

Melody Maker

AUGUST 23, 1969

1s weekly

Steve Ellis on new singles



BOB DYLAN

DUE TODAY



DYLAN: three week holiday

Erotic record shunned



—but climbs chart

THIS is Jane Birkin. And, believe it or not, radio producers want nothing to do with her — or at least with the record she made with Serge Gainsbourg titled "Je T'Aime Moi Non Plus."

The reason for the producers' reluctance? Well, in an interview on page 16, Miss Birkin herself agrees the record might be considered "erotic."

"But it is a beautiful song," she says. "I wouldn't have considered making it if it had been at all crude."

Miss Birkin, who featured in the much publicised strip scene in the film *Blow Up*, apparently doesn't need those radio producers because the record has this week jumped a further five places in the MM's Pop 30 and now stands at 22, plugs or no plugs. It is already a massive hit on the Continent.

The song was written by Serge Gainsbourg. See page 16.

'second Dunkirk'

BOB DYLAN arrives in Britain today (Thursday)!

He was due to fly into London at 2 am this morning and will go direct to the Isle of Wight where a 17th century manor house has been put at his disposal.

Dylan's arrival brings a sigh of relief for Fiery Creations the organisers of the Isle of Wight Festival where Dylan stars over Bank Holiday weekend.

Last Friday, his wife Sarah and son Jesse were due to sail for Britain from New York. Jesse was taken ill and the ship's doctor advised the parents to get him to hospital. They left the ship. The boy has since recovered and is expected to accompany Bob and Sarah on their flight.

Meanwhile Fiery Creations are expanding the size of the festival site which means there are still tickets available. WEMS are supplying a 2,000 watts PA system which is claimed to be the biggest ever used anywhere in the world. (ctd. on page 11).

Exclusive interview P-12



Davy Jones special P-11



Harold Land's memories P-8

FREE HYDE PARK SHOW STARS AMERICANS

FOR the first time, Americans are to star in the last of the 1969 free concerts in London's Hyde Park, on Saturday, September 6.

Already set are Jefferson Airplane and Grateful Dead who will be flying in from America's West Coast just for the show. Crosby, Stills and Nash and Joni Mitchell are also possible additions to the bill and the organisers, Blackhill Enterprises, have approached Johnny Cash.

Because of the enormous crowds at the previous free shows—some estimates put the attendance at the Stones' concert as high as half a million—the concert site has been moved from the Cockpit.

The show on September 6, starting at 2 pm, will be held on the flat area adjoining Speakers' Corner at Marble Arch.

A spokesman for Blackhill told the MM: "This is an excellent position because it means everyone will be able to sit down, the area is flatter and offers improved acoustics and viewing positions and there are better toilet facilities."

The stage is being redesigned and Mr Charlie Watkins, of WEM, is building special sound equipment for the occasion.

The spokesman continued: "The police have made it clear that it is illegal to sleep in the Royal park. With the new site there is no need for overnight pitch booking. Everybody will be able to see and hear."

Blackhill also point out

that Messrs Fortes have the catering franchise in the park and will supply ice cream and food, and that pirate salesmen—who charged exorbitant prices at previous concerts—should be reported to the police or park authorities.



CROSBY, STILLS and NASH: possible stars

Melody Maker POP 30

- 1 (1) HONKY TONK WOMAN Rolling Stones, Decca
- 2 (3) SAVED BY THE BELL Robin Gibb, Polydor
- 3 (4) MY CHERIE AMOUR Stevie Wonder, Tamla Motown
- 4 (5) MAKE ME AN ISLAND Joe Dolan, Pye
- 5 (16) IN THE YEAR 2525 Zager and Evans, RCA
- 6 (2) GIVE PEACE A CHANCE Plastic Ono Band, Apple
- 7 (8) CONVERSATIONS Cilla Black, Parlophone
- 8 (9) EARLY IN THE MORNING Vanity Fare, Page One
- 9 (6) GOODNIGHT MIDNIGHT Clodagh Rodgers, RCA
- 10 (7) IN THE GHETTO Elvis Presley, RCA
- 11 (19) TOO BUSY THINKING ABOUT MY BABY Marvin Gaye, Tamla Motown
- 12 (13) BRINGING ON BACK THE GOOD TIMES Love Affair, CBS
- 13 (18) VIVA BOBBY JOE Equals, President
- 14 (23) CURLY Move, Regal Zonophone
- 15 (17) I CAN SING A RAINBOW/LOVE IS BLUE Dells, Chess
- 16 (22) WET DREAM Max Romeo, Unity
- 17 (11) BABY MAKE IT SOON Marmalade, CBS
- 18 (10) IT MEK Desmond Dekker, Pyramid
- 19 (28) SI TU DOIS PARTIR Fairport Convention, Island
- 20 (21) PEACEFUL Georgie Fame, CBS
- 21 (—) NATURAL BORN BUGIE Humble Pie, Immediate
- 22 (14) THAT'S THE WAY GOD PLANNED IT Billy Preston, Apple
- 23 (27) JE T'AIME MOI NON PLUS Jane Birkin and Serge Gainsbourg, Fontana
- 24 (20) BARABAJAGAL Donovan and Jeff Beck, Pye
- 25 (25) WHEN TWO WORLDS COLLIDE Jim Reeves, RCA
- 26 (12) SOMETHING IN THE AIR Thunderclap Newman, Track
- 27 (15) HELLO SUSIE Amen Corner, Immediate
- 28 (—) BAD MOON RISING Creedence Clearwater Revival, Liberty
- 29 (—) GOOD MORNING STARSHINE Oliver, CBS
- 30 (—) DON'T FORGET TO REMEMBER Bee Gees, Polydor

Two titles "tied" for 22nd position

POP 30 PUBLISHERS

1 Mirage, 2 Saharet, 3 Jobete/Carlin, 4 Shaftesbury, 5 Essex, 6 Northern Songs, 7 Cookaway, 8 Lowery, 9 Lowery, 10 Carlin, 11 Jobete/Carlin, 12 Javid Music, 13 Grant, 14 Essex Music International, 15 Mark VII/Croma, 16 Beverley, 17 Weilbeck/Schroeder, 18 Blue Mountain, 19 Blossom, 20 Apple, 21 Immediate, 22 Apple, Shaprio Bernstein, 24 Southern, 25 Burlington, 26 Fabulous, 27 Essex, 28 Burlington, 29 United Artists, 30 Abigail.

(Two publishers "tied" for 22nd position)

u.s. top ten

- As listed by "Billboard"
- 1 (2) HONKY TONK WOMEN Rolling Stones (London)
 - 2 (5) A BOY NAMED SUE Johnny Cash (Columbia)
 - 3 (3) CRYSTAL BLUE PERSUASION Tommy James and the Shondells (Roulette)
 - 4 (4) SWEET CAROLINE Neil Diamond (Uni)
 - 5 (1) IN THE YEAR 2525 Zager & Evans (RCA)
 - 6 (6) PUT A LITTLE LOVE IN YOUR HEART Jackie DeShannon (Imperial)
 - 7 (—) GREEN RIVER Creedence Clearwater Revival (Fantasy)
 - 8 (—) POLK SALAD ANNIE Tony Joe White (Monument)
 - 9 (—) GET TOGETHER Youngbloods (RCA)
 - 10 (—) LAUGHING Guess Who (RCA)

top twenty albums

- 1 (1) STAND UP Jethro Tull, Island
- 2 (2) 2001 Soundtrack, MGM
- 3 (3) ACCORDING TO MY HEART Jim Reeves, RCA
- 4 (11) FROM ELVIS IN MEMPHIS Elvis Presley, RCA
- 5 (6) HAIR London Cast, Polydor
- 6 (4) FLAMING STAR Elvis Presley, RCA
- 7 (5) OLIVER Soundtrack, RCA
- 8 (7) THIS IS TOM JONES Tom Jones, Decca
- 9 (9) LED ZEPPELIN Led Zeppelin, Atlantic
- 10 (16) AHEAD RINGS OUT Blodwyn Pig, Island
- 11 (12) BEST OF CLIFF Cliff Richard, Columbia
- 12 (10) UNHALFBRICKING Fairport Convention, Island
- 13 (8) BEST OF GLEN MILLER Glenn Miller, RCA
- 14 (18) LOOKING BACK John Mayall, Decca
- 15 (15) MY WAY Frank Sinatra, Reprise
- 16 (20) NASHVILLE SKYLINE Bob Dylan, CBS
- 17 (13) TCB Diana Ross and the Supremes and the Temptations, Tamla Motown
- 18 (—) BEST OF THE SEEKERS Seekers, Columbia
- 19 (18) WORLD OF VAL DOONICAN Val Doonican, Decca
- 20 (14) THE SOUND OF MUSIC Soundtrack, RCA

DJ angered over free radio stunt

WHILE RADIO ONE DJ Johnny Walker was watching his favourite sport — stock car racing — near Eastbourne last Sunday, he was also leading a "Free Radio" march on the BBC building in Marylebone, London.

At least, that's what the papers said... but in fact someone pretending to be Johnny was leading the march.

"I'm pretty annoyed about it," Johnny told the MM. "I've never had anything to do with the Free Radio people, and when I don't accept their invitations to turn up at their rallies I've heard that they say some pretty bitter things about me."

"I've no idea who it might have been who impersonated me — I think he may have been trying to discredit me."

"If he was he didn't succeed, because the BBC didn't believe it was me and they rang me up the next day to make sure. They also advised me to ask the paper which printed the story for a retraction."

"I spent all day watching stock car racing, although I didn't drive because my car is laid up."

"I don't support the Free Radio movement, although I'd like to see a commercial network set up on similar lines to the TV network," said Johnny, a former Radio Caroline DJ.

"Some people don't seem to realise that the era of the ships is over."

FELICIANO DUE

JOSE FELICIANO will visit Britain at the end of September.

He will tape a guest appearance in ATV's Tom Jones Show between September 30 and October 5, followed by an Engelbert Humperdinck TV special between October 8 and 15.

Concert dates are also being set up, including a London appearance but no venues or dates have yet been finalised.

ELEPHANT LP

MAJOR MINOR Records release Crazy Elephant's first

REGGAE HOT 20

- | THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--------------------------------|--------------------------------|
| 1 | (1) | HOW LONG WILL IT TAKE | Pat Kelley GAS-115 |
| 2 | (2) | WET DREAM | Max Romeo UNITY-503 |
| 3 | (3) | WHAT AM I TO DO | Tony Scott ESCORT-805 |
| 4 | (4) | THROW ME CORN | Winston Shane BULLET-399 |
| 5 | (10) | JUST ONCE IN MY LIFE | Ernest Wilson & Freddy CRAB-21 |
| 6 | (14) | PEYTON PLACE | Donald Lee UNITY-519 |
| 7 | (11) | SEND ME SOME LOVING | Derrick Morgan CRAB-23 |
| 8 | (13) | MY WHOLE WORLD IS FALLING DOWN | Ken Parker BAMBOO-1 |
| 9 | (7) | TOO PROUD TO BEG | The Uniques GAS-117 |
| 10 | (6) | STRANGE WHISPERING | The West Indians CAMEL-16 |
| 11 | (5) | SOMEBODY TO LOVE | Slim Smith Unity-515 |
| 12 | (9) | FACTS OF LIFE | The Meltones CAMEL-18 |
| 13 | (8) | HOLD DOWN | The Kingstons CRAB-19 |
| 14 | (-) | CRIMSON AND CLOVER | The Uniques NU BEAT-034 |
| 15 | (15) | SLIP AWAY | Slim Smith UNITY-520 |
| 16 | (16) | TOO EXPERIENCE | Winston Francis PUNCH-5 |
| 17 | (12) | HAILES SELAISE/BLUES DANCE | Laurel Ailken NU BEAT 032 |
| 18 | (18) | IF IT DON'T WORK OUT | Pat Kelley GAS-125 |
| 19 | (21) | MAN ON MOON | Derrick Morgan CRAB-30 |
| 20 | (25) | SAVE THE LAST DANCE | Laurel Ailken NU BEAT-039 |

PAMA RECORDS

78 Craven Park Rd, London, N.W.10
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CONLEY: here in November

SOUL MAN CONLEY DUE FOR BRITAIN

SOUL SINGER Arthur Conley arrives in Britain for a tour from November 7 to 30. This will be a ballroom-only tour, but Arthur may be fixed for TV—including Top Of The Pops.

He opens at the Royal, Tottenham, on November 7, then plays the California, Dunstable (8), Gliderdrome, Boston (15), Bull Hotel, East Sheen (16), Dreamland, Margate (22), Crystal Palace Hotel, London (23), Orchid, Purley (24) and Imperial, Nelson (29). Other dates are being fixed.

album in September. It will include the American group's recent British hit "Gimme, Gimme Good Lovin'" and their new single, "Sunshine Red Wine."

Talks are under way for the group to make a British tour before the end of this year.

NEW LEAPY SINGLE

LEAPY LEE has a new single, a Marty Wilde composition

titled "Someone In Love," released on September 19.

At the beginning of September he flies to Los Angeles to join Gordon Mills and record tracks for a new album.

Leapy recently returned from the States where he compered the Decca Convention. He became the first non-American to have a plaque fixed in his honour in Nashville's Country Hall Of Fame.

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By SIMON

PLS 002

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Advertisement FIFTH COLUMN PLUS TWO

The MERCURY INTERNATIONAL JAZZ SERIES is a highly successful series which was launched in March this year—and by highly successful, I mean highly successful—we have had some fabulous reviews on our first efforts in this series.

Starting in March we released a ROLAND KIRK, a CLIFFORD BROWN, and an all-star type album featuring people like DIZZY, PETERSON, QUINCY, etc. The ROLAND KIRK LP is called "GIFTS AND MESSAGES" (MERCURY SMWL 21020) and features HORACE PARLAN piano, MICHAEL FLEMING, bass, and STEVE ELLINGTON, drums. "REMEMBER CLIFFORD" is the CLIFFORD BROWN album (what else?)—its catalogue number is MERCURY SMWL 21021 and the featured personnel include HAROLD LAND and SONNY ROLLINS tenors. The all-star type album is called "I WE HAD A BALL" (MERCURY SMWL 21022) and features music from the American show I HAD A BALL.

Apart from DIZZY, OSCAR PETERSON and QUINCY JONES I mentioned earlier there are groups led by MILT JACKSON and CHET BAKER. The personelles will make your hair stand on end, they include JOE NEWMAN, FREDDIE HUBBARD, LEE MORGAN and NAT ADDERLEY trumpets, PHIL WOODS, ROLAND KIRK, BENNY GOLSON and JAMES MOODY saxes, and if you leap out to your local record store you'll be able to see who else is on these first three LPs. Next comes one for the collectors, it's called "THE ELLINGTONIANS" (MERCURY SMWL 21023). This one features REX STEWART, BARNEY BIGARD, LAWRENCE BROWN, HARRY CARNEY, EMMETT BERRY, JOE THOMAS and JOHNNY HODGES—not a bad little line-up. GERRY MULLIGAN'S album is "LINE FOR LYONS" (MERCURY SMWL 21025) with ART FARMER and BOB BROOKMEYER. One of my particular favourites is this one called "PLAIN OLD BLUES" by ART HODES and TRUCK PARHAM (MERCURY SMWL 21029) which seems to have started a kind of resurgence with HODES—and about time too.

April brought three super LPs (excuse the super—I've just been talking to a young with-it thing). They were "CANNONBALL SHARPSHOOTERS" (MERCURY SMWL 21027) with CANNONBALL ADDERLEY and young brother NAT, JUNIOR MANCE, SAM JONES and JIMMY COBB. Two tenors heavily featured on "YOU 'N' ME" were AL COHN and ZOOT SIMS (MERCURY SMWL 21030) and "MM" Record of the Month "BEBOP" with RED RODNEY and LENNIE TRISTANO with a catalogue number like MERCURY SMWL 21028.

"HINES & ELDRIDGE, VOL. 1" (MERCURY SMWL 21031) came out in May—this one featured COLEMAN HAWKINS, and, talking of HAWKINS, he is also featured on a collection of KEYNOTE material called "SAXOPHONES" (MERCURY SMWL 21026). Also featured are LESTER YOUNG, PETE BROWN, TED NASH, WILLIE SMITH, FLIP PHILLIPS, BUDD JOHNSON, DON BYAS, to name but one. A slightly avant garde "MR. JOY" PAUL BLEY was the third album in the May release—this one features GARY PEACOCK—the catalogue number is MERCURY SMWL 21050.

June saw the release of "JAMBO CARIBE" (MERCURY SMWL 21024) by DIZZY GILLESPIE, "RICH CRAFT" by BUDDY RICH and his orchestra with guys like EMMETT BERRY, HARRY EDISON, PHIL WOODS and BENNY GOLSON in the line-up, and arrangements by ERNIE WILKINS. I almost forgot the number of that lovely record—it's MERCURY SMWL 21035. Once again the KEYNOTE type re-issue is a smash—this one's titled "THE HERDSMEN" (MERCURY SMWL 21038) and the personnel is something else (as they say—who's they?). Here's a quick sample FLIP PHILLIPS, NEAL HEFTI, KAI WINDING, CHARLIE VENTURA, TEDDY WILSON, RED NORVO, CHUBBY JACKSON, etc., etc.

In July we smashed the unsuspecting public in the face with the magnificent "HAWKINS & HINES" LP (MERCURY SMWL 21034) — which is, to say the least, sensational and it comes from those lovely old KEYNOTE 78's again—"THE CLIFFORD BROWN ALL STARS" (MERCURY SMWL 21033) is beautiful and "INTERNATIONAL JAZZ WORKSHOP" (MERCURY SMWL 21036) is a splendid big band album recorded in Germany featuring a really international line-up including JOHNNY GRIFFIN, SAHIB SHIBAR, JOHNNY SCOTT and KLAUS DOLDINGER.

International albums of the week

BENNY GOODMAN

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STÉPHANE GRAPPELLE

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(suggested retail selling price.)

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M32 OEP

DESPITE ELVIS Presley's expressed wish to visit Britain there are, as yet, no plans for him to come here.

His manager, Colonel Tom Parker told the MM this week: "He's scheduled clear up to next year and at the moment we have no plans to come to London."

Asked if that might mean Elvis would visit Britain in 1970, he said: "I can't really say anything about that. I really don't know. He has several commitments and options on pictures and if they are picked up he obviously wouldn't be able to go."

"But we don't make plans too far ahead. Sometimes we wake up in the morning and decide what we are going to do that day."

The Official Elvis Presley Fan Club Of Great Britain And The Commonwealth are holding their fifth Elvis Convention at the De Montfort Hall, Leicester, on September 21 in aid of the Guide Dogs For The Blind Association.

Among guests who have promised to attend are Jimmy Savile, Emperor Rosko, David Symonds, Tommy Vance, Tony Prince and Anita Harris.

The programme will include

NO PLANS FOR ELVIS TO VISIT BRITAIN



PRESLEY: Several commitments and options on pictures

a showing of the NBC-TV Elvis Presley Spectacular, other filmed material and a discussion group.

DAMONE SINGLE/LP

EMBER RECORDS are rush-releasing an album and a single to coincide with Vic Damone's season at London's Talk Of The Town from September 8 to 20.

The single, "Don't Let Me Go," is a Norman Newell song and was recorded in Britain during Vic's recent short visit.

Vic will be bringing his musical director, Joe Parnello, for his cabaret season and the Talk Of The Town orchestra will be augmented for the occasion.

PENTANGLE ALBUM

THE PENTANGLE are in the studios this week completing their next album "Hunting Song," for October release on the Transatlantic label.

The album will be issued to coincide with the group's

appearance at the Royal Albert Hall on October 4 which is the opening night of their next major British tour.

The group will appear at the Isle of Wight Music Festival on August 31, with Bob Dylan.

A concert at Copenhagen's Falkoner auditorium has been added to the Pentangles' Scandinavian tour. They appear there on September 15 and will also play dates in Norway and Sweden.

JON LORD CONCERTO

JON LORD, organist with Deep Purple, is writing a concerto for the group's concert at the Royal Albert Hall on September 24 when they appear alongside the Royal Philharmonic Orchestra, conducted by Malcolm Arnold.

The group has also signed for a series of Continental dates. These include the Bilzen Jazz Festival, Belgium, tomorrow (Friday), Dutch concerts in Amsterdam and Rotterdam (23 and 24), concerts in Germany (September

3 to 5), TV and concerts in Madrid (September 27 to October 1), Montreux Casino, Switzerland (4) and TV in Stuttgart, Germany (6, 7 and 8).

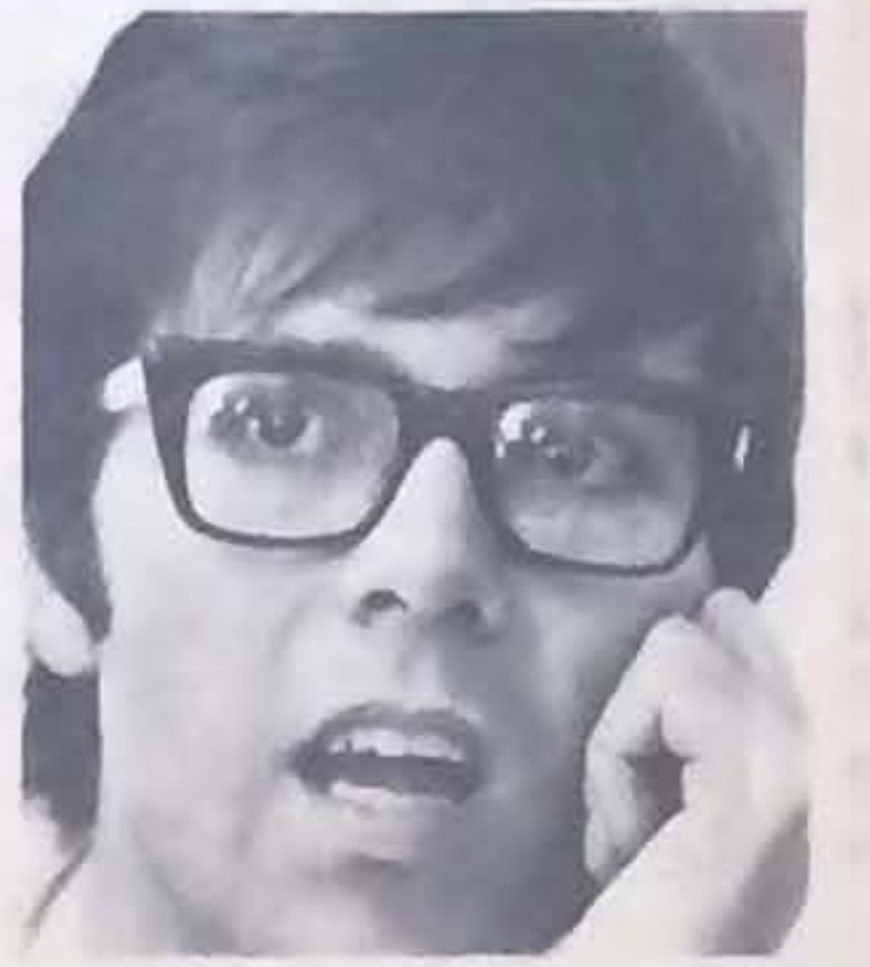
One-nighters in Britain include London's Kloooks Kleek (August 26), Midnight Court at the Strand Lyceum (28) and London's Imperial College (October 11).

HISEMAN OPENS TOUR

NEW YORK, Tuesday. — Jon Hiseman's Colosseum opened their first American tour last week at Boston and San Francisco and reactions have been so strong that there are already plans for a longer tour later this year or early next.

The group's album has also come into the American Top 100 LP chart.

Currently playing a week at the Whiskey a Go-Go, Los Angeles, Colosseum go on to Ungano's, New York (26 to 28), the Detroit Festival and Grande Ballroom (28 and 30), Lowell, Massachusetts (September 1) and finally New



CLIFF new Shadows

York's Electric Circus (2 to 7).

GROUP FOR JACK ?

JACK BRUCE recently flew to America, taking with him the tapes of his album "Songs For A Tailor."

The LP will be released in the States on the Atco label, and Bruce has also been finalising plans for his group, which will tour in Britain and America.

In New York he has been playing with guitarist Larry Coryell at Slug's, and also has plans for a film based on the "Tailor" album.

NEW EQUALS LP

THE EQUALS, currently number 13 in the Pop 30 with "Viva Bobby Joe," start work on a new album next week. It will be released in late November or early December.

The group can be heard in Radio One Club on August 28. Tomorrow (Friday) the group flies to Germany to appear at the Young People's Festival in Dusseldorf they then continue with radio, TV and personal appearances in Germany, Holland and France.

They return to Britain for one-nighters at the Flamingo Centre, Hereford (29) and Belfry Hotel, Sutton Coldfield (30).

TEO MACERO VISITS

AMERICAN COLUMBIA A&R man Teo Macero arrived in Britain with the Clancy Brothers folk group on Monday last week. The Clancys, with brother Bobby in place of Tommy Makem, recorded two albums during the week, produced by Macero. Teo returned to New York on Thursday.

CLIFF AND THE SHADOWS REHEARSING

CLIFF RICHARD and the "new look" Shadows — with organist Alan Hawkshaw in place of Bruce Welch — are currently rehearsing new and old material for their November tour of Britain.

Most of the songs will be old favourites, but there will be a sprinkling of new numbers.

The Shadows, with Hank B. Marvin, John Rostill, and Brian Bennett, will perform their own act, before joining Cliff for the rest of the show. Cliff will also be backed by an orchestra, conducted by Brian Bennett.

The tour comprises eight dates — Portsmouth Guildhall (November 5), Croydon Fairfield Hall (6), Finsbury Park Astoria, London (7), Odeon, Birmingham (8), City Hall, Newcastle (12), City Hall, Sheffield (13), Liverpool Empire (14), Odeon, Manchester (15).

Prior to the British tour, Cliff and the Shadows go to Japan for three weeks in October.

It is not expected that the Shadows will stay together permanently, but they may join Cliff for a few isolated dates next year.

NICE REPLACE THUNDERCLAP



THE NICE replace Thunderclap Newman in the all-night concert part of Humberside Pop Festival this weekend. The three-day festival promoted by Hull Arts Centre opens tomorrow (Friday) with the all-nighter at Burton Constable Hall, Sproatley, near Hull, from 9 pm to 7 am.

