, Ray Charles, too, for that matter. The objectivity of the approach is, in this case, an advantage. Opinions we want, and we get them; but not a welter of snide asides and dismissals.

This is a study of the whole of blues, so far as one man can encompass it in one volume of some 170 pages, and it rightly includes the entertainers of all periods who played so heavy a part in popularising the music.

There is more in Oliver's book than I have space to describe. What must be said is that it looks as good and lively as it reads. Illustrations, amounting I believe to more than 500, include photographs of artists (and drawings), record labels, locations such as "Mississippi sharecropper and his family" or "On this Florida riverboat," bands, workgangs, and appropriate buildings (jooks, shacks and the station at Parchman Farm, for example).

In addition is a fascinating collection of bills, posters,

sheet music, old record ads and the like. Even the inside covers have been devoted to relevant maps. The book, then, is a treasure store and well worth the price of a couple of LPs, shall I say? And published in conjunction with it, as it happens, is a double-record album, "The Story Of The Blues" (CBS), which sells at the reasonable figure of 43s 9d.

Compiled by Oliver, it covers the Origins on Side One, Blues And Entertainment on Side Two, the Thirties, Urban and Rural Blues on Three, and World War 1 And After on the final side.

Return

Among the artists present are John Hurt, Charley Patton, Blind Lemon, Leadbelly, Texas Alexander, Bessie Smith, Barbecue Bob, Leroy Carr, Bukka White, Robert Johnson, Blind Boy Fuller, Joe Turner, Elmore James and Johnny Shines — all of them covered in the book. It is a good documentary album, which I'll return to another week.

Chris Welch reporting on the Bonzos Magical Mystery Tour

A CASE OF GIVE BOOZE A CHANCE

"GIVE BOOZE A Chance!" was the cry roared across Ireland when a trio of top groups set off on a tour designed to freak-out the Auld Sod.

But such was the chaos and side-splitting hilarity which ensued, the groups eventually freaked themselves out — at considerable expense.

The Bonzo Dog Band, Nice and Yes found themselves on the strangest outing since the Beatles' Magic and Mystery tour.

It was planned as a joint promotion between the Nice and Bonzos, with the Yes and a couple of Irish groups as their guests.

But due to a variety of factors, including insufficient market research, the tour proved a financial flop.

Fortunately the situation appealed to the Bonzo's love of the bizarre, and the Nice and Yes have a strongly developed sense of humour.

With the gently lunatic atmosphere that prevails in Ireland at all times, the tour was at the very least a king-sized loon that ended in scenes bordering on fantasy.

A considerable amount of good music was played and even greater quantities of Guinness were consumed as the merry band of musicians motored unhurriedly from Belfast to Cork, via Dublin.



STANSHALL
'Practical Rabbit'

The driver hadn't a clue where the stadium was, and the coach picked a way through miles of narrow lanes, progressing steadily further away from the town centre.

When we finally found the stadium, it was deserted. A tiny, temporary stage facing the one converted grandstand was detected on the horizon. The groups didn't know whether to laugh or cry. They held on to each other for support. There were great shouts of laughter. Legs Larry kept repeating: "I don't believe it. It's like a gents' lav at the Royal Show." A couple of sheepish organisers appeared and pretended not to hear Rodney Slater swearing and Viv Stanshall's acid: "Good promoting. I think a liquid evening is called for."

DUMP

The great adventure began when we congregated bleary-eyed and hung over at London Airport on the morning of Friday, July 18, to fly by Vanguard to Belfast.

I first spied Vivian Stanshall asking a lady bookstall attendant if she stocked "Practical Rabbit."

Travelling in a Belfast taxi the driver asked Viv: "Well, what do you think of this dump?"

"Well," said Viv, politely, "we've only been here five minutes — and so far it's been pretty awful. Tell me, what do the people here do that's... unusual?"

"There's a Civic Centre..."

"Good for a bit of wife swapping?"

A fleet of taxis had to be organised to convey us from Belfast airport to the Ulster Hall for an evening concert as the expected coach had failed to materialise. A TV interview was missed because of the delay, and this gave the first hint of trouble ahead.

The Ulster Hall proved huge, miserable and dingy, fitted with an enormous pipe organ and very little seating. The afternoon was spent setting up equipment and jamming.

Before the evening concert, we adjourned to the hotel for food — and drink.

The concert was musically a great success, and fairly well attended. The young fans gave a tremendous ovation to all the groups, especially Yes, who went down consistently well throughout.

CHEERED

The Bonzos were brilliant throughout. How else? As a fan from their earliest days, it cheered me to find them as funny as ever, while having made their act supremely professional.

Legs Larry has become an extremely solid drummer for their rock and roll based numbers and the transition of Neil Innes from a Chicago pianist to a West Coast guitarist is typical of their constant growth and desire for progress.

The Nice have now dropped most of their stage gimmickry. Gone are the burning flags and hurling knives. Keith now restricts himself to spinning his second Hammond around for visual and sound effects and the main emphasis is on pure music and the empathy that exists between Keith, Lee and Brian.

After Belfast came a hot, sunny day in Dublin, where the afternoon concert, scheduled to take place in a boxing stadium, was cancelled as far as the Bonzos and Nice were concerned, because of the sparse attendance, while the Yes kept those fans who appeared, happy.

The evening concert was the best attended — in the region of 1,000 enthusiastic fans. Deejay and journalist B. P. Fallon informed me this was the extent of all the heads in Dublin.

Once again Yes went down a storm, and the Bonzos regaled us with such well loved items as "Can Blue Men Sing The Whites," and "Hello Mabel." Roger's "Trouser Press" complete with genuine smoking trousers press was particularly outstanding.

On the final day, we drove to an engagement in Cork, rumoured to be "open air, and in a football stadium."

PERFECT

"This is the perfect end to a perfect weekend," said Viv. Then he was seized with a plan. "Let's debag the rotters!" he yelled and the lads chased furiously after their manager and accountant, who sprinted with a turn of speed hitherto unsuspected.

As the figures receded into the distance, a shattering explosion numbed my ear drums and showers of rust sprinkled from the stadium roof.

"Oh no," said Yes, standing forlornly on the windswept slopes in their crushed velvet stage trousers and pink Long Johns.

Some score or so fans turned up for the concert, but it was impossible to play as the sole power supply was a length of what appeared to be electric kettle flex laid across the grass without the sophistication of a plug on either end. The lighting was one electric bulb hanging above the stage. "Lights?" said Larry. "Oh no, everybody will be issued with torches."

"This is the final insult," I ventured. "Oh no, there will be more," said Viv firmly. And as we moved back from the scene of hopeless desolation to the road, a vile stench struck our nostrils.

By this time we were hysterical with laughter as 25 of us set off down the country lane in search of a pub.

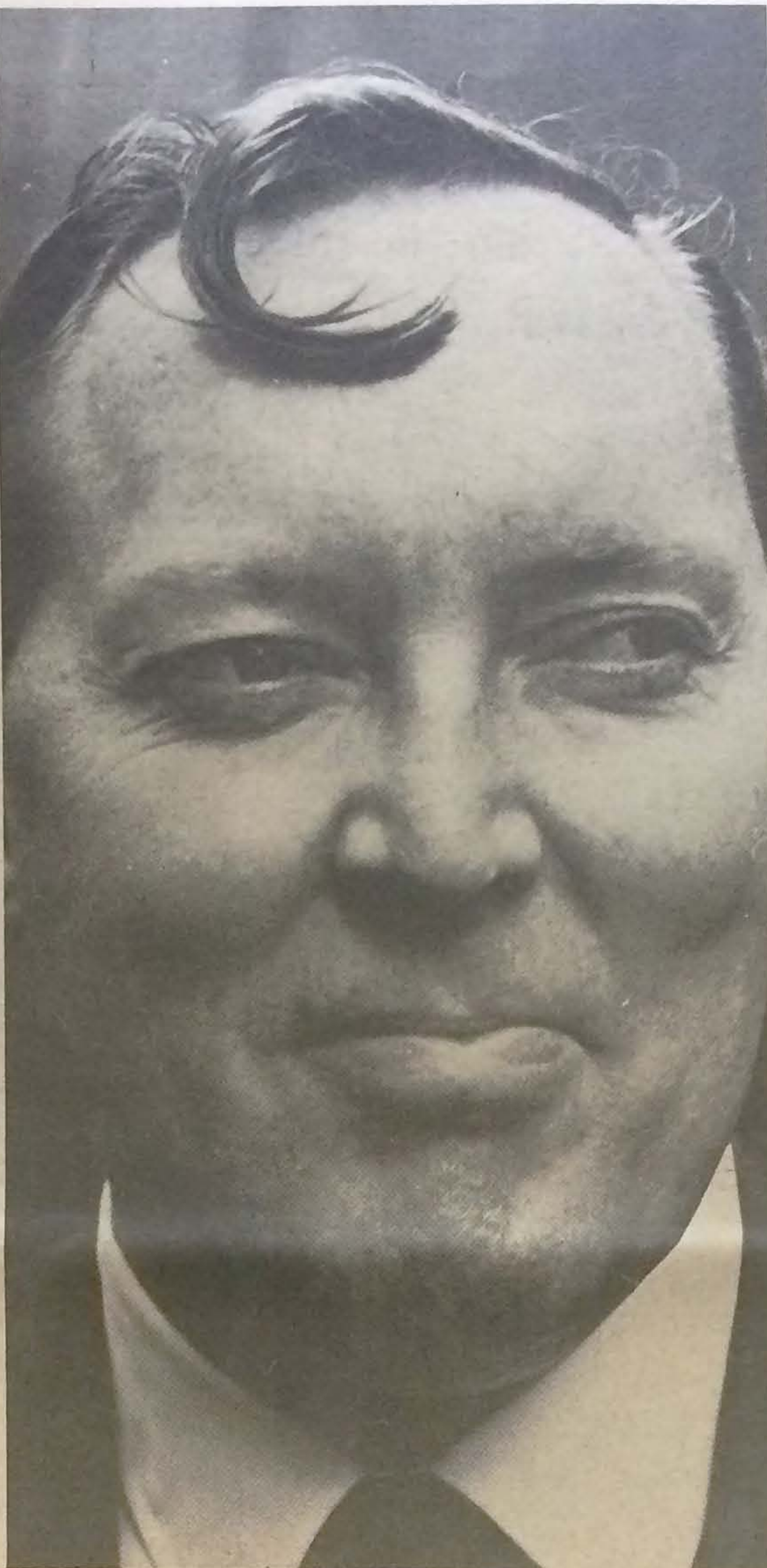
"Look, I want a dozen volunteers to dig latrines," yelled Viv, and at that moment we discovered the cause of the smell. We were standing at the gates of the Cork Pork Abattoir.

TOASTS

In the Silver Key that night, wild scenes developed the like of which hadn't been heard in those parts, before or since. Frequent toasts were drunk to high finance, to their management, and somehow the announcement of the landing of the first American astronauts on the moon seemed in keeping with the general unreality.

Keith Emerson became the toast of the evening when finally coaxed into playing the backroom piano. He roared out a tremendous selection ranging from "Honky Tonk Train Blues" to classics and "Give Peace A Chance" which became "Give Booze A Chance" with the entire company and dozens of amazed and delighted locals joining in. Guinness mugs were smashing as we fed exhausted and drunkenly for our coach.

I vaguely remember Stanshall yelling inside Cork airport at midnight as we were about to board the Aer Lingus Viscount home: "We are all nudists and we want our freedom!"



A YEAR ago the wardrobes of Britain were being searched for ancient drape jackets with grease stained velvet collars in honour of the return of Rock and Roll King, Bill Haley.

Drainpiped trousered rockers acclaimed the return of Haley and the Comets who brought riots to the Albert Hall. Now Haley's back but it's not the rockers he's playing to this time.

Bill, who has been leading his Comets since 1952, clambered out of the bath at his Stockton hotel to report on the opening nights of his fourth British tour which opened at the Fiesta, the Stockton cabaret club.

Better

"I thought it would be good but it's better than good. I'm quite surprised it looks like we're really going to have a success. The major part of the audience seems to be the fans of the '50's and they've given us a very warm reception, it's heart-warming."

"But the rockers of the '50's are now the business men of the sixties and they're not that reserved. I've never done cabaret before in England and we were including some country and western — our drummer Bill Nolte sings — but

BILL HALEY TALKING TO ROYSTON ELDRIDGE

they were soon shouting 'Rip It Up' and 'Rock Around The Clock.' They still like the original rock.

"The secret of the success of rock and roll? I think it's because it's an exuberant type of music. It still amazes me when someone comes along who doesn't like the music, there are some people who think it's just a load of noise, but at the end they're standing up and clapping with everybody else."

"It's very infectious music, it's got a happy sound and happy lyrics. It makes people happy and that's what music was meant for."

Originally Bill's current tour was booked for three weeks but it now looks as if he will be staying longer because of the tremendous reception he has been given.

"We've got to be back in the States by October though as we're doing an NBC TV special produced by an old friend of mine who used to be a news announcer on my radio show years ago."

"It will be the authentic true story of rock and roll and how it started. It will need a lot of research and there'll probably be interviews with DJs as well."

"We plan to do some recording before we go home too. Our Swedish record company are thinking of flying over to England to record two albums here. Also we have to record as soon as we get home. We normally work about 40 weeks out of the year — which gives us about three months off to go fishing — but this year it looks like it will be about 45 weeks."

Capacity

Before Bill left to get ready for another capacity crowd performance, I asked the Grand Old Man of rock, now 42, if he was thinking of retiring to his Houston home after all these years on the road around the world?

"Paddy Malynn, my manager, said to me before we came on this trip that maybe this year should be the last but I'm already making plans for next year."

"I think I'll carry on as long as I can walk around. When I'm 75 and if I can still hold a guitar and if the people can still clap their hands I'll still play."

When I'm seventy five and if I can still hold a guitar, and if they can still clap their hands, I'll still play

New from CBS

New Singles

- 4304 The Quare Fellas
Three Lovely Lassies
- 4440 Marilyn Powell
Have Another Dream On Me
- 4441 Tim Hardin
Simple Song Of Freedom
- 58-4367 DIRECTION
The Chambers Brothers
Wake Up
- 56-4442 NEMS
The Playground
Things I Do For You
- 57-3158 BLUE HORIZON
Champion Jack Dupree
I Want To Be A Hippy
- 4432 DOLPHIN
Dreams
The Casatschok

New Albums

- (S)63678 John Davidson
John Davidson
- (S)63233 Ivan Rebhoff
More Folk Songs From Old Russia
- (S)63637 John McNally
Mary In The Morning

BLIND DATE

NOEL REDDING

NOEL REDDING, known as the fuzzy haired bass player with the legendary Jimi Hendrix Experience, has come out into his own with his group Fat Mattress. Their first album, due for August release is exceptionally good and will surprise a great many fans. Noel, quiet, and busy with his new venture, took time off this week to cast an ear over the latest albums and singles.



Memphis (RCA). Very hard to tell whether he's American or English. I don't know who it is. The voice is nice but could be brought out a lot more. Is he American? Yeah, he must be from that guitar break which sounds very American. It sounds like Eddie Cochran would have sounded if he were singing now. Who is it? REALLY? Well, that's great. He's completely changed. Well, wasn't that good.

JETHRO TULL: "Fat Man" and "Nothing Is Easy" from the LP Stand Up (Island).

I don't know who this is—but it's good. Very Indian—but it's English. Jackie Lomax? It sounds like a George Harrison song. Is it a group or a singer? Very good production and the percussion is great.

Ah ha—flute! It's Jethro Tull. That was some very nice jazz. I like the band. And Ian Anderson—a writer, singer, flute player and a character! This is the sort of band Mitch Mitchell should get into—jazzy but with some rock stuff.

Jethro are very successful aren't they? They went down a storm in the States. They're different and that's what the business needs.

BONZO DOG BAND: "Hunting Tigers Out In India" and "Shirt" from the LP Tadpoles (Liberty).

Sounds like the Mothers, but it isn't. It's not the Bonzos? Too much! Where's Legs Larry? I was out with him last night. Is this their new album, or old stuff?

I saw them when they first arrived in America. Larry came round and they were all worried because they had no money and no gear. I told them not to worry and they did a press reception that went down a storm. From then on they were unbelievable.

