

Melody Maker

SEPTEMBER 20, 1969

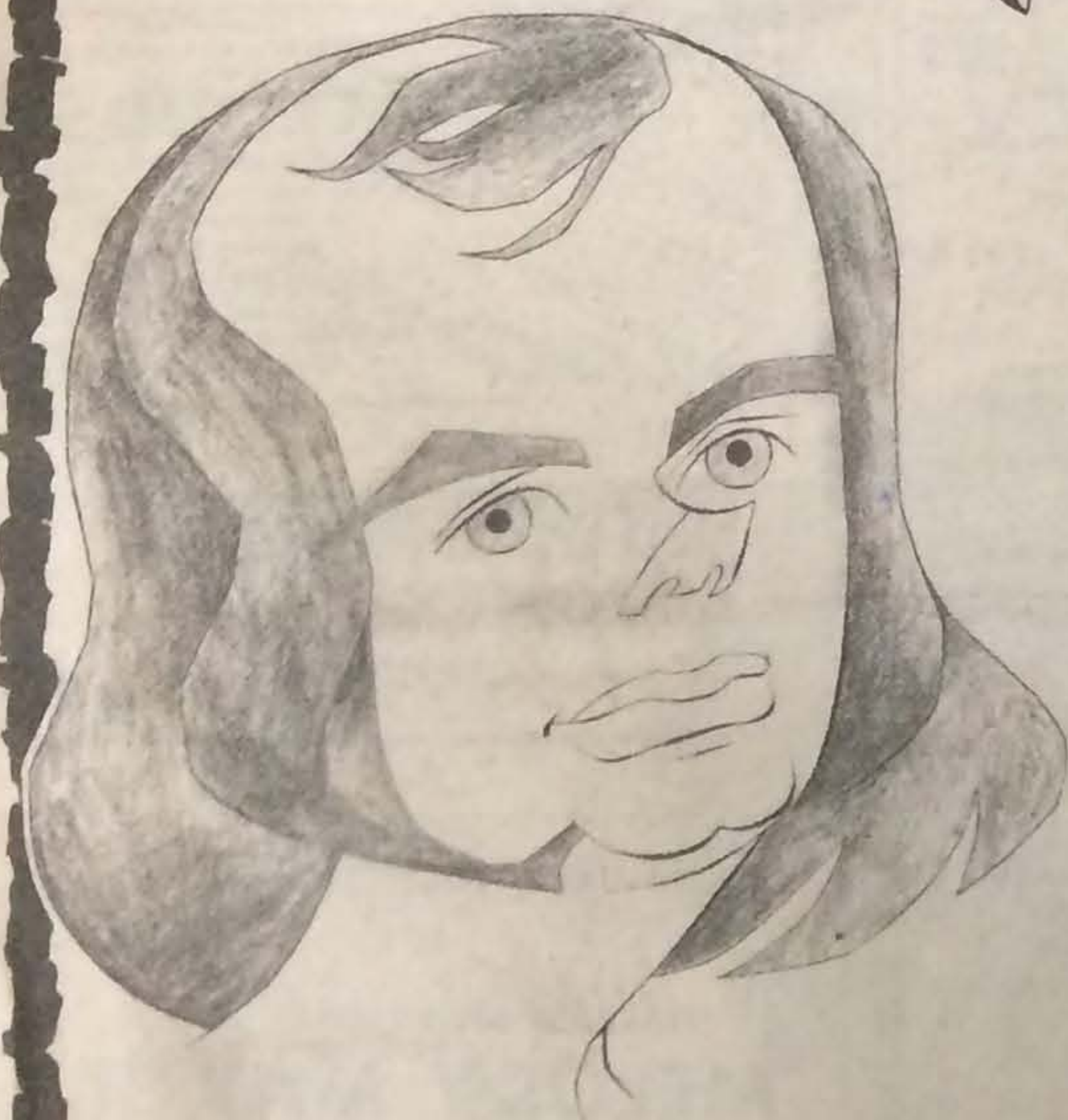
1s weekly

POP POLL '69



TOP
OF THE
POPS

Jimmy Henderson



ALL THE
WINNERS
INSIDE



Melody Maker POP 30

- 1 (2) BAD MOON RISING Creedence Clearwater Revival, Liberty
- 2 (1) IN THE YEAR 2525 Zager and Evans, RCA
- 3 (7) JE T'AIME MOI NON PLUS
Jane Birkin and Serge Gainsbourg, Fontana
- 4 (8) DON'T FORGET TO REMEMBER Bee Gees, Polydor
- 5 (5) NATURAL BORN BUGIE Humble Pie, Immediate
- 6 (3) TOO BUSY THINKING ABOUT MY BABY
Marvin Gaye, Tamla Motown
- 7 (4) VIVA BOBBY JOE Equals, President
- 8 (11) GOOD MORNING STARSHINE Oliver, CBS
- 9 (6) MY CHERIE AMOUR Stevie Wonder, Tamla Motown
- 10 (9) HONKY TONK WOMAN Rolling Stones, Decca
- 11 (21) I'LL NEVER FALL IN LOVE AGAIN Bobby Gentry, Capitol
- 12 (15) CLOUD 9 Temptations, Tamla Motown
- 13 (10) SAVED BY THE BELL Robin Gibb, Polydor
- 14 (13) MAKE ME AN ISLAND Joe Dolan, Pye
- 15 (14) CURLY Move, Regal Zonophone
- 16 (19) BIRTH Peddlers, CBS
- 17 (12) EARLY IN THE MORNING Vanity Fare, Page One
- 18 (16) I'M A BETTER MAN Engelbert Humperdinck, Decca
- 19 (24) MARRAKESH EXPRESS Crosby, Stills and Nash, Atlantic
- 20 (22) SOUL DEEP Box Tops, Bell
- 21 (25) IT'S GETTING BETTER Mama Cass, Stateside
- 22 (—) THROW DOWN A LINE Hank and Cliff, Columbia
- 23 (17) WET DREAM Max Romeo, Unity
- 24 (—) A BOY NAMED SUE Johnny Cash, CBS
- 25 (—) LAY LADY LAY Bob Dylan, CBS
- 26 (—) PUT YOURSELF IN MY PLACE Isley Brothers, Tamla Motown
- 27 (30) CLEAN UP YOUR OWN BACK YARD Elvis Presley, RCA
- 28 (—) TEARS IN THE WIND Chicken Shack, Blue Horizon
- 29 (18) CONVERSATIONS Cilla Black, Parlophone
- 30 (—) HARE KRISHNA MANTRA Radha Krishna Temple, Apple

POP 30 PUBLISHERS

1 Burlington, 2 Essex, 3 Shapiro Bernstein, 4 Abigail, 5 Immediate, 6 Jobete/Carlin, 7 Grant, 8 United Artists, 9 Jobete/Carlin, 10 Mirage, 11 Blue Sea/Jac, 12 Jobete/Carlin, 13 Saharet, 14 Shaftesbury, 15 Essex Music International, 16 Lillian/Carlin, 17 Lowery, 18 Blue Sea/Jac, 19 Copyright Control, 20 Cyril Shane, 21 Screen Gems, 22 Shadows, 23 Beverley, 24 Copyright Control, 25 Feldman, 26 Shapiro Bernstein, 27 Carlin, 28 Immediate, 29 Cookaway, 30 Apple.