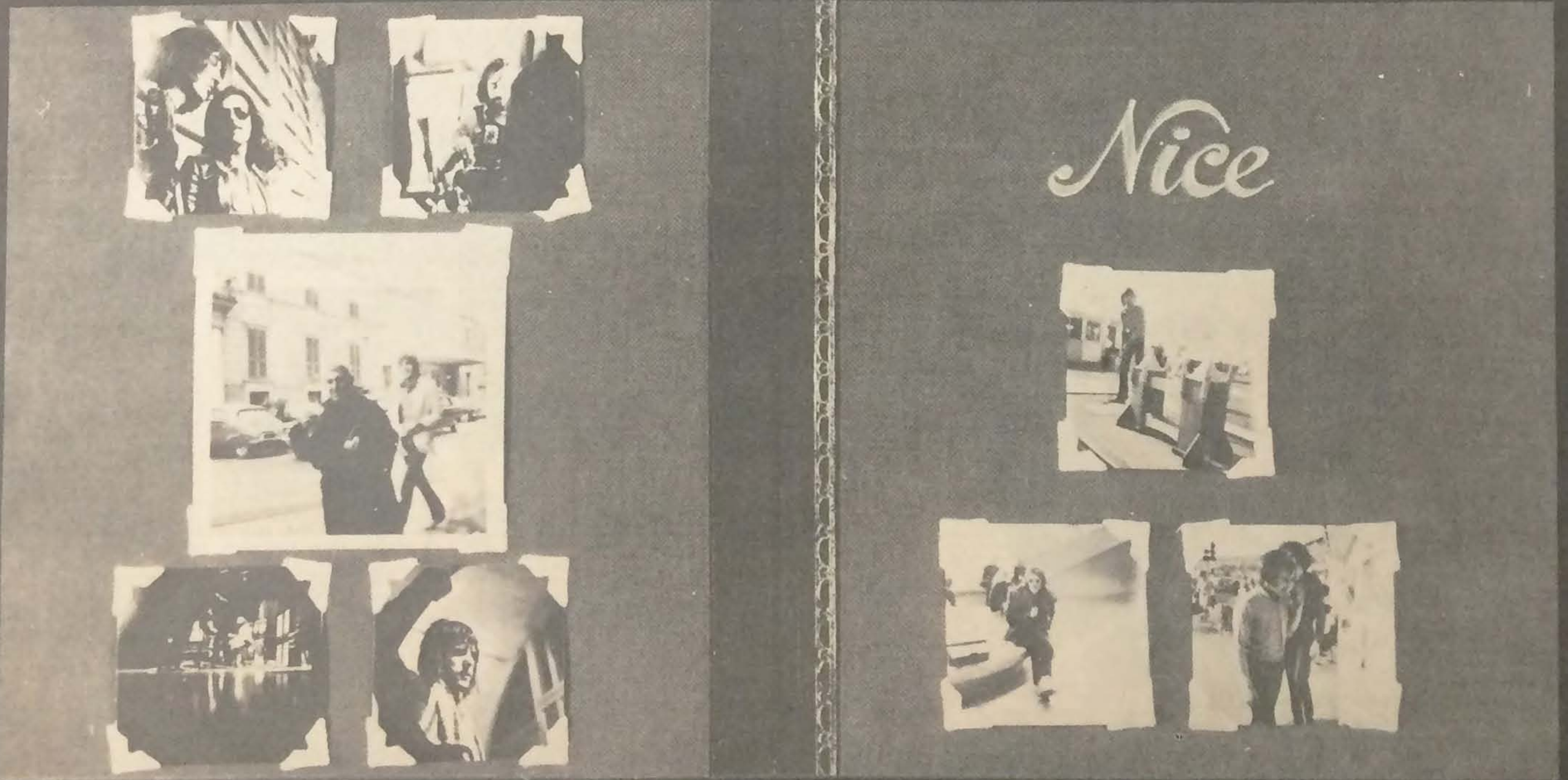
Groups include the Nice, Chicken Shack, Pretty Things, Third Ear Band, Clouds, Deviants, Jody Grind, the Rats, Mandrakes plus films and light shows.

On Saturday afternoon a free concert will be held at East Park from 1 to 6 pm featuring Barclay James Harvest, Chest Fever, Brave New World, Sweet Sugar and others.

On Saturday night a concert at Hull City Hall will feature Love Sculpture, the Web, Variations and Detroit Soul Sound.

Another free concert at East Park on Sunday from 1-6 pm will have Edgar Broughton's Band, Sedation, Spice, Rats and Mandrakes.

● NICE



IMMEDIATE

IMSPO26

JAGGER DUE TO VISIT STATES

MICK JAGGER will spend some time in the States when he finishes filming his role as Ned Kelly in Australia.



● JAGGER

He is due to finish the film on September 13 and will be joined in the States by the rest of the Stones to record. The group's "Honky Tonk Woman" is still at number one in the Pop 30 this week.

Mick was taken to hospital with slight hand injuries after a gun accident while filming on Monday. He was released after treatment.

FAT MATTRESS ALBUM

FAT MATTRESS, the group formed last month by ex-Jimi Hendrix guitarist Noel Redding, release their debut album on August 29.

They will be recording a second album and a single in September. Dates set for the group this month include Lyceum, Strand tomorrow (Friday), Folkestone (24), Marquee, London (26), Worthing (28), Isle of Wight Festival (30).

Following the Dylan Festival at the Isle of Wight, they appear at Redcar (September 1), Aylesbury (5), Birmingham (7), Purley (8), Wolverhampton (11), Dunstable (13), Nottingham (21), and Bremen TV (27).

FAGIN ELECTROCUTED

DON FAGIN, lead guitarist with Spirit of John Morgan, was electrocuted on stage at the weekend and is now in hospital suffering from burns.

Spirit of John Morgan will not now be able to play any live dates for two weeks while Fagin recovers. The accident also delays the release of the group's first album as the master-tapes were stolen from John Morgan's flat and the group will have to wait until Fagin's recovery to re-record the album.

MU BOYCOTT HALL

WOLVERHAMPTON'S Civic Hall faces a boycott of all 35,000 members of the Music

ians Union if the corporation goes ahead with a plan to start weekly discotheque sessions at the Hall in October. A strong letter of protest about the proposed sessions has been sent to the Civic Hall management by Mr Tony Richards, secretary of Wolverhampton branch MU. He claims the discotheque would deprive his members of work. "The MU is 100 per cent against any form of discotheque where records are used instead of live music," said Mr Richards. "What the Corporation is doing is only a cheap way of running dances."

TWO FAIRPORT HITS

FAIRPORT CONVENTION'S first hit "Si Tu Dois Partir" moved to number 19 in the MM Pop 30 from 28 this week, while their album "Unhalfbricking" is at 12 in the LP chart.

The group will appear in concert at the Royal Festival Hall, London on September 24 and will be featuring new material. Supporting groups have yet to be finalised.

TYA'S NEW LP

A NEW album from Ten Years After, titled "Sssh," is scheduled for release on the Deram label in mid-September.

Currently playing their fourth American tour, the group will have a short holiday before beginning a series of one-night stands in Britain on October 10 in Birmingham

On October 25 they fly to Holland for several appearances, and on November 10 they begin a ten-day tour of Germany with the Chicken Shack. December 15 sees them back in Britain for a concert at the Albert Hall, London.

POOL SCENE BACK

LIVERPOOL SCENE returned from holiday this week to do a series of one-nighters before their September tour of America.

The group plays the Van Dyke Club, Plymouth, tomorrow (Friday) followed by an open air free concert in Liverpool (23), London's Cocks Ferry (25), Scarborough (28), Sunderland (29), Mothers, Birmingham (30), the Isle Of Wight Festival (31), Bath (September 1) and Bournemouth (5).

Andrian Henri and Andy Roberts leave for New York on September 7 for press and radio interviews and the rest of the band — Mike Evans, Pete Clarke and Percy Jones — follow later, meeting up for the group's first U.S. dates in Boston.

ZONES TOUR COUNTRY

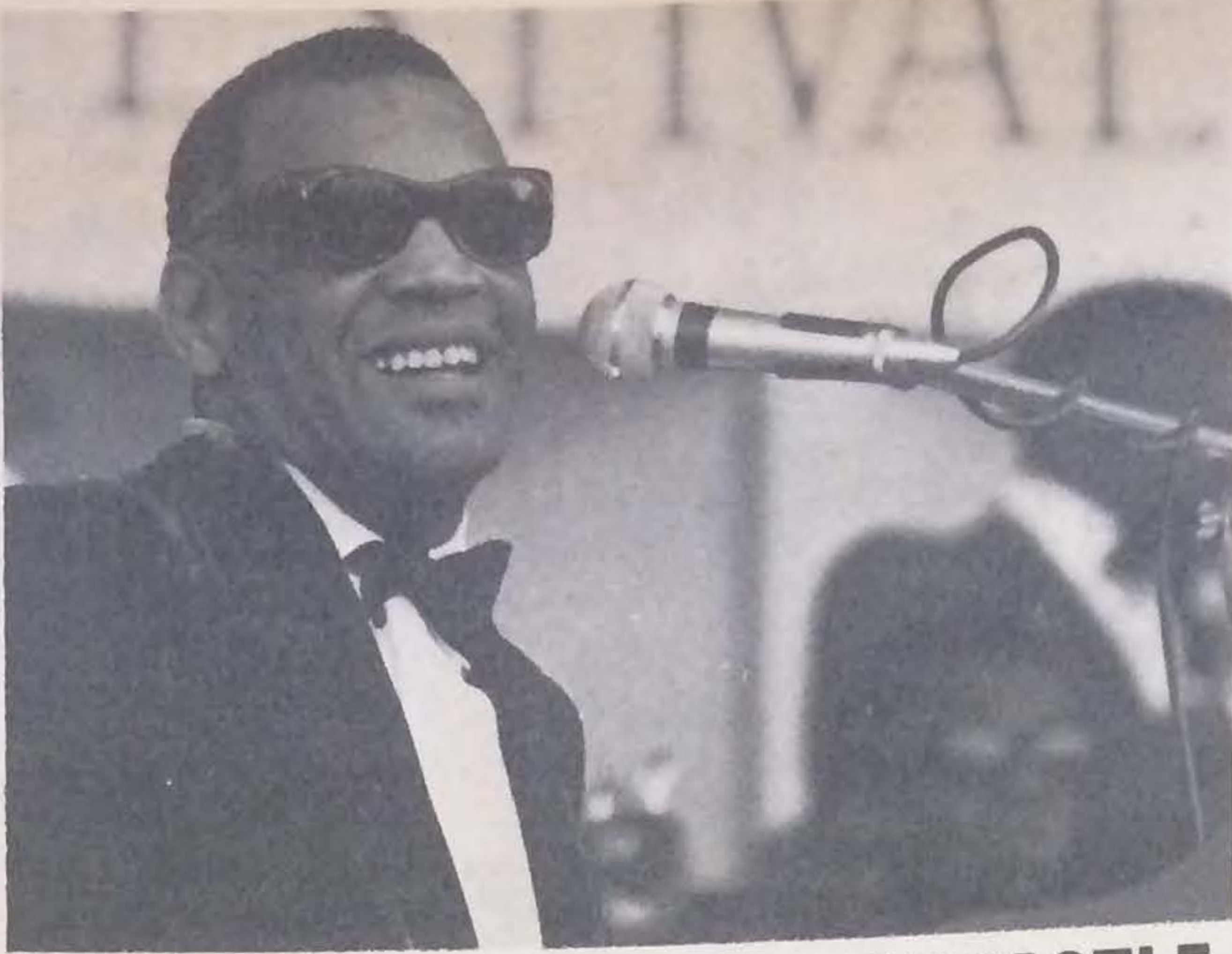
FOLLOWING THE presentation of Scaffold's new show, Zones, at the Edinburgh Festival for two weeks at the George Square Theatre, from August 25, the group will present it in other parts of the country.

Set so far for Zones are the Belgrade Theatre, Coventry (September 28), Salisbury Playhouse (October 6), Bradford University (7), Nuffield Theatre, Southampton (16 to 18), Nottingham Playhouse (19) and Gulbenkian Theatre, Canterbury (23 to 25).

CHRISTINE RECORD

FORMER CHICKEN Shack pianist and singer Christine Perfect goes into the studios next week for five days to record her new single and album.

She will tape 15 numbers, several of which have been



POP, FOLK AND JAZZ FOR NEWCASTLE

AN IMPRESSIVE list of pop, folk and jazz stars has been lined-up for concerts at Newcastle City Hall during the Newcastle Festival in October.

They include Ray Charles (above), with his orchestra and the Ralets (3), the Dubliners (5), Tremeloes and Marmalade (6), Memphis

Slim (7), Flamenco Song And Dance (9), Cleo Laine and the John Dankworth Big Band (12), Robin Hall and Jimmie McGregor, Shirley and Dolly Collins, the Johnstones and Ralph McTell (13), John Hiseman's Colosseum (14) and the Gary Burton Quartet and Chris McGregor Big Band (17).

In addition other artists appearing during the festival include the Graham Collier group, Don Rendell-Ian Carr Quintet, Frank Ricotti, Alan Skidmore, Mike Westbrook, Bob Davenport, Peter King, Cyril Tawney, Nigel Denver, Mike Cooper, Johnny Handle and Hamish Imlach.

written by members of the Chicken Shack and Fleetwood Mac, and the best of these will be put out as a single on the Blue Horizon label.

DUSTY'S TV GUESTS

THE FULL list of guest stars for Dusty Springfield's new BBC-TV series was announced this week.

There will be eight 30-minute shows, starting on September 9 when Spike Milligan will appear.

Guesting in the rest of the series will be the Bee Gees, Tom Springfield, Jimmy Ruffin, Danny La Rue, Frida Boccara, Percy Edwards, Murray Banks and Shari Lewis. Valentine Dyal will be resident in each show and take part in sketches with Dusty.

Dusty flies to America on September 15 for two weeks of recording for Atlantic Records.

In mid-November she goes to Germany to star in her own hour-long TV spectacular and, on November 23, records a guest spot in ATV's new Tom Jones series which will be shown in Britain some time during December and in America on Christmas Eve.

FAMILY IN CONCERT

FAMILY WILL be featured in a special concert at London's Royal Festival Hall on September 15 to be called "An Evening Of Family Entertainment."

No other groups will appear and the support acts will be variety and circus attractions including Olly Grey the world champion plate spinner, and Rex Roper bullwhip strip artist.

BECK-FUDGE PLAN

JEFF BECK, who recently broke up his band, is expected to reform with two members of the Vanilla Fudge, the top American group. But a spokesman for Beck's office could not confirm his plans this week.

MELANIE'S SINGLE

AMERICAN SINGER Melanie, currently in this country working on the music for the film All The Right Noises, has a new single out on the Buddah

label on September 12. The title is "Tuning My Guitar," and this will be followed up by a new, as yet untitled, album in October or November.

Her half-hour TV special will be shown in the North on August 26. All The Right Noises stars Judy Carne, Tom Bell, and Olivia Hussey.

BOND CONCERT

GRAHAM BOND is to play an all star "Welcome Home" concert at the Royal Albert Hall on October 17 with an all star band which will probably include Cream star Jack Bruce.

Bond returned last week after 18 months in America.

Fleetwood's new single not for release here

FLEETWOOD MAC's first single on Reprise is to be released all over the world except for Britain. It is a Peter Green composition titled "Rattlesnake Shake."

It was decided not to release the song as a single in Britain as it is included on the group's new album "They Play On" to be released on September 19. The group felt that it was unfair to release a single taken off the album. The B-side, "Coming Your Way," a Danny Kirwan composition, is also included on the album.

Fleetwood Mac will now release "Oh Well" as a British single. The B-side will be part two of the A-side. It will be released as soon as possible.

JAZZ NEWS

THE Oscar Peterson Trio will combine with the Robert Farnon Orchestra to record a BBC-TV show on October 2, during their forthcoming British tour.

The tour opens at the Pavilion, Worthing, on September 19, and includes Carlisle (20), Sunderland (21), Croydon (25), Manchester (26), Chatham (27), Birmingham (30), Southend (October 1), Bristol (3), London's Queen Elizabeth Hall (4) and Leicester's De Montfort Hall (5).

THE Tony Williams Trio which has Williams (drs) leading British guitarist Johnny McLaughlin and organist Larry Young, have signed with Polydor Records and have a double album, "Emergency," released in America this month.

THE Spontaneous Music Ensemble play the George Square Theatre, Edinburgh, every afternoon from September 8 to 13, during the Edinburgh Festival. The group is also set for the Kongsberg Festival, Norway, on August 27 and 28.

MARTIN Hone has cancelled the Bank Holiday appearance of the Thad Jones-Mel Lewis band at his Opposite Luck Club, Birmingham, because of "the bitterly disappointing response" of members. They had two applications for tickets — and they were non members.

THE Stan Tracey Quartet plays the opening night of a new club, Jazz At The Dolphin, Maidenhead, on August 30, followed by the London Jazz Four (September 13) and Tubby Hayes Quartet (27). Tracey makes his debut at London's 100 Club next Monday (25) with a trio, opposite the Dave Houldsworth Quartet.



PETERSON BBC TV show

AFTER playing the Isle Of Wight Festival on August 31, the John Mayer-Joe Harriott group record a BBC Jazz Club on September 3 and play Birmingham's Mothers Club (6). On November 21 they start a ten-day tour of South-West England and Wales for the Welsh Arts Council.

THE Maynard Ferguson Big Band, with guest saxists Peter King and Danny Moss, play Manchester Sports Guild on Saturday (23). The singer Bobby Breen and the Margaret Mason Duo start a week at Coombe Haven, Hastings, this Saturday (23).

DUKE Ellington is leading a ten-piece band at New York's Rainbow Grill throughout August. With him are Willie Cook (tpt), Lawrence Brown (tmb) and his sax section.

BRITISH pianist Dill Jones is currently working with Jimmy McPartland's band at New York's Downbeat Room. Rest of the line-up has Pee Wee Erwin (tpt), Marshall Brown (valve tmb), Merty Lewis (tr).

TRUMPETS LEAD THE MARCH INTO RONNIES

WHEN THAD Jones and Mel Lewis open at Ronnie Scott's on Monday (25), for their band's first appearance in Britain, they will be leading a five-trumpet, three-trombone, six-reed and three-rhythm line-up.

Personnel of the orchestra for its one-week London engagement is as follows:

Thad Jones (tpt, flugel) and Mel Lewis (drs) leading Al Porcino, Richard Williams, Danny Williams, Snooky Young (tps), Eddie Ber, Jimmy Knepper, Cliff Heather (tms), Joe Henderson, Jerry Dodgion, Ashley Fennell, Eddie Daniels, Jerome Richardson, Pepper Adams (reeds), Roland Hanna (pno) and Richard Davis (bass).

Following the band into the club, on Monday (September 1), will be the Elvin Jones Trio and singer Marge Dodson.

This week, the Scott Club is closed downstairs for BBC TV recording. The John Surman and Skidmore-Wheeler groups are being recorded tonight (Thursday), Graham Collier and Peter King-Tony Coe tomorrow, Johnny Dankworth and Cleo Laine (23) and Tubby Hayes, Alex Welsh, George Chisholm-Kenny Baker (24).

PETER IN DENMARK


PETER SARSTEDT returned to Denmark this week where he will be writing the songs and story for a West End musical. He will be returning to Britain at the beginning of September when his BBC 2 series starts.

Sarstedt's second album titled "As Though It Were A Movie" is now finished and is set for release during the first week of October. He is expected to marry Swedish dental student Anita Atke at the end of September.

mike leander orchestra



migration *mups* 383 

Single release by public demand
'Here There and Everywhere' *mu* 1095 

Martin Rivera (bass) and Oliver Jackson (drs).

JON Hendricks left London last Friday for a three-week gig at the Tivoli Garden, Stockholm, and TV work in Holland. He took an accompanying group comprising Reg Powell (pno), Daryl Runswick (bass), Bill Moody (drs) and Reebop Kwabanaah (percussion).

TUBBY Hayes' Big Band returns to the Bull's Head, Barnes, on September 15. Tubby's Quartet plays the Cambridge Arts Festival on September 1, London's Phoenix Club (3), Torrington, Finchley (7) and Ronnie Scott's Upstairs Room (8 to 11).

SINGER Ernestine Anderson is working at Ye Little Club in Beverley Hills, Hollywood, after a long lay-off from the music business. The Count Basie band is currently headlining at Atlantic City's Steel Pier.

TENORIST Al Gay guests with the 14 Foot Band at the Fox and Hounds, Waywards Heath, on Sunday (24). The Gateway Jazzband follows on August 31 with Sandy Brown and Danny Moss on September 7.

KEN Coiwer's Jazzmen return to London's 100 Club tonight (Thursday). Other attractions at the club include Bill Nile (tomorrow), Alex Welsh (23), Kenny Ball (24) and Acker Bilk (27).

CHARLES Mingus has opened with a Quintet at New York's Village Gate for three weeks, working opposite Jimmy Smith. New York's Village Vanguard celebrated its 37th anniversary last week.

King Presley reigns in Las Vegas and two British fans get in free

IS ELVIS PRESLEY coming to Britain? "Not that I know of. He's scheduled clear up to the end of the year and at the moment, we have no plans to come to London," said Presley's manager, Colonel Tom Parker when I spoke to him on the phone last week.



COLONEL TOM PARKER has managed Elvis Presley for over ten years, guiding him through an amazing career of recording, live appearances and film acting. The Colonel, an often elusive character, talks to the Melody Maker about Elvis and his immediate future.

AN EXCLUSIVE INTERVIEW BY TONY WILSON

The Colonel was speaking from the International Hotel in Las Vegas where King Presley is pulling in over 2,000 people, often paying up to £20 a time, each night at this newly-opened nightspot deep in the heart of the blackjack belt.

"We've had a number of telephone calls from Britain about this," added the Colonel, "so it seems that somebody there has put the impression round that he is coming."

At a press conference held in the opening week of Presley's season at the International, Elvis indicated that he would like to come to Britain. "I know I've said it before over the years, but it's something I really want to do now," he told the Press. "I feel sometimes I've let my British fans down by never appearing in Britain." He added that he might be able to make the visit "very soon."

The huge pile of fan mail that Elvis gets from his British fans must act as a constant reminder of the faithful following that he still commands on this side of the Atlantic but his Stateside commitments are something that he and the Colonel also have to consider.

I asked Colonel Parker if there was a chance that Elvis would make his first-ever personal appearance in Britain next year. Replied Parker: "Well, I can't really say anything about that. I really don't know. He has several commitments and options on pictures and if they are picked up, he obviously wouldn't be able to go. It's not fair to make plans and then cancel them."

"After Christmas he is scheduled for several return engagements here. But we don't make plans too far ahead. Sometimes we wake up in the morning and decide what we are going to do that day."

When he finishes the stint at the International, Elvis starts rehearsals for recording and is on stand-by for a possible film, although he will return home for Christmas. Colonel Parker told me that the script for the film was being worked on. "It's something about the abominable snowman, I think," said Parker. "It's a kind of outdoor picture."

Before he goes home for the Christmas holidays, Elvis may possibly get into the studio to cut sides for potential singles and albums. "What's he going to record? Well he won't know until he starts," said the Colonel, when I asked him if Elvis had anything specific in mind for future recordings. "He picks songs then he changes them but we've got a pretty good backlog to work through."

One question that is uppermost in everybody's mind is "When are we going to see the Elvis television spectacular?"

It was first shown in the States in December last year and a second screening was seen there last weekend. But so far the NBC tele-recording has yet to be seen in Britain. Both BBC and ITV have had prints of the film made available to them but neither has indicated in any way that they will be showing it.

In terms of publicity alone the Elvis spectacular is worth its weight in gold and would draw terrific viewing figures. NBC-TV executive Peter Marriotti told Melody Maker some time ago, "This is not an ordinary run-of-the-mill show. But I bet . . . it will be screened by ITV or the BBC before the end of the year."

But however high the price is, it must still be within the limits of either television station and with such a prize up for grabs, it would be reasonable to suppose that the need for caution in buying the rights would be minimal

and that the race to present a prestige television show of this kind would be short and sharp.

Or could it be that in the upper echelons of both the BBC and ITV, the reaction has been that it is just another pop show, so why should they spend that much on it?

"The show has been cleared for showing in most European countries for six months now," stated Colonel Parker. "We have no control over the thing. But it has the necessary clearance on all networks. As a matter of fact, it's booked in several countries. There are no restrictions. For a long time they have had customers for it, and as I understand it, the film can be shown any time. It's being shown here in America for the second time next Sunday."

Meanwhile, Elvis is pulling them in from all over the world, not just America. The Colonel told me that fans had travelled from Canada, Australia and Britain to see the King in action and that many showbusiness person-

alities had made a point of seeing Elvis on stage, including Britain's Tom Jones.