Neil, the guitarist, is a fine musician. This is great—but not the sort of album I would play at home. The Americans couldn't believe them you know. They should have their own TV show. Viv Stanshall is a genius.

a bit like Howlin' Wolf or B. B. King or someone. I'm not very up on my blues. I don't know who it is but he's a nice piano player. Won't be a hit, but a very good record.

TIM HARDIN: "Simple Song of Freedom" (CBS).

Ah ha! Tim Hardin—too much! He's a very good friend of mine. I got to know him in America and we recorded in New York together. I stayed at his house and when he comes over here he will be staying with me.

This had better be a hit—well it will be. He's writing a song for Fat Mattress and he recorded with them and did a few gigs. I think he even wants to do a tour with them.

He's coming here in September with his wife Susan. He was very ill last time he was here, but he's all right now. Who wrote this—oh, a Bobby Darin tune! Too much.

CHAMBERS BROTHERS: "Wake Up" (Direction).

American—is it the Isley Brothers? It's the same riff as "Turn On Your Lovelight." It's not the Chambers Brothers? Oh, well they are very big in the States. This could be a hit in the discotheques with all the mods, but it won't get very high in the chart.

Am I doing all right? I'm very nervous about doing this sort of thing.

ELVIS PRESLEY: "Wearin' That Loved On Look" from the LP From Elvis In

FIFTH DIMENSION: "Sunshine Of Your Love" (Liberty).

I've heard this somewhere before! It's American—the Fifth Dimension?

I prefer the Cream's version. This is really just an album track. Maybe if they wait two years they could release this tune as a single. We used to do an instrumental version of this with the Experience. We did it on the Lulu Show—that was funny.

There should be a live album due from the Experience, but I haven't heard from anybody so I don't know what's happening. It should have been out four weeks ago. It was recorded live at the Albert Hall.

The vocals on this are really great. Like 'em.

FORTUNES: "Save A Little Dream" (United Artists).

That's nice—a good production. Sounds like a McCartney tune. No idea who it is, but it's very good. I think it's probably English. Better than Humpertinck anyway!

Who is it? Really? I know them well. We played in Germany together about six years ago. We were all holding each other up on New Year's Eve. They've been around a long time and it's good they are still making records.

This should do well in America as it's about Texas.

CHAMPION JACK DU-PRÉE: "I Want To Be A Hippie" (Blue Horizon).

Sounds like Nicky Hopkins on piano. Good production—the violins cover up that it's just a 12-bar blues. Is it Charles? Oh, he sounds

BLIND FAITH have not only gained a fine bass player in Rick Grech, who left Family to complete the super group, they also have an excellent spokesman.

Rick is honest, direct and thoughtful. He is well pleased at his sudden promotion up the group ladder, but retains full awareness of the pressures of pop.

He dashed back to London and more specifically Berkshire, for a brief break in their current U.S. tour last week. With Stevie Winwood, he withdrew to the old Traffic cottage, as far away as possible from cities of any kind and any reminder of New York.

But he paused on his trek to the peace of the wilds, for long enough to tell me about Blind Faith's sensational debut in the States, and report their general progress.

Were there many problems about recording together when they started?

Three Virtuosos

"There wasn't really any difficulty. We played for two or three weeks in the cottage and at Eric's house getting together, and we had one test studio session.

"Sure—I was nervous at first. I didn't know Eric had announced in the press that he was looking for a bass player. Then two days before I was going to America with Family, Eric rang and asked me over for a blow. Then we both knew it was happening. There were so many hang ups with managers at first.

"I had known Eric and Steve for a number of years, but the only guy I didn't really know was Ginger. I dug him a lot and found a side to his character not many people knew about. He really is a great guy.

"I was nervous at Hyde Park—I think everybody was. We knew the numbers but not to the extent of not having to think about them. I'm sure the majority of the audience expected the band to sound like the Cream, and that's not the way it is.

"Cream was three virtuosos—all improvising. We're not out to outsole each other.

Incredible Scenes

"We saw the letters to Mailbag about Hyde Park. That was an incredible scene in the MM—all those against us one week, and all those 'for' the next. When I joined the band, I wondered if I could stand up to that kind of thing. The others were established and I was the new guy."

Did Rick have any regrets at leaving Family? "No, not really. Everybody reaches a point when they know they have to go on to a different thing. I knew I was getting stale on the numbers we were doing. I wasn't learning anything new. I heard Family play on the Stones concert and they were still very together."

How was their riot-torn debut at Madison Square Gardens, and what happened to Ginger?

"That was a funny scene. We went to America to open at the Newport Festival, and that was cancelled and we found ourselves in Madison Square Gardens being rushed by the audience on a revolving stage. Police surrounded us and one guy jumped up to grab some of Ginger's sticks and got hit on the head.

"Ginger told the cop to leave the guy alone and hit him. We couldn't get off the stage because we couldn't get the people to leave. We had been off once and had to come back for an encore.

"It's very violent in America and it only needs one spark to set things off. If it hadn't been for the police we could have cooled the crowd down.

"It happened at another place when all the kids crowded on stage. But the police were better behaved and when Eric asked the kids to leave, they did."

Police

"But the police there use three foot long wooden things to hit people. Ginger got hit in the stomach because the police couldn't tell the difference between the group and the audience. Even our press officer got punched.

"It was very exciting and the sort of thing you don't dream will happen. The audience age was between 15 and 25 and at some places there were kids and their parents who had come to see what it was all about.

"They're weird people in America. They over react. When we stopped to eat at a cafeteria, they all looked at us as we came in. But I heard one voice say: 'It's okay, they're English.' They're so uptight and afraid of everybody.

"Playing-wise, the band

Blind Faith and freedom for the sw

REPORTER: C

got better and better all the time. I think somebody described us as SSFF—slow start, fast finish.

"Steve has got the best voice in the band so we feel it should be used. But he is also standing up and playing guitar as well as

singing at the organ and electric piano.

"We want to record in the Atlantic studios when we go back to the States and I am writing some songs for the next album. When I joined the band, I wasn't too confident about



GINGER BAKER AND ERIC CLAPTON

I WAS once accused of inventing Donovan—apparently because I was one of the few who took him seriously in his callow days on Ready, Steady Go! complete with guitar labelled "This machine kills."

Yet the talent was always obvious, underneath the early Dylan trappings and the naive innocence. Today, a mature Donovan is respected by most people in music. Jazzmen play his tunes, the Progressives regard him as some kind of guru, the Bubblegum group admire the apparent melodic simplicity and even the less esoteric folkies say nice things.

The unique thing about Donovan is that he doesn't just have a constant flow of new ideas—unlike most of us, he carries them through. The latest, his teaming with Jeff Beck, has taken the pair of them into the Pop 30 with "Barabajagal."

OLD SCHOOL HOUSE

"Jeff and I did try to make it together once before but we didn't quite make it," Donovan told me this week. "This time I walked in the studio and found Jeff's drummer was the first to arrive. He was playing a rhythm that was exactly right for the song, which he hadn't even heard. The next two hours were just groove, groove.

"We did the two tracks, but when we tried a third it just didn't happen. I guess two songs is all Jeff and I have together, but it was nice. Jeff takes a long time to get things together but when he gets going it's great."

Don was briefly in London before travelling back to the Isle of Skye where he shares an old schoolhouse with five artists.

"This time I'm spending a month up there with a bass player called Mack and a drummer called Candy," he explained. "We are going to try the electric Donovan. This has been one of the problems over the years, trying to get an electric group together. If we get it together I shall take it on tour in American in September. If we can't get the knobs together then we will

The from

DONOVAN

stay acoustic. "It should be friendly, tight than going to musicians. We gives a song record at his Pete Townshend's home with tight and go. "Why Skye outskirts of the people in like the Cell



STEVE 'the best voice'

AN IMMEDIATE SUCCESS

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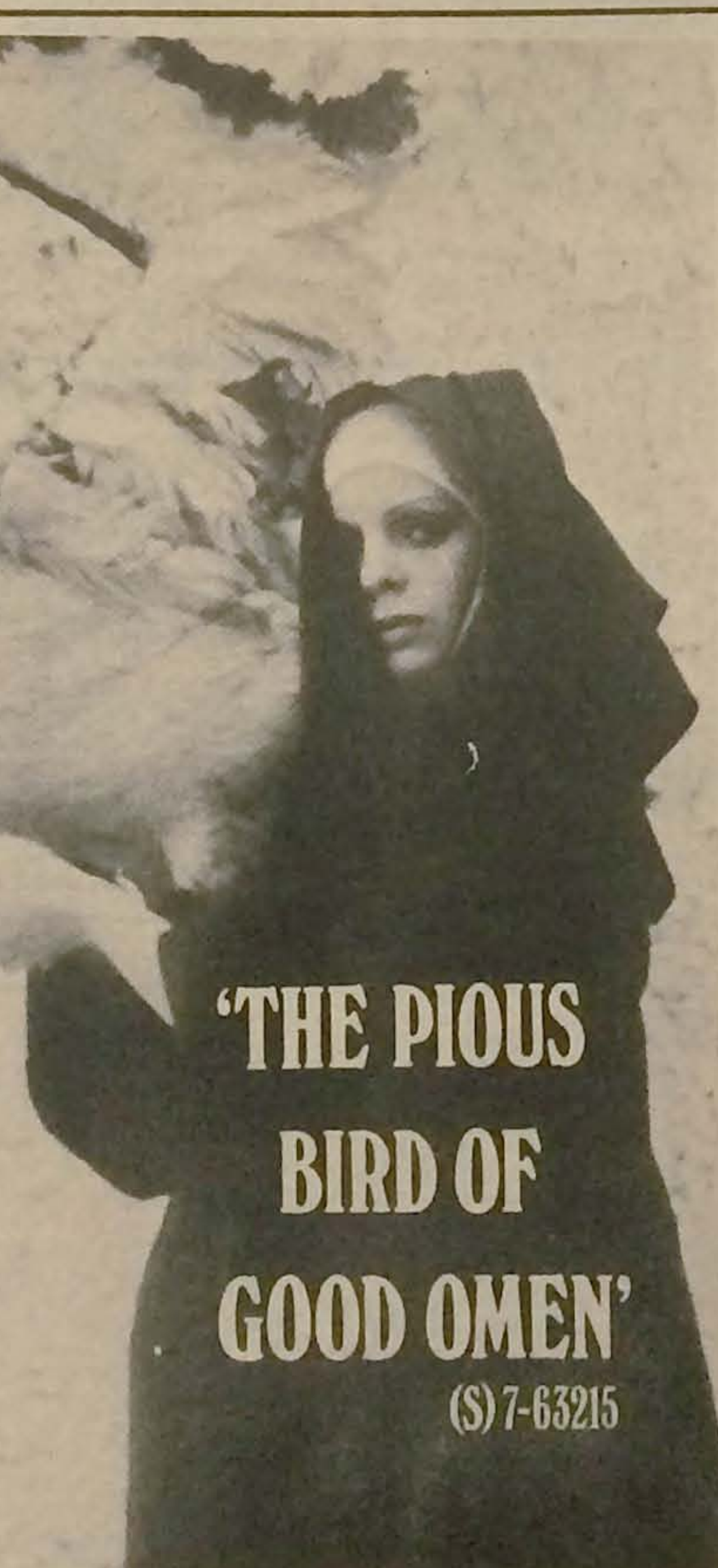
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faith, bread freedom—now sweet music

INTERVIEW: CHRIS WELCH

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at to record in
studios when
to the States
writing some
the next album.
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confident about

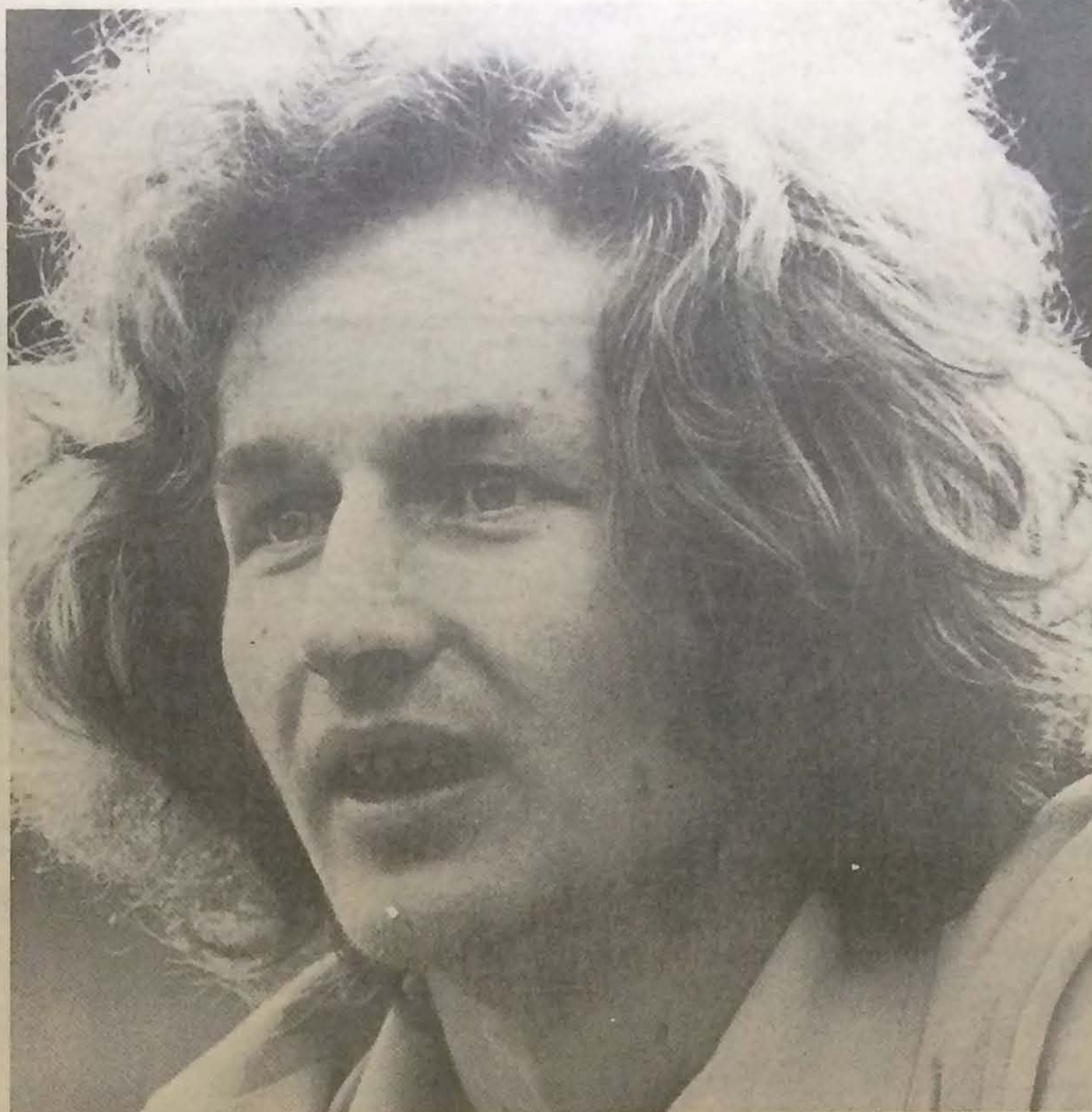
writing, because the songs
I had done before were for
the Family."
Will Blind Faith last long
as a unit?
"As long as the band is
happy we should last. Until
something happens to break
it up, we'll be together. The

whole band fits well and
we are so relaxed compared
to some of the scenes I've
seen! We're touring with
Bonnie and Delaney, Taste
and Free and the whole tour
is like a social event."
How did Rick react to
criticisms of their contro-
versial album sleeve, which
features a naked 11 year old
girl, and has been banned in
the U.S.

"Mentally, the Americans
are so corrupt in that re-
spect. If the chick had been
24 years old showing her
breasts, it would have been
all right. The girl is 11 years
old—she is a beautiful
child. There is nothing ob-
scene about that.

Model

"She is holding a model
spaceship and she is sup-
posed to be representing
the contrast between purity
and innocence and the great
scientific progress of the
day. In America I suppose
they take it as a phallic
symbol. In my opinion, the
whole of New York is a



RICK GRECH: 'Sure—I was nervous at first'

phallic symbol. It just shows
you where people's minds
are at."

When will Blind Faith
start working at home for
British fans?

"We want to work in
England, which will be
much more relaxing any-
way. When we get back we
will start doing a few gigs
around England.

"It's okay playing stad-
iums, but I prefer playing at
smaller venues where you
can get closer to the audi-
ence. Half the reason we
work in America is money
and the same goes for most
groups.

"Since 'Tommy' the
Who have done fantastically
well in America. They took
off before, but now they are
enormous. Actually the only
guy I met from an English
group out there was John
Paul Jones with Led Zeppe-
lin. I met him in a music
shop where I bought some
headphone amplifiers.

"You plug in your guitar
and hear yourself playing
without anybody else hear-
ing. The sound is fantastic
— you wouldn't believe. I
try to play guitar as well
as bass, although I enjoy
being a bass player. I find a
lot of freedom in playing

violin as well which I use
on a couple of tracks on the
album."

What kind of music are
Blind Faith trying to play—

what is their raison d'etre?

"What music do we play
— that's a question lots of
people ask, and I can only
say we're just a rock and

roll band. Steve said once
that we are playing people's
music. We haven't had any
academic training."

"We have all decided the
band HAD to be. It was
fate. All that happened be-
fore was leading up to this."

Rick, well spoken, with
fine features and a degree
of sensitivity mixed with
sense, has an unusual back-
ground.

Home

"My home town is Lei-
cester, but I'm a very weird
mixture. Both my parents
are Ukranian and I was
born in France during the
German occupation in 1945.
My first memories of Eng-
land are the Queens' Cora-
tion and the death of
Stalin!"

Blind Faith's first album
sounds extremely relaxed
and happy, reflecting the
moods of Ginger, Eric, Steve
and Rick as they move on
to new peaks in their
careers.

Blind Faith music does
not sound particularly re-
volutionary or new. It is
the peaceful merger of tal-
ents raised in the dust of a
dozen hectic battles for
recognition, for money, for
opportunities to express
their talents.

Relax

They have freedom,
bread, and freedom. Now
they can relax and blow
sweet music.

Having heard the album
I would say the fires have
abated, but the heat still
glows. Those who watched
the sagas of Bond, Davis
and Mayall and wondered
where the exploding talents
of Baker, Winwood and
Clapton would come to rest
must regard Blind Faith
with warmth and affection.
They must also goad them
into properly tapping their
potential.



The hairy buccaneer from the isle of Skye



DONOVAN: 'We are going to try the electric Donovan'

stay acoustic.
"It should give my work a lift, I feel
I could figure higher in the chart if I had
friendly, tighter musicians with me rather
than going into a studio and using session
musicians. When the musicians are right it
gives a song much more life and you can
record at home or wherever you like. Like
Pete Townshend's thing—that was made at
his home which is why it's so alive and
tight and good."
"Why Skye? I wanted to go to the
outskirts of this country. And also because
the people in the south are not the originals
like the Celts, the Gaels, the Irish and the

Scots. People in Scotland are so old it isn't
true. You try and get a plumber to come
down and he says 'Manana.' We really have
got our ancients up there.

"And it's so beautiful. People talk about
'bleak, cold, windy Scotland.' It's not true.
Then there is the music tradition. You
meet a guy dressed like Elvis Presley and
he sings those beautiful Gaelic songs. I am
building myself a nice collection of tradi-
tional songs and trying to rediscover the
roots of my music.

"All today's music is affected by such
roots. I think Paul McCartney comes from
the Irish folk tradition.

"I'm trying to get away from all those
London cliches. I'm very pastoral anyway.
Look at my old albums and see what I
write when I am living in a city. Then look
at the recent ones and see what I write
when I'm living in the country.

"Up in Skye your values do change. You
feel you are away on the edge of the world
and the things that mattered in London
don't matter any more. If I feel up tight I
walk along the beach and it really straight-
ens me out.

"But the real idea behind Scotland is
the five people I've got up there—all painters
and creative people. I realise that com-
munities like this never work, but that is
what we are trying. I was disillusioned in
the first two months but the basic idea is
pure and its worth carrying on.

"There are naturally problems and the
reason is personalities. In this case they
are all very strong and creative and there-
fore there is trouble. But a house without
arguments is a very sad house.

GETTING AROUND

"We mess around in boats, look at gulls'
eggs, do all those Players' Ads things—
but it's real. You get on to the sea and
realise what a powerful thing it is. So there
we are, hairy buccaneers with rings in our
ears, sitting in a rubber boat with an out-
board motor braving the mighty sea."

I asked if there were any new Donovan
albums in the works.

"Like most people I'm getting around to
not wanting much production on albums,"
he said. "I want to do them live. I'm
going to release a double album around
Christmas and it will all be just first takes.
I shan't even bother to put bass and drums
to it. I am finishing some of it on a little
two-track machine in Scotland.

"Then there is an album coming from
what I did in Los Angeles a while ago.
And after the American tour perhaps I will
make something with Mack and Candy. I
think we will get something together.

"Anyway we're off to Scotland to do a
Traffic and get it all together, man."—BOB
DAWBARN.

sounds nice

featuring Tim Mycroft on Organ

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Compositions Of Dee Barton
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POP

HERB ALPERT AND THE TIJUANA BRASS: "Warm" (A&M). Hardly typical Tijuana Brass, this has the Alpert trumpet and sleepy voice with strings, choir and only occasional Brass. Lazy and relaxed.

THE APPLE TREE THEATRE: "Playback" (Verve Forecast). Pity about the pretentious and silly linking bits because the music is quite pleasant. They seem influenced by the Beatles and Beach Boys mainly. The backings include Larry Coryell (gtr) and Chuck Israels (bass) among a host of others.

EDDY ARNOLD: "Country Songs I Love To Sing" (RCA). Good country songs, in the sentimental, nostalgic belt, well sung and played.

ARZACHEL (Evolution). Not a trailblazer but there is a fair helping of listenable music.

BLOSSOM TOES: "If Only For A Moment" (Marmalade). Good original material and nice performances add up to a well-above-average group album.

TIM BUCKLEY: "Happy Sad" (Elektra). One of his best albums to date, with Tim in good singing form on six new songs. Needs a lot of listening though. Titles include "Buzzin' Fly," "Dream Letter" and "Sing A Song For You."

PETULA CLARK: "Portrait Of Petula" (Pye). A reasonably good album because of good songs, but some weakness in pitching is shown up and it detracts from the overall enjoyment.

"CLASSIC RHYTHM & BLUES" (Atlantic). Ray Charles' "I've Got A Woman" and "It Should've Been Me" plus two each from Joe Turner, Ruth Brown, the Clovers, LaVern Baker, Clyde McPhatter and T-Bone Walker make up a fascinating set.

PATSY CLINE: "That's How A Heartache Begins" (MCA). A combination of bluesy songs, ballads and sentiment in the late Miss Cline's highly individual country style.

PERRY COMO: "Hello Young Lovers" (RCA International). Perry sings in tune with a free and easy line in relaxation, but he does sound dated at times.

SAM COOKE: "The One And Only Sam Cooke" (RCA International). A beautiful album of standards with everything kept simple and straightforward.

LARRY CUNNINGHAM: "A Rambler's Irishman" (Transatlantic). One of Ireland's top singers, Larry airs his velvet vocal chords on a mixture of Irish and country and western songs. Strong Irish market appeal.

JIM DALE: "Meet Jim Dale" (Pye). Dale originals, including "Dick-A-Dum-Dum" and "Georgie Girl," ranging from jolly pop to folk via country. Pleasantly sung and nice arrangements.

NEIL DIAMOND: "Brother Love's Travelling Salvation Show" (MCA). Neil has an attractive, gritty voice and a wry sense of humour. Attractive, lightweight LP.

LONNIE DONEGAN: "Lonnie Rides Again" (Marble Arch). Re-issues of recordings made in the late fifties by the King of Skiffle. Nostalgia value mainly.

NICK DRAKE: "Five Leaves Left" (Island). Interesting debut album from

POP LP OF THE MONTH

JETHRO TULL is not just a flute player. He is a group. While the scarecrow figure of Ian Anderson hitching up his leg on telly or at your local blues festival, is the focal point an album reveals a cohesive unit at work. Glen Cornick on bass, Martin Barre on guitar and Clive Bunker on drums all make a heavy contribution to the sound of Jethro, one of the most distinctive on the group scene.

Recently, in the MM, respected jazz writer Leonard Feather, referred to Anderson offering "a second rate imitation of Roland Kirk." Feather was understandably in a poor temper at the wrecking of Newport Jazz Festival by the local louts.

Jethro stand up and say something

JETHRO TULL: "Stand Up Baby." A New Day, Yesterday, Jeffrey Goes To Leicester Square, Bouree, Back To The Family, Look Into The Sun, Nothing Is Easy, Fat Man, We Used To Know, Reasons For Waiting, For A Thousand Mothers. (Island ILPS 9103).

Because Anderson plays flute and frequently adopts the breathy effect Roland features, he is thus dismissed. But there aren't that many flute players around, and comparing him to Tubby Hayes or Frank Wes would be just as unfair and pointless.

Ian has technique and a feeling. His style is probably derivative but that isn't so unusual even in the highest echelons of jazz.

Ian has written all the songs which are extremely varied in mood and treatment. "A New Day Yes-

terday" is three four jazz, "Bounce" has classical overtones and "Fat Man" has the air of a lunatic country folk dance.

He has a blunt, unpretentious vocal style. He is not a genius. But he has a genius for utilising his skills and talents in a



manner that is entertaining and valid.

This is sturdy music, occasionally a little rough. Sometimes the rhythm section doesn't swing as much as it should, but Jethro are standing up — and saying something. — CHRIS WELCH.



FAIRPORT CONVENTION: "Unhalfbricking" (Island). Fairport play in a variety of styles, while retaining their distinctive sound. Even at their most rocking they maintain a gentle, tasteful approach. An excellent album.



JULIE DRISCOLL, BRIAN AUGER AND THE TRINITY: "Streetnoise" (Marmalade). Beautifully packaged double-album set containing the best recorded music yet from Julie Brian and the boys. A wide range of material, much of it original.



YES (Atlantic) Superb album from one of the best British groups around. They are talented songwriters too—"Sweetness" is a fine example and one of the standout tracks on a very exciting and original LP.



DIONNE WARWICK: "Soulful" (Pye International). Very, very nice indeed. One of Dionne's very best albums, which includes magnificent versions of Beatles' songs on which she manages to make the material sound entirely her own.



BLODWYN PIG: "A Head Rings Out" (Island). A great debut album from one of Britain's leading progressive groups. Mick Abraham handles his vocals strongly, and contributes some fine guitar. Jack Lancaster blows the various saxes excellently throughout



CLOUDS: "The Clouds Scrapbook" (Island). A highly original debut album from the Scottish trio who've built up a big following in London with their imaginative songs. Excellent lyrics, Clouds musicianship and David Palmer's orchestrations add up to a fine album.

andon their unique sound they ought to experiment with a greater range of structures and tempos.

JIM REEVES: "According To My Heart" (RCA). Jim's country roots shine through this set which must be another big commercial success.

PAUL REVERE & THE RAIDERS: "Hard 'n' Heavy" (CBS). When it's played as well even a merely tuneful song with only moderately intelligent lyrics can be thoroughly enjoyable.

MALCOLM ROBERTS: "Mr Roberts" (RCA). A nice, slightly square album. He sings consistently well and the arrangements are good.

TOMMY ROE: "Dizzy" (Stateside). Mr Roe sounds as traditionally American as drug stores and apple pie. And about as old fashioned.

PEGGY SCOTT-JO JO BENSON: "Soulshake" (Polydor). Average soul with nothing to lift this duo's music above a thousand others.

FRANK SINATRA: "Sunday And Every Day With Frank Sinatra" (Music For Pleasure). Some beautiful tracks recorded between 1957 and 1961 with Nelson Riddle and Gordon Jenkins.

SLY AND THE FAMILY STONE: "Stand!" (CBS). Wide mixture of influences from Afro to R&B and West Indian rhythms. Some exciting moments but lacks cohesion.

"SOUL FROM THE CITY — Volume 1" (Soul City). Soul classics from a collection of artists, including Bessie Banks' original version of "Go Now," the Valentines, Thelma Jones, Billy Preston and Chris Jackson.

MIGHTY SPARROW AND BYRON LEE: "Sparrow Meets The Dragon" (Trojan). Calypso singer Sparrow and West Indian bandleader Lee team on a nice set that makes excellent dance music.

SPINNERS: "Not Quite Folk" (Fontana). An apt title with the group's contemporary songs impossible to pigeonhole as folk. They mix tragedy, comedy, English, American and Jamaican influences. A good album.

LEIGH STEPHENS: "Red Weather" (Philips). Singer Leigh Stephens performs a set of his own compositions. The vocals seem a bit under-produced and tend to get overridden by the backings.

CONTINUED ON PAGE 23

composer - singer - guitarist Drake.

BETTY EVERETT: "There'll Come A Time" (MCA). A fine singer who puts a lot of feeling into her work but it's a pity there isn't more variation in the treatment of each song.

JOHN GIELGUD & GEORGE HOWE: "We Were Happy There" (MCA). Impressions of the years 1900-1940 conveyed by music and readings and born out of Alan Bennett's play "Forty Years On." Young George Howe is not a good singer, and the narration is better than the music, but in view of the company this is hardly surprising.

FOUNDATIONS: "Digging The Foundations" (Pye). Their best yet. The band is great whether sizzling on a soul standard or booting out a ballad and singer Colin Young combines feeling for the music with a good vocal style.

JUDY GARLAND: "A Tribute To Judy Garland" (Capitol). A fitting memorial which includes "Over The Rainbow" and "The Trolley Song."

RICHIE HAVENS: "Richie Havens' Record" (Transatlantic/Douglas). Not one of Richie's best albums, the vocal tracks were cut in 1963 and 1964, the rather mediocre backing tracks were added in 1968. They spoil this album, which might have been better for just having Richie solo as he is on three tracks.

THE EDWIN HAWKINS SINGERS: "Oh Happy Day" (Buddah Records). Beautiful choir singing of the type that made "Oh Happy Day" such a big hit. Joyous shouting voices on gospel songs like "I

Heard The Voice Of Jesus," and "Joy, Joy."

ISLEY BROTHERS: "It's Our Thing" (Major Minor). Fairly average stuff with nothing particularly memorable, but pleasant enough.

GORDON JACKSON: "Thinking Back" (Marmalade). Jackson is a better composer than singer but some nice all-star backings lift this out of the general rut.

"MARMALADE 100% PROOF" (Marmalade). Sampler that includes tracks by Brian Auger and Julie Driscoll, Blossom Toes, Chris Barber, John McLaughlin and Ottilie Patterson.

JOHNNY MATHIS: "Sings The Music Of Bert Kaempfert" (CBS). Rather over sentimental and the voice sometimes gets so darned

tender you want to give it an extra five minutes under the grill.

"MEMPHIS GOLD" (Atco). Superior soul set with three tracks from Otis Redding, including "Satisfaction," as well as items from such as Sam And Dave, Booker T, Rufus Thomas and Carla Thomas.

MIKI AND GRIFF: "A Little Bitty Tear" (Marble Arch). The title track was a big hit for the country duo and is the best on this reissue album.

THE MONKEES: "Instant Replay" (RCA Victor). The Monkees without Peter Tork but with help from people like Shorty Rogers, Bill Holman, Neil Sedaka and Don McGinnis. Okay, but not startling.

JOHNNY NASH: "Soul Folk" (Major Minor). Folky songs, with a couple of soul things mixed in, smoothly sung by Johnny.

NOVA LOCAL: "Nova 1" (MCA). A bright and quite presentable American band who sound as if they enjoy their work.

ORA: (Tangerine). A little known English band experimenting within the bounds of "progressive pop" and quite successfully.

BUCK OWENS: "In London" (Capitol). All the excitement of Buck's concert at the London Palladium is captured here.