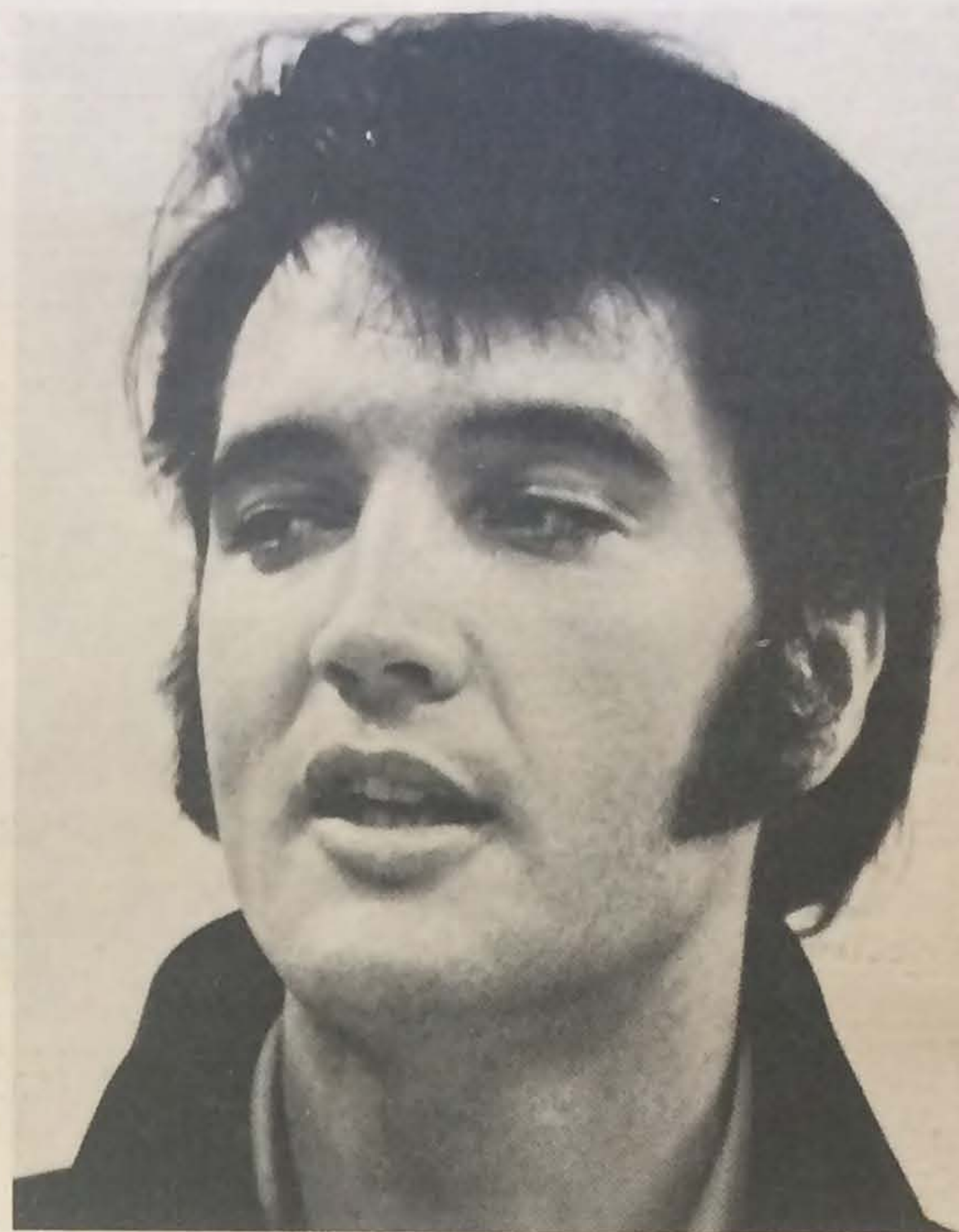
"Tom came to see the show and I know he enjoyed it. Elvis gave him a great introduction from the stage," related Colonel Parker. "Tom came backstage and talked with Elvis for three or four hours after the show."

The Colonel sound elated with the way things were going for El and said, "Elvis has sold out so far and each show has been capacity, which makes us very happy."

He sent Elvis' thanks to all the fans who had written to him wishing him luck with the show. "We want to thank everybody for their letters. We've had thousands."

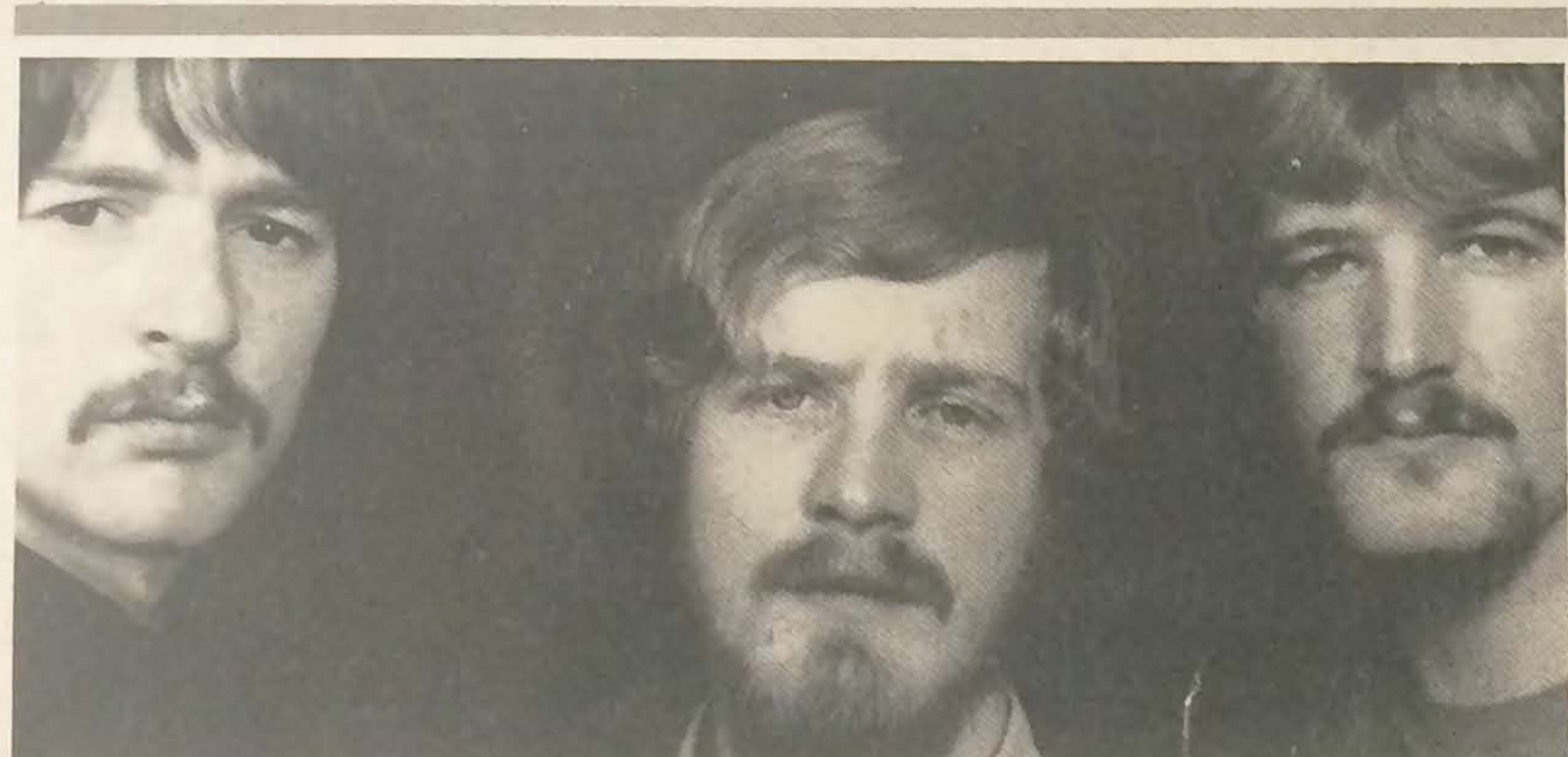
And no doubt the two Liverpudlians who made the long journey to Las Vegas will send their thanks to Elvis and the Colonel. They arrived in Las Vegas and at first it seemed they would not be able to get in to see Elvis.

"We heard about these two



PRESLEY: "Something I really want to do."

people," said Parker, "that they'd come all the way from Liverpool and that they couldn't get in. But we managed to put in two extra seats beside the stage so they were able to see Elvis after all."



HARD MEAT: exploring the potential of acoustic sounds

WHILE A lot of bands are getting into heavy things and still relying on volume for impact, Hard Meat are moving the other way and exploring the potential of acoustic sounds.

Formed at the end of last year, the group have been steadily attracting attention through their live gigs and their new single "Rain," a Lennon-McCartney composition, has just been released by Island. The album "Hard Meat" is due out soon.

The three members of Hard Meat are Mick Dolan (gtr. vcls), Steve Dolan (no relation) on electric and string basses and drummer Mick Carless and just to add to the confusion, they are managed by Marquee-Martin's Mike A. P. Dolan (also unrelated).

The acoustic side of Hard Meat's work is something that they are still experimenting with but they feature some acoustic numbers in the stage show. Some time ago they played a folk club in Ware, Hertfordshire, and successfully completed the gig without using electric guitar and only using the electric bass sparingly. The boys thoroughly enjoyed the gig and proved to themselves that acoustic music can work very well for a whole evening. "We'd like to open up the

Hard Meat—looking for a softer sound

acoustic thing more," Mick Dolan said last week when the group visited Melody Maker. "We're learning from our mistakes as we go along. One of the problems is amplification. We can get a good sound on an acoustic number when we play in our flat but when we play on stage the amplification takes away some of the effect."

At the moment the acoustic numbers like Ritchie Havens' "Oxford Town," feature Mike and Steve. "We'd still like the sound to be hard though," said Steve. "We haven't gone into it with any preconceived ideas about acoustic stuff being soft and pretty."

Drummer Mick thinks there is a chance with acoustic music to introduce more interesting cross rhythms.

What about audience reaction to the acoustic side of the Hard Meat sound? "Well, sometimes it's hard to get people to shut up and listen," replied Mick Carless. "Actually the majority of people want to listen but it's the people at the back who make the noise. Sometime's you have to be rude to make them listen."

Mick Dolan said that the recording studio was the best place for trying out acoustic numbers and they have put some tracks on their album

which are acoustic.

"I think the album is interesting because we have quite a varied assortment of things on it. We've tried to break it up, tried to think of it almost like doing a show."

"The acoustic numbers have helped to break it up. A lot of LPs I've heard recently have the second track that sounds just like the first and you don't bother to go any further listening to it, which is a pity. We've tried to overcome this by making the album interesting," commented Mick Carless.

Mick Dolan added, "It's been a long time from conception to actually doing the album. By the time it has started to circulate, at least we hope it will, we'll have developed these ideas further. Also we have been experimenting with the electric things, and although the acoustic is one entity and the electric another one is in fact, affecting the other."

The boys choice of "Rain" as a single came after it had been decided to include it on the album. They have used it in their repertoire since they started. Said Steve, "We don't expect it to be a hit, but it would be nice if it was, but what we'd like is for it to get exposure for the album, to bring interest on the album."

OUR PRODUCT

- 1 FLEETWOOD MAC
Need Your Love So Bad 57-3157
- 2 CHICKEN SHACK
Tears in the Wind 57-3160
- 3 OTIS SPANN with Fleetwood Mac
Walkin' 57-3155
- 4 DUSTER BENNETT
Bright Lights Big City 57-3154
- 5 GORDON SMITH
Too Long 57-3156
- 6 CHAMPION JACK DUPREE
I Want to be a Hippy 57-3158
- 7 OTIS RUSH
All Your Love (I Miss Loving) 57-3159

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CAUGHT IN THE ACT

McGregor kicks off Upstairs

THE CHRIS MCGREGOR GROUP inaugurated Ronnie Scott's new Upstairs Room policy on Monday nights with two long, emotionally exhausting sets which contained music probably as strong as any heard in London this year.

The new policy is to feature British groups four nights a week, from Monday to Thursday, and McGregor was a superlative choice with which to begin the proceedings.

His band was an amalgamation of talents from several of the most exciting local groups: John Surman and Mike Osborne from the Westbrook band, bassist Barry Guy from Howard Riley's trio, Evan Parker from the SNE school, and Mongezi Feza, Louis Maholo and McGregor himself from the original Blue Notes.

The first set began with a frenetic ensemble leading into a Surman solo which began in the baritone's lower reaches before climbing to explore that freak upper register of which he is the master.

Osborne was the next up and was also the band's only weak link. The perfect man for Westbrook's music, his playing is however too calm and studied to be thrown into McGregor's maelstrom with any real hope of success. However, his solos no doubt inspired by his colleagues, were considerably fresher than of late.

After a short ensemble, Parker stepped forward and immediately began to create tormented, gargoyled sound shapes through his tenor. The threads of his playing are so tough and taught that they twist together like steel rope.

Feza seems more at home in the ensemble than in solo, and he and Surman played magnificently in a section which led into an attractive rambling ballad scene. The 90 minute set was then concluded with a short rave-up which resembled a country dance tune with a couple of beats missing somewhere.

Maholo's drumming throughout was fantastically inventive, demonstrating his considerable sensitivity and feeling for dynamics as well as his straight-ahead swing.

Despite its apparently haphazard sound, this septet in fact plays music which is as carefully structured as any. Considerable thought is given to the weight and depth of the ensembles and frequently one or two horns drop out of the collective improvisation. This produced several thrilling duets and trios.

It's a real indictment of the industry that after five years in this country McGregor has had just one opportunity to record. His music, so full of life and spirit, demands to be heard. — RICHARD WILLIAMS

BARRY SCHOOL

THIS WAS the most satisfying Barry Summer School to date. The first week was good... the second week was even better; the fine weather held until the very last moment, and enthusiasm seemed to become even more intense as time went by.

The steadily gathering momentum of the second week was mainly due to the presence of the visiting musicians trumpeter and flugelhornist Dave Holdsworth, tenorist Dave Gelly, and the entire Frank Ricotti Quartet. Their function was simply to rehearse and play as much as possible with the students on the course.

And this brought a strong reality to the proceedings, while at the same time, it enabled the resident tutors, Pat Evans, Don Rendell, Graham Collier, John Burch, and myself, to concentrate on weak spots and neglected areas. For the first time since I took part in the course, I felt that everything that should be followed up was being followed up. Loose ends were eliminated. Nothing was left in mid-air.

Also, for the first time, the beginners were organised into a group at the very start of the course, and although they took part in other activities, they received their key lessons together throughout the two

weeks. This meant that there was a vital continuity for them.

The first week was spent mainly in getting to grips with the essence of improvisation, and during the second week they were formed into a nine-piece big band to develop their reading, phrasing, and general musicianship, and to give them different contexts for jazz solos.

Any course of this nature must be a process of self-discovery for teachers and pupils alike, and there were many surprising revelations. Pianist Dave Saul, an excellent musician who lacks only confidence, discovered that he could write good tunes... in fact the composition he wrote in the second week was so good that Frank Ricotti wants to record it.

Tenor saxophonist Allan Wakeman started everyone with his ability in all fields — his magnificent playing, his composing and arranging for small groups and big bands.

And one of the biggest surprises was to find that the course organiser, Pat Evans, is a tasteful and imaginative pianist. With a trio he'd assembled for the occasion (Paul Lytton on drums and Cecil Ferreira on bass — both students on the course) he made a tape of his Four Seasons Suite, and explained to amazed listeners: "I didn't know myself that I could really play the piano... I just thought I'd have a go at it!"

The final concert was a mammoth and informal affair. Graham Collier suggested that instead of having the usual two hour concert given by selected groups, there should be a Jazz Happening that started at 5.00 pm and went on, with a break only for tea, until 10.00 pm. This took place in two rooms — the concert hall, and a smaller room across the corridor that had been used as the nightly jazz club during the course. Music ran concurrently in both rooms, and over twenty groups, ranging in size from trios to big bands, performed during the five hours. The audience commuted between the rooms and the event seemed to be very enjoyable for both musicians and listeners.

Roger Eames, producer of the BBC programme, Jazz Workshop, turned up talent-spotting, and seemed to be making a mental note of almost everything he heard. It was certainly a memorable fortnight leaving all participants gladder, wiser and extremely tired. — IAN CARR.

FAWKES/CHILTON

THE NAME of Wally Fawkes, who shares his jazz playing with his work as "Troop" of the Daily Mail, is now one of a number of top flight British jazzmen who escaped the Trad fad and subsequently fell victim to the prevailing modern scene. But Wally is still playing his clarinet and soprano in small, out-of-the-way pubs — just for the hell of it. His partner, the one-time Bruce Turner trumpet lead John Chilton, is equally neglected and equally exciting.

They can be heard every Sunday lunchtime at a Finsbury pub called the New Merlin Caves, Margery Street, W.C.1 in fine and often scintillating sessions backed by Les Hanscombe's lusty-toned trombone, Johnny Parker on piano, Steve Fagg string bass and Chuck Smith's drumming. Some of the pieces are taken from the familiar traditional repertoire, but a great many more belong to the mainstream-cum-52nd St. category with sensitive, Eldridge-voiced horn by Chilton, exquisitely toned reeds by Fawkes which carry on the pattern left by the death of Sidney Bechet plus an enterprising list of guests. On recent Sundays I have heard Tony Short's brilliantly patterned piano, and Diz Disley on acoustic guitar.

From noon until just after two o'clock, the music swings along, full of jazz invention and worthy of top place in the contemporary British jazz calendar. — JAMES ASMAN.



McGREGOR: full of life and spirit

HOWARD RILEY

FRESH from their triumph at the Proms, the Howard Riley Trio came back to earth last Tuesday at the Albion (King's Head, Fulham Broadway) to the delight of the smallest but enthusiastic crowd. It has now become one of the most distinguished groups on the scene: excellent musicianship and a strong feeling of togetherness. All the tunes I heard, apart from the Bill Evans reworking of "Sweet and Lovely" were originals, a healthy tendency followed by most of our younger men.

There were plenty of reminders of Paul Bley in the leader's work, but within this area he has come up with his own style and he sounds more assured on each hearing. Much of the group's character came from the drums, where Alan Jackson switched the beat about so that it supported the piano one minute and cut across it the next. Barry Guy, who was by all accounts the star of the Albert Hall shindig, had a comparatively quiet time; with Riley playing an awful lot of piano he did not have to push himself too far. — TED WARD.

BOB DOWNES

BOB DOWNES Open Music opened, among other things, the first of a series of Sunday blow-ins for avant garde bands at the Cornucopia in Riding House Street, off Tottenham Court Road. The Cornucopia, a club-cum-health food restaurant, provided a comfortable setting for this new trio which on first hearing is one of the most stimulating bands to have arrived on the scene in the past year.

Armed with tenor and alto saxes, ordinary and bamboo flutes, Downes' range of emotion and colour was extremely varied. At one end was the gritty use of "Sonnymoon" for Two leaping off into one of those flights of outrage which the tenor sax seems to have cornered the market in since Ayley. At the other the gentle and hypnotic sound of the bamboo flute.

Most gratifying from the listener's point of view was the trio's ability not to get carried away with itself. They remained always in control of the dynamics and moods of the music, rather than the other way round as often seems to be the case with "free" improvisation. The result was that each feeling and tempo merged into the next without ever reaching saturation point. In this respect drummer Den Smith and bassist Neville Whitehead played and listened with equal sensitivity. — DAVE KENNARD.

DIZZY REECE

THE PRODIGAL son returned for a quick blow last Friday when Dizzy Reece played at the Royal Oak, Tooley Street. His name cannot mean a great deal to the younger fans, but for us greybeards it was nostalgic to see him sharing the stage again with Phil Seaman and Terry Shannon.

The first set began inauspiciously with a long blues on which Reece sounded like a second-rate Freddie Hubbard. After this he became more individual and, as a result, the rhythm section found him harder to follow. He has always shown the ability to surprise people with an unexpected phrase, and he introduced some very strange ideas into such familiar tunes as "Stella by Starlight" and "The Theme."

Reece was becoming more confident all the time and the best moments came at the start of the second set, with an endlessly inventive "Tune Up" followed by a slow and virtually unaccompanied version of "The Gipsy." His unpredictable runs were getting through to the audience by now, and he was using valve-ticking and dynamics like no one else around. Also, after a tense and slow beginning, he was obviously enjoying the evening as much as were the rest of us. "There Is No Greater Love" and "Night In Tunisia" rounded out the entertainment, and proved how much life there still can be in good old bebop on the rare occasions when it is played properly. — TED WARD.

The rock, strip and drag show

THE RAVERS weekly tonic...



A ROCK CLUB promoter who wants to feature drag and strip shows will probably be exposed by a Sunday newspaper.

Stuart Lyons, of London's Country Club, Hampstead, told the MM on Monday that a female impersonator — "drag artist" — will guest with the Jody Grind group and US folk singer Kelly at the club tomorrow (Thursday).

"And next week on August 28 we will have a girl stripper whom I am told whips herself while stripping, appearing with Mighty Baby and East of Eden.

"I hear that a newspaper wants to expose me along 'is this the kind of thing your child should see?' lines. I don't mind — the whole thing will be fatuous enough anyway!

"I'm just trying to liven up the group scene with a bit of entertainment." Competition Corner! Readers can now win an LP of their choice by naming the dog or cat food TV commercial which sickens them most. Write on a postcard in no more than twenty words which plug is the most beastly and why.

For example, "I hate the Dogfood Ad because of the nauseating way the commentator pronounces 'drippy chunks.'" The Raver's decision will be final.

Spotted

How many drummers spotted the latest 1941 Ajax drum kit in the George Formby movie on TV last week? A rare sight indeed.

A preview of the Roland Kirk-Eric Clapton super-session shown to select press this week... Keith Emerson to write score for a film version of Peter And The Wolf with the aid of a Moog Synthesiser.

Reader Bernie Wop of Tooting sent MM singles reviewer a discography of 450 Merrill E. Moore titles... Dizzy Des a rave compere at the Rothbury Light House, Brighton's only underground scene.

Black Velvet, booked for a gig in Hornsea, Yorks, turned up in North London.

Interstate Road Show drenched in Venice when their gondola was in collision with a coal barge.

If anybody else rings up mummbling: "Ere, I 'eard summfink about a Bob Dylan concert — is it true?" We shall scream... Humble Pie have knocked the knockers by leaping into the chart.

East of Eden featuring Mozart violin concerto with heavy rock backing, plus Bill Haley and the Everley Brothers mixed with Schoenberg.

Noel Murphy roped in for impromptu sing-up at West Hampstead's Railway Tavern.

International Film Festival in Edinburgh from November 7 to 13 will show films of the Stones, Hendrix, Johnny Cash, Doors and the Incredible String Band.

Tubby Hayes big band very exciting on Radio One's "Jazz Workshop" — especially Tubby.

Equals swopping Bentley for Rolls Royce Silver Cloud... Jazz pianist Brian Miller invited to join Battered Ornaments

Ex Procol Harum's Ray Royer, now with Freedom, saved from drowning in the sea off Wales.

Ealing music shop proprietor Dave Simms photographs customers selling second-hand guitars and amplifiers.

"With so much stuff being stolen these days I felt we ought to do something about it." Since the scheme began £1,000 worth of stolen equipment has been recovered — guitar pushers being handed over to the law.

Colin Petersen has hired an 8-seater light aircraft to fly to the Isle of Wight for the Bob Dylan concert on August 31 with his wife and friends.

Bee Gees lost nearly £10,000 worth of equipment last week when thieves stole their van from manager Robert Stigwood's home.

Among equipment stolen is Maurice Gibb's 22-year-old Les Paul guitar used on all Bee Gee recordings since "New York Mining Disaster." It's irreplaceable," says Maurice.

Ava Gardner saw David Essex and the Dave Davani band at London's La Valbonne club last week and invited them back to her flat to play.

they couldn't go which is probably just as well for Ava's neighbours.

Sad Saturday night for Spirit of John Morgan. Guitarist Don Fagin was electrocuted at Leicester and is out of action with burns for two weeks.

John Morgan's flat was burgled the same night and the master tapes of their forthcoming album were stolen.

Hard Meat were rehearsing at the bottom of Field Marshall Montgomery's Hampshire estate last week.

Groundhogs have a photograph of Karl Marx's grave on the cover of their new album. They hired the cemetery for 5

guineas. Album called "Blues Obituary."

Tenorist Jimmy Skidmore boasts two sets of teeth — one for nosing and another for blowing. No one can say his playing lacks bite.

Only 600 people turned up at the 60,000 capacity Hibernian stadium in Edinburgh to hear Marmalade and Tremeloes.

Eddie Williams, drummer with the Howard Wilkinson Trio will attempt to break the world non-stop drum record by playing for 112 hours at the Island Hotel, Leysdown, Kent, from Saturday (August 23).

Jiving K Boots forced to abandon his attempt on the world non-stop spoons record at the Wapping workingmen's club when he was attacked by angry mob.

MM's Bill Walker's imitations of Frankenstein's monster get more terrifying each week... Ex Blue Cheer guitarist Leigh Stevens has formed a group with three Britons — Mickey Waller (drs) Bryn Haworth (gtr) and Pete Sears (bass gtr).

Pye to release new Kinks single next month to mark the fifth anniversary of the group first making number one with "You Really Got Me."

"Strawbs now a quartet with addition of cellist Clare Deniz... Wonder how New Yorkers are taking to MM's Tony Wilson?

The Sunday Muckraker says: "Stamp out this filth now! I was walking through Soho in my plastic mac this week when a drug crazed beatnik offered me a nude Blind Faith LP and a copy of how to live free in London."

"I kicked him in the head and drew a brief round of applause from some parking wardens and strip club touts before hastening back to my office. Stamp out this filth now!"



CASH: film at Edinburgh

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JAZZSCENE

Soaking up the music, while there's still time

BARRY MARTYN

BY JOHN ROBERTS

SOMEBODY SHOULD find a spot for the photograph below in one of those glossy pictorial histories of jazz. For its marks a considerable achievement in Britain's contribution to New Orleans style music.

It was taken eight weeks ago outside the Half Note in New York, on the day leading American jazz stars turned out to pay homage to Britain's Barry Martyn.

During the line-up Condon, togged in scruffy sweat shirt, slouch hat and carpet slippers and in fine wise-cracking form as usual, quipped: "Anybody here know each other?"

There was no doubt on that score. The band's 90-minute set received rapturous applause from the big names scattered among a capacity audience.

Said Martyn: "Claude Hopkins was specially knocked out by our pianist Jon Marks. Apparently Captain John Handy had raved about him to Claude who turned up specially on his recommendation."

And in a rave review, New York Times critic James S. Wilson described the whole Martyn outfit as having "more guts than any other English band I've heard."

Said Martyn in a London pub: "The scene over here has been sick for a long time. I got so depressed

that I gave up bringing New Orleans musicians to Britain. But we spent a month in the city and it really recharged our batteries."

Now Martyn's organisation, New Orleans Presentations Incorporated, are negotiating to bring over a series of star names. They include banjoist-guitarist Emanuel Sales in October, Alton Purnell in January and Percy Humphrey in March.

Meanwhile the Martyn band are having a well-earned rest after a riot of high living following the New Orleans festival.

"We had some tremendous blows," said Martyn. "At the Festival, for example, we had to follow Count Basie and go on before Milt Hinton, but we had a fantastic reception."

"Down there people don't bother about musical labels. Clarke Terry and Zoot Simms came to hear us rehearse at Preservation Hall. And I saw Roland Kirk jamming with Joe Watkins and Percy Humphrey."