PAUPERS: "Ellis Island" (Verve). The Paupers have a mass of ideas and talents reflected not only in their straight guitar, organ, bass

and drums sound, but in their choice and use of strings. Excellent.

PESKY GEE: "Exclamation Mark" (Pye). Good debut album from this Leicester group of seven — two vocalists, Kay Garret, who shows well on "Season Of The Witch" and Hip Trevor, backed by organ, sax, guitar, bass and drums. Well worth a listen from a group who show a great deal of promise.

ELVIS PRESLEY: "Elvis Sings Flaming Star" (RCA). Some good, some indifferent, songs handled by the master with his own brand of power.

PROCOL HARUM: "A Salty Dog" (Regal Zonophone). An atmosphere of resignation and sadness, combined with a certain strength, pervades all Procol's work. While they should never ab-

POP INSTRUMENTAL

CHET ATKINS: "Relaxin' With Chet" (RCA). A superb guitarist let loose on a variety of different melodies.

BURT BACHARACH: "Make It Easy On Yourself" (A&M). A quality job with voices and lush orchestral sounds on some of Burt's best tunes.

"THE BEST OF THE 50 GUITARS OF TOMMY GARRETT" (Liberty). Those incredible guitar sounds weave their way over a variety of Spanish melodies.

LENNY DEE: "Turn Around Look At Me" (MCA). Organist Dee jollies his way through a variety of numbers. It swings along but there's an element of Micky Mouse music about it too.

JOE HENDERSON: "Sing-In" (Mercury). You can sing along with Mr Piano, but nobody is going to force you to.

JAMES LAST: "Non Stop Dancing 69" (Polydor). Suitable yells and cheers help along 27 non-stop rave-ups.

MIKE LEANDER ORCHESTRA: "Migration" (MCA). A fine, beautifully conceived



BURT BACHARACH



CHET ATKINS

album that never falters below the high standard of the opening "Aquarius."

JOE LOSS: "Plays Glenn Miller" (Music For Pleasure). The title tells all.

RAY McVAY ORCHESTRA: "Dance With The Champions" (RCA International). Listenable dance music. Strict tempo but colourful.

HENRY MANCINI: "Mancini Plays Mancini" (RCA

International). Early Mancini but still beautiful and brilliantly reproduced in stereo.

PEPE MARTINEZ: "In Old Seville" (CBS). Martinez is an incredibly talented Flamenco guitarist and his instrument spreads the violent magic of this music on a wide variety of Sevillana melodies.

GLENN MILLER: "The Best of Glenn Miller" (RCA). Still the greatest dance band

of them all. Can there be anybody who doesn't know these tracks?

SANDY NELSON: "Rebirth Of The Beat" (Liberty). Sandy drums happily along with some middle aged rock, ideal for those who want a "swinging" party that doesn't get too rough. Tunes include "Magic Carpet Ride," "Soulful Strut" and "Sunshine Of Your Love," would you believe.

PACKERS: "Hole In The Wall" (Soul City). Hotly effective instrumental soul band, unnamed but the slogan "Pure Soul Recording USA" guarantees a rocking time for all. Titles include "Hole In The Wall," "Sweet Grapes," and "Hoppin' John."

QUICKSILVER MESSENGER SERVICE: "Happy Trails" (Capitol). A mainly instrumental album from this leading US group. Some interesting ideas musically, heavyish for the most part. One for lovers of head music.

JACK SINCLAIR SHOW-BAND: "Land Of The Hills And Heather" (CBS). Selection of Scottish music and song of the White Heather Club variety performed by this leading Scottish band. Titles include "Johnny Lad," "Bold O'Donahue" and "These Are My Mountains."

THE TORERO BAND: "Lennon And McCartney Tijuana Style" (Music For Pleasure). Just what the title says. But why bother?

THE WAIKIKIS: "Moonlight On Diamond Head" (CBS). Hawaiian guitars and voices all the way on songs like "Faraway Places," "Yellow Bird" and "Now Is The Hour."

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FOLK

BLUES

FOLK LP OF THE MONTH

Great respect from Dave and Toni Arthur

AT THE present time, the traditional revivalist scene is losing some of its finest talent — the Watsons have gone, the Young Tradition are going — but the picture is not as gloomy as it may at first appear for there is still a great deal of talent in the traditional field who perhaps now will emerge as some kind of "second wave" to fill the place of the diminishing "first wave."

Two of the best performers in this "second wave" are husband and wife team Dave and Toni Arthur, who are also two of the most active performers. Not only are they popular performers on the folk club circuit but they are two singers who have really immersed themselves in their work and have spent a lot of time researching material — such as heard on this album — and in the process have become better interpreters of the idiom for it, backing their talent with knowledge, which has made them much more aware of the field they're working in.

As singers they have a distinctive sound and rely only sparingly on guitar, concertina and melodeon for accompaniment although on "The Lark In The Morning" most tracks

DAVE AND TONI ARTHUR: "The Lark In The Morning". All Frolicking, I'll Give Over; The Death Of Queen Jane; The Merchant's Daughter Of Bristol; Creeping Jane; The Bold Dragoon; Cold Blows The Winter's Morning; Poor Old Horse; Hey John Barley Corn; Bedlam; Admiral Benbow; Father, Father Build Me A Boat; The Press Gang; Six Jolly Miners. (Topic 12T 190).



are unaccompanied.

Dave has a clear, highish voice that has none of the nasal affectations that some male singers employ. Toni has a strong sound, that has warmth and depth and a sufficient range to allow her to occasionally sing bass harmonies to Dave's melody line.

The material on this album includes some unfamiliar variants of more familiar songs. Among them "Cold Blows The Winter's Wind," the melody from Fred Hamer's collection, "Garners Gay," the lyrics from Alfred Williams' "Folk-Song of The Upper Thames," which is a ballad known better as the "Unquiet Grave," a mid-

19th century version of "Admiral Benbow" from Chappell's "Old English Popular Music" and a variant of "Creeping Jane," about a racehorse, from Percy Grainger's collection.

Barry Dransfield, a very good young fiddler, joins Dave and Toni on a couple of tracks, the lively "Bold Dragoon," sung by Dave, with Toni playing concertina on this track and "The Lark In The Morning," sung by Dave and Toni.

Needless to say Dave and Toni treat all the songs on this album with great respect and perform them in such a way that they are not sacrificed for the performers' own indulgence in artificial or affected delivery.

FREDDIE KING: "Freddie King is a Blues Master" (Atlantic 588186). This contains exciting tracks, including a number of instrumentals featuring his excellent guitar in the company of a big band. Singing is nice, too, but the album doesn't quite live up to expectations.

ALEXIS KORNER ALL STARS: "Blues Incorporated" (Transatlantic TRASAM7). Cut in 1964, this set features Alexis with such notables as Herbie Goins, Danny Thompson (bass), Art Theman and Dick Heckstall-Smith (trns), Dave Castle (alto, flute) and Ron Edgeworth (pno, organ). Good value at 15s 5d.

BROWNIE MCGHEE, MEMPHIS MINNIE, JOHN LEE HOOKER, ETC: "Livin' With The Blues" (Realm Jazz 52209). Famous and less well known bluesmen are assembled on this valuable collection of artists recorded for the Savoy or Regal labels in the late Forties and early Fifties. The LP, issued previously by Oriole, includes tracks by St Louis Jimmy, Curley Weaver, Sunnyland Slim and others.

RECOMMENDED
McKENNA MENDELSON MAINLINE: "Stink" (Liberty LBS83251). First British release by this Canadian blues band is a satisfying set with some good, intelligent guitar work from Mike McKenna.

SONNY TERRY-BROWNIE MCGHEE: "Back Country Blues" (CBS Realm 52165). Here are likeable examples of McGhee (voc and gtr) and Brownie with Sonny Terry (harmonica) and varied accompaniment, recorded for Savoy a while back and previously issued here on Oriole.

BUKKA WHITE: "Mississippi Blues" (Sonet/Transatlantic SNTF609). A historic set of recordings made in 1963 by guitarist John Fahey who rediscovered Bukka. Tracks include a rare recording of Bukka accompanying himself on piano.

BLUES LP OF THE MONTH

The fierce talent of Bukka White

WRITING ABOUT Booker T. Washington (Bukka) White in the Men Who Make The Blues series in June, I advised readers that Realm had an early set of his recordings in the works. This is it, and I have no hesitation in selecting it as the blues album of the month and recommending it as essential listening for anybody interested in blues or Afro-American folk-song in general.



"BUKKA WHITE" Pinebluff Arkansas. Shake 'Em Down; Black Train Change My Clothes; Sleepy Man Blues; Parchman Farm Blues; Good Gin Blues; High Fever Blues; District Attorney Blues; Fixin' To Die Blues; Aberdeen Mississippi Blues; Bukka's Jitterbug Swing; Special Stream Line CBS Realm 52629.

White (voc, gtr) with unknown gtr on first two titles. Chicago, 2/9/37, with Washboard Sam (Robert Brown) (washboard) on all others 7 and 8/3/40.

Different groups of records made by this stark but imaginative Delta bluesman at various periods of his career from 1930 until the present show us a few different facets of his fierce talent, though all are marked by strongly personal characteristics and special preoccupations. On the one hand, Bukka had a taste for doom-laden graveyard themes, drawn from his own experience, as are so many of his creations; on the other, he liked leaping, percussive, barrelhouse dance

pieces on which his guitar and a washboard set up a succession of repetitive figures which provided a good rhythmic impetus.

Such music, and it is often related to train themes, can be heard on "Bald Eagle Train" and "Alabama Blues" on the two "Sky Songs" Arhoolie LPs, and on "Jitterbug Swing" and "Special Stream Line" on the collection under review.

These two are obvious stomp pieces, and Bukka and Washboard Sam make a prodigious two-man rhy-

thm team. Oddly, though, White made quite a habit of knitting together a bitter, brooding or mournful story (or series of verbal images) and a cheerful, bouncing accompaniment. This combination occurs on his lyrically weird "Fixin' To Die" (an altogether exceptional blues).

There is, believe me, a lot of meat on this record — a lot of original stuff and much music influenced by the schools in which White grew up. The two opening (37) tracks reveal a straighter blues approach with points in common with, say, a Big Bill or Peetie Wheatstraw, though "Shake 'Em" was apparently the forerunner of many records in similar vein.

As for the death songs: "Strange Place" has him singing of his mother's grave; and "High Fever," of a girl friend, he says, named Mary Johnson who departed as a result of jaundice. Other songs dwell on prison experience, personal too. The individuality of his style increases with the songs' meaning.

This set of performances gives us Bukka's whole Vocalian output. The dozen songs from the '40 sessions were, in Samuel Charters' words, "a major statement of blues themes and attitudes." — MAX JONES.

CLIFF AUNGIER: "The Lady Came From Baltimore" (Pye NSPL18294). New directions for Cliff on this album with orchestral backings on most tracks, although there are some solo things including guitar instrumentals. Cliff sings well against good arrangements. Nice set but mainly in a pop bag. Tracks include "Wild About My Loving" (with a jug band backing), "My Love And I" and "Down Along The Cove."

JOAN BAEZ: (Vanguard SVRL19014). Re-issue of a nine-year-old album. The timeless voice of Joan is heard on songs such as "Donna Donna," "House Of The Rising Sun," "All My Trials" and "Henry Martin."

TIM HART AND MADDY PRIOR: "Folksongs Of Old England" (Teepee TPRM105). Two of the best of the young traditionalists on the folk scene at present, they are heard with a variety of English traditional songs performed in their own distinctive style. Titles include "Horn Of The Hunter," "Earl Richard," "Queen Eleanor's Confession," "Bold Fisherman."

CAROLYN HESTER COALITION (Metromedia 28121). From the folk bag, with her group the Coalition she moves into the electric rock scene — and sounds well on it. She may lose some old fans but could well gain new ones with this new move. Listen, for instance, to her updating of the old folk warhorse "East Virginia."

THE MACALMANS: "Singers Three" (CBS Inheritance 52699). Scottish trio, the MacAlmans, have a variety of songs here mostly in the traditional vein. There could have been a bit more variation in delivery although they score well with unaccompanied harmony on "To People Who Have Gardens."

MATT MCGINN: "Little



JOAN BAEZ a timeless voice

Tricks Of Time (Xtra 1079). Another selection of original songs from Matt. Some good, some indifferent but all bearing the unmistakable McGinn stamp. Included on this album are "Jolly Red Nose," "The Man In The Moon" and "The Witches Song."

NOEL MURPHY: "Another Round" (Fontana STL5496). A very funny — and drunken sounding — version of "Delaney's Donkey" is the highspot of this album. Noel comes off better with the lighter stuff like "Waxie's Dargle," "Farmer's Daughter" and "Nancy Whiskey." Davey Johnston is heard with a couple of banjo spots which add contrast.

NEW DEAL STRING BAND: "Down In The Willow" (Argo DA164). Tom Paley, Joe Locker and Janet Kerr com-

prise the NDSB and they play in the pre-war country music vein known as old timey. Just a bit clinical in approach but nevertheless an album that holds interest for both folk and country enthusiasts. Titles include "Hesitation Blues," "All-Go-Hungry Hash House," "I'll Fly Away" and "Wreck Of The Virginian."

TOM PAXTON: "Things I Notice Now" (Elektra EK574042). Another excellent set from the American singer-songwriter, including his first really long song, the 15-minute "The Iron Man," which is a cleverly constructed song in different "movements" but with an anti-war theme running through it. On this album, too, Paxton is backed largely by strings, brass and reeds and very well it works.

What do John Peel and Jonathan King think of the Plastic Ono Band?

Find out in Britain's best-selling colour pop weekly

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OUT NOW

JAZZ

MM LP SUPPLEMENT

LOUIS ARMSTRONG: "Plays W. C. Handy" (CBS Realm Jazz 52067). The purists attacked this when first released here in the mid-50s. What fools they appear in retrospect. A magnificent album with Louis plus Trummy Young, Barney Bigard, Billy Kyle, Arvell Shaw, Barrett Deems and Velma Middleton.

DAVE BRUBECK-GERRY MULLIGAN: "Blues Roots" (CBS 63517). Even non-Brubeck fans should like this which has his best, or at least most jazzy, piano on record plus excellent Mulligan baritone. Jack Six and Alan Dawson make a nice rhythm team.

DUETTING

CHARLIE BYRD: "Prelude" (CBS Realm Jazz 52190). Typical Byrd, both acoustic and electric, solo, duetting with Tom Newson (flute) and with tenor (Newson again) and rhythm.

KEN COLYER: "One For My Baby" (Joy S140). Straightforward jazz that develops in charm with each hearing. All the numbers are taken nice and easy and there are some cogent ensemble passages with the feeling for the music coming across without tension.

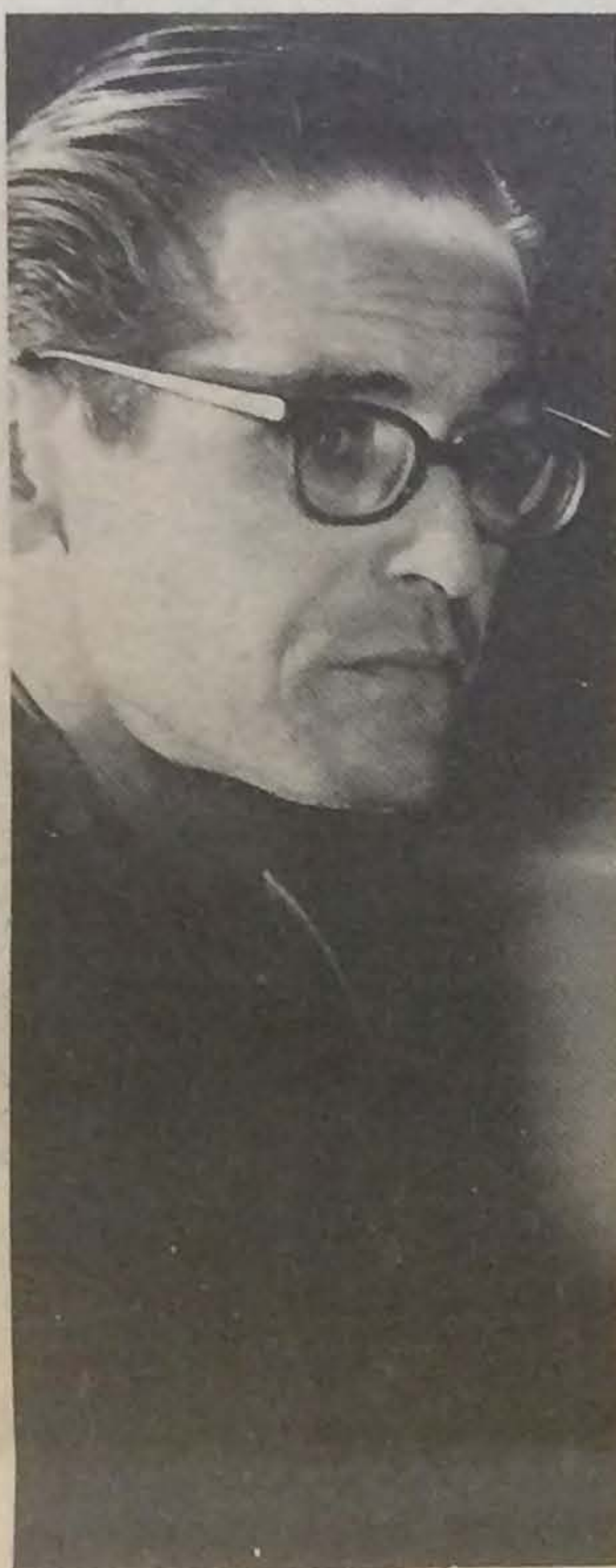
KENNY COX AND THE CONTEMPORARY JAZZ QUINTET (Blue Note BST84302). Obviously followers of the Miles Davis Quintet, pianist Cox and his Detroit group make pleasant jazz without living up to the raves on the sleeve.

BILL EVANS: "At The Montreux Jazz Festival" (Verve SVLP9243). Evans in uncharacteristic carefree, swinging mood, recorded at the 1968 Montreux Festival with Eddie Gomez (bass) and Jack de Johnette (drs). The subtlety, lyricism and formalism is still there, but the mood is less brooding than usual. A most enjoyable set.

BETTER

GRANT GREEN: "Goin' West" (Blue Note BST84310). Green has never yet achieved his potential but this is one of his better efforts, nice without being particularly exciting. Herbie Hancock's piano is an asset to the quartet format.

MODERN JAZZ QUARTET: "Midsummer" (Atlantic



BILL EVANS



SONNY STITT

588163). A reissue set that remains as fresh as ever with Lewis' "Festival Sketch" one of the outstanding tracks. Sonny Rollins makes a guest appearance on two tracks and plays well.

THE LONIOUS MONK: "Monk's Blues" (CBS 63609). The orchestra and arrangements by Oliver Nelson are a little too sophisticated for this to be totally successful. Monk rarely achieves top form, though there is some nice Charlie Rouse tenor.

LEE MORGAN: "Charisma" (Blue Note BST84321). Recorded in 1966 this soul-jazz may not have seemed so hackneyed then. Beautifully played by Morgan, Jackie McLean, Hank Mobley, Cedar Walton, Paul Chambers, Billy Higgins, it holds no surprises. Best track is a Walton ballad composition, "Rainy Night."

FATS NAVARRO: "Memorial, Volume 1" (CBS Realm Jazz 52192). "Memorial, Volume 2" (CBS Realm Jazz 52208). Much magnificent

music from the late, great trumpeter in a reissue set of tracks recorded in 1946 and 1947. The line-ups on volume one include Bud Powell, Sonny Stitt and Tadd Dameron. Volume two has contributions from Eddie "Lockjaw" Davis, Al Haig, Charlie Rouse and Dexter Gordon. The Bop era at its best.

JOHN PATTON: "Understanding" (Blue Note BST84306). Average organ jazz with Harold Alexander adding freaky, and fairly

nasty, tenor plus Hugh Walker on drums. Nothing special.

THE QUINTET: "And Keep On Swingin'" (Atlantic Special 590035). A worthwhile reissue set with fine jazz from the two horns, the underrated Harold Land (tr) and Carmell Jones (tp), well backed by Frank Strazzeri (pno), Red Mitchell (bass) and Leon Petties (drs). Very nice.

DOUBLE

GEORGE SHEARING QUINTET: "The Sound Of George Shearing" (Verve VSP 35/36). Double album featuring some of Shearing's best known earlier titles with such musicians as Chuck Wayne, Denzil Best, Marjorie Hyams, Cal Tjader and Toots Thielemans. Value for money.

JOHN STEVENS' SPONTANEOUS MUSIC ENSEMBLE (Marmalade 608008). The same theme, "Oliv," played on one side by Stevens (percussion), Trevor Watts (alto), John Dyan (bass) and Maggie Nichols (vcls) and on the other by the group augmented with two more singers, Kenny Wheeler (flugel), Derek Bailey (gr) and Pete Lemer (pno). The larger group version is infinitely the better due to some magnificent Wheeler and excellent Bailey and Lemer.

SONNY STITT AND THE TOP BRASS: "Blue Brass Groove" (Atlantic Special 590032). Consistently pleasing alto from Stitt backed by a jumping nine-piece. Pleasant solos too from Blue Mitchell, Jimmy Cleveland and Matthew Gee.

JIMMY YANCEY: "Low-down Dirty Blues" (Atlantic 590018). Yancey did make better records than this, recorded in July, '51, two months before he died, but on such slow pieces as "How Long" and "Mournful" he sounds moving indeed. Estella Mama Yancey sings with him and bassist Israel Crosby on the second side, completing a remarkable LP of jazz piano, blues piano, blues singing, what you will.

BEST

ELLA FITZGERALD: "Sunshine Of Your Love" (Polydor). Her performance on this album ranks with her best in recent years. "Hey Jude," "The Girl's In Love With You" and "A House Is Not A Home" are among the tracks.

BILLIE HOLIDAY: "The Voice Of Jazz" (Verve VSP 37/38). Two albums of tracks recorded between 1954 and 1957 with the late, great Billie backed by such musicians as Harry Edison, Willie Smith, Barney Kessel, Benny Carter, Charlie Shavers and Paul Quinichette.

HUMOUR

MICHAEL BENTINE: "Square Bashing" (RCA). Genuinely funny, for most of the time at least, and that's very difficult on record.

W. C. FIELDS (MCA). The unique Fields view on many topics via film soundtrack recordings. A collector's piece.

"ROUND THE HORNE" (Pye). Two of the radio series released as a tribute to the late Kenneth Horne. They are just as hilarious on disc, with Kenneth Williams and the rest of the cast in top form.

MARY HOPKIN: two tracks on *Where's Jack?*

Indian and oriental-flavoured Western-style writing.

"MONTE CARLO OR BUST" (Paramount). Original soundtrack with main title

sung by Jimmy Durante, worth the price of the album.

"WHERE'S JACK?" (Paramount). Elmer Bernstein's music from the film starring



Tommy Steele and Stanley Baker. Main interest lies in two tracks by Mary Hopkin.

STAGE AND SCREEN

THE AQUARIUS: "Hair" (Marble Arch). Girl and boy singers on a selection of songs from the smash hit musical. Value-for-money buy.

101 STRINGS: "Music From 'Oliver'" (Marble Arch). "Oliver" has had a great success on stage and film and here's a fine string interpretation of the melodies.

"THE ITALIAN JOB" (Paramount). Excellent soundtrack music by Quincy Jones for the Michael Caine film. Matt Monro sings the title track.

USTAD VILAYAT KHAN: "The Guru" (RCA Victor). Soundtrack music from the Rita Tushingham-Michael York film, featuring the sitar playing of the world-famous Ustad Vilayat Khan, who also wrote the score, a mixture of

JAZZ LP OF THE MONTH

McLaughlin:

beautiful and original

MARMALADE'S GIORGIO GOMELSKY deserves a medal for getting John McLaughlin in the studio and giving him his head on a set of his own themes.

The results make it even more depressing that the guitarist has had to go to the States, where he is working with drummer Tony Williams, to gain some sort of recognition and economic future and John Surman is also being forced to leave Britain.

McLaughlin is a most original performer and I can't think of anyone, outside the acoustic field, who has achieved such a beautiful tone. His playing, like that of Surman, can be enjoyed on two levels—the breathtaking daring of his improvisation and the technical command needed to achieve it, or just the excitement generated by the sounds he produces.



JOHN McLAUGHLIN: "Extrapolation." Extrapolation, It's Funny, Argen's Bag; Pete The Poet; This Is For Us To Share; Spectrum; Binky's Beam; Really You Know; Two For Two; Peace Piece. (Marmalade 608007).

McLaughlin (gr), John Surman (bari, sop), Brian Odges (bass), Tony Oxley (drs).

phrase that stamps him as a world-class jazzman. Brian Odges, the least known of the quartet, plays confident, helpful lines on bass. Tony Oxley is absolutely tremendous on drums, building to his own climaxes yet always pushing and complementing the soloists. McLaughlin and Surman worked together for a long time in Surman's Quartet and this undoubtedly accounts for the extraordinary musical sympathy that exists here. At times they seem almost psychic in their anticipation of each other's moves.

A superb album which reflects great credit on the current musical state of British jazz. — BOB DAWBARN.

Essence

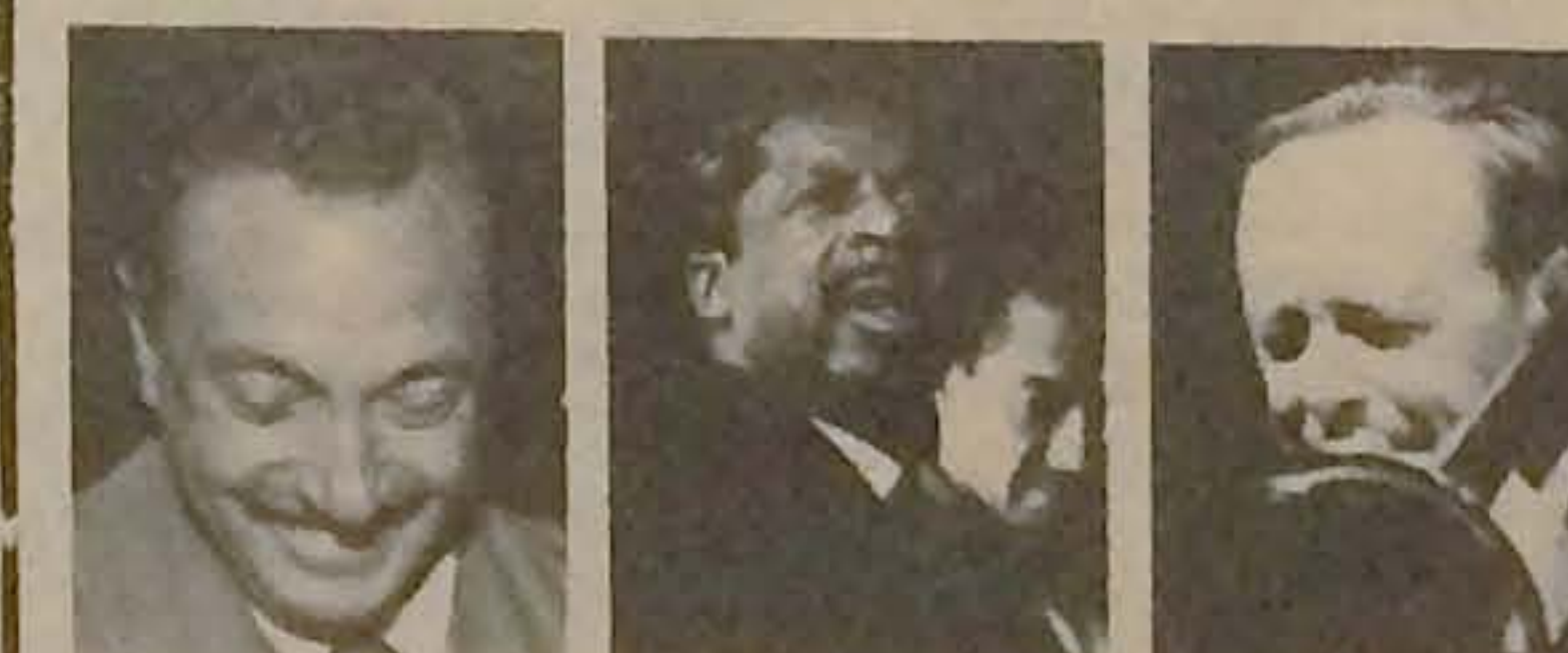
This, too, is the first recording I have heard that really captures the essence of Surman in all his fury—notes cascade from his instrument yet there is high-speed logic behind every



LENNIE TRISTANO: "Lines." Atlantic Special 590031. One track, "Requiem," is one of the all-time great piano solos. Recorded in 1955, these feature Tristano solo, with bass and drums and with a quartet dominated by Lee Konitz (alto). A superb album demonstrating yet again that Tristano is one of the most original jazzmen.

REX STEWART: "Rex Stewart Memorial" (CBS Realm 52628). The late Rex Stewart, a brilliant cornet player somewhat underpraised for most of his life, is admirably represented on this 16-track tribute which runs from his "Stingaree" of '34 to "Fat Stuff Serenade" made with an Ellington small group in '49. A scintillating set.

FRANK RICOTTI QUARTET: "Our Point Of View" (CBS Realm Jazz 52668). Four young British jazzmen—Ricotti (vibes, alto), Chris Spedding (gr), Chris Laurence (bass, electric bass) and Bryan Spring (drs)—show truly remarkable maturity. They resist temptation to display virtuosity and produce group music of a very high order.



DJANGO REINHARDT & THE QUINTET DU HOT CLUB DE FRANCE: "Django" (CBS Realm Jazz 52213). Unbelievable bargain at 25s. 11d. Django was a genius and the music sounds as fresh as ever, apart from what is probably the worst vocal ever recorded by one Jerry Mengo.

ERROLL GARNER: "All Of Me" (CBS Realm 52116). Garner really shows his worth on this set of standards—two of them cut in '45, the rest in '49. Ten of these tracks appeared on London's "Penthouse Serenade" LP in '58 but it's a great album for those to whom the music will be new.

CHRIS BARBER: "Battersoa Rain Dance" (Marmalade 608009). A real surprise for anyone who still associates Barber with the old trad sound. A first-class album of contemporary music ranging from Mingus via Latin and traditional jazz to something almost verging on progressive pop.

ELLA: one of her best

NEXT WEEK

THE NEW MEN OF FAIRPORT CONVENTION

NEW POP SINGLES



BY CHRIS WELCH

Nash's expressway to the chart

CROSBY, STILLS AND NASH: "Marrakesh Express" (Atlantic). Graham Nash has written a beautiful hit for his new group with ex-Byrd Dave Crosby and itinerant guitarist Steve Stills.

Train themes are always popular and give one a chance to sing "All Aboard" a classic hook phrase. Mr Stills contributes some nice guitar phrases and Crosby and Nash bounce along an expressway to the chart.

DOORS: "Tell All The People" (Elektra). A somewhat trite soul ballad with Jim Morrison sounding more flat than poignant.

A big band bashes away and the whole exercise seems to have little to do with the Doors.

Amazingly the effect is rather like a BBC dance orchestra with resident vocalist, offering a fiendishly realistic cover version.

PIONEERS: "Long Shot Kick The Bucket" (Trojan). Probably recorded in a backroom somewhere in the Caribbean. There is a smell of rum and a hint of sunshine in this simple and attractive rock steady opus.

Of course it could be Reggae, but I'm not too sure of my bluebeat phraseology. Reggie is that you smelling of rum?

ENGELBERT HUMPERDINCK: "I'm A Better Man (For Having Loved You)" (Decca). A typical Burt Bacharach Hal David tune and it's unusual to hear Engelbert tackle something a little more sophisticated than harmless pub sing-along material.

Not a great song and an incredibly bad production which fades out in the most crass manner imaginable, but along the way Engel proves he has the vocal equipment to produce something musically worthwhile.

JAMES BROWN: "Mother Popcorn (You've Got To Have A Mother For Me) Part 1" (Polydor). Timing is of the essence in the magic formula perfected by Jas Brown purveyor of high quality rhythm to the people. There is no melody, Brown's vocals are terrifying in their sexual violence, the lyrics are

wholly unimportant and the bass, drums, trumpet and guitar groove like turned-on automatons or cyborgs. Science fiction has taken over rock and roll.