High spot on the visit, however, was a special last-night

party for the band thrown at Preservation Hall by trumpeter Kid Thomas's men.

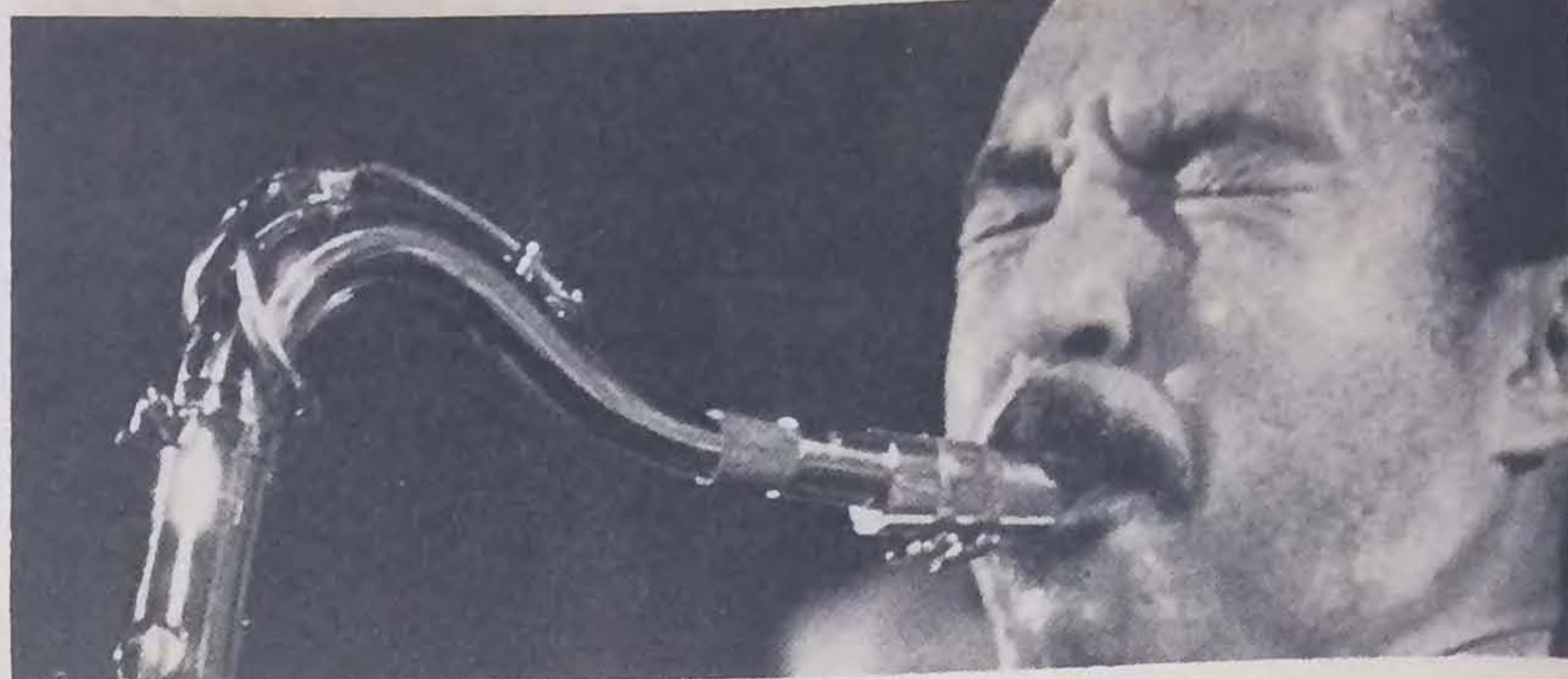
"We had 100 dollars laid out on booze," said Martyn. "Somehow they got hold of a four-gallon bottle of whisky. One guy had to drink from it while another held the far end. You should have heard the music that night."

Apart from the raving, what positive benefits came from the trip?

"Well, we have a whole stack of new material now. I visited Armand Piron's wife and she fished out a great bundle of his arrangements which we're working on."

"Then, in addition to fixing up guys to visit Europe, the main benefit was the good it did for the band to hear all that music. I've been there seven times and I'd go back another seven times."

"If it's going to be left to us younger British musicians to keep New Orleans jazz alive, we might as well soak up as much as we can while there's still time and get it right."



LAND: 'Clifford and Max were the driving forces behind the group'

Sweet memories of Clifford Brown

HAROLD LAND

BY STEVE HOLROYD

FOR MORE than 22 years Harold de Vance Land, a quiet-spoken introspective Texan, has been responsible for some of the more appealing and inspiring sounds to emerge from a tenor saxophone.

Land, a great favourite of musicians but a largely undiscovered talent as far as the jazz world at large is concerned, was recently in London for a

couple of days on his way back from dates with the Bobby Hutcherson group at the jazz festivals of Molde (Norway), Pori (Finland), Antibes and Tunis. And there is great cause to lament that, on his first ever visit to Europe, we had no chance to hear him play in Britain.

He is probably best remembered for his work with the superb Clifford Brown — Max Roach Quintet — one of the best small groups ever assembled — and it is no surprise that he regards his spell with the group as the most rewarding period of his musical life.

Land recalled: "It was my friendship with Eric Dolphy that was instrumental in my joining the group. I used to go over to his home to play sessions with him and one day Clifford Brown came by and played with us. He then told Max about me and Max came by one time and sat in. They both liked the way I played so I joined the group."

"Richie Powell was on piano — he'd previously been working with Johnny Hodges — and George Morrow on bass. Our first engagement was at Tiffany's Club in Los Angeles some time in the summer of 1954."

"That was such a beautiful band. Everyone had respect for everyone else and I can recall only two occasions during nearly three years that I was with the band, when there were disagreements."

"Both Clifford and Max were the driving forces behind the group. Max has such a musical approach to drums. Richie Powell also contributed a lot to the repertoire. And Clifford was easily the best trumpet player I ever worked with. I just can't imagine how fantastically he would have been playing today if he'd lived."

"He was a very beautiful person — very honest, and very frank, and usually very quiet, unless he had something important to say. He also had a beautiful sense of humour. He was

such a well-balanced man, and this came out in his playing."

"I had a high respect for him, both as a person and as a musician. The two things go hand in hand. He had all the qualities necessary to make a complete musician — facility, an abundance of warmth, fire, imagination... he had it all, if that's possible."

"When he played, he would astound you nightly. And I was privileged to be able to hear him every night, to be a part of it."

Land left the group in Chicago in 1956 when he had to return to Los Angeles because of the death of his grandmother. "I'd also been away from my wife and son for so long." He was replaced by Sonny Rollins and, shortly afterwards came the tragic car accident in which both Clifford Brown and Richie Powell died — June 26th, 1956.

"That was heartrending news," said Land. "A terrible blow. We had all been like brothers in that band. I know the records the band made impressed people, but on record you can hear only 25 per cent of what you could have heard in a club. Every night we played was so exciting it was almost unbelievable."

After returning to Los Angeles, Land began working with the group of bassist Curtis Counce, with Jack Sheldon on trumpet, Carl Perkins on piano and Frank Butler on drums. "But we had a rough time together because it was hard to get work. We made some albums, but nobody really got behind the band to get it exposure."

After more than a year with Counce, Land began fronting his own small groups but, after his first real recognition in the Brown-Roach period, he started to collect the "underrated and underemployed" tag although he has been a prominent member of the Gerald Wilson band.

"I worked a bit with Carl Perkins — another massively underrated musician who never received one iota of the recognition he deserved — and then Carmell Jones and I started playing together. But it gets very vague at this period

because working was such a problem. It was difficult to get a gig and, having got one, it was difficult to make it last."

Despite — or perhaps because of — the recent exodus of musicians from the East Coast to the West Coast of America, work continues to be much less abundant in California and I asked Land if he had ever been tempted to move East.

"At this period I did think about it. But I like space and exercise, and I like to play tennis. Also I felt California was a better spot to raise a son. It might have hurt me career-wise, but it was the choice I made and I'm not sorry."

Although he has been a member of the Bobby Hutcherson group for nearly two years, Land has no recording contract at present. His last album for Cadet was "The Peacemaker" with Hutcherson, Joe Sample, Donald Bailey and Buster Williams.

Land, who regards the blues as the basis of all jazz — and this is apparent in his playing — began learning tenor at the age of 16 after hearing Coleman Hawkins' "Body and Soul." He was also influenced early on by Lester Young, Ben Webster, Don Byas and Lucky Thompson — "and many others" — and got most of his early experience playing with rhythm and blues bands on tours through the deep South.

A man of peace who deftly avoids being drawn into controversy, Land is a musician whose views on more inflammatory issues are, I would guess, as decided as his reluctance to communicate them.

He was cautious in discussing the avant garde. "The best thing to say," he ventured after some thought, "is that it is another means of the individual expressing himself." Asked if he had been attracted by the idea of playing free jazz, he said, "I have always played orthodox jazz for the most part, but what the future holds, neither of us knows."



LEFT TO RIGHT: Jon Marks, Claude Hopkins, Leon Eason, J. C. Higginbotham, Frank Naundorf, Hayes Alvis, Brian Turnock, Clive Wilsen, Barry Martyn, Zutty Singleton, Dick Douthwaite, Eddie Condon.

3 FOR THE TOP

Three more climbers from RCA, each certain to be a hit!

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"Daddy's Song" RCA 1862 (from the film "Head")

Nilsson "Maybe" RCA 1864

New Overlanders

"These Are Not My People" RCA 1861

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After BST it's CTA



GUERCIO: B, S and T. producer

AFTER Blood, Sweat and Tears, it's Chicago Transit Authority. Their first album is released this week. Like B, S and T, CTA use lots of brass although their sound is more rock influenced.

Producer of the CTA album is slim, bespectacled Jim Guercio, ex-Mothers guitarist, who produced the second Blood, Sweat and Tears album.

The interesting point about the CTA album is that it was conceived two years before the Blood, Sweat and Tears album although recorded in 1968. However it seems that B, S and T have paved the way.

Guercio's experiments with horns in pop began with a group called the Buckingham and the sounds Guercio created inspired Al Kooper, one time B, S and T leader, to quit Blues Project and formulate the B, S and T sound.

Guercio had in the meantime discovered and set up Chicago Transit Authority but through a deal with Columbia Records (CBS), was asked to produce the second Blood, Sweat and Tears album.

Guercio describes himself as a musician rather than anything else although he has proved himself as a producer and heads a complex of companies that work on a community basis in Los Angeles.

Besides CTA, he is in-

involved with the Illinois Speed Press, Moondog and the Firesign Theatre, a "revolutionary" repertory company.

Guercio's group of companies are a kind of anti-establishment system. He sees music as a pure form that is stifled because of the present systems artists are dealing with.

"The artist wants to say something original but it's impossible to get it presented in the way he wants to because of the system he has to go through."

Guercio's group of companies afford their artists as much protection as possible from these systems and only at the point of selling the completed product do the outside interests get involved.

CTA may well be in England by December. Part of the promotion for the group includes the release of their first album, a double-record package, that will sell for only 43s.

"In order to get their album out in Europe, we waived the royalties."

"We want to bring CTA over to Britain, not because it's romantic to be a hit in Britain or an international success, but because there hasn't been any American act come over here with the right attitude, like putting away the bread back home and then coming over here and taking time to cultivate a relationship and understanding."—TONY WILSON

Pentangle — an English music band

BY BOB DAWBARN

ON the face of it, the Pentangle is a pretty unlikely combination — three members who came up through the folk world in Jacqui McShee, John Renbourn and Bert Jansch, and two from the jazz world in Danny Thompson and Terry Cox.

Yet it worked, and to the extent of producing highly original music which just doesn't belong in any of the recognised categories.

"Really it's just English music," says Jacqui McShee. "In fact Danny gets cross if people suggest that some of the things he writes are Indian-influenced. He insists it is medieval English."

Jacqui — singer and Queen Of Darts — seems faintly surprised to find herself in a group which has already achieved an international reputation. She was born in Catford, South London, and made her first public appearance singing "Donna Donna" at a show in aid of Oxfam when she was 18.

Trad

"My first musical interest was trad," Jacqui told me. "I used to go to Ken Colyer's every Saturday."

She eventually became part of a folk duo known as Chris and Jacqui — there were, in fact, two Chrises.

"The second Chris was a wanderer who used to vanish to the South of France every April," she recalls. "We did gigs in folk clubs and I was then asked to be resident at a club in Sutton. I met up with John Renbourn and did gigs with him for about a year and also got to know Bert.

"Then John told me they were starting a rock-and-roll band. I went along and there were these electric guitars — I nearly passed out. It was all just a laugh really. We didn't expect anything to come out of it. Then we met our manager, Joe Lustig, and things started to happen"

have got into the blues thing when they were with Alexis Korner and recently when they heard the new Tim Hart-Maddy Prior LP they went berserk. And John has got us all listening to medieval English music."

The group were a big success on their recent American tour but Jacqui admits they had qualms about it.

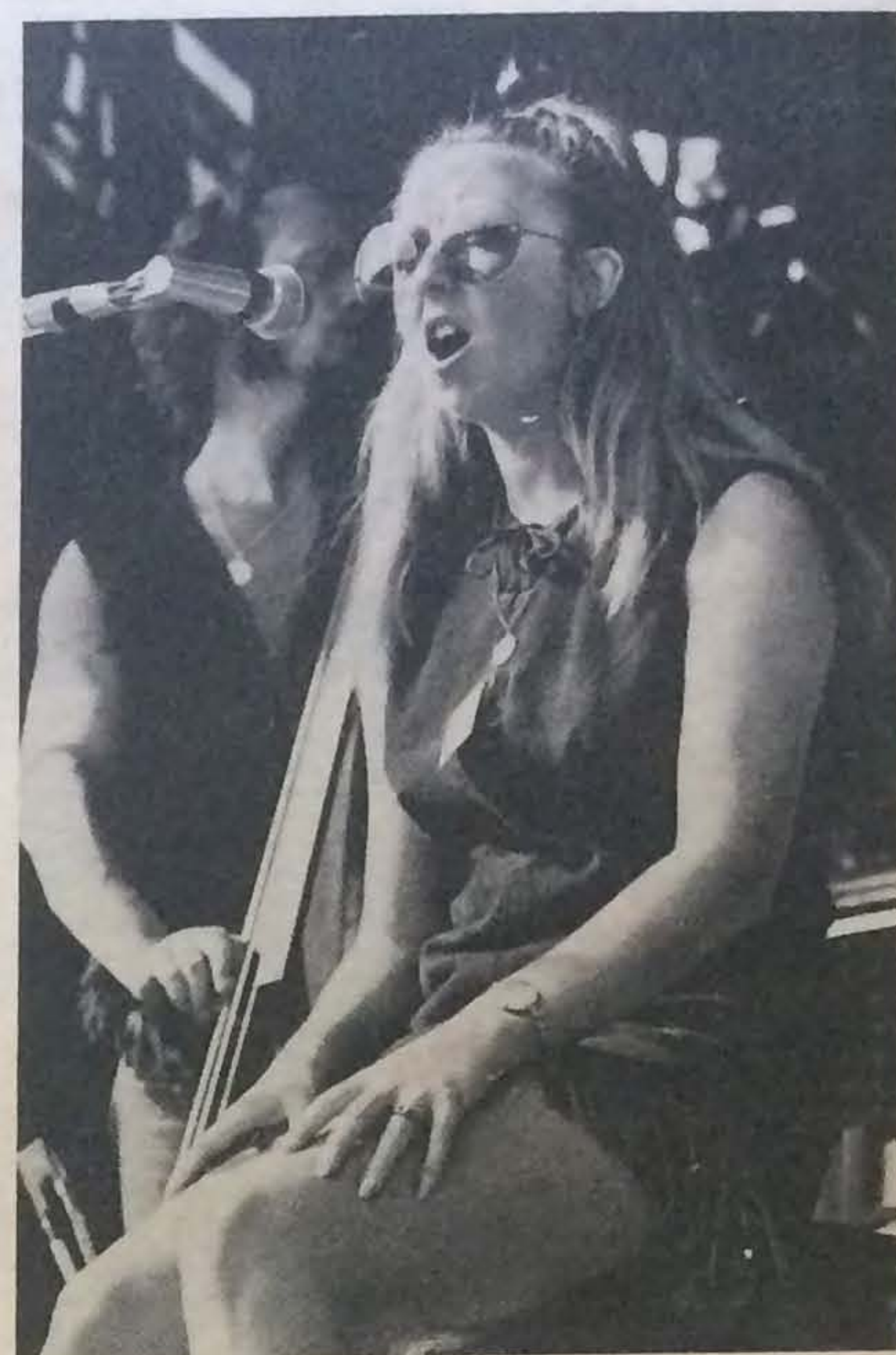
"We were a bit scared when we found we were sandwiched between rock groups. But it worked out very well — I think people now actually want to sit down and listen with ease. Our acoustic things went very well and the audiences went berserk over Danny's bass solos.

Album

"When we first went to the States we tried not to do the more traditional songs but we found that was what they wanted to hear. Actually, we find that the stuff we have been doing recently has been back much more in a folk thing, right back to the roots again."

Pentangle are currently finishing a new album which will be released in Britain in September, a month before they do a nationwide tour. In September they go to Scandinavia where they have a big following and they return to the States in October. They are also doing the music for a BBC-TV series.

"It is the first colour series for BBC-1," explained Jacqui.



JACQUI: music for TV series

"It's 12 plays about three girls and the director got the idea of using us after seeing The Graduate and being impressed by the Simon and Garfunkel music. It has taught us a lot and we may issue a single of the theme tune."

Jacqui was impressed by American audiences. "In this country they come

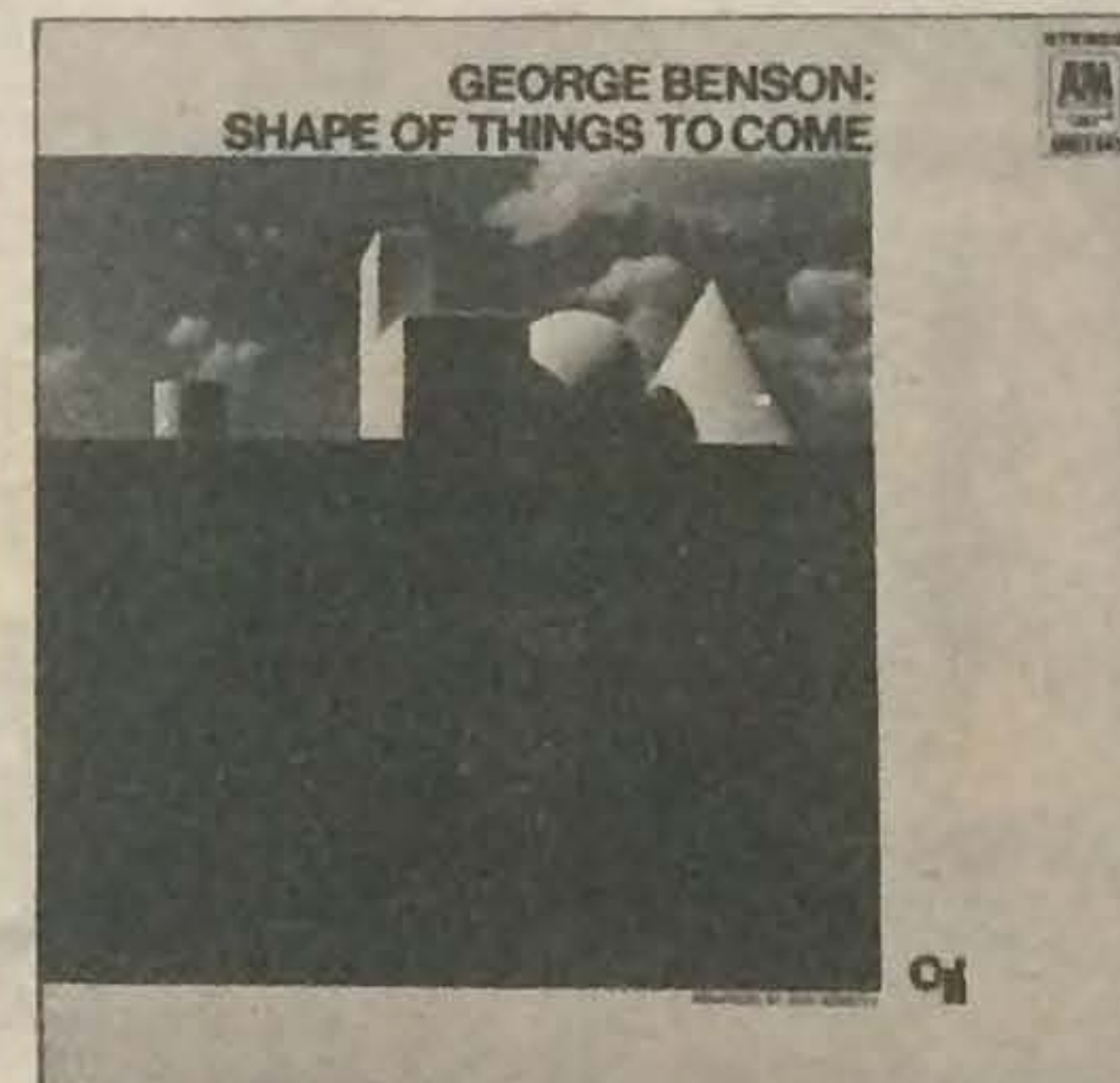
to hear a particular group or type of music," she explained. "If you have a concert then everyone on the bill is playing roughly the same sort of thing. In America you can have a concert with a jazz group, a soul band, an underground group and us. And the audience really wants to hear all the different things."

The Great A&M Jazz Quartet

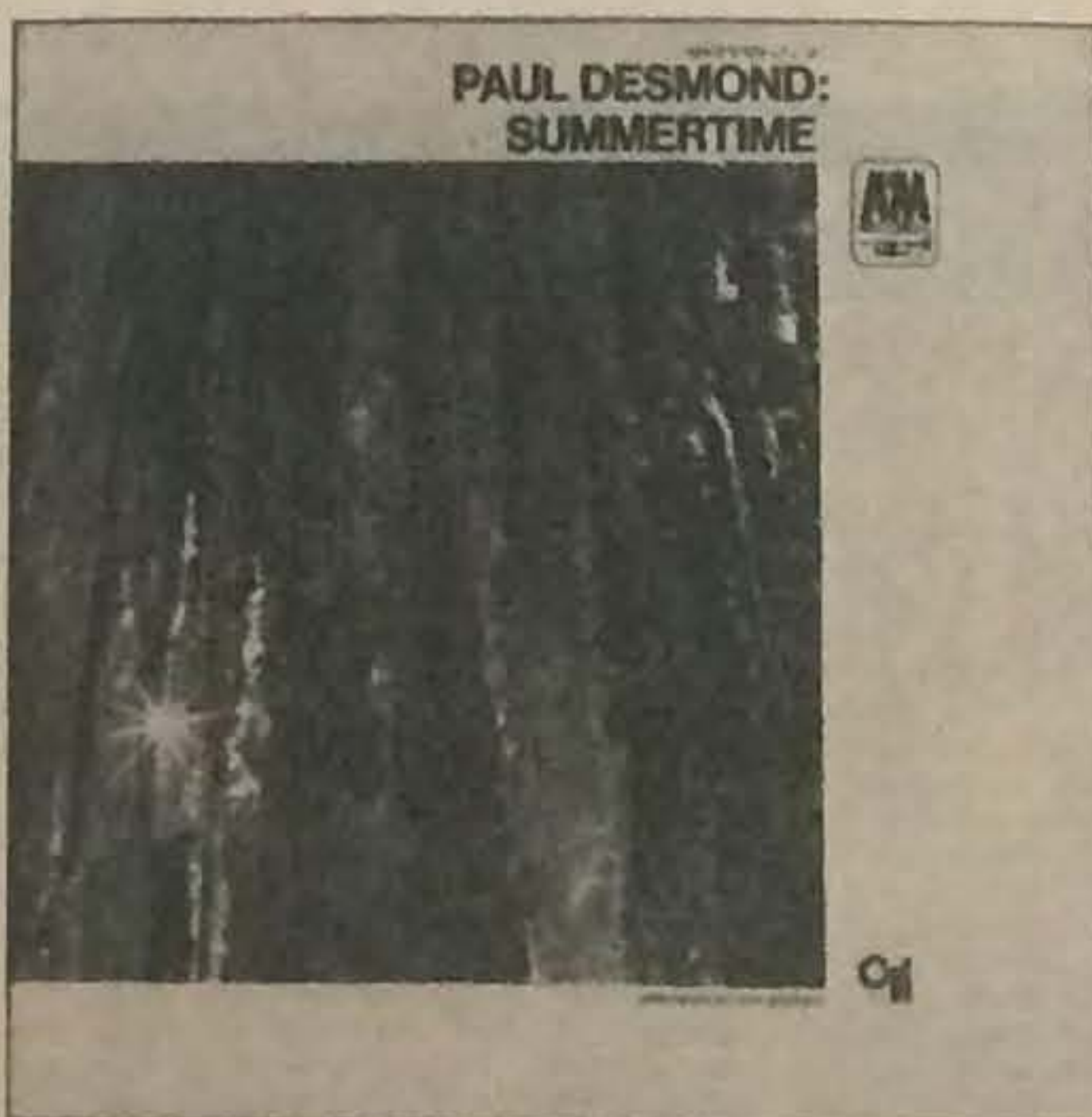
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AMLS 946
PAUL DESMOND
"Summertime"



AMLS 947
NAT ADDERLEY
"Calling Out Loud"

THE BLUES PAGE

Happy blues in future from Gordon

IT'S NOT at all uncommon these days for a musician to be dissatisfied with his own recordings.

BY RICHARD WILLIAMS

Frequently a producer, in an effort to bring his artist to a wider public, will persuade him to record in an unfamiliar style.

The results of this can vary between refreshing spontaneity and sheer disaster, and it was with his eyes firmly fixed on the former that 20-year-old singer and guitarist Gordon Smith recently went into the studios to tape tracks for his second album.

Album

In the past Gordon has almost always appeared solo, singing and playing country blues in a style derived from Robert Johnson and Johnny Shines, among others.

But the new album — for which four tracks have yet to be cut — features him in a different setting, backed by a second guitarist, a bass-player, and a drummer.