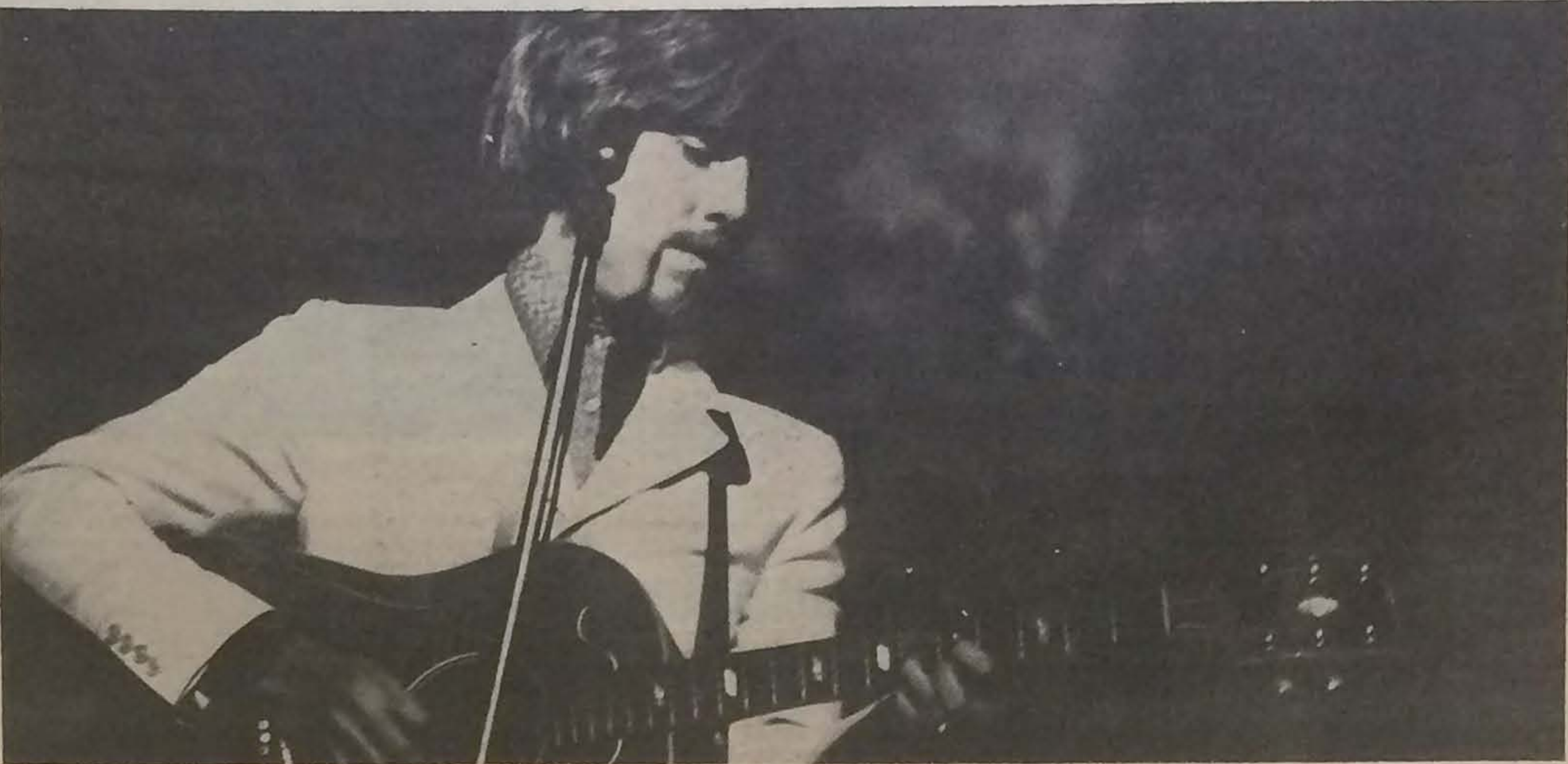
CAPE KENNEDY CONSTRUCTION COMPANY: "First Step On The Moon" (President). It reminds one strongly of Rita Williams and the Bandits on the old Billy Cotton Radio Show singing about three little men in a flying saucer. "Hey you down there, you with the glasses!" Actually it's quite an attractive song beneath the Pink Floyd sound effects and could even be a hit.

Sing

AL JOLSON: "Rock A-bye Your Baby With A Dixie Melody" (MCA). One has heard so many loathsomely imitations of Al Jolson over the years it is refreshing to be reminded that he DID have a distinctive and original voice and he DID sing memorable pop tunes. Somebody in an office in New York or Hollywood must have decided a few months ago that it was time for an Al Jolson revival.

So countless minions are scurrying about the world working to goad the public into buying old records and seeing old movies. It's easily done. Let's start a Revive Dianna Decker Campaign right now.

TWINKLE: "Micky" (Instant). Thunder the return of Twinkl! My God this brings back memories. What a woman — how well I remember those kinky boots and sensuous fingers that



NASH: beautiful hit for his new group

once entwined themselves in my hair.

But alas a passionate romance was not to be ours. Two cups of tea in the lounge of the Hilton, a brief interview and our paths were never to cross again.

This is a bright rocking performance with Twinkle quadruple-tracked and merry on a Michael d'Abo composition. A hit? But of course! (Can I take this boot out of my hair now?)

PLAYGROUND: "Things I Do For You" (NEMS). Terribly good. Incidentally I don't know if you are aware that the Gordon Riots of 1780 broke on English politics at a delicate moment. Old Lord North was most unpopular after ten years as Prime Minister and the American War of Independence had been raging four years.

There was much demand for reform but after the riots Conservative reac-

tion as always stopped all that I wouldn't be surprised if those riots were planned by the Government, would you?

Talent

JONI MITCHELL: "Chelsea Morning" (Reprise). A singularly beautiful song and performance by an obvious talent. Joni is from Alberta Canada, and studied originally to be an artist. But from singing in coffee bars she decided to become a full time composer.

This and "Both Sides Now" are tracks from her forthcoming second album which promises to be a rare treat. There are certain lady singers who shall be nameless, who veer from being comically incompetent to harshly unreal.

Miss Mitchell sounds — perfect.

NEIL YOUNG: "The Loner" (Reprise). An ex-

member of the disbanded Buffalo Springfield for whom he played lead guitar and sang lead occasionally. He has recorded two solo albums and this serves as a nice curtain raiser.

An attractive use of strings and fuzz guitar, but the voice needs more individuality.

DEEP PURPLE: "Hallelujah" (Harvest). Deep Purple seem to be getting into the symphony orchestra bit and following hard on the heels of the Nice, Pink Floyd and Bee Gees, they plan a concert with the Royal Philharmonic Orchestra soon. There is some exciting lead guitar featured here and a few tempo changes that surprise. But I haven't a clue which direction they are headed.

NITE PEOPLE: "Love, Love, Love, Love" (Page One). A heavy riff and a chanted vocal might attract the group some

attention but I fear 'tis not a particularly inspired sound.

COUNT PRINCE MILLER: "Blue Blue World" (Pye). The Prince sings in undistinguished fashion a wearying, restless tune. I think I'll have a lie down.

Help

SEARCHERS: "Kinky Cafe Abernathy" (Liberty). Well lying down didn't help. This is absolutely foul — out of tune — infuriating — draggy in the extreme.

CLASSICS IV "Everyday With You Girl" (Liberty). The winning voice of Dennis Yost who everyday loves his girl more and more.

Eventually I suppose he will swell up like a balloon and float away across the rooftops with a purple face spluttering get me down," while his girl chuckles and

yells vengefully: "I always hated you anyway. HATE, HATE, HATE!"

TOMMY JAMES AND THE SHONDELLS: "Crystal Blue Persuasion" (Roulette). Summery, gentle, attractive, choose any adjective and it'll probably fit. Grandiloquent, magniloquent, vulgar, a recrudescence of calumny. Pardon me while I plaster my lust with sentimental morality.

CINNAMON: "So Long Sam" (President). Cinnamon is a young lady singer. She was born in 1924 and worked for several years as a glue sniffer in the pay of the Germans. **MALFUNCTION!** We have just heard that the early part of this review was inaccurate. Owing to a computer fault certain facts appertaining to Miss Cinnamon were wholly misleading.

I am now switching over to emergency power and tuning in to standby idiot. "Hallo, this is standby idiot receiving you with extreme loathing. We have stomach upset. We also have to face the fact that lone yachtsmen and astronauts will be boring us for years to come."

Dandelion starts to flower

BY TONY WILSON

Times," explained John Peel last week when Melody Maker visited stately Peel Towers a stone's throw from Regent Park.

"At that time I was trying to get people to record Tyrannosaurus Rex. I said how much I'd like to have my own record label, a sort of co-operative venture. And then it just seemed to happen."

"I went to a lot of record companies. Some of them just threw me out, others wanted to impose restrictions and they didn't believe that we didn't want to make money. Eventually I went to CBS and the top men there thought the idea sounded like fun."

In order to conserve as much money as possible, Dandelion's offices will be at John Peel's home. The money side of the company John is vague about but is emphatic about the fact that it will be the artists recording for Dandelion who will benefit.

Although artists will receive royalties, they don't get

advances. "I've gone out and talked to groups who I wanted to record for the label. Most of them wanted advances but because of economics, we can't pay them. I don't agree with them anyway, although that might sound convenient."

Advances often don't encourage a group to work as hard as they might. So anyone we talked to who started hustling and giving us problems, we didn't bother with. I want people to realise that this is co-operative organisation."

"A lot of people are going to think it's a con and just a way for me to get a Jaguar."

John thinks that most of the releases will sell enough to cover production costs "but if we do have success with any records, the money will be used on things like sleeves."

The first Dandelion releases will feature a girl singer, Bridget St John, Principal Edwards Magic Theatre —

"They are going to be very good" — and singer-songwriter Beau, currently working as head of an insurance section of a Leeds building society.

Did John think there would be any difficulties arising from the fact that he was deejay and involved with a record company at the same time? "I don't think there'll be problems about playing them on the radio," replied John, "because it will be up to the producer. Obviously I've got to be careful about it. I'm not going to be doing anything like saying And now it's the Dandelion Spot!"

"I was worried about this because I have a slight moral conscience but I'm not making money or getting expenses out of Dandelion Records. It's just an extension of promoting the kind of music that I like."

"I don't suppose the other deejays will play any of the records, though, because there is a lot of bitterness and back-stabbing going on. But it's good after several years of talking about things like this to finally get up off my arse and do something."



LEWIS RICH OF RICH, GRIMES & BABYLON

SOLE REPRESENTATION: THE ROBERT STIGWOOD ORGANISATION 67 BROOK ST., W.1. MAY 9121



PEEL: no profit



CAROL GRIMES OF RICH, GRIMES & BABYLON

SOLE REPRESENTATION: THE ROBERT STIGWOOD ORGANISATION 67 BROOK ST., W.1. MAY 9121

JAZZSCENE

How the new breed see their predecessors

THE RISE of the Keith Tippett Band has been one of the most meteoric in the history of British jazz.

A year ago this week, Keith and the nucleus of the band were getting together for the first time at the Barry Summer School in Wales where they went as students.

This week, at Barry, Keith is a lecturer and is also debuting "I Am Here, You Are There," the suite he has written on a £200 grant from the Arts Council.

A mature 21-year-old from Bristol, he studied classical piano as a child and first got interested in jazz at the age of 17, naming Miles Davis, Charles Mingus and Archie Shepp as the men who sharpened his curiosity for the music.

Hustling

"Things started to happen for me at Barry," he says. "The tutors were very nice to us, particularly Ian Carr who went to a lot of trouble hustling the BBC and other people about us. And I can honestly say that since we formed the band after Barry there hasn't been one cross word between us. Really I am not the leader of the band, I just happen to write the music."

Keith agrees that the younger musicians are a different breed from those of a few years back.

Keener

"Ten years ago, a jazzman had to have a certain repertoire, he had to do certain tunes and be able to play certain changes. Now, bands are doing their own material."

"It makes sense. After all, how can I interpret someone else's tunes. If one of our band writes some-

KEITH TIPPETT

BY BOB DAWBARN

thing then he is there to tell the rest of us exactly what he wants. That makes everybody keener. And anyway I'd rather see an original painting by a child than a good art student's copy of a Picasso. I think musicians today are more exciting because they are playing their own material.

Strength

"Today's musicians are also less narrow-minded. I feel this is a problem with jazz audiences, they come with pre-conceived ideas. If the alto player doesn't sound like their favourite alto player then they think he is no good. I feel we appeal as much to people who have been listening to progressive pop groups like the Cream or Family."

"And, lets face it, some of the better progressive pop musicians are playing better jazz than some of the jazz musicians."

One strength of the Tippett band is the surface excitement and the obvious enjoyment they get from a gig.

"I believe the jazz scene has to introduce more natural theatre," agreed

Keith. "Many people listen through their eyes and the musician should always be aware that he is playing, indirectly, to his employers. You must be aware that you are playing on a stage and to an audience. In fact, we are toying with the idea of having a light show."

"We did a gig at the Old Granary, Bristol, recently on a pop night. Between 400 and 500 people turned up to listen. Half of them didn't like it and left, but the other half stayed and loved it."

"Of course there is still the problem of the word jazz itself. To too many young people it means old-fashioned music. We have to persuade them it is exciting. After all jazz is very warm music, very emotional, and the people who play it are obviously sincere because they are not going to earn any bread out of it."

Lucky

"Still, we are very lucky. Ten years ago, a band like ours could never have been doing all the gigs we are doing after playing together for such a short time. We have a lot to thank people like Mike Westbrook and Graham Collier for the groundwork they put in."

Among future plans, Keith is planning to write a concert piece for his band and a pop group, East Of Eden.

"I'd also like to write something for Karl Jenkins who I think is a magnificent musician," he told me. "Then, I'd like to write for children. I did write a piece for children, but, looking back, I don't think it was particularly good. I'd like to do something very simple for a children's play and then get them to improvise."

Keith agrees he sees little hope of earning a good living out of jazz.

Bread

"I'm lucky," he admits. "I'm single and I don't need very much money. But unless things radically change, no jazz musician in this country is going to make much bread. Quite a few do live off jazz alone, but they don't have five bob in their pockets at the end of the week."

"Of course this is frustrating, but I find it more so because I'd like to be playing seven nights a



TIPPETT: 'Today's musicians are less narrow-minded'

week. We usually get about one gig a week and they have a job to stop us once we are on the stand. "I feel particularly sorry for the Tony Oxley Quintet,

for example. That band is so good and yet they hardly get any work and each of them has to do different things. "Things are getting

better for us, though. This month we start doing Wednesdays at the Marquee and, in September, we shall be going into Ronnie Scott's Upstairs Room for four

days — I hope its opposite Elvin Jones so that I can hear his group four nights running. Then we are also on the National Jazz And Blues Festival."

Progress report on a happening pianist

ANDREW HILL, now 32 years of age, has spent the past five years proving himself to be one of the most consistently original pianists in modern jazz. Good records of him are abundant and these deserve much more attention than they have received. I have not heard him in person.

He was born in Haiti but moved with the family to Chicago when he was four, and so he grew up with a solid jazz background. This background included the almost obligatory work with rhythm and blues bands and sessions with many of the top jazzmen who visited Chicago in the 'fifties. At an early stage he was helped by Barry Harris, someone else with more merit than recognition.

Hill's formative years were the time when he took in the predictable influences of Tatum, Powell and Monk, all of whom left their mark without brainwashing. The true original in any art form absorbs the past and the present before he begins to shape the future.