This innovation was the brainchild of producer Mike Vernon, who took Gordon under the wing of his Blue Horizon organisation just a year ago.

Gordon has decidedly mixed feelings about the success of the sessions.

"The musicians were very nice guys, and they played very well," he told me, "but I'm just not used to playing with a band."

"When you're on your own you can do what you like, and I've been playing like this for such a long time that it was difficult for me to get it together with them."

"I found it was difficult to keep time, but we got several tracks in the can for the album. Mike and I did the arrangements, and I suppose it comes out vaguely Chicago-ish."

How would he react if the tracks with the band became popular?

"I can't see myself ever working with a band out on the road. I'm basically a solo performer, and I don't think that a band would suit me."

"I'd be much happier if the public accepted the solo tracks and I wouldn't like to get identified as someone who plays with a group."

Gordon comes from South Shields, Co. Durham, and first came to London with three friends in 1965.

At this time Gordon had just left school, and he was

singing and playing guitar for his own amusement. They stayed in London only six months, and after deciding that they didn't really like it that much they high-tailed it back home.

Busking

The lure, however, proved too strong and Gordon returned earlier in 1967, working occasionally at time-honoured jobs like washing dishes before he started busking on the streets.

It was while he was busking, on Portobello Road, that his first break came.

"Two fellows walked up to me while I was playing, and suggested that I should go to the Blue Horizon club in Battersea."

"I went down there and played, and I'd only worked in a couple of clubs before, so I was pretty nervous."

"Fortunately Mike Vernon's wife was there, and she told him to come down and listen to me. He seemed to like what I was doing, and he signed me up."

Single

Gordon's first Blue Horizon album came out last March, and sold, he says, six and a half thousand copies — "That's not bad, I guess, although I wasn't entirely pleased with the music on that album either. It wasn't really representative of what I can do."

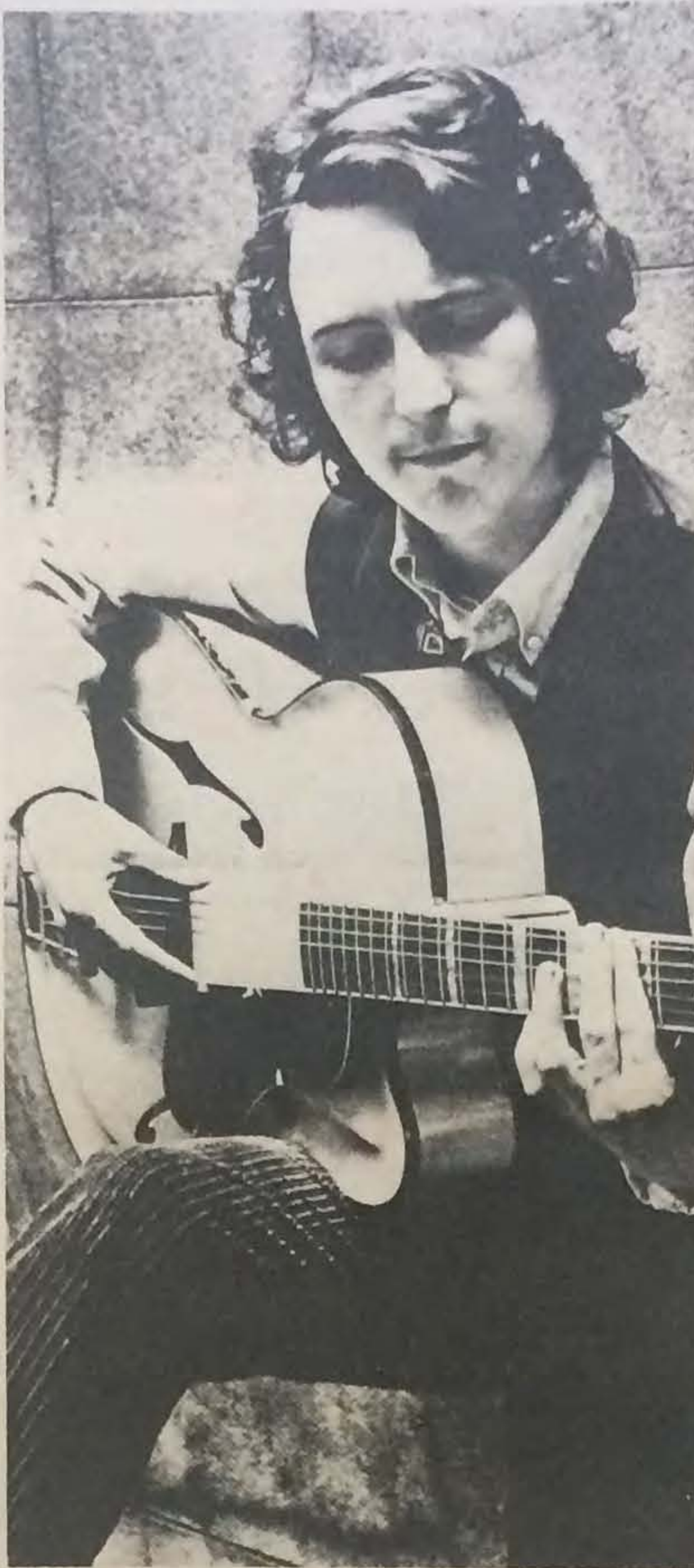
Three weeks ago his first single was released on the same label, titled "Too Long." This is an old song, dating back nearly 50 years, which Mike Vernon found in his collection of old blues discs.

"It's a happy, sing-a-long sort of thing," said Gordon, "and it's a bit different to my usual style. It's even got a bit of Country and Western influence in it."

Vernon

Gordon is backed on the record by three guitars plus Vernon, who banged the back of a guitar to get a drum effect.

"I'm changing my style slightly at the moment," he says, "and I'm starting to play happier music. The blues is something which should be able to lift people's spirits, to take them out of their



SMITH: new album

depression. That's what I'd like to do."

In ten days he is due in Germany for a television date on Beat Club Bremen and a blues festival — both with Duster Bennett.

This will be Gordon's second continental trip. Last October he played at a festival in Dusseldorf, which he rates as his most enjoyable gig so far.

"There were 2,000 people in the audience, and they really went mad. They like something they can jump up and down to, and I went down really well. In fact I like playing festivals better

than clubs. The bigger the crowd, the better as far as I'm concerned."

Versatile

Among his other plans are a regular weekly gig at the 100 Club in London on Tuesday nights, and he is contemplating forming a duo with an old mate from South Shields, Stu Chapman.

"Stu plays guitar, piano, flute, and mandolin, so we should be pretty versatile. But whatever happens, I want to stay with the blues."

BLUESHOUND ON MY TRAIL—PART THREE by Mike Vernon

MY VISIT to Memphis proved to be a wet one. With only a three-day stay in the city I had little chance to visit outlying areas in Mississippi and Arkansas as I had hoped.

But Joe Coughl, head of Hi Records, was celebrating his tenth year of association with London Records of New York, and I was lucky enough to be one of his guests.

A cabaret featuring some of his leading artists proved entertaining, although naturally there was little of real blues interest. However, lengthy discussions with Willie Mitchell and Bowlegs Miller turned up many names that appear in Blues Records 1945-68, also some that don't.

Big Amos Patton is living on the outskirts of the city but there were no plans to record him again that I know of. He has had two singles out on Hi, "He Won't Bite Me Twice" and "Going To Vietnam" — one of the relatively few modern war-time blues on record. Coughl has another interesting artist in Big Lucky, who sounds not unlike Jimmy Reed.

Mitchell and I talked of the prospects of making some downhome albums around the end of the year; they look good. Patton and Lucky would be recorded; others mentioned included Don Hines, Ironingboard Sam, Woodrow Adams and Willie Cobbs — all local musicians (Cobbs is from Stuttgart, Arkansas). These albums would eventually be released on Hi and, in this country, London American.

We all took an evening boat ride down the Mississippi. Unfortunately, the elderly jug band we had been promised was replaced by a white Dixieland group. I returned to Los Angeles having achieved a little, but less than I'd hoped.

My trip to Jackson, Miss had to be postponed as I could get neither the transport nor the guide assistance I'd hoped for. So I went looking in California.

Working at Sunset Sound Studios with Johnny Almond and Leonard Feather, I met engineer Bill Lazerus who, it transpired, was at Modern Records for many years, supplying the Biharis with most of B.B. King's and Lowell Fulson's records.

Not only did Bill work in the control room there; he also played drums on many of the dates. A really remarkable and genuine character, Bill seems to know most of the musicians in town.

Down in Memphis

We agreed it was a pity that performers like Johnny Otis, Willie Garland, Mary Love, Jackie Day, Vernon Garrett, Pee Wee Crayton, Z.Z. Hill and a host of others were not being recorded. We vowed to try and rectify the situation.

One other meeting I had there was with Shakey Jake (James Harris). We talked in his apartment for some hours about his work and hopes for the future. He played me some interesting dubs, too, that he had made with Eddie Taylor a few years ago — titles not listed in any publication.

Jake is a great person, and we parted with a good understanding. Much should be forthcoming over the next 12 months as a result of the meeting.

In closing this account of my U.S. trip I find it hard to assess just what was achieved this time. I was unable to meet many artists I'd wanted to talk to or record — and this was disappointing.

There are plenty of blues enthusiasts in the Los Angeles area, but few have any idea of who is living or working locally. And they don't seem keen on doing anything about it, either.

It's no wonder there are so few blues records being made and marketed in California — in the commercial market that is, because there are still some small Negro concerns active in this field.

Kent are no longer in the running. But they do, incidentally, have available a superb album of Johnny Otis, featuring his 14-year-old son, Shuggie. Only Arhoolie, World Pacific and Blue Thumb are active.

The artists are there, though, and I made enough contacts on this trip to make another possible. I'll probably go back in late November and cut four or five albums.

In addition, Blue Horizon may lease material from Johnny Vincent's Ace catalogue, just reactivated, and Skippy White's Boston-based Bluestown label. The latter has such excellent country artists as Guitar Nubbit and Alabama Watson.

To finish, then, I must say a huge "thank you" to Gerry Hoff out there in LA — I could have done nothing without his help — and also thank the MM and its readers for coming along with me.

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BLUES ON RECORD

IN THE past five years John Mayall has been one of the major catalysts in the blues field and, rightly, he holds an esteemed position for his sincerity and faithfulness to the form. But it is not only his own playing and singing that has put Mayall where he is today but his ability to pick his backing musicians. His latest album, "LOOKING BACK" (Decca SKL 5010) illustrates this amply. On one album, on tracks recorded between 1954 and 1967, we find John in the company of Eric Clapton, Jack Bruce, Aynsley Dunbar, Peter Green, Mick Fleetwood, John McVie, Mick Taylor, Keef Hartley and Dick Heckstall-Smith. The roll-call is significant in that most of Mayall's side-men have gone on to lead or comprise successful groups either in the blues or blues inspired fields. The tracks are varied and also show the different directions that Mayall has taken. There are some interesting combinations of musicians, too. T-Bone Walker's moody "Stormy Monday" brings together Clapton and Bruce, on a track recorded in 1966, while three-fifths of the

present Fleetwood Mack back John on "It Hurst Me Too" and "Double Trouble" (both 1967) — Peter Green, John McVie and Mick Fleetwood. "Looking Back," an up-tempo number, again has Green and McVie with drummer Aynsley Dunbar, cut in 1966. John's experiments with horns is represented by "Suspicious," made in September 1967, where John, on guitar, is backed by Mick Taylor (gtr), Paul Williams (bss), drummer Keef Hartley, Chris Mercer (tnr) and Dick Heckstall-Smith (sop, trn). While the tracks on this album may not be some of the best things Mayall has done, they constitute a fair appraisal of his past work and acknowledge John's progress. This is an album which truly is a piece of British blues history and it will be hard to find an album where so much talent is packed together in eleven tracks. Because of this, because of the names involved, it can honestly be described as something of a collector's item. — T.W.

NOT enough early B.B. King material has been put out over here, not by a long sight,

so the three-album Blue Horizon project will be welcomed by bluesmen in general and King collectors in particular. The first chapter of their "B.B. KING STORY," subtitled "Born In Itta Bena, Mississippi," is now available on Blue Horizon 7-63216. It is playable stereo or mono and there is reason to believe that the degree of doctoring by Joe Bihari and Kent Records (USA) included some overtracked rhythm. No matter, the end product has the bright, boisterous, strongly rhythmic sound of modern blues — in these instances gospel-influenced, so far as the vocalising goes. B.B. began recording late in '49 in Memphis and his earliest track here — his first hit, "3 O'Clock Blues" — was recorded there in '52. In his handling of this conventional 12-bar blues, King shows his roots in the Western style of such as T-Bone and Lowell Fulson. His personal manner develops along the way, but there are many cross-influences such as the Joe Turner rocking and rolling influence on "Please Love Me," a later track from around '61. Yet on "Worst Thing In My

Life," from the same period and with the same band (Sonny Freeman up), the crying and agitated gospel voice is in full soul order. Most of the band work falls into the same simple background category; and most of the guitar stings and swings. Rewarding things include "Shot Gun Blues," "Sweet Thing," "You Upset Me," "Eyesight To The Blind" and "Troubles." But only one track is poor on this fairly important album. — M.J.

DURING his 20 and more years of recording, John Lee Hooker has tried many type of setting. Some, in search of the big seller, have a commercial cut which imposes limitations on his own peculiar skill. Such recordings make up the greater part of Joy Records' "BIG SOUL OF JOHN LEE HOOKER" (JOYS 147), a reissue of 11 Vee Jay tracks made in 1962, previously out here on Stateside. On four or five of the numbers, including "Big Soul" and a "Frisco Blues" ruined by out-of-tune instrumental passages, Hooker's singing and playing are sup-

ported by the Vandellas vocalising as well as organ, guitar, rhythm and trumpet or sax or both. They are not top-class Hooker but make quite effective dance music, for John Lee can usually be counted on to look after the beat. Particularly poor is his ballad attempt on ivory Joe Hunter's "No One Told Me." Most attractive of the with-choir tracks is "Big Soul," and the best R&B performances are "Send Me Your Pillow" and "Old Time Shimmy." "She Shot Me Down" is a version of "Boom Boom," not bother themselves with this, though for the most part his singing is good. A better but dearer bet is SIMPLY THE TRUTH (Stateside 55L10280), a new recording on which John Lee sounds really affecting as he laments on "Tantalising With The Blues," "Just A Drifter" and "Don't Wanna Go To Vietnam" or rocks the house with "Mini Skirts," "Gungaroo" and "Old Time Shimmy." Ernie Hayes (gtr), organ), Wally Richardson (p) and harmonica, bass and drums complete the band admirably. Make a note of this one. — M.J.

DAVY JONES is a volatile young man who can come up with all the answers. He has one for the London driver who poked his head through the window and called: "Hey, what happened to the Monkees?"

He has one for Robin Gibb, who was pretty forthright last week about Davy's singing on the Monkees' single. And — brave man — he even has one for his charming wife, Linda.

First, let Davy take a swing at that driver. "When I go back this weekend, I'll join the group for two concerts in Toronto," says Davy. "Pete won't be with us. He's now leading his own group. It'll be me, Micky and Mike. We still play concerts for the kids, but, as performers, we are putting on shows for adult audiences too."

"Peter left because he didn't want to go on singing for the teenyboppers, and I don't blame him. As a Monkee, he felt he wasn't being allowed to play the sort of music he liked. But as for us, we consider we can be either rock 'n' roll singers, actors or comedians."

"We put on a show recently in Mexico City that was for an audience of tuxes and bow ties. We had a band behind us of black musicians, and there was also a girl singer. It was more of a revue."

"The champagne cost fifty dollars and the charge was 16 dollars a head. The prices were ridiculous. "It was 'way beyond the pockets of the youngsters."



THE MONKEES: two concerts in Toronto

What's happening to the Monkees

BY LAURIE HENSHAW

But next time we'll go off to play a concert for kicks for the kids and the charge will be only 40 cents.

"First and foremost, I consider myself as a performer rather than as a Monkee. The Monkees were got together for a TV show. But I was playing the Artful Dodger on the West End stage long before that."

"But it's so hard to shake off an image once you have become identified with it. Other artists have had the same problem. I don't believe in type casting."

"There are 80-year-old grandmothers who saw me playing the Artful Dodger on Broadway who never knew about me as a Monkee."

moved on. But I can't blame the film company for wanting to put it out. They're every right to do so. But today we are doing songs that are 100 per cent better — songs that are more a part of today. If I was RCA I wouldn't have put out 'Daddy's Song.' I'd put out something we're doing now."

Despite Robin's comments, Davy and the ex-Bee Gee are the best of pals. "I'm going to do some of Robin's songs, and he'll produce them for me," he said. "They'll probably have a Bee Gees sound. Isn't 'Saved By The Bell' very Bee Geeish? The sound all depends on the producer."

Image

"Of course, we can't entirely get away from that image. Some of our albums will have the billing: 'The Monkees present Davy Jones' or 'The Monkees present Mike Nesmith.' We each have our own individual personalities, and we want to present ourselves as individuals."

"But they are reissuing the Monkees TV series in the States. So there will be a whole new group of eight-year-olds who will see us again in this role. But it will be new to them."

There's a showbiz saying that you don't knock a fellow artist. And Davy had a soft answer to Robin Gibb's strictures on the current Monkees single, "Daddy's Song."

Movie

Robin called it "Quite repulsive, really." Far from blowing his top, Davy commented: "Everyone is entitled to his opinion. But I would point out that that song was recorded at least 18 months ago. It comes from our movie Head. And that hasn't even been shown in Britain yet."

"It all seems a bit late to release either the film or the record now. We've all

this respect, it could be daughter Talia. She happily played at Davy's feet throughout the interview.

"Do you like her dress?" asked Davy. "It was made by one of my fans. She writes to me every week — regularly. She's never made a dress before."

Dress

For a beginner at needlework, that dress was really something. A delicate pink embroidered with hand-sewn flowers.

"It was sent to us by Bobby Wade, a girl from Essex" said Linda, who obviously has a keen regard for the practical issues that concern every fond mother.

Guest

Davy revealed that George Schlatter, producer of Rowan and Martin's Laugh-In, wants the three-some to do a guest spot on the show.

"We were all falling about when we were working out some gags we could do. That show would be ideal for us," says Davy. "It's the sort of improvised material we could handle well."

"He's also thinking of a show for me that would cover the news events. I guess we could find something funny even to say about the riots in Ireland."

"It doesn't matter what you do — so long as they like what you're doing," added Davy with the philosophy of the true performer.

In fact, he gently chided his wife for saying she was a "showbiz widow." "I'm not showbiz," said Davy firmly. "I'm a performer." If anyone is ever likely to steal away his laurels in

DYLAN FROM PAGE 1

British Rail are preparing for what a spokesman described as "a second Dunkirk" and are sending boats from all over the South coast to ferry up to half a million fans to the Isle.

The Band, Dylan's accompanying group, are to play for an hour on their own as well as backing the star at the Festival.

Ritchie Havens will arrive for the Festival on August 30, Tom Paxton arrives on August 28 and the Nice have postponed their American visit in order to appear. The Who have promised the organisers some "nice surprises," Joe Cocker is flying in especially from the States.

When the music means something

DESPITE THE occasional sneers from laymen, the days of the pop three-chord musicians are long past.

Today there are large numbers of first rate musicians on the pop scene and this is undoubtedly one of the reasons why the music is rapidly pushing back the boundaries — they get too good to be satisfied with the same old 12-bar and 32-bar structures.

A good example is organist Jon Lord of Deep Purple. Following a classical musical education he absorbed the jazz-blues scene with Art Woods and has come into his own with Deep Purple as a highly original musician and writer.

"Pop music has grown up," agrees Jon. "There is now a big audience for the so-called uncommercial groups. The music has started to mean something and good musicians are to be found in abundance in the pop field. And the audiences have caught up although the Great Beast that sells it to the public hasn't climbed up the hill yet."

He returned to his theme about the improvement in pop.

"If you think about it," he went on, "you will realise that all the groups playing something worthwhile have been around for quite a time and the guys are all 24 or 25. It is happening because their musicianship has improved."

"What was the thing that turned people on to modern jazz? I can tell you, it was guys pushing their instruments to the limit and saying it all in music. That has now gone into the pop field. Improvisation is the order of the day. And people who, a few years ago, condemned all pop music are now finding nice things in it."

Deep Purple have recently had a personnel shake-up, bringing in two members of Episode Six — singer Ian Gillan and bass guitarist Roger Glover — to join Jon, Ritchie Blackmore (lead gr) and Ian Paice (drs). Jon is delighted with the results but still slightly worried that the group should mean so much in America and on the Continent and yet has still not had the big



LORD 'a big audience'

breakthrough in Britain. "We were lucky with America," he says. "Our first record, 'Hush,' was issued at exactly the right moment for the States. The Top 40 radio stations were beginning to lean more towards the underground and 'Hush' seemed to bridge the gap."

"Part of the trouble now is that if you are not easily labelled then you have problems in England. Because England is so small and there is such a wealth of good groups people tend to adopt a particular type of music and go to see the groups in that field. In the States it takes so long for a particular group to get round to a particular area that the people go along to see everything. We went to a concert that had Woody Herman, Led Zeppelin and the Jimmy Cotton Blues Band all on the same bill."

Deep Purple are currently getting excited about their concert with a symphony orchestra at the Royal Albert Hall on September 24.

"People will say we are only doing it because other groups have done it," Jon told me. "But in fact I had the idea five years ago. But I've never been with a group I thought could do it — until now. It won't be a case of doing a pop version of suitable classical themes. I am writing the whole lot from scratch."

"We will be doing a concerto. I know it sounds pretentious, but the last thing we want to be is pretentious or edifying. I want people to have fun. We will be working with an 85-piece symphony orchestra conducted by Malcolm Arnold and, after preliminary meetings, I feel our only real problem will be getting the right balance between group and orchestra." BOB DAWBARN.

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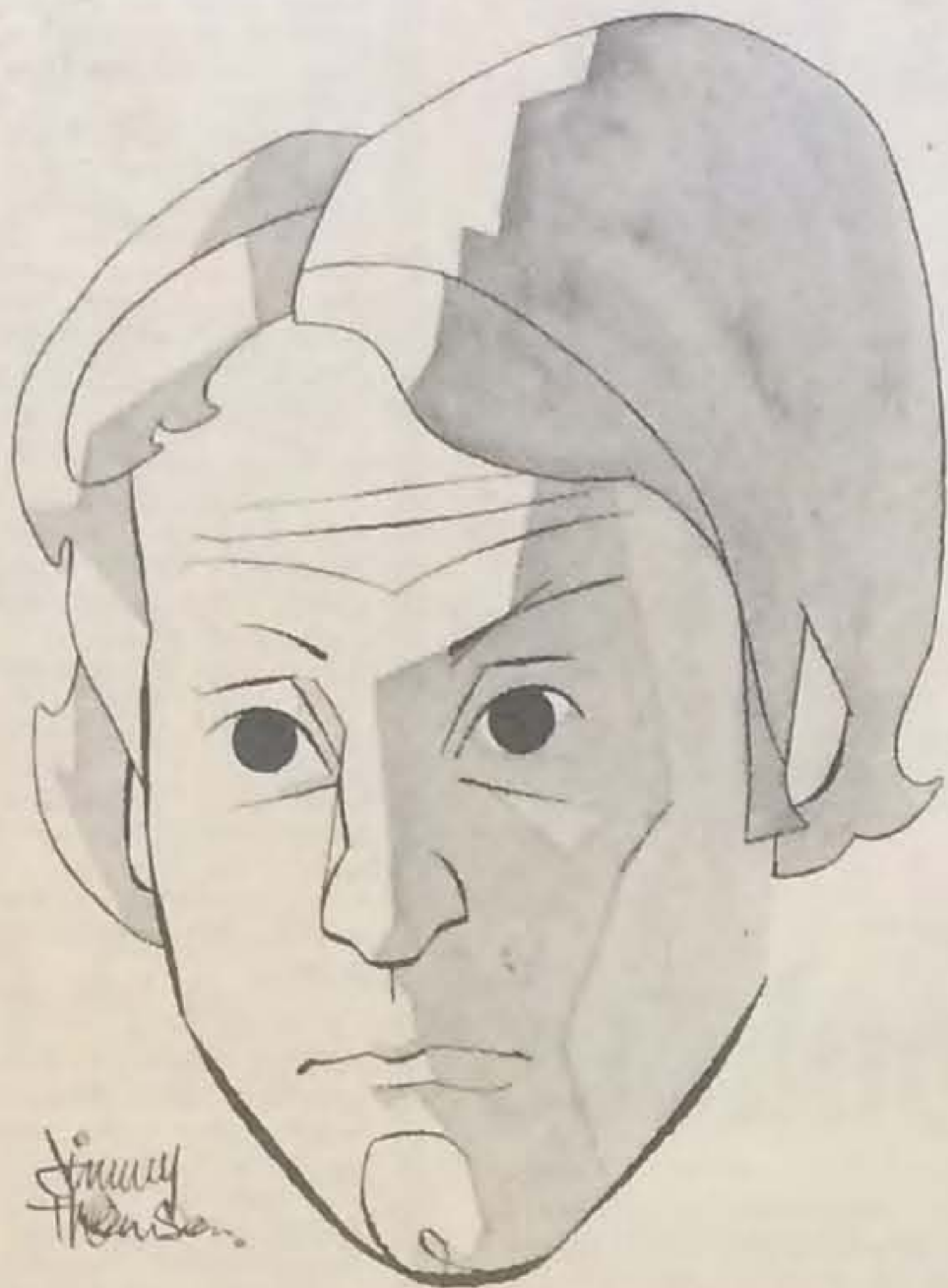
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JEFFERSON: "Baby Take Me In Your Arms" (Pye).

(Pulls face). Who is that? Jefferson! I don't think a lot of that. It's just like something I've heard 400 times before. He's got a lot of talent, and when he left the Rockin' Berries he got a nice hit which was okay.

This might be a hit if all the mums and dads like it, but I don't like it at all. Did Tony Macaulay write this — it's got his feel. He's a very talented writer. This would be great for the Foundations.

JUNIOR'S EYES: "Star Child" (Regal Zonophone).