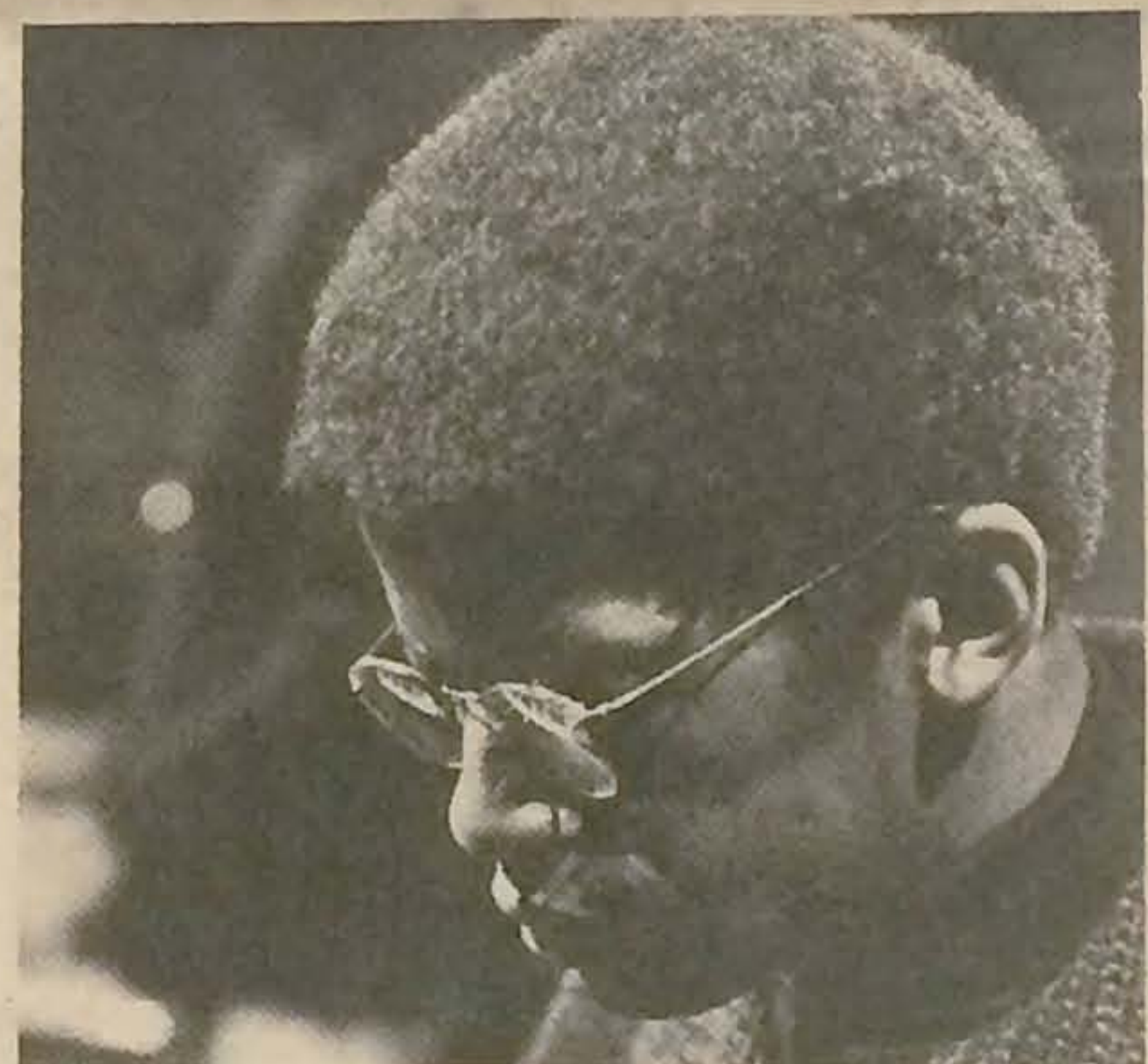
In 1962 he moved to Los Angeles where he worked and recorded with Roland Kirk, evidence of which will shortly be reissued by Mercury International. The following year he married and then moved with his wife to New York where, we are told, everything happens. For Andrew Hill, the happenings began.

Following a Blue Note session with Joe Henderson ("Our Thing" BST84152) he was given the opportunity to record his own music, and his contract with that company is still valid.

This was his first chance to offer his own compositions as well as his pianistic abilities, and "Black Fire" (Blue Note BST 84151) bears out that their faith was well placed. He used Henderson's tough tenor again with Richard Davis (bass) and Roy Haynes (drums).

The perennial Haynes was the equal of any of Hill's constantly changing accents and Davis was about the strongest bass on which to build a rhythm section, but this was truly Hill's record. Everything pivoted round the ever changing music from the piano, each new direction rapidly replaced by another. This session sounds even better to me now than when I first heard it five years ago.

Second to be issued was "Judgement" (BST 84159), again a quartet and a new ap-



HILL: a consistently original pianist

ANDREW HILL

BY ALAN TWELFTREE

proach, Elvin Jones took over on drums and the vibes of Bobby Hutcherson replaced the tenor. On paper this looks like an M.J.Q. style effort but the similarity ends when you play the record. From the first number, which drives hard in seven / eight with brooding harmonies, there is no hint of formality.

Hutcherson is an extension of Hill's right hand in his complete understanding of the composer's intention. The compositions often have a complex structure which stops short of the point where structure inhibits the freedom of the soloist. "Smoke Stack" (BST 84160) was his second date, although third to be issued. Another quartet, but this time using two bass players, Davis and Eddie Khan, with Roy Haynes on drums. For Hill's vital piano this is the best of it to himself. Even so, he was still thinking in terms of group composition.

"Wailing Wall" is a fine example with rhapsodic piano over bowed bass and fast top

cymbal, a masterly use of all the talent in the studio. Several times on this date there are passages where the tempo is implied by the group without any individual stating it directly, a quality to be mentioned with awe rather than analysed.

Continuing his principal of not using the same formula twice he went on to "Point of Departure" (BST 84167). This time it was a sextet, which called for an expansion of his composing technique, a challenge he met readily. Davis again played bass and Henderson was on tenor with Kenny Dorham (trumpet), Eric Dolphy (alto, flute, and bass clarinet), and Anthony Williams (drums). Despite this larger group, there was an even greater feeling of freedom in the solos. It may have been Dolphy, or Williams, or just the fact that the right people were together on the right day, but this remains as one of the most satisfying records I have.

Hill was present for, and influential in, "Dialogue"

(BST 84198) under Hutcherson's name. Similar in style to "Point of Departure," it featured three more good examples of his work for a sextet.

A more radical stylistic upheaval took place for "Compulsion" (BST 84217). This was Hill's acknowledgment of African origins and it brought him as close to the rest of the New York avant garde as it did to Africa. Hill was playing in an unfamiliar percussive style, superficially similar to Cecil Taylor with ominously busy phrasing. John Gilmore was a good choice for tenor (and bass clarinet), his experience with Sun Ra stood him well here. Joe Chambers was the very mobile drummer, helped by two African percussionists Nedi Qamar and Renaud Simmons. This is the most aggressive of all Hill's records to date, and the most disturbing.

Gilmore and Hutcherson were the front line for "Andrew" (BST 84203) with Davis and Chambers in the rhythm section. This was a fully satisfying session with many of the complexities of the earlier albums explored in an accessible way. The odd metres and well placed dissonances, as successful as any of Monk's, were controlled by Hill to give each number its own form and completeness.

His latest release, "Grass Roots" (BST 84303) has a complete change of personnel and a simplified outlook. Fluent, no-nonsense men in the front line were Lee Morgan (trumpet) and Booker Ervin (tenor) who drive hard through five numbers which relate more to the Horace Silver approach than to anything Hill has recorded before. Gone are the intriguing rhythmic changes, the ever-shifting direction, and anyone not recognising this as an Andrew Hill session can be excused.

Excluding "Grass Roots," there are seven albums of this turbulent and imaginative pianist on the catalogues for anyone who likes jazz with concentrated effort, variety, and no padding. Falling as he does between the melodic improviser and the extravagances of the most avant garde, he has possibly been a victim of unconscious rejection by followers of each camp. In fact, he should appeal to both. It took Monk a long time to gain acceptance so I hope Hill will not completely compromise before he sees his picture on the cover of Time magazine, and not even then if he is half the man I think he is.

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FOCUS ON FOLK

The new wave

THE FIRST wave of young traditional singers has almost passed. Headed by the Water-sons, now gone from the scene, the Young Tradition, soon to depart, and the split-up of Martin Carthy and Dave Swarbrick, it seems to be the appropriate time for a second wave of young rival-ists to break through.

CLEAR

Two of the most promising performers in this new wave are Tim Hart and Maddy Prior, who are becoming increasingly popular on the folk club circuits with their clean clear approach to their music.

They joined forces about two and a half years ago and had previously been working as solo singers. They met at a pub in St Albans, Hertfordshire, which was at one time a regular meeting place for all sorts of musicians. Tim was accompanying Maddy at first and they only did two songs together when they first started.

RAISE

Now they are established and are typical of the young singers and musicians playing and singing traditional music in that they have helped to raise the standards with their own improvement and are helping to break down the once fashionable concept that traditional song was better left unaccompanied.

"People get so used to hearing fuller sounds in all kinds of music," says Maddy, "that it's difficult for them to appreciate unaccompanied singing. We use accompaniment because we prefer it." Another bone of contention

TONY WILSON WITH AN OCCASSIONAL SERIES ON SOME OF THE YOUNG SINGERS AND MUSICIANS EMERGING ON THE TRADITIONAL FOLK SCENE



TIM HART AND MADDY PRIOR.

that was well chewed in traditional circles was what and what wasn't valid in the way of accompanying instruments. Says Tim "No instrument is valid, really, apart from the

concertina which was invented in the 1870's, unless you go back to instruments like the psalter which belongs to medi-eval and court music which isn't folk music. Perhaps the only valid instruments are the bagpipes and whistle which you can't really sing to."

Tim and Maddy have com-pleted two albums, "Folk Songs Of Old England, Volumes One and Two," for the Teepee label, the second having just been released. "We're happier with the second because we had more hand in what we did on it. The first one was done in three hours and really that was all we knew about it," says Tim.

SECTION

Of their first two albums, Tim comments, "All we've tried to do is to present a cross section of what we do in an evening when we're working. People want records of us for what we do on stage because that is how they hear us."

"But on the next we'd like to use musicians. We know a lot of musicians so we could have variety. On one track we get a sort of Dubliners' sound and perhaps a Fairport Convention sound on another. But we'd only use session men for recording, we'd stay ourselves on stage."

HARM

"There is so much to do with the music. I don't think you harm the material by accompaniment. You can en-hance it in different ways. Also it means that the music can get to different markets. This is what the Pentangle and the Fairport Convention have done."

Tim and Maddy have catho-lic tastes in music and Tim professed a strong liking for the Who's "Tommy" album and the Cream's "Wheels Of Fire" among others.

Would Tim and Maddy ever consider electric backings for their singing? Replies Maddy: "We're not against it."

FOLK NEWS

THE FIFTH Annual Cam-bridge Folk Festival takes place this weekend (August 1, 2 and 3) and features some of the best in talent from the various areas of folk music.

The Young Tradition, Alex Campbell, the Dubliners, the Famous Jug Band, Noel Mur-phy and Shaggis, American singer-songwriter Pat Sky, Ralph McTell, Dave and Toni Arthur, Al Stewart, Magna Carta, Southern Ramblers, Derek Brimstone with com-penies Colin Scott, Shelagh McDonald and Alex Attison are just some of the official guests.

Also added to the bill are

The talents of folk join at Cambridge

local Cambridge group, Toby Jug and Washboard Band, and Australian blues singer Chris Ford-Davis. As usual there will be a host of singers and musicians dropping in.

Among them the Strawbs, Ron Geesin, Tom and Smiley, John the Fish and Brenda Wootton and Mike Chapman. When last heard from, organ-iser Ken Woollard was on his knees praying for sunshine. The Famous Jug Band say it's a possibility.

NEWS

Dave and Toni Arthur dropped into the MM offices with lots of news. They will be visiting Moscow and Len-igrad during a Baltic trip organised by the British Peace Committee. Dave and Toni will perform on board the cruise boat and hope to sing and dance while in Russia.

They will also visit America next year and have been asked to lecture at the University College of Los Angeles, Swath-more College's Festival and in the Mormon Community at Salt Lake City.

They have recorded the bal-lad "Tamin" for the sound-track of a film to be made based on the story of the song. Ava Gardner will have a star-ling role and the film is being produced by Stanley Mann who produced "The Collec-tor." Dave and Toni are also completing a book on "Folk-song In Society" to be pub-lished by Sheed and Ward and are also lecturing schools on dance and song under the auspices of the Inner London Education Authority.

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DRIVER

Don Bilston, a former rail-way engine driver turned folk songwriter and singer, has teamed up with ex-Ian Camp-bell banjo player John Dun-kerly. Don has his first album, "Farewell To Steam," re-leased by Transatlantic in August. Don and John have just returned from Copenhagen and return to Scandinavia in October.

The Highcliffe Folk and Blues Club, Sheffield, has closed for the summer and when it re-opens, on Satur-days instead of Thursdays, Mike Chapman, Wizz Jones and Ralph McTell will be the guests on September 13. Fol-lowing them will be the Humblebums (20) and the Jug Trust (27).

Nick Strutt and Roger Knowles are on the bill with American country artist Hank Snow at the Liverpool Empire on Saturday and the London Palladium on Sunday, along with Phil Brady and the Ranchers. On August 5 Nick and Roger play Canvey Island then Birmingham (7), and Country Meets Folk (9).

SCENES

Amazing scenes in the of-lice last week. Dave and Toni Arthur arrived with son Jona-than, who took over my type-writer, then in came the Spin-ners. Their agent Lyn Dutton phoned, Tony Davis crashed to the floor and broke a chair in the process. I had to stand up for the rest of the week. J. Arthur wrote the column and we all retired to the pub and the beer and sausages flowed—TONY WILSON.

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IN

BLIND DATE

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NEWS IN BRIEF

New album for Billy Preston

BILLY PRESTON's first LP for Apple will be out on August 22. Titled "That's The Way God Planned It," it includes a Bob Dylan composition, "She Belongs To Me," W. C. Handy's "Morning Star."

PRINCE BUSTER tours Britain for club and ballroom dates from September 10 to October 12.

Kippington Lodge leave for Guernsey on August 3 and return for a residency in Margate. Their first album will be out at the end of this month.

Jason Crest have returned from a residency in Munich and are on Radio One Club this week. Ex-Walker Brother John has signed with Mervyn Conn's Carnaby Records.

Cliff Richard makes a two-week concert tour of Japan at the end of September. Cliff is currently on a camping holiday at Herne, one of the Channel Islands, with the Crusaders.

Dusty Springfield records a new single this month. Among the possibilities for an A side is a new song by Clive Westlake.

Love Affair star in BBC-2's Colour Me Pop this Saturday (2). Glen Campbell's new album, "Where's The Playground Susie?" will be out on Ember on August 8. It will include his hit "Galveston" as well as the title track.

Jimmy O'Neill, bassist with the Midlanders, is in Birmingham Accident Hospital with a broken leg.

Mel Lewis-Thad Jones Big Band play their only provincial date at Birmingham's Opposite Lock on September 1.

Ex-Ivy Benson organist Anna Dell is leading a trio with bassist Andre Messeder and drummer Simon Morton on the Q.E.2.

Liverpool Scene are at Club Lafayette, Wolverhampton, tonight (Thursday).



OTIS SPANN is just one of the many artists scheduled to appear on the Melody Maker's American Folk, Blues and Gospel Festival (see page one for full details).

so-called because it features the music of Glenn Miller, Tommy Dorsey, Benny Goodman and Artie Shaw — starts Thursday sessions tonight (Thursday) at the Bier Keller, in Piccadilly, Manchester.

Moody Blues want to record Midlands supergroup, Trapeze, for their new Circle record label.

Ken Dodd opened last Friday for his nine-week summer season at the Winter Gardens, Bournemouth.

Chris Marlowe, vocalist with Phil Moss at Manchester's Ritz Ballroom, married drummer Max Beesley of the Strandsmen last Monday (28).

Blues singer Alexis Korner and the New Church are currently making a tour of Denmark, Sweden, Switzerland and France.

Humble Pie's debut single will be "Natural Born Woman," a group composition, coupled with "Wrist Job" released shortly on Immediate.

Billy Fury embarks on his first-ever major overseas tour when he leaves for Australia on September 14.