Here's me trying to look at the label. Love that guitar — beautiful. It reminds me of something — a bit like James Taylor on Apple. Where's the

bloody guitar gone? It's disappeared now.

Are they singing Love Child or Moon Child? Doesn't build at all — it all goes along on one level. It's pleasant — I like it. Is it Junior's Eyes! I know the drummer, he lives

down the road from me. Lucky I said it was nice!

If they had put it out two months ago it would have smashed as a summer record. It's funny, although I hate the term, they are supposed to be an

Underground group aren't they? This sounds more like the Sandpipers.

CHICKEN SHACK: "Tears In The Wind" (Blue Horizon).

This sounds a bit like James Taylor as well. Nice bass sound and the number is good as well. It's an LP track, not a single.

Here, it ain't Peter Green! Chicken Shack? The pianist in the band is incredible. He used to be in Plastic Penny and all the boys used to rate him.

BEAU: "1917 Revolution" (Dandelion).

Ow — oo's that! No — a touch of the John Peel's ennit? Don't know who it is — but it's not a hit. If John Peel says that's great then you can bet your life everybody will think it is great.

A big drag. I'll go one better than that — it's a load of crap. I don't like John Peel. He sets himself up as the big "I am." He goes around saying us and groups like Amen Corner are a load of — and just teenybopper crap.

He may not actually say that, but that's his attitude. Well I've got no time for him. I'm not saying I don't like this record, just because I don't like John

Peel. I don't think this is very good anyway.

JASON CREST: "A Place In The Sun" (Philips).

Nice harmonies—a touch of the Moody Blues in there. Those strings sound just like a Mellotron. Yeah. I like it—nice. Who is it? Jason Crest—don't know 'em. That's a Mellotron definitely. I'm not sure if it will be a hit, but I've got a feeling about that record.

BLIND FAITH: "Had To Cry Today" from the LP Blind Faith (Polydor).

I've heard him before. Traffic? It's Stevie Winwood so it must be Blind Faith. Yeah, that sounds like Clapton. It's got to be a smash hit—brilliant.

I take it this is an LP — judging from the size of the record! Yeah, that'll be top of the LP chart. I haven't heard them at all yet, but from this Blind Faith do more for me than Cream. Stevie Winwood knocks me out.

I think it's a pity Cream didn't just stay together and get Steve to play organ and sing. I don't know the new geezer on bass. I wonder why he left Family — 'cos they are a good band. The cover is rather rude, isn't it? I wonder how old she is?

FAT MATTRESS: "All Night Drinker" from the LP Fat Mattress (Polydor).

What? Is this a new group — have they got a new single out? Oh, Fat Mattress—oh really? Sounds a bit like Byrds. I've never seen this band yet. Mind you I don't like Noel Redding a lot. I don't know what Noel Redding means in terms of popularity anyway. I suppose he's got Hendrix fans.

NICE: "Rondo '69" from the LP The Nice (Polydor).

The Nice — good sound for a live recording. You don't need to play it — it's "Rondo." I like Lee Jackson, he's a nice geezer. I've liked the Nice since the first time I saw them.

We had just got our first record into the chart and I went down to the Marquee to see them. I got into an argument with my mate because he thought they were a big Con.

I think they are very exciting. No — I don't think I'd buy this album because I've only got enough money to buy the Humble Pie album at the moment! I bought "Emerlistdavjack" and "America." They are brilliant musicians. It's a pity about David O'List leaving — what's he doing now?

DESMOND DEKKER: "It Is Not Easy" from the LP The Israelites (Pyramid).

I met Desmond at Top Of The Pops — he's quite a funny bloke really. This is Mod music. I don't know — yeah, this is all right for dancing.

But blue beat all sounds the same to me. Pleasant I suppose and if I went dancing I'd probably rave about it. As for Desmond Dekker, I can't understand a word he says ever! You just can't understand him.

But I wouldn't slag him off. I remember when I used to go to dances. Would you believe the Lynx Ballroom, Boreham Wood?

BOB DYLAN

THE second life of Bob Dylan is about to begin. The legend is to live again. But can he change the pattern of folk history as he succeeded in doing in the years 1961-66?

That question, and all the curiosity, intrigue and compassion Dylan has aroused among fans and sceptics alike through the years, will be dissolved at the end of this month. For it is then that Dylan has chosen to emerge from the green-clad obscurity of his countryside lodge retreat outside New York and sail to England to appear at the Isle of Wight festival.

It may not seem a particularly significant venue for the great Dylan to choose as his comeback platform; but it is ideally Dylan if one takes into account his unpredictability.

And as Dylan says: "That's a little island of yours I always wanted to go to. It seems okay by me."

It's okay by Julie Felix, Ritchie Havens, The Who, Joe Cocker, Marsha Hunt, the Moody Blues and Family who appear on the festival bill, too.

Dylan talked to me in New York as he was preparing to leave; it was his first interview since he survived a horrific car crash which halted his career three years ago.

Until then his music, poetry and philosophy had gained tremendous influence. "Not so much here at home, but in England and various points abroad my music did well," concedes Dylan in modest strain today.

Communication

Nevertheless, his influence directly inspired many other artists and broadened the musical attitudes of fans, tired of mundane pop and through Dylan found a new language of communication.

Today, the world has gone folk and it's precisely at this moment that Dylan, the original master from Minnesota, returns.

What of the others — what of Donovan I ask Dylan? Did he consider Donovan who superseded him an imitator?

Says Dylan cautiously: "No, I wouldn't say that. He has developed his own style and his own kind of feel. Sometimes his lyrics get a bit corny and the arrangements gather a bit of fuzz, but I don't know of anyone who is doing what he is doing today."

Dylan, although in hibernation all this time, has obviously kept his finger on the pulse; for he talks of The Cream, too, and the headway they were making and their surprising decision to split. "Just when they were goin' big as a

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BY DON SHORT



of the DAILY MIRROR

group in America," he said. "That's a shame. . . . Just how has Dylan been spending his lost three years? He has been writing new music, "reams of it and with deeper perception," says his closest friends. Says Dylan: "I don't know about that, except that I'll be playing it at the Isle of Wight but all I can say is I'm happy with my new songs. They make me feel good."

Dylan, long known as his own best critic, has never said that before and this indicates his zest to return, as indeed was illustrated last month when he leaped on stage at a St. Louis concert and ad libbed into an act completely unconcerned.

"I just had to do it. The music called and I went," reflected Dylan. "Yeah — I'm rarin' to go. But don't believe I'm not nervous. Gee — I am. It's been a long time."

In these past few weeks Dylan has been rehearsing with The Band who have stamped their own fame in America and elsewhere and the five-strong combo will be doubling up on a wide range of different instruments to pro-

duce the backing sounds for Dylan's Isle of Wight show.

"We're getting together a brand new repertoire and we may be on stage for a full three hours," declared Dylan.

His accident scars are now healed and he only gets minor symptoms when the weather is cold or he moves awkwardly or suddenly. "Otherwise I feel fit and strong again and I think my voice is best as it's ever been," Bob tells me.

Through the last three years Bob has been nursed by his wife Sara Lownds. It was not generally known Bob was married, or that the couple have four children: Maria (4), Anna (3), Sam (2) and year old Jesse.

It's a disclosure which once more shows how Dylan has clung to protection from any intrusion on his personal life. But now he tells the story:

"Sara and I grew up as kids together in Minnesota. Then some years back we met again in a New York restaurant where Sara was working as a waitress.

Opportunity

"We fell in love — although it was not love at first sight and five years ago we were married in New York State."

Said Bob: "We didn't advertise the fact as we feel our personal lives are what they mean. Otherwise we would have gone to Hollywood to live and become members of the showbiz set, which we hope we never will be."

Bob is going to bring Sara and possibly the two elder children to Britain

with him and while he is here he hopes to fulfil other plans.

"It is possible I will record in London," he told me: "George Harrison has offered to let us use the Apple Studios and we hope to take up that opportunity while we are there."

After Britain, Dylan and The Band will appear on a major city tour — "although it won't be like the old days when we fell from exhaustion."

Hitchcock

He is also eyeing the prospects for his first film. "That is something I would like very much, but the story line has got to be very strong. . . . You know I wouldn't mind working for someone like Alfred Hitchcock. He wouldn't do anything thin. . . ."

I leave Dylan to get back to his rehearsal with The Band. "So much for the future," he says. "Now for the present and believe me the Isle of Wight show is the start of a new life for me. . . ."

To concur with his arrival CBS are to release "Lay Lady Lay" as a single track slipped from Dylan's latest album "Nashville Skyline" and Dylan is pleased to hear it; "although there may be better singles in the fresh material."

Dylan will get 50,000 dollars for the one night show and a cut of the profits and as we part the 28-year-old American spiritual folk leader laughs: "And I can tell you man after all this time I need the money!"

Money is an incentive, even to a genius.

'We may be on stage for a full three hours'

Why Jagger can play Ned Kelly and win



THE whole of straight, crop-headed Australia has raised a ruckus at a long-haired Pommie pop singer like Mick Jagger being chosen to play Ned Kelly, the last of their Bushranger outlaws.

But one man who thinks Jagger was quite an appropriate choice is A. L. Lloyd, world-famous folklorist and expert on Australian life and history, who has worked on the Australian outback. Because of his first hand knowledge he was asked by the director Tony Richardson to act as adviser — and to coach Mick on how the old Bush Ballad should be done.

OUTCAST

"Of course, Jagger is nothing like Ned Kelly to look at," he commented this week on the storm Down Under. "But Jagger is temperamentally suited to playing a social outcast like Ned Kelly."

"Australia has varying notions about Kelly — mostly mythological. The oddity of the armour he wore helped to make him a myth in a way that some of

the more striking bush-rangers never did.

"Kelly was a fellow always at outs with society. He was an anti-social character without a doubt.

Jagger is clearly a suitable person to play a myth like Kelly since he is a young man associated with an attitude which confronts the Establishment — though Jagger's social ideas are actually a good deal less half-baked than Kelly's inherited memories of the wrongs of Ireland — the hated English, whom he probably never met.

"If the director decides to make the film a true historical record, Mick will have to sacrifice his hair and grow a beard. But if Richardson goes for the Kelly myth, it won't matter much about Jagger's appearance.

REALITY

"After all, Jesse James in American movies never looks anything like the reality of the American West."

Will Jagger's songs be performed Rolling Stones style? "Not at all," said Lloyd. "For a start, Jagger

didn't want guitars in it and he is quite wise in that. In Kelly's time, 1867, the guitar was a genteel lady's instrument and the only people who used it in Australia would have been the daughters of the land-owners Kelly was fighting against and a few German settlers.

AMUSE

"One thing that pleased me was Jagger's realisation that he couldn't use the standard pop singer's voice for the songs. I warned him he would have to try to make his style more vinegary and the idea seemed to amuse him."

Is there likely to be a Rolling Stones record out of the several songs Mick Jagger will sing in the Ned Kelly film? "That's hard to say," said Lloyd. "But one thing is certain. Mick is extremely receptive to other musics and even if he never records a single word of the Ned Kelly ballad, I think the influence of what he has learned for the film will be obvious in any future records he makes." —KARL DALLAS.

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IF CHICKEN SHACK guitarist and leader Stan Webb's plans reach fruition, the group will appear in concert with a big band in the New Year.

"The big band thing is something the whole group would like to do. It would take a lot of working out and it's all a bit in the air," said Stan when he visited the MM offices en route for his native Birmingham.

The idea is an adventurous one and would entail a great deal of preparation for the group. "It would be blues but with a big band backing, explained Stan. "We'd need good arrangements and we'd probably do things like 'Let The Good Times Roll.' It's something I've always wanted to do.

"We've been talking to our manager Harry Simmonds about it. We've got one or two people in mind but they don't know us and we don't know them so they'd have to be approached. We'd like to have about 18 or 20 pieces in the big band. Just who depends on who we can get to do it, if they are available and want to do it."

Stan has Terry Newman in mind for arrangements of the things that would be played. "He conducted on the backing of Fleetwood Mac's 'Need Your Love So Bad,'" said Stan. "We'd like to get hold of him if he's available at the time."



STAN WEBB: "blues but with big band backing"

Chicken Shack go for the big band

Future

Among the things concerning the Chicken Shack in their immediate future are a new single out this week, "Tears In The Wind," written by Stan and the first single featuring the Shack's new line-up, a new album "Hundred Ton Chicken," and the group's first U.S. tour which they begin at

the end of August and which will last about two months. Of the single, Stan commented, "It's quite surprising and not what

people expect. It's a very sad record. I'm not worried if it doesn't get in the chart. What I do care about is the album. But it would be nice if the

record does get in because it means we're appealing to a wider market." Although it's their first American trip, the group

aren't worried about it. "There is a lot of anti-anticipation though," said Stan. "It'll be interesting to see how we go down with our sort of act."

Stage

The group have been spending a lot of time recently rehearsing and reshaping what they do on stage. "We've got the act all worked out," stated Stan. "Next week we're rehearsing a lot of new numbers and it will be new act for here as well as the States. We want to make it more dynamic, more planned."

One of the new features in the act will be the inclusion of a small amount of acoustic guitar work from Stan. "We did Davy Graham's 'Angie' on the album and we'd like to introduce a couple more things like that."

The "Hundred Ton Chicken" album is due out shortly, in a matter of weeks, and another album is already being prepared. "We'll have a couple of big band tracks on that," said Stan.

Going

The Chicken Shack are currently spending most of their time recording or rehearsing "but when we come back from America, there'll be quite a few things going," Stan predicted. "A lot of it will be concerned with making the act more interesting. There's so much we can do, we haven't really started yet."

"We want to get a very pile-driving act and that's got to be rehearsed so there are no mess-ups. It's got to be good for us over in America so we've really got to get the act rehearsed."

TONY WILSON

The 11th Trade Fair outgrows its surroundings

BY CHRIS HAYES

THE PROSPEROUS growth of the music industry is reflected in the enormous expansion of the British Musical Instrument Trade Fair, which opened in London on Sunday (17) and lasted until Thursday (21), with an estimated attendance of 1,500.

With more exhibitors and the insatiable demand for extra space, which has doubled in the past four years, the 11th annual get-together of dealers, wholesalers and manufacturers has outgrown the Russell Hotel and overflowed to the new Bloomsbury Centre Hotel.

The most sought-after product is the organ, coming bigger and better, offering more facilities and greater ease of playing, and showing an annual turn-over calculated to be £4 million.

Present day portable organs are assembled in a moment and can be accommodated in a small room. The newest development in the more ambitious home models is an integrated stereo recording and play-back system, which permits the player to add accompaniment to his own solos, put a melodic backing to his singing and play along with radio programmes.

There are whispers of a remarkable improvement which will make organs more efficient, reliable and cheaper. This is the introduction of integrated circuits, which is expected in the next 12 months.

Amplification continues to grow in size and volume, with banks of link-up cabinets to get a bigger spread of sound and more handling capacity. Mis-matching can be a snag but one amplifier has a special unit built in to prevent it.

At open air shows amplifiers are now generating 1,500 watts RMS, which is achieved by the use of a mixing unit and 15 100 watt slave cabinets linked in series, producing the most shattering sound in the world.

There is, however, a greater

awareness for perfection among groups appearing on stage nowadays. They prefer a more middle-of-the-road sound after the deafening din and deliberate distortion which has been rampant for some years.

At the other end of the sound barrier, there is a rising sale for the good-class finger-style guitar, which is regarded as a real musician's instrument. This is all the more satisfying considering that it is not simple to play. It needs expert tuition and considerable initiative by the pupil. It is played by top jazzmen, including Ivor Mairants and Ike Isaacs.

Drummers are now treating drums more like melody than rhythm instruments, no doubt inspired by the artistic playing of Kenny Clarke and Kenny Clare, of the Clarke-Boland Band. More percussion is being featured in every sphere of music, opening up prospects in the teaching field for professional musicians, especially in schools.

Reeds and brass instruments show nothing spectacular, although sales remain satisfactory. What is needed for a real break through is more groups using a tenor and trumpet in their line up, which could lead to a momentous revival.

There is no abatement in the demand for pedal effects and there are now about six gadgets available for the guitarist. By next year there may be one pedal combining all possible effects. A twin-neck guitar embracing six and 12 string necks has aroused the enthusiasm of groups and is being used by members of the Family.

Junior is not forgotten in the exhibition. There is a realistic miniature bagpipe identical to the one played by his killed heroes. And for the teenager there is a hypnotic Pad Light which projects a multi-coloured moving pattern on the wall of his den while he listens to his favourite LPs.

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BLACKPOOL BRADFORD BRIGHTON	L. & H. Cloake Ltd., 34-36 The Boulevard L. & H. Cloake Ltd., 14 St. George's Walk George A. Williams & Son Ltd., Blackwell Gate	NEWBURY NEWHAVEN	The Record Centre, 3/4 Granger Market H.W. (Music Centre) Ltd., 9 Skinner St. Midland Music Centre, 6 Cowper Street W. E. Wilson's (Music) Ltd., 24 Lion Street		
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BURTON ON TRENT	Edinburgh Book Shop, 57 George Street The Music Shop, 11 City Arcade, Fore Street	NOTTINGHAM OXFORD	Holiday Information Bureau Apache Brave Ltd., 2 Marmion Road.		
CARLISLE CAMBRIDGE CARDIFF COLCHESTER COVENTRY CHESTERFIELD	Bayley Ferguson Ltd., 54 Queen Street County Music House, 121 Barton Street Allens Music Shop, 24 Broad Row H. Poole Ltd., 3 Osborne Street Havant Instruments, 10 Market Parade Paragon Music Stores, 60 Paragon Street Ipswich Music Centre Ltd., 16 Queen Street	PLYMOUTH PORTSMOUTH			
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JAZZ RECORDS

REVIEWERS: BOB DAWBARN, JACK HUTTON
MAX JONES, RICHARD WILLIAMS

Initiative on the avant-garde scene

IT WOULD be a great pity if this record were never released in America, for I'm sure that it would wake up many people to what's happening on this side of the Atlantic.

John Stevens and his little group are among the many European outfits currently contributing more than their fair share to the avant-garde scene, and it must be said that frequently they show more initiative and ideas than their American counterparts.

Where they often score is in the way they organise their material, and this may be due to the fact that the Europeans have a longer tradition of "straight" music on which to draw.

That does not mean that the SME are not jazzmen (and, in this case, jazz women). They are an extension of jazz every bit as much as are, say, the Aylers brothers. The difference is that where the Aylers go back to the roots, the SME are able to add bits of their own ethnic heritage.

We have Giorgio Gomelsky's Marmalade label to thank for this superb new record, which is considerably more successful than "Karyöbin," SME's last effort.

It contains two versions of the same theme, each taking up one side of the record and each considerably different from the other.

"Oliv 1" begins with wordless singing by the three ladies, over a rubato accompaniment. Wheeler soon enters and takes over for the rest of the side, playing with that lonely exultation which, although originally derived from Miles, is now his own.

Lerner, Stevens, and Dyani give him a beautiful springy platform on which to exercise his muscles, although the track does sag somewhat near the end when Wheeler stops playing and there is a brief, unresolved hiatus.

Stevens says on the sleeve

JOHN STEVENS' SPONTANEOUS MUSIC ENSEMBLE. Oliv (a) Oliv 2 (b). (Marmalade 308 008).

(a) Stevens (perc), Kenny Wheeler (flugel), Trevor Watts (alto), Peter Lemer (pno), Derek Bailey (gtr), Johnny Dyani (bass), Maggie Nichols, Carolann Nichols, Pepi Lerner (vcls).

(b) Stevens, Watts, Dyani, and Maggie Nichols. All London, February 6, 1969.

that the second side is more representative of what the group is doing now, and in many ways "Oliv 2," by the quartet, is the more interesting of the two.

It consists mainly of a duet between Watts and Miss Nichols, who complement each other to perfection in a conversation which takes many fascinating twists and turns.

Stevens and Dyani are magnificent, playing so close together that they seem to fuse into one double-headed instrument. Neither solo in the accepted sense, but what they play is an integral part of the whole.

The SME are not, as many seem to think, a cold or forbidding group, and the record as a whole evinces a unity of thought and purpose which, as well as being wholly admirable, has also produced some fine music — by any standards. — R.W.

JOHNNY HODGES

JOHNNY HODGES: "Rippin' And Runnin'." Cue Time, Rio Segundo, Jeep Bounces Back, Rippin' And Runnin', Touch Love, Tell Everybody's Children, Moonflower. (Verve SVLP 9244).

Hodges (alto), Willie Gardner (organ), Jimmy Ponder (dr), Ron Carter (bass), Freddy Waits (drs) December, 1968 New York.

IN THE process of trying to "market" Hodges successfully, various record producers have taken him out of



JOHN STEVENS: avante-garde contribution

position credited to his wife, Cue (as in "Jeep Bounces"). Tom McIntosh, Don Sebesky and both Hodgeses contribute original material, which ranges from cute to pretty to gospel-flavoured.

I liked the Wild Bill albums and Hodges-Hines collaborations a good deal more than this, but the music is very competent and bouncy and light-hearted — nothing more than that. — M.J.

OSCAR PETERSON

OSCAR PETERSON VOL. IV. "My Favourite Instrument." Someone To Watch Over Me, Perdido, Body and Soul, Who Can I Turn To, Bye, Bye Blackbird, I Should Care, Lulu's Back in Town, Little Girl Blue, Take The 'A' Train. (Polydor 583 721).

Oscar Peterson (solo piano).

THIS ALBUM was recorded in the private studio of Hans Georg Brunner-Schwer in Villingen, West Germany. Brunner-Schwer is a close friend and admirer of Peterson.

Apart from being a recording chief he is also a highly skilled recording engineer. Here, with the help of Mr Peterson's talents, he has produced one of the best piano records ever made.

First of all, the instrument sounds beautiful. The recording itself is excellent and intimate. And Oscar, taking a holiday from bass and drums, seems utterly free and relaxed. At the recent Antibes Jazz Festival Oscar was at the very peak of his powers. Accompanied by bass and drums he rocked life into the place with the aggressiveness and power of his playing.

Here, without accompaniment, is a different Oscar. The power is still there, but the untrammelled piano on ballads is reflective, sensitive and dynamically perfect.

His up-tempo excursions are breath-taking. His two fisted attack and his own mouthed urgings make a rhythm section superfluous. His speed on "Perdido" is hardly credible.

This recording is one of those unique occasions when everything went right. The result is that one of the greatest ever jazz pianists can be heard in perfect conditions. That's really all that need be said. — J.H.

KENNY COX

KENNY COX AND THE TEMPORARY JAZZ QUINTET. "Introducing... Mystique." Ypu, Trance Dance, Eclipse

Number Four, Diann. (Blue Note BS764302).

Kenny Cox (pno), Charles Moore (tpt), Leon Henderson (tr), Ron Brooks (bass), Danny Spencer (drs).

THE sleeve note writer rather optimistically says of this Detroit group: "They will make as firm a mark in jazz territory as did the Miles Davis Quintet a decade ago." He must be hearing something that isn't reaching me.

I can understand the reference to Davis, though, because his quintet is the most obvious influence on the group.

Cox is a 28-year-old, classically trained pianist who seems to me just a little too clever at the moment — he will be a better, and more mature jazzman, when he learns that what you leave out can be just as important as what you put in. However he does show promise.

Trumpeter Moore sounds faintly Miles-ish at times while tenorist Leon Henderson is the younger brother of Joe Henderson, though he seems to owe more to Sonny Rollins than his brother.

It's a competent album with two originals each from Cox and Henderson and one from Moore. — B.D.

in brief EXCELLENT GRAPPELLY

Earlier this year I heard Stephane Grappelli, as he now spells himself, playing his amplified fiddle in the Dunkirk Festival with the aid of the Dany Doriz Quartet. He sounded as graceful and musically as ever, which is to say excellent. On his latest release, LE TOIT DE PARIS (RCA International INT51017), he improvises with an abundance of ideas and consistently refined taste. His technical command is sure, as always, and his control of tone and dynamics are impressive.

When a swinging interpretation is called for, as on Billy Strayhorn's "Rain Check," he phrases with the drive of a man who grew up in the Swing Era. When something dreamier is indicated — the kind of music Stephane no doubt plays for patrons of the Paris Hilton these days — he explores the structure of such pieces as Raymond Fol's "Camelia" or his own "Andres" — thoroughly and thoughtfully. Among the pleasant items are a jazz waltz, "Anna" (also by Fol), which Steph renders with passion; a fiery version of Lecuona's "Taboo," and melodically interesting treatments of "I Got It Bad" and "Flamingo." The support, by Fol's piano, Tony Ovie's guitar, Jack Sewing's bass and Andre Hartmann's drums, is restrained and sympathetic but not outstanding. Maybe you need to like jazz violin in order to get with this release; if you do, you should find plenty of inventive and personal music on it. — M.J.

Danish jazz baron dies

TIMME ROSENKRANTZ the Danish Jazz Baron died in New York last Tuesday, aged fifty-eight. He had been recording tapes for his Danish radio programme.

What set him aside from the rest of us was that he LIVED the music as no other non musician has — in fact as few musicians ever have. From 1934 onwards he spent the greater part of his life in New York, much of it living in Harlem amongst the music and musicians he loved.

By profession Timme was a journalist and he also ran his own radio programme on WNEW. Then there were the weekly jam sessions from New York's Cafe Bohemia, and during the war a New York Town Hall Concert featuring Teddy Wilson, Stuff Smith, Red Norvo, Gene Krupa, Bill Coleman and a host of others, now issued on a set of two LPs.

Shortly after the war Timme teamed up with Inez Cavanaugh to bring the Don Redman Band to Europe.

From 1960 on Timme and I worked on a number of joint projects, the most memorable to me being my New York recording session with the great Pete Brown.

Timme would no doubt have been the most famous jazz writer and promoter of all time were it not for the fact that he was the world's worst businessman. He preferred to dig the music and musicians rather than make a business out of them. — DOUG DOBELL



TIMME: with a carton of his favourite food-milk

man while driving an ambulance for the ARP in 1939, he stayed until 1955, becoming news editor.

RUSS MORGAN

RUSS MORGAN, a 65-year-old veteran of the big band era, died on August 7 in Las Vegas where he had been playing for the past five years.

Born in Scranton, Pennsylvania, in 1904, Morgan formed the Scranton Sirens in 1923 and Tommy and Jimmy Dorsey were both members of the group. Before he was 20 he went to New York where he wrote arrangements for, among others, Victor Herbert, the Boswell Sisters and Louis Armstrong.

An accomplished trombonist and pianist he at one time led the Jean Goldkette orchestra in Detroit and was an early associate of Bix Beiderbecke, Joe Venuti and Eddie Lang.

JEAN LINCOLN

JEAN LINCOLN, one of Britain's youngest and most popular show business agents, died suddenly in New York on Friday. She was 34 years old.

A former model, Miss Lincoln worked for impresario Bernard Delfont several years ago. It was there she met singer Shirley Bassey becoming her secretary and travelling around the world with her.

Later Miss Lincoln became a manager and under her guidance singer Kenny Lynch had several hit records. Elkie Brooks, who recently won the "Coca-Cola" Festival, and Anita Scott were also managed by Miss Lincoln.

JACK MARSHALL

JACK MARSHALL, who spent 21 years as reporter and photographer with the MELODY MAKER, has died at his home in Cornwall, aged 62.

He first joined the MM in April 1928, leaving in 1933. Recalled to the MM as senior reporter and camera-

RADIO JAZZ

British Standard Time
FRIDAY (22)
4.10 a.m. J. Jazz Unlimited (Fri. Mon-Thurs), 7.10 p.m. H2: Jazz 8.45 B1: Jazz On One (Peter Clayton, Richard Groove Holmes, Benny Green) 9.50 U: Chick Shack 11.5 E: Glenn Miller Ork 11.30 T: Salute to Irving Berlin (Eddie Cantor, Ella, Jo Stafford, Paul White-man, etc) 12.0 T: New Orleans JF (Paul Desmond Quartet, with Dizzy) 12.15 a.m. E: (1) John Mayall (2) Aretha Franklin.
SATURDAY (23)
4.5 a.m. J. Finch Bandwagon. 12.55 B3: Jazz Record Requests (Steve Race), 2.35 p.m. H2: Radio Jazz Magazine. 6.32 B1: Jazz Club (Stan Tracey Quartet, Pat Smythe Quartet, Sandra King) 10.30 Q: Pop and Jazz. 11.5 E: Herb Geller Combo. 11.5 A: Rene Thomas and Martial Solal Trios. 11.30 T: Ahmad Jamal. 12.0 T: Vadim Lodykovskiy and Concert Stage Ensemble, of Moscow.

SUNDAY (24)
12.5 p.m. J: Finch Bandwagon. 4.30 H1: Jazz (Peter Trunk Sextet). 9.0 U: Judy Garland. 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).
MONDAY (25)
7.30 p.m. Q: Big Band Serenade. 7.45 B1: Just Jazz (Jazz in the Cinema, Alexis Korner). 10.20 E: Kurt Edelhagen Ork 10.30 U: Tommy Dorsey. 11.15 A3: Free Jazz 11.25 H2: Jazz History. 11.30 T: Buddy de Franco and Glenn Miller Ork. 12.0 T: Pavel Blatny and Czech Radio Ork. 12.5 a.m. J: Bobby Troup Show.
TUESDAY (26)
9.0 p.m. H2: Big Band Beat. 9.25 H2: Jazz Spectacle. 9.35 A3: R & B. 10.30 Q: Jazz Journal. 10.30 V: Louis Stewart. 11.0 U: Berlin JF 1968 (5 stars of Faith). 11.30 T: Jackie Cain and Roy Kral. 12.0 T: North Texas State University Lab Band.

WEDNESDAY (27)
7.30 p.m. H1: Jazzpresso. 9.15 B1: Jazz Workshop (Music of Graham Collier, presented by Derek Jewell). 9.35 A3: R and B. 10.30 Q: Charlie Parker. 10.45 A3: Jazz Panorama (Hugues Panassie). 11.20 H2: Radio Jazz Magazine. 11.30 T: Tony Bennett. 12.0 T: Michael Garrick. 12.15 a.m. E: Jazz Discussion.
THURSDAY (28)
11.30 p.m. T: Barbra Streisand. 12.0 T: Lee Konitz, Pony Poindexter, Phil Woods, Leo Wright. Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348, 3-948 B: BBC 1-247, 2-1500/VHF, 3-464/194/188/VHF. E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298 J: AFN 547/344/271. Q: BR Munich 375/187. R: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 930.

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FAIRPORT CONVENTION

A game of football gets Dave the job

WHEN DAVE Manning, manager of Drum City, one of London's leading percussion retailers, heard the Fairport Convention were looking for a drummer, he immediately thought of a 21-year-old ex-assistant of his, Dave Mattacks.

So Dave contacted the Fairport and was invited along for an audition and got the job as drummer.

For the past two years Dave has been working with the Geoff Reynolds and Denny Boyce bands in Glasgow, Belfast and London and doing broadcast gigs with the Guy Darrell group.

"All very far removed from the Fairport," commented Dave in London last week.

"I started off as a group musician and I always have been, even when I played with the palais bands I had that approach, even with the quicksteps."

Although Dave had heard the Fairport on record and John Peel's radio shows, he hadn't heard them live until he started working with them.

"I had the audition with half a dozen other guys," said Dave, "then they asked me to go down and play football with them for a couple of days, so it was my football that got me the job!"

Having been a member of a palais band, Dave wasn't certain how they would receive this because there appears to be some sort of musical social stigma about having been a dance band

drummer. The Fairport obviously didn't mind, or care.

He sees joining the Fairport as a "fantastic challenge." He knows what the Fairport are getting into musically but was worried by his lack of knowledge of folk music but this is being cut down by listening to records of folk music.

"With some of the rhythms we're trying to get something different. We've been doing things like jigs and reels and I've been trying to get away from the military snare drum sort of sound you usually get with that kind of music."

As far as his own playing is concerned Dave said, "I've always been interested in what's going on on the scene but I've never been a member of the heavy team. I think that's one of the things with the Fairport, there's not a heavy volume thing there."

"I've always wanted to try as many things as possible within my limits and this is the most musically satisfying. For some it's jazz, for others, sitting down and reading a part. For me it's the group. I can tell by the couple of blows we've had that this is the most satisfying."

"The Fairport have this unique approach to their music. No one else is doing anything like it, which is a nice position to be in, musically. You know you're not a second-rate Fred Bloggs and the Nosepickers. Compared with what's going on, the group is today, not yesterday's music, which I've been associated with." — T.W.

JANE PROVES THE LANGUAGE OF LOVE IS UNIVERSAL

THE RECORD is so—well, you know . . . —even the French will play it only during the midnight hours. And they fade it out before the end.

Auntie BBC won't have anything to do with it. The nearest they'll get to playing it is to spin the instrumental versions.

Yet, despite all this under-the-wraps attitude, Jane Birkin and Serge Gainsbourg's "Je T'Aime-Moi Non Plus" has made the chart.

It's all in French, too. Which might be surprising were it not for the fact that the expressions of love and emotional outpourings between a young couple speak out clearly — no matter what the language.

Erotic

The language of love is universal. And love is what "Je T'Aime" is all about. Miss Birkin frankly admits it is an erotic record. "But it is a beautiful song," she says. "I wouldn't have considered making it if it had been at all crude. But Serge has written a truly poetic song and melody, and I was flattered when he asked me to record it with him."

This is Jane's first-ever recording. She has sung in

a stage musical in the West End. But that was with five other girls in the musical, Passion Flower Hotel, for which her former husband, John Barry, wrote the music.

"I wouldn't have dared to try singing while I was with John," says Jane, who was obviously overawed at John's stature as a musician. (Remember — it was he who wrote the James Bond film themes.)

Surprisingly, Jane revealed that "Je T'Aime" has been recorded before. By Serge and none other than that sex symbol of the 20th century, Brigitte Bardot.

"But it was never issued," says Jane. "For personal reasons, Brigitte did not want it put out."

"Serge first came to me



JANE BIRKIN: 'it is a beautiful song'

Had Jane received any letters of the "Yours, disgustedly, Cheltenham" type? "Not one," she says. "But I did get some letters following my appearance in Blow Up (in which she appeared in a semi-nude scene). I remember one of them proved quite a shock."

Jane, who has a two-year-old daughter, Kate, says she has no qualms about her hearing "Je T'Aime." "She hears it all the time," she laughs. But what about when Jane gets older? "Then I would rather she learned about love in a poetic fashion, and that it can be beautiful," she says. "Even though this isn't always the case."

Not that there is anything specific about "Je T'Aime." Translated into English, the words are poetic — but more symbolic of the act of love than merely erotic.

"It is such a beautiful song, I can't see that anyone could take exception to it," says Jane. And she firmly denies any suggestion that the intention was to make a risqué recording with an

eye on its commercial sales potential.

"I could never do that," she says. "I want a recording I can be proud of. Not one I would be ashamed of afterwards."

Jane admits that some of the musicians on the session were a bit overcome when they heard the playback. "But I was thrilled when the sound engineer came running out and said he thought it was terrific."

Think

"We did think of going over it again. Then we decided not to. The two takes we did were enough."

What about the follow-up single? "That will be a very difficult thing to do," says Jane. "Maybe Serge will write another song for me."

As one of France's most eminent songwriters, doubtless Serge will produce another song poem for Jane. Whether it will have the breathtaking — literally — impact of "Je T'Aime" remains to be seen.

BY LAURIE HENSHAW

with the song used on the B side — which is based on a theme from Chopin. I thought this was beautiful. Then he said he had written another song he would like me to do — 'Je T'Aime.'

"We recorded it in London — in just two takes. At first, Philips in France refused to release it. Then they did put it out — but it is played only during the late hours, and faded out before the end."

Blame

"I can't say I blame the BBC for not playing it. They must have their reasons. But it is nice to know it has become a hit in spite of not being broadcast. So many people say you must have plugs to get a hit. Well, this has proved them wrong. It has been a success purely because of word of mouth."

EQUALS ARE PUZZLED BY THE CHART

"WE'VE GOT the strangest record scene in the world. We can never predict what our singles are going to do from one week to the next."

Thus spake John Hall, 21-year-old drummer with the Equals, who visited the MM office recently. With him was Lincoln Gordon, rhythm guitarist with the group, who are currently in the MM charts with their raving number "Viva Bobby Joe."

"This chart business has really got us puzzled," admitted John. "It started with 'Baby Come Back' which was a B-side, an EP track, and then a number one single in several countries."

"After that we tried something different, but 'Laurel And Hardy' and 'Give Love A Try' both failed, although they nearly made it into the chart."

"Then we had 'Michael And The Slipper Tree,' which I thought was a really solid commercial number, but that only got to number 22."

"I don't think 'Bobby Joe' is nearly as commercial as 'Michael,' but it's doing a lot better. We've got to own up and say that, quite frankly, we really don't understand it."

However one thing is certain: the group don't intend to chop and change their style in the foreseeable future.

"We tried that with 'Laurel And Hardy,' when we wanted to get into a ska thing," said Lincoln. "But it just didn't work."

"We seem to have more success with the straight beat things like 'Baby Come Back' and of course 'Bobby Joe,' so I guess we'll be staying with that style on our singles, if that's what people want."

"We won't be neglecting ska, though — we've written hits for Prince Buster and the



JOHN HALL 'commercial number'

Pyramids, and we hope to do some more."

To what do the Equals owe their remarkable success, both on records and in ballrooms?

"We play straight, exciting pop music," said John, "and basically we're a visual act. Although we love recording, we like appearing in front of an audience best, when there's some atmosphere about it."

The Equals first made their name on the ballroom circuit, and they consider that the first place to really "adopt" them was the Boston Glider-drome in Lincolnshire.

"Before we were famous we used to play there with some really big names, but the kids always booed the big acts and wanted us back on. They used to chant the group's name," said John.

"We still play there a lot, and in fact last week when

we were there the place was packed. I get the feeling we could play that place two weeks in succession and fill it both times."

The group's management is currently over in America, setting up a Stateside tour, probably for later this year. Some months ago "Baby Come Back" reached the American Top Twenty, and the group are looking forward to the chance to go and play over there.

How do they, as an integrated group, feel about their personal safety in the States?

"I think we'll be all right," said Lincoln, "but obviously we're not going to try our luck in Alabama!"

The Equals are one of the very few groups around to do without a bass guitar. However they manage so well without it that many people don't notice the difference. How do they manage it?

"We have Lincoln and Pat Lloyd, the other rhythm guitarist, playing a lot of cross-rhythms," says John, "and no-one notices the difference. I've never played with a bass-guitarist in any sort of group — except for 'Bobby Joe' where, for the first time, Lincoln plays a bass."

"It all started because, when we formed the group, no-one could afford a bass guitar and no-one could play one, either. So we've stayed the same ever since." —R.W.

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FOCUS ON FOLK

"AS FAR as I'm concerned there is no real folk scene in Ireland, as there is in England," said Christy Moore as we settled ourselves comfortably with pints in the sunshine outside a Fleet Street pub.

"There's no interest in a folk scene, I think the basic difference between Ireland and over here is that in Ireland the clubs are run for the publicans to make money; in England they are run by people who want to hear the music.

"I think that of all the money that goes into the Irish folk scene, the performers get the least of it."

For the past two years Christy has been living and working on the British folk club circuits, basing himself in Halifax, Yorkshire. Born in Kildare, Christy comes from a musical family but his first real inspiration as far as folk music is concerned were the Clancy Brothers, whom he heard when he was 15.



CHRISTY: album debut.

Clerk

Before he came to England, Christy worked as a bank clerk, and for a time was on the relief staff. This job took him all over Ireland and he was able to collect songs for his repertoire.

"All the best songs I sing, I collected myself," Christy told me. "But I also sing a lot of Dominic Behan songs and I'd like to make an LP of his songs sometime."

"As far as the collecting went, I didn't get the songs from anywhere in particular. I knew a few songs from the area where I come from, Kildare, but that part of the country isn't renowned for singing. I did collect a lot around Tipperary and County Clare."

Album

When he first arrived in England, Christy worked on the North Sea oil rigs to raise some money and occasionally found time to sing in Irish pubs in London. At the suggestion of the Grehan Sisters, Christy headed north.

"Although I'm based in Yorkshire I split most of my time between Ireland and England but I prefer

Paddy on the road

Road," it will be released before the end of the year. Among the songs that Christy has recorded are "Cunla," "Curragh Of Kildare," "Father McFadden," "James Larkin," "Avondale" and "Maid Of Athy."

Backing is supplied by flautist Ray Swinfield, guitarists Denny Wright and Ike Isaacs and Jack Fallon on bass. Steve Benbow arranged the songs and was musical director as well as playing guitar on the sessions.

"I was really surprised with the LP," said Christy. "I was reluctant at first to use the backing but when I heard the tapes I was pleased and I did enjoy the sessions."

It was time for Christy to go then. He finished his pint, bade me farewell and disappeared into the lunchtime crowd. Paddy was back on the road. — TONY WILSON.

to work in England and Scotland." Christy has just completed his first album for Mercury Records and with Robin Hall and Jimmy

McGregor and singer-songwriter David Campbell, is one of the first British folk artists to be signed by the label. Titled "Paddy On The

FOLK NEWS

BLUESMAN Mike Cooper is on holiday until September when he returns to appear at the second National Blues Convention at the Conway Hall on September 20 and 21.

On October 13 he appears at the Newcastle Festival with Ralph McTell and prior to this on September 12 guests at the Farnham Folk and Blues Festival.

Magna Carta's Chris Simpson is finding success with his songwriting. Eleven have been chosen for recording, seven of them by Geoff du Kane. The group are currently recording "When You're Young" for the soundtrack of a road safety film, and have a possible week's tour of Holland, with television dates, in hand. Another scheduled television date is

for Tyne-Tees in October. Colin Scott is to record a single. This will probably be "Chelsea Ladies" and will be recorded independently.

Derek Brimstone appears with Corries in their Edinburgh Festival show from September 1 for a week.

Clanfolk, the BBC folk club, are running, once a month, a night in aid of the Primitive Peoples Fund. The first is on September 29 and features poet Bob Wood and guitarist Mike Ainscough. Other guests include Murphy and Shaggis on September 8, Nick Harrison (22), the Freekind (October 6), Peter Charlton and George Harrison (20) and John James on November 3. Pete Ryder, who already

has a number of television dates to his credit, appears at the Pipers Club, Cornwall from September 8 to 13. Pete recently played the Manchester Sports Guild and a Carlisle club.

Mark Newman has recently moved and can now be contacted at 112 Gwendoline Drive, Countesthorpe, Leicester.

Finbar and Eddie Furey guest at Halifax's Grass Roots Folk Club on August 21. Martin Wyndham Read appears there on September 4, Jon Rennard on September 11 and Flamenco guitarist Pepe Martinez is a special guest on September 25.

Cellist Clare Deniz, formerly lead cellist with the Royal Ballet orchestra, has joined the Strawbs for gigs and recording. Clare will be heard with the group on this Saturday's Country Meets Folk and on Sunday's Noise At Nine presented by Stuart Henry.

FOLK FORUM

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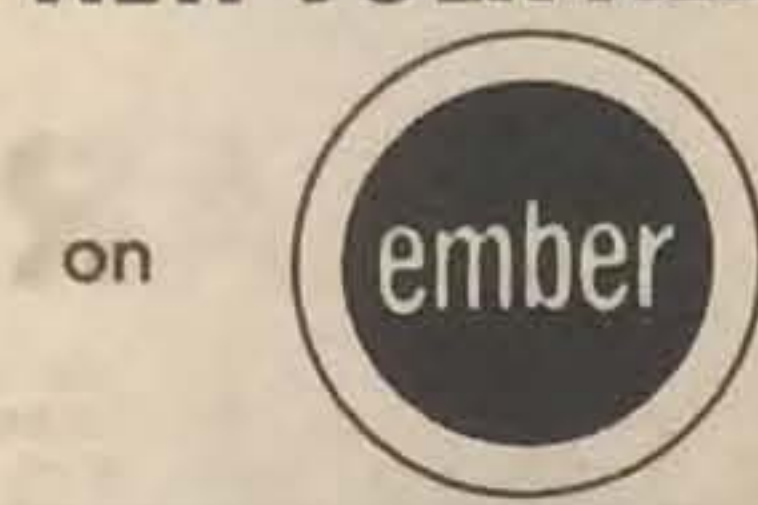
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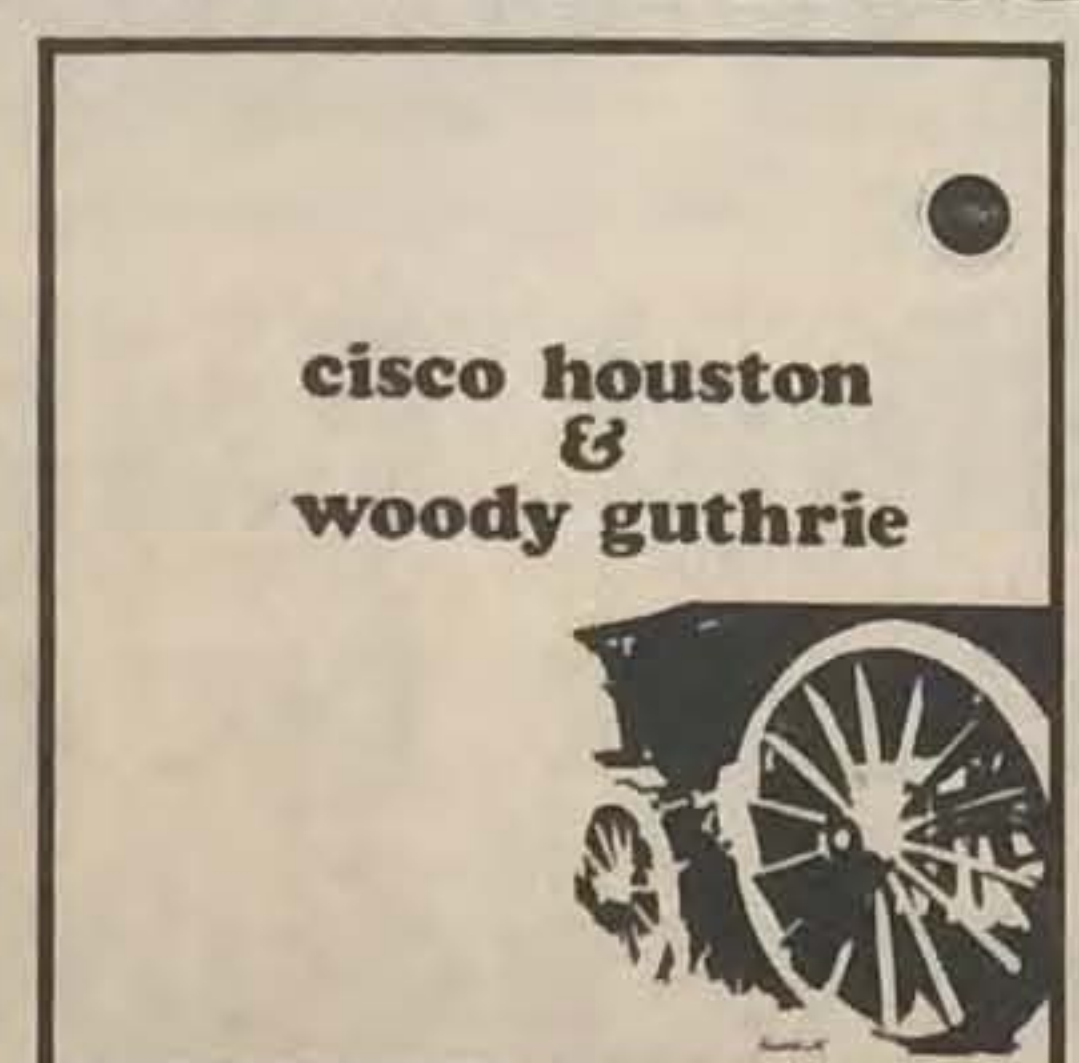
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Albums

CONWAY TWITTY: "Darling, You Know I Wouldn't Lie" (MCA). Since his switch from rock years ago, Conway Twitty has become a leading light on the country music scene. On this album he is in something of a serious mood with songs like "Table In The Corner," "Hungry Eyes," and the title track plus two original numbers "Bad Man," a gunfighter ballad, and "Bad Girl," a love song. Also included are the old Hank Williams song, "Kaw Liga," and the up-tempo "Ballad Of Forty Dollars." Arrangements are simple, basically using guitars, bass and drums which allow the vocals lots of room. Good solid country in a modern manner.

VARIOUS ARTISTS: "Country Music Hall of Fame, Vol. 13 and 14" (London). These two albums comprise a wide cross-section of country music recorded in the last 20 years. The line-up includes such notables as Earl Scruggs and Lester Flatt, Johnny Cash, with an early and not very good version of "Fulsom Prison Blues," Roger Miller, Dolly Parton, Guy Mitchell, the Willis Brothers, Jan Howard, Buck Owens, George Jones, Pop Stoneman with "The Sinking Of The Titanic," "Orange Blossom Special" by the Stoneman Family, Jim and Jesse Dave Dudley, Johnny Horton, Cowboy Copas, Webb Pierce, Red Sovine, Dottie West and Glen Campbell



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NEW POP SINGLES



BY CHRIS WELCH

Three Dog Night



THREE-DOG NIGHT: excitement and taste

—such a good band

THREE DOG NIGHT: "Easy To Be Hard" (Stateside). Such a good band — they deserve far more recognition than they have gained here so far. They amount to a double-super group with a front line vocal trio and excellent backing musicians.

After two good albums which have created quite an impression among seekers of excitement and taste, they have yet to gain a single hit. This tune from Hair is up to their high standards — but does not sound like the hit they need.

Much as I love gospel, this doesn't sound like a hit to me.

JOHNNY CASH: "A Boy Named Sue" (CBS). Track from the San Quentin "live" LP full of high humour and featuring John in his best story telling mood. "That voice has been lived in" a bearded Scotsman once told me on hearing Cash in action.

GUN: "Hobo" (CBS). A Paul Curtis composition, in country blues style and a welcome change from their past bag. You remember their past bag — a rather tatty brown leather affair with a broken catch?

Newest member of the group is Peter Dunston on drums and he kicks up a fine beat. This sounds like a hit.

JOHNNY RIVERS: "Muddy River" (Liberty). Good stuff from our John who has tried everything over the years — imagewise. One remembers him as an Elvis type rocker, then a psychedelic bopper. Now he is in a folk-booogie groove — and it sounds nice.

BRIAN KEITH: "Till We Meet Again" (Page One).

Brian was once lead singer with Plastic Penny and now solo he turns in a respectable soul tinged performance on an old hymn tune with his own lyrics.

Fortune

CLINTON FORD: "Lonelyville" (Pye). Clinton has certainly come up with some ghastly records in his time. And is this one of them? Yes! Actually, it's a pleasant country tinged toe tapping rock-

aballad, and ideal Christmas listening.

PRINCIPAL EDWARDS MAGIC THEATRE: "Ballad (Of The Big Girl Now And a Mere Boy)" (Dandelion). I have never had the fortune of seeing Principal Edwards Magic Theatre. I once saw Head Master Blenkinsop's Gas Lit Glove Puppet Show and they were superb, until police units moved in with tear gas. This is pretty and melodic. Very commercial and one of the better Dandelion releases.

CRAZY ELEPHANT: "Sunshine Red Wine" (Major Minor). What have they been feeding the Crazy Elephant — hash doughnuts? They sound quite mad, and far too energetic for this time of day. A good Equals type sound that could be a hit.

Ripple

BLOND: "I Wake Up An' Call" (Fontana). It all reminds me of Gerry And the Pacemakers back in 1963 when Wimpy bars were a wonderful new phenomena and kids at the Ilford Palais had ripple soled shoes and cut-down jeans. Not that I'd know anything about that. I was still wearing the old raindrop

flecked jacket I bought in 1955. A competent record, but hardly a new sound.

SIMON: "Mrs Lilyco" (Plum). After swilling several pints in the company of Simon of Fairport, I misread this as... well I won't bore you with the details. Nothing much appears to be happening here, chaps. Sort of "la la la" and that's about it.

Usual

JOHN BARRY: "Midnight Cowboy" (CBS). Without the strength of his usual orchestration it falls rather flat, even as a film theme. I'd sooner Roger Ruskin Spear's Wah Wah Rabbits.