Guests on ATV's Golden Shot include Cilla Black and Danny Street (August 3), Malcolm Roberts, Roy Hudd and Bimbi Worrick (10).

Blues singer Alexis Korner and the New Church are currently making a tour of Denmark, Sweden, Switzerland and France.

SUPPLEMENT FROM PAGE 16

D R STRANGELY STRANGE: "Kip Of The Serene" (Island). Hippy poetry often sounds suspiciously like barely remembered fragments of stories told in Primary School days, and as the charming quartet beat their tambourines and blow their recorders, creeping ennui sets in with numbing effect.

"SUMMERHOUSE CHART-BUSTERS" (Marble Arch). Twelve recent hit songs covered by anonymous artists. Includes "Man Of The World," "Ragamuffin Man" and "Galveston."

JOHNNIE TAYLOR: "Looking For Johnnie Taylor" (Ato). A pleasant enough soul singer but with little new to offer.

"TOP HITS" (Music For Pleasure). Twelve hit songs done by anonymous artists. Tracks include "Get Back," "Windmills Of Your Mind," "My Sentimental Friend."

DAVE TRAVIS: "The Country World Of Dave Travis" (Tepee). A cross-section of country material in a variety of moods from one of the British country music scene's most prolific recording artists. Pleasant vocals from Dave backed up by different combinations of electric and acoustic groups.

THE UNAUTHORISED VERSION: "Hey Jude" (CBS). Past and present choral scholars from Oxford turn pop singers. The overall sound is awful.

THE VIBRATIONS: "Greatest Hits" (CBS Direction). Nice mixture of powerful soul and standards from the Vibrations. Outstanding track is "Love In Them There Hills," well arranged and performed as are all the tracks.

JERRY JEFF WALKER: "Mr Bojangles" (Ato). Songs in a folk-rock bag written and sung by Jerry Jeff Walker, who had a big hit with the title track. Very easy, enjoyable listening.

HANK WILLIAMS JNR: "Songs My Father Left Me" (MGM). Hank Jnr has put words to songs left by his famous father.

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Orange Music of London, W.C.2. Gibson J45, nice £80. Vox organ 2 manual, as new, percussion £225. Marshall 100 watt lead amp and 2 4 x 12 speakers £180. Gibson Les Paul bass. V.g.c. £150.

Top Gear of London, W.C.2. Marshall 100 watt p.a. amplifier, immac. £85. Sound City 100 watt 4 x 12 cab £65. Fender 5-string bass Sunburst £145. Rick-enbacker long scale 2 p/u Good £100. Fender original Telecaster bass £145.

Kitchens of Leeds, Yorkshire. Adolphe tenor saxophone GL full £57. Trixon Telstar kit, red 4 drums complete with cymbals and accessories. 75 gns. Rick-enbacker short scale with case £120. Vox organ guitar, black, with case £120. EKO 12-string jumbo blonde £35.

Pan Music of London, W.1. Vox supreme cab with AC 100 top £125. Vox AC50 top, immac. cond. £35. Lowrey Holiday d/l with AOC £410. Wurlitzer 552S with built-in Leslie speaker and bass pedals £375.

4.10 am J: Jazz Unlimited (Fri, Mon-Thurs); 7.10 pm, M2: Jazz. 7.30 Q: (2) Gilberto, Getz, Gil Evans (3) Big Band Swing. 8.0 H2: Jazz. 8.45 B1: Jazz On One (Peter Clayton, Maynard Ferguson, Leonard Feather). 11.30 T: Marlene Ver Planck. 12.0 T: New Orleans JF (Count Basie Ork).

SATURDAY (2)
4.5 am J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.0 pm E: Mercury Ellington Band. 2.35 H2: Radio Jazz Magazine. 6.32 B1: Jazz Club (Harry South Big Band, Humph). 10.0 H2: The Loevendief Consort. 11.5 J: Jazz. 11.5 A1: T-Bone Walker, B.B. King. 11.30 T: Erroll Garner. 12.0 T: New Orleans JF (Count Basie Ork, Buck Clayton). 12.10 am E: Doctor Jazz.

SUNDAY (3)
12.5 pm J: Finch Bandwagon. 4.30 H1: Jazz. 9.15 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

(Humph). 12.0 T: New York, New York (Pop, Jazz and Folk Gues.)

MONDAY (4)
7.45 pm B1: Just Jazz (Jazz from the Cinema, Alexis Korner). 8.25 O: Paul Whiteman and his Orchestra (Rhapsody in Blue, American in Paris). 9.20 E: Count Basie and other big bands. 11.15 A3: Free Jazz. 11.30 T: George Benson. 12.0 T: New Orleans JF (Barry Martyn Band, Rita Reys and all-star international band). 12.5 am J: Bobby Troup Show.

TUESDAY (5)
5.0 pm H2: Duke Ellington Ork. 5.25 H2: Jazz. 5.45 B3: Jazz Today in Stereo (Charles Fox). 10.20 O: Jazz Journal. 10.30 V: Irish jazz guitarist Louis Stewart. 11.30 T: Lee Wiley, Billy Butterfield Band. 12.0 T: New Orleans JF (Papa Bue's Viking JB).

WEDNESDAY (6)
7.0 pm H1: Jazzpresso. 8.40 E: Jazz Workshop. 9.35 B1:

Music of Jon Hiseman's Colosseum, commentary by Brian Blain. 9.35 A3: R and B. 10.20 E: (1) Schifrin (2) Tony Sandler, Ralph Young (3) Garner (4) Strainand (5) Gillespie. 10.30 Q: Jazz Club. 10.45 A3: Johnny Hodges (Hugues Panassie). 11.30 T: Earl Hines and his Ork. 12.0 T: New Orleans JF (International all-star band, University of Illinois Jazz Quartet). 12.15 am E: Jazz.

THURSDAY (7)
11.30 pm T: Louis Armstrong. 12.0 T: New Orleans JF (All-star international jam session, inc Rita Reys).

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D.J. ANDY DUNKLEY LIGHTS BY APHRODITES RAINBOW

Next Sunday: EDGAR BROUGHTON BAND

MUSIC EVERY NIGHT

and Sunday Lunchtime, 12-2 p.m.

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THE TALLY HO!
FORTRESS ROAD, KENTISH TOWN
N.W.5
Buses: 63, 134, 137, 214 or
Kentish Town Tube Station

Thursday, 8-11 a.m.
STAN GREIG QUARTET
with DAVE SHEPHERD

Friday, 8-11 p.m.
TED WOOD JAZZBAND

Saturday 8-11 p.m. (Admission charge tonight only)
JOHN SURMAN

Sunday Lunchtime, 12-2 p.m.
BILL NILE'S GOODTIME BAND

Sunday night, 8-10.30 p.m.
FAT JOHN COX BOSSA 4

Monday and Tuesday, 8-11 p.m.
JOHN WILLIAMS

TRIO

Wed. Judd PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY NAPPER (Bass), PHIL SEAMEN (Drums) 8-11 p.m.

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Thursday, 8-11 p.m.
BRIAN GREEN NEW ORLEANS STOMPERS

Friday/Saturday, 8-11 p.m.
BRIAN LEMON (Piano)

JOHNNY RICHARDSON (Drums)

COLIN PERBROOK (Bass)

Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND

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JOHNNY RICHARDSON TRIO

BRIAN LEMON on Piano

Tuesday, 8-11 p.m.
DENNY OGDEN OCTET

Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/TONY MILLINER QUINTET

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Saturday, August 2nd, Lunchtime

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STARTING 7 p.m.

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Wednesday, August 6th

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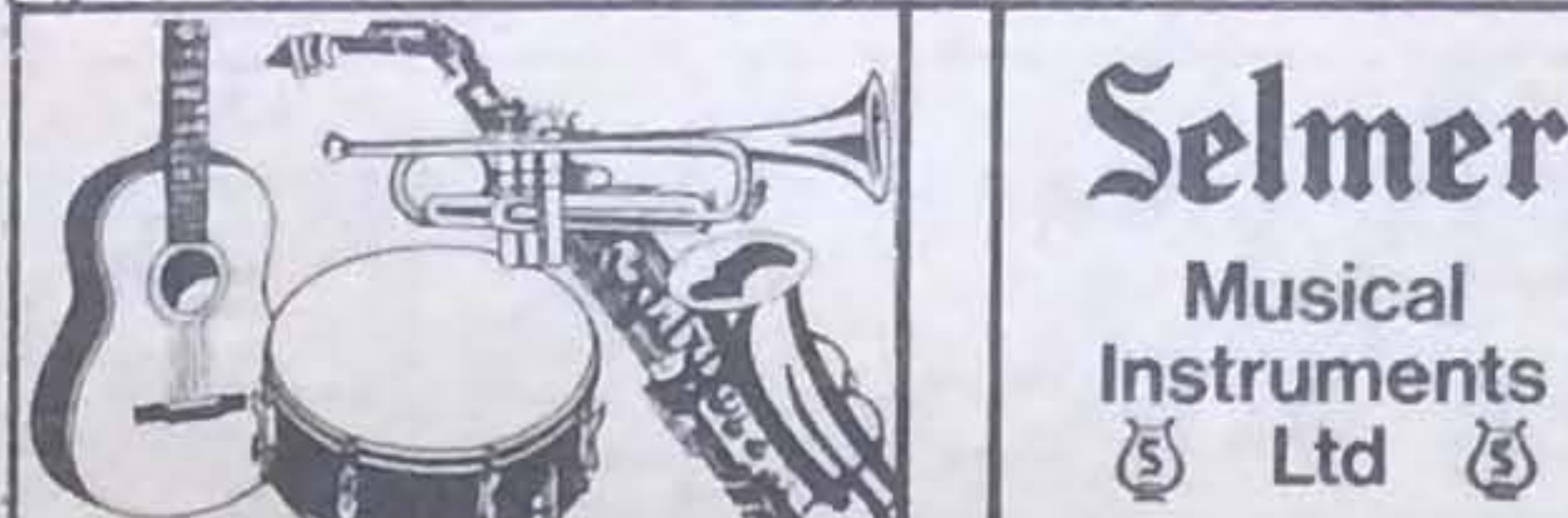
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Ray Davies: creative genius?

RAY DAVIES is the greatest songwriter we have. Only he and Dylan are capable of soaring to musical heights of creative genius which serve to immortalise their works.

It is a tragedy that the record buying public have turned their backs on Ray and the Kinks. The Americans have recognised the Kinks and they are currently the leading British underground group on the West Coast.

Wake up, Britain—remember Cream and Hendrix, we lost them too.—**R. BATES**, Dalton, Lancashire.

mailbag

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

ONE WONDERS if any part of the huge royalty earnings of the song "In The Ghetto" are being donated to slum welfare work.

If not, nothing so far written can offer a better explanation of the music and political attitudes of Archie Shepp and his friends. It is a shocking commercialisation of human misery.—**IRIS ORTON**, Stockholm, Sweden.

Cash

WHILE the prospect of importing TV shows is fresh in our minds, let's hope that the Johnny Cash Special starring none other than Bob Dylan, Joni Mitchell and the Crosby, Nash and Stills group will be broadcast in Britain in the not too distant future.

It will be a spectacular show enjoyed by millions.—**BRIAN ABLETT**, Crawley, Sussex.

I WOULD like to express my great dismay at hearing of the Carthy and Swarbrick split.

They are one of the most talented folk duos that Britain has produced in recent years and I hope they'll still continue to perform the occasional concert.—**MIKE BROUGHTON**, Wallasey, Cheshire.

Faith

FORGET PEACE, give Blind Faith a chance.—**D. BROWN**, Glasgow, Scotland.

IT IS to be hoped that the great Buddy Rich will be shattering England again this year. But what about Scotland?

There is a tremendous interest here and since he has not paid this jazz-minded territory a visit as yet, can we please have an assurance that his advisors will consider these untapped Rich audiences.—**DAVID McDANIEL**, London SW19.

SYD KIRKNESS, Stornoway, Isle of Lewis, Scotland.

SO KARL DALLAS says the Ian Campbell group have "dropped out of the commercial scene." Which is it Karl, deaf, blind or prejudiced?

Ask Diz Disley, Derek Brimstone or Noel Murphy and Shaggis—or maybe the audience at the Albert Hall concert—if the Campbells have dropped out.—**HARVEY ANDREWS**, Birmingham.



COUNTRY JOE: new group

WHY IS IT that the extremely talented trio The Peddlers remain so insignificant in the MM. Your coverage of all forms and styles of jazz is excellent except for the one and only Peddlers.—**DAVID McDANIEL**, London SW19.

AS A great fan of Country Joe and The Fish I felt very sad that possibly the most versatile group around should have broken up, having achieved virtually no success in this country.

One has only to listen to their albums to realise that Joe McDonald is one of the most versatile songwriters in the world of pop music while the Fish are equally at home playing blues, ballads or anything else.

What are they doing now they are disbanded?—**TONY COXON**, Northwood, Middlesex.

MM understands that Joe McDonald has reformed the group with a new line-up. They have a new album in the States called "Here We Go Again."

Muddy

MORE ATTENTION should be paid to the activities of Muddy Waters who must surely be one of the most influential of all bluesmen, both with his early Delta style recordings and later with his widely copied Chicago blues.

His band, which has included such accomplished instrumentalists as Little Walter, Jimmy Rogers, Otis Spann, Willie Dixon, Otis Rush, James Cotton, George Smith and many others has always maintained a particularly high standard.

His latest two albums prove he still leads the greatest band in the big city blues idiom.—**A. P. GLEN**, Cobham, Kent.

ELVIS PRESLEY fans seem to forget that the so-called "King" has a substantial number of singles and albums issued so surely the occasional good song must crop up now and again.

The vast amount though is sub-standard. The "King" was deposed by John, Paul, George and Ringo.—**T. L. GRAHAM**, Glasgow, Scotland.



RAY DAVIES: the greatest song-writer we have, says an MM reader

AFTER SEEING and hearing King Crimson and Gipsy together at the Marquee, I am convinced in these two bands we have the start of the rebirth of the British rock renaissance.

I have not heard such exciting and soulful music and such original songs for six years.—**HARRY ERTAN**, London NW8.

MAMA CASS has a fantastic voice but why, oh why, does she always do cover versions of songs such as "Move In A Little Closer" and "It's Getting Better." I'm sure if she sang an original song it would get her into the charts.—**SUE CAME**, Hillingdon, Middx.

I WAS amazed to read Robin Gibb's observation in Pop-

Think-In that Elvis rightly belongs to another generation. Mr Gibb should realise that Elvis, Sinatra, and many other established artists are a very real part of today's musical scene and belong to any generation that appreciates talent.—**CHAS FLAXMAN**, Letchworth, Herts.

IF THE BBC can allow John Peel to cater for the underground and Rosko for the

soul and R&B fans, why can't they allow us a special programme featuring the music most popular in dance halls today—ska, rock steady and reggae.—**JIMMY O'NEAL**, Romford, Essex.

Clothes

THE BBC's ban on Sartstedt's "Take Off Your Clothes" is the biggest load of hypocritical, two-faced claptrap of the year. Anyone who watches the Wednesday Play knows what I mean.—**RICHARD PONTET**, Kings Lynn.



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Who'll fill the Cream gap?



PAGE: own style

LED ZEPPELIN are not good enough to step into Cream's shoes. The only group in this country good enough for that is surely Mick Abraham's Blodwyn Pig. They are fantastic on record featuring Jack Lancaster and no one can come near them playing live.—**KEVIN ALLEN**, Worcester Park, Surrey.

Vacuum

ALTHOUGH the break up of the Cream left a vacuum on the scene, I think it is unfair to both groups to claim that Led Zeppelin have now replaced them.

Jimmy Page has succeeded

in developing his own style and Plant's vocals are so far removed from Jack Bruce as to make comparison impossible.

The Zeppelin are good enough to stand in their own right, without being a second anything, and no one, however brilliant, will ever be a second Cream unless Baker, Bruce and Clapton come to their senses and get back together.—**A. S. COOPER**, London N12.

IF ANYONE is to take the Cream's place, it will be the Taste and not Led Zeppelin. Taste started out from Cork and have now made their way to America with hardly a word said about them. They

are the greatest.—**EUNICE WAITE**, London SW5.

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