Error

EDWIN HAWKINS SINGERS: "Ain't It Like Him" (Buddah). A gross error was committed in these columns a few weeks back when I bitterly contested that "Oh Happy Day" was popular rhythm material.

Now I know this ain't popular rhythm material.

NEW POP ALBUMS

BLIND FAITH: (Polydor). A beautiful set to put an end to doubts as to whether Blind Faith was such a good idea after all. The four musicians work well together in a way that is quite different from Cream. The most tiring aspect of Cream for Jack, Eric and Ginger was their role

of giants from whom the greatest was expected at every gig. Blind Faith can work things out in a much less pressurised fashion. As it happens, they still generate excitement, and Eric contributes some of his best playing here on tracks like Steve's "Had To Cry Today," and the extremely attractive "Can't Find My Way Home." Eric has written a fine tune in "Presence Of The Lord" and Steve sings in most strange and even touching style of "Sea Of Joy" another Winwood original. Ginger plays with taste throughout, and contributes an unusual solo on the extended "Do What You Like" where he obtains an African sound with slack tuned tom toms. Rick Grech also solos here and plays competently throughout. This is a set which improves with repeated hearing.

NICE: "The Nice" (Immediate). Their third album has vastly improved recording quality and more sophisticated approach than their first. Half is taken up with two tracks recorded live at Fillmore East, New York, "Rondo '69" and "She Belongs To Me." The first number is the semi-Bach n'Brubeck tour de force that first won the Nice their fan following back in the hippy summer of '67. They have changed a lot since their early days. More and more the group has become a showcase for the technical brilliance of Keith Emerson. He is featured heavily on his first love — the piano — on the studio recordings, where he displays his leanings toward Keith Jarrett as well as the classics. His piano sounds oddly out of tune, or at least very tinny on "Azrael Revisited" but it is not an unattractive sound. One of the strange points about the Nice, is that while they appear very free with bags of technique at their disposal, they often fall into heavy repetition and they are not very adventurous rhythmically. Brian Davison goes from strength to strength in his drumming, and now has a much crisper style, but sometimes on "For Example"



BLIND FAITH: less pressurised than Cream

Blind Faith— a set to end any doubts

which has several distinguished session horns including Joe Newman, Pepper Adams and John Surman, the phrasing sounds stiff. Where the fault lies is difficult to determine. But they sound too much on edge and not sufficiently relaxed.

BONZO DOG BAND: "Tadpoles" (Liberty). While not regarded as a major release by the group, this is an hilariously funny and entertaining pot pourri of Bonzo gems of wit and music. It is pleasing they have included some early recordings from Tigers Head, Catford, days, "Dr. Jazz" and "Laughing Blues," complete with tape slip and erratic volume levels. Some of the greatest fun is to be heard on "Shirt" which commences with Viv Stan-shall interviewing pedestrians and leads into Roger Spear's rooking "Shirt" opus. "Tubas In The Moonlight" contains a passage which brilliantly recreates the brass and reeds sound of a late

twenties big band and for those who prefer the modern Bonzo sound, there is "Mr Apollo", "Canyons Of Your Mind," and "I'm The Urban Spaceman." As a bonus the cover, photographed by MM's Barrie Wentzell includes a novelty insert, which provides some startling effects on being removed from the sleeve.

CLODAGH RODGERS (RCA Victor). A fine album with Clodagh proving she can handle diversified material with ease. The arrangements by Ian Green, Johnny Arthey and Reg Guest are first class and enable Clodagh to sing with spirit and taste. Includes "Without The One You Love," "Arizona," "I Will," "Come Back And Shake Me," and "Under The Boardwalk."

CARL PERKIN'S GREATEST HITS (CBS). A beautiful album from one of the all time greats. Like Johnny Cash (who writes the sleeve) you feel that Carl couldn't pos-

sibly sing any other kind of music. He is immersed in it, he palpably loves it, he is it. Amongst his greatest hits here are "Blue Suede Shoes," "Mean Woman Blues," "Folsom Prison Blues," "Honey Don't."

GLENN MILLER: "The Nearness Of You" (RCA International). The original Glenn Miller sides have been treated to give a stereo effect which just shows how clever engineers have become. The effect is excellent and so are the old Miller renderings of songs like "My Blue Heaven," "Fools Rush In," "Alice Blue Gown" and "My Melancholy Baby."

JOHNNY ALMOND: "Johnny Almond Music Machine, Patent Pending" (Deram). Johnny is a gifted young British musician currently working with John Mayall's new band. A multi-instrumentalist he plays flute, tenor, alto, baritone, organ, vibes, mellotron, bass clarinet and alto flute. It is a sign of the times that the instrumental talent of a group musician has been recognised and showcased in a solo album that has more to do with jazz than contemporary rock. After years as an obscure sideman — he was some of the stalwarts of Zoot Money's Big Roll Band — Almond now has the freedom to operate his music machine, without regard to the limitations sometimes imposed on the straight jazz or straight rock artist. For example, if Johnny feels like recording a sax duel with trumpeter Geoff Condon — backwards — he feels no remorse about using technical effects. And the proof of his sheer musical ability and good taste lies in his superb alto flute performance on the bossa nova "Pequeno Nova." As with Ian Anderson, the Roland Kirk influence is there, especially revealed on "To R.K." Johnny has gathered a solid team of players to work with him — Condon (tp), flugel), Johnny Wiggins (piano, organ), Jimmy Crawford (guitar), Steve Sutton (bass guitar), Roger Sutton (white guitar) and Alan White (drums). Between them and Mike Vernon they have produced one of the most rewarding albums of the year.

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SUNDAY, AUGUST 31st, Traditional/Mainstream
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RONNIE SCOTT, TUBBY HAYES, DANNY MOSS, JEANNIE LAMB

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PARAGON BRASS BAND at 1.30 p.m., August 30th

FESTIVAL HOURS:— 2 p.m.-2 a.m. MAIN SESSION 7 p.m.-2 a.m.

TICKETS	1 day 15/-	From	KEN STEVENS, GUILDHALL PLACE	ALL-DAY BAR
	2 day 25/-		CAMBRIDGE	and
	3 day 35/-		(Or on the door)	ALL-DAY BUFFET

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ARTHUR CONLEY

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NOVEMBER 7th - NOVEMBER 30th

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734 5202

100 CLUB
100 OXFORD ST. W.1
7.30 till late

Thursday, August 21st
KEN COLYER'S JAZZMEN

Friday, August 22nd
BILL NILE'S GOODTIME BAND

Saturday, August 23rd
ALEX WELSH AND HIS BAND
NEW ERA JAZZBAND

Sunday, August 24th
KENNY BALL AND HIS JAZZMEN

Monday, August 25th
THE STAN TRACEY TRIO
PLUS
THE DAVE HOLDSWORTH QUARTET

Tuesday, August 26th
SAM APPLE PIE
Blues Night

Wednesday, August 27th
MR. ACKER BILK & THE PARAMOUNT JAZZBAND

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

STUDIO 51
KEN COLYER CLUB
10/11 ST. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, August 23rd, 7.30 p.m.

BARRY MARTYN'S RAGTIME BAND
Sunday, August 24th, afternoon 3-6 p.m.

BRETT MARVIN & THE THUNDERBOLTS

THAMES HOTEL
Hampton Court, Middlesex
Friday, August 22nd
KEN COLYER'S JAZZMEN
Saturday, August 23rd
ERIC SILK AND HIS SOUTHERN JAZZBAND
Sunday, August 24th
BOB WALLIS' STOREYVILLE JAZZBAND

WOOD GREEN (Fishmonger's Arms)
Sunday
ALEX WELSH!!
In his Pale Green Limousine
Tuesday
DOC K!!
plus Limousine Light Show

THE KENSINGTON
RUSSELL GARDENS, W.14
Buses 49, 9, 73
SATURDAY, AUGUST 23rd
BOB WALLIS

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belize Park Odeon)
Thursday, August 21st
DRAG NIGHT
JODY GRIND
plus famous female impersonator
plus Canada's answer to LENNIE BRUCE
KELLY 7/6
Next Thursday:
MIGHTY BABY plus a Stripper
Sunday, August 24th

CHICKEN SHACK
plus first showing of 80 DIDDLEY film
Home Bar and Cold Drinks
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FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI. AUG. 22, 9 p.m.-8 a.m.
FRIDAYS ALL-NITER SETS ARE NOW A "MUST" FOR ALL R & B AND SOUL FANS - COME EARLY TONITE IT'S ONE OF THE COUNTRY'S BEST ACTION-PACKED SOUL SHOWS. AT THIS CLUB FOR THE FIRST TIME!
EQUITY

SAT., AUGUST 23rd, 8 p.m. - 6 a.m.
THE FLAMINGO PRESENTS ANOTHER FIRST APPEARANCE
JOHN MACFLAIR BAND
ALL NIGHT SOUL SESSION FOR SOUL FANS THIS IS A MUST! DON'T MISS THIS EXCITING SOUL SHOW!

WED., AUG. 27th, 8 p.m.-11.30 p.m.
MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES AND DANCE TO
TONI ROCKET DISCTET

THURSDAY

BREWERY TAP, WALTHAMSTOW. Frog Island Jazzband.
FABULOUS DISCO THEQUE Club opening Thursday August 28, at the Luxury BELL HOTEL, MAIDENHEAD (opposite station). Resident D.J. PHIL JAY plus FIRE. Licensed bar 8 pm.
GREYHOUND, High Road, Chadwell Heath.
ROOST Balrog Lights, DJ Paul, 28th ZEUS.
TORRINGTON HIGH ROAD, NORTH FINCHLEY TOMMY WHITTLE WITH THE BILL LE SAGE TRIO NEXT WEEK: MICHAEL GAR-RICK SEXTET
THREE TUNS, BECKENHAM. RONNIE ROSS QUARTET. Next Thursday, Mike Westbrook Sextet
"WHITTINGTON," PINNER. KENNY BALL. Bar to midnight.

FRIDAY

BLUES LOFT NAG'S HEAD, HIGH WYCOMBE **BLODWYN PIG**
FERRYBOAT Jazz Ball, Colyer, Elsdon, Welsh and the Jazz Caversners, Hastings Pier, Friday, August 29th, 1969, 9 p.m.-6 a.m.
FISHOOK KINGS ARMS, GRAYS, ESSEX
GOthic JAZZBAND, Earl of Sandwich
NEW ERA JAZZBAND Elm Park Hotel, Hornchurch
OSTERLEY JAZZ CLUB **ALAN ELSDON** Girls free before 8.15 pm!
ROYAL OAK, M.J.S. Club, Tooley Street, SE1. **PHIL SEAMEN, LOUIS STEWART, TERRY SHANNON, REG PETTIT.**
THE ORIGINAL EAST SIDE STOMPERS, Wembley.

SATURDAY

BLACKBOTTOM STOMPERS, Greenman, Blackheath.
ERIC SILK, Thames Hotel, Hampton Court
ROYAL OAK, M.J.S. Club, Tooley Street, SE1. **PHIL SEAMEN, PETE KING, TERRY SHANNON, REG PETTIT.**
THE ORIGINAL EAST SIDE STOMPERS, Crooked Billett, Walthamstow
TOFTS, FOLKESTONE, Grace Hill
COOL COMBINATION
TOWN HALL, High Wycombe **THE DEVIANTS** Music from Simon Stable.

SUNDAY

BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston
FREAK EASY Fishmonger's Arms Wood Green
FIRST APPEARANCE OF **ATOMIC ROOSTER** (Vincent Crane, Carl Palmer, Mick Graham) plus Support Group
D.J. JERRY FLOYD
Music from Museland, Borswick St.
Sole Agency: The Red Bus Company 01-437 6207
Next week: HARD MEAT

SUNDAY cont.

BLACK PRINCE HOTEL, Bexley, Kent
COLOURED RAISONS
BOTTLENECK BLUES CLUB Railway Tavern, Angel Lane, E.15
ALEXANDER PATTON PLUS PALE GREEN LIMOUSINE
COOKS, CHINGFORD ROYAL FOREST HOTEL Behold our new foothold! **EAST SIDE STOMPERS**
DENNIS FIELD, lunchtime, Green Man, Plumstead.
ELM PARK HOTEL New Era Jazzband, Lunchtime Session.
EXCITING ATMOSPHERE in the old worldie Barn Bar at Cambridge Hotel, Camberley (A.30). Jazz for listening and dancing 8 pm. **DAVID JONES JAZZ BAND.**

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"WAKE ARMS," EPPING (A11)
ELECTION
TWO BARS, GARDEN, MENS 6/6
Next Sunday, Yellow Dog

SKIN

PIED BULL Angel, Islington
plus
S.M.E.
BOB DOWNES OPEN MUSIC Cornucopia, Riding House St., nr. Goodge St. Tube. 8 p.m.-11 plus admission 5/6.
THE ORIGINAL EAST SIDE STOMPERS, Cooks Jazz Club, Chingford.

TORRINGTON

HIGH ROAD, NORTH FINCHLEY
DON RENDELL with the ED FAULTLESS TRIO
TOFTS, FOLKESTONE, Grace Hill
FAT MATTRESS

MONDAY

AT PLOUGH, STOCKWELL, S.W.9
DANNY MOSS
BEXLEY, KENT. Black Prince Hotel Kid Martyn.
GOthic JAZZBAND, Earl of Sandwich
RESURRECTION CLUB THE WARWICK, EAST BARNET CLOSED ON MONDAY FROM NOW ON BUT RE-OPENING 8 PM EVERY FRIDAY COMMENCING 29TH AUGUST WITH **JUNIOR EYES**

MONDAY cont.

"STAR" CROYDON. SEE DISPLAY OPPOSITE.
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

TUESDAY

ALBION, MIKE WESTBROOK KINGS HEAD, FULHAM B'DWAY
DENNIS FIELD J.B. Eggy Ley, Elm Park Hotel
"GEORGE," MORDEN. ALEX WELSH.
HOUNSLOW ARTS LAB
THIRD EAR BAND White Bear, Kingsley Road, Hounslow.

WEDNESDAY

BLACKBOTTOM STOMPERS, Greenman, Blackheath.
GOthic JAZZBAND, Earl of Sandwich.
TOBY JUG, Tolworth Surrey. Bakerloo Blues.

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No further jazz owing to lack of support
Every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, August 27th
DON RENDELL/IAN CARR QUINTET

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BARNES BRIDGE PRO. 5241
Resident Trio
TONY LEE TONY MANN TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Fri, Sat & Sun. Lunchtime and Evening.
Friday, August 22nd
RONNIE ROSS
Saturday, August 23rd Lunchtime
TONY LEE TRIO with GUESTS
Evening **BRIAN SMITH**
Sunday, August 24th. Lunchtime and Evening
DICK MORRISSEY & TERRY SMITH
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DICK MORRISSEY TERRY SMITH & BOBBY BREEN with THE TONY LEE TRIO
Tuesday, August 26th
TOMMY WHITTLE
Wednesday, August 27th
RONNIE ROSS
Thursday, August 28th
DICK MORRISSEY

STARLITE BALLROOM

Allendale Road
Sudbury Town Station
Tel: 902 9944

SUNDAY 24th AUGUST

7 p.m. to 11 p.m.
THE PERMIT plus **SIR COXSONE**
Entrance 10/-
EVERY WEDNESDAY Ladies free up to 8.30 p.m.
THE FABULOUS SWINGER

DUKE REID

Entrance 5/-
Licensed Bar Snack Bar

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All enquiries
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- YAMAHA, new, complete £145
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STOLEN

A REWARD

is offered for information leading to the recovery of the following guitars stolen from "Girl Talk's" van on Monday, June 23, 1969.

- (i) Fender Stratocaster (black) with non-standard home-made pick-up.
- (ii) Gibson EDO Bass No. 351402.
- (iii) Harmony Guitar 5N 3214/H75.

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1/- per word

A YOUNG MALE PERSONALITY VOCALIST SEEMS FIRST CLASS residency with trio, quartet or showband — Telephone 5M8 8840.

GIRL SINGER seeks work in small club or pub, any thing genuine considered. — 942 9114 between 9 and 10 pm.

GIRL VOCALIST wishes to join semi-professionals — 684 8514

TALENTED, PROFESSIONAL male vocalist, 22, very versatile, good image, seeks change, resident/travelling band. — Phone Mablethorpe 2256

VOCALISTS WANTED

1/- per word

AVAILABLE, girl vocalists for residencies. Also male artists. — Norton York Agency. See "Groups Wanted"

BLUES INFLUENCED group with female vocalist, require male vocalist. — Bracknell 23869 after 6 p.m.

EXPERIENCED "SOUL" vocalist required. Must have good equipment. — Tel. 556 9237.

IMPACTS NEED good looking girl singer for added impact, standards, pps, soul, sunny Spain. Photo, age — Box 8388.

POP HARMONY GROUP

require

LEAD VOCALIST
with image
01-693 8593

HOTELS

1/4 per word

STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 25.60 daily. Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. AA/RAC recommended. — 37 Westcombe Park Road, Blackheath, London, SE5. 01-858 1595.

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CLASSIFIED ADVERTISEMENT DEPT.
'MELODY MAKER'
161-166 FLEET STREET, LONDON, E.C.4
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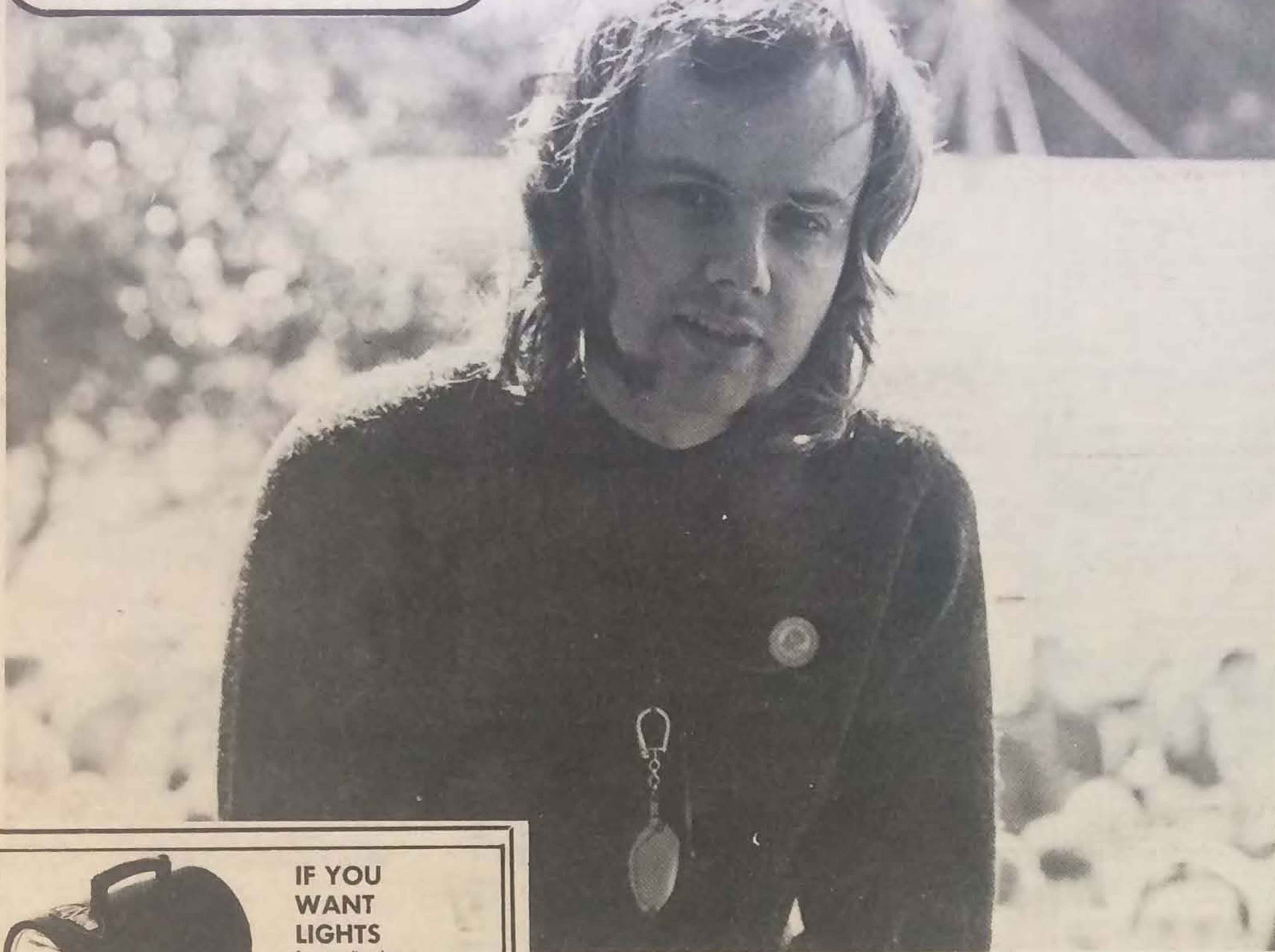
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Is there an anti-Peel campaign?



PEEL: programme moving to new time

SO THEY HAVE moved dear John Peel again. Gradually pushing him into oblivion, I see. Who does the BBC think it is fooling? Progressive music is small enough in quantity as it is on the radio, but this move will lessen it even more.

Where will Pete Drummond go? Axed in the cause of general appeal music, I should imagine.

"Saturdays from 3 to 5 pm a peak time when reception is good," says the BBC.

A peak time? The BBC must have been eventually blinded by its enormous quantity of sport. Does it forget that we have already entered, in mid-August, a new soccer season? And that the majority of matches take place between "3 and 5" p.m.?

A great number of Top Gear's regular listeners are not heads or hippies, but average teenagers, a lot of whom have to earn money when they can, and this usually means working on Saturday afternoons.

And dare I venture to guess what will replace Sunday's Top Gear? Two hours of unintelligible bluebeat, reggae, ska, etc., I shouldn't wonder.

For pity's sake BBC, wake up! We the poor defenceless public can do little, but I'm sure your already weakening audience ratings will not rocket due to this stupid move. —BILL GLEN, Whitechurch, Cardiff.

● LP WINNER

IT'S A great pity the BBC is dropping John Peel's Wednesday night programme at the end of September.

This is the only show of its kind. Once it has gone, there will be a serious gap.

John Peel has the only programme in which you can hear an excerpt from a Vivaldi concerto, Humble Pie, classical Indian music and good modern poetry.—D. A. Y. MENZIES, Edinburgh 10, Scotland.

I SEE that the BBC has now moved to stage two of its anti-Peel campaign.

When Top Gear was from 3-5 on Sundays and the Wednesday programme from 12-1, I rarely missed them. But since they were changed to their present times I've rarely heard them.

Now he's to be changed to Saturday afternoon, an even worse time, as many young people will either be working or involved in sport.

I suppose the BBC will eventually say: "Well, we're afraid no one listens to your show nowadays, Mr Peel, so we'll have to take you off." And so the anti-Peel campaign would be complete.—GORDON M. CLOUGH, Hayley Green, Halesowen, Worcs.

Stereo

IT IS estimated that 60 per cent of people in Britain own stereo equipment, so surely all singles should be issued in stereo.

Every week more records are produced using very ambitious techniques which are completely lost in mono.

Just listen to "Oh Happy Day" in stereo and then the single version in mono.—ALAN CAREY, West End Road, Ruislip, Middlesex.

THANK YOU Max Jones for your wonderful article on the late Billie Holiday (MM 2/8/69).

To me Billie was the greatest — a once-in-a-lifetime artist. Her singing, whether of sorrow, love, hope, rage or happiness, projected the true image of jazz. Her like will never be seen or heard again.—TOM NAUNTON, Parkside, Seaham, Co Durham.

The NDO and 'that junk called pop'

YOUR CORRESPONDENT, Sheila Sheehy, deserves answering. (MM 9/8/69).

Allow me to assure this spokeswoman for cultural decadence that any one member of the Northern Dance Orchestra possesses more musicianship and taste than could be found in the combined abilities of 98 per cent of the alleged musicians who pollute the air with pop.

It is some testimony to British tolerance that for ten years the three-chords-per-tune repetitive junk called pop has been allowed to exist at all.

Only a four-square reactionary would deprive an opportunity to prove itself to any musical form; but this particular experiment in the main has been a musical failure.

That it stood any chance at all is largely due to the professionalism of the men, like those in the NDO, who have backed the undeveloped purveyors of pop.

Unlike the youngsters whose pockets they have richly lined, these unsung and unknown musicians learnt their craft the hard way, by devoting years of their early lives to systematic study and practise.

Seduced by the beguiling effects obtained by massive

amplification, the majority of adolescent pop musicians remain at an infantile stage of musical development. This state of affairs is rarely remedied in later life.

Wonder

It is heartening that some musicians of taste have come forward in the pop world, but already they are having to seek the esoteric atmosphere for their performances.—IVOR BURY, Hampstead, London, NW3.

IN REPLY to Lynn Frankel (MM 9/8/69) the history of Stevie Wonder's "My Cherie Amour" hit is as follows:

After the comparative failure of "I Don't Know Why" in the American charts (it made No 41) Motown decided to re-promote the flip, "My Cherie Amour," with the result it made No 4 in Billboard's chart in the States.

Meanwhile, on this side of the Atlantic, "I Don't Know Why" had reached No 14. EMI, having no new release available, decided to wait rather than re-issue some other track.

The Radio One deejays played "My Cherie Amour" on the strength of its American success. The public (those who didn't buy "I Don't Know Why") presumed it was Stevie's latest release and bought enough copies to place it high in the chart.

Surely the writer wasn't suggesting that there are people who don't play the B sides of records, and that they have now bought a second copy of TMG690! If this has been the case, perhaps these people now realise what a great sound they have now bought.—BRIAN FOOKS, Secretary, Official Stevie Wonder Fan Club of Great Britain.

I HAVE read so much about the apparently distasteful Blind Faith LP cover, it leads me to wonder if people buy a record for the music or the cover.

Initially, it must be the record, but a good cover is always nice to see.

Excellent examples are Fleetwood Mac's first LP, Chicken Shack's "Forty Frozen Fingers," Blodwyn Pig's "The Head Rings Out," Fairport Convention's "Unhalfbricking" and all the Moody Blues covers. Blind Faith are keeping in with this new trend.

Record buyers should be able to choose for themselves which records and covers they purchase.—ALF BLACKLER, Gossops Green, Crawley, Sussex.

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