top twenty albums

- | | |
|---|--|
| 1 (1) STAND UP Jethro Tull Island | 11 (15) NICE Nice Immediate |
| 2 (14) BLIND FAITH Blind Faith Polydor | 12 (16) UNHALFBICKING
Fairport Convention, Island |
| 3 (3) FROM ELVIS IN MEMPHIS
Elvis Presley, RCA | 13 (10) AHEAD RINGS OUT Bloodwyn Pig, Island |
| 4 (4) 2001 Soundtrack
MGM | 14 (9) LOOKING BACK John Mayall, Decca |
| 5 (2) HAIR London Cast
Polydor | 15 (7) LED ZEPPELIN Led Zeppelin, Atlantic |
| 6 (5) OLIVER Soundtrack
RCA | 16 (19) THE SOUND OF MUSIC Soundtrack, RCA |
| 7 (16) JOHNNY CASH AT SAN QUENTIN
Johnny Cash, CBS | 17 (—) BEST OF CLIFF Cliff Richard, Columbia |
| 8 (8) ACCORDING TO MY HEART
Jim Reeves, RCA | 18 (11) FLAMING STAR Elvis Presley, RCA |
| 9 (17) NASHVILLE SKYLINE Bob Dylan, CBS | 19 (18) AS SAFE AS YESTERDAY IS
Humble Pie, Immediate |
| 10 (12) CROSBY STILLS AND NASH
Crosby, Stills and Nash, Atlantic | 20 (13) THIS IS TOM JONES Tom Jones, Decca |

u.s. top ten

- As listed by "Cashbox"
- | | |
|--|--|
| 1 (1) SUGAR, SUGAR, Archies, Calendar | 5 (4) GET TOGETHER, Youngbloods, RCA |
| 2 (2) HONKY TONK WOMAN, Rolling Stones, London | 6 (7) I'LL NEVER FALL IN LOVE AGAIN,
Tom Jones, Parrot |
| 3 (3) GREEN RIVER, Creedence Clearwater Revival, Fantasy | 7 (10) JEAN, Oliver, Crew |
| 4 (5) EASY TO BE HARD, Three Dog Night, Dunhill | 8 (8) LAY LADY LAY, Bob Dylan, Columbia |
| | 9 (9) I CAN'T GET NEXT TO YOU,
Temptations, Gordy |
| | 10 (—) THIS GIRL IS A WOMAN NOW,
Gary Puckett, Columbia |

STONES TO TOUR STATES

THE ROLLING Stones tour of America, first since their \$2,000,000-grossing 1966 tour, has been confirmed (writes Ren Grevatt).

The office of Allen Klein, manager of the Stones, announced last week that the tour will commence on October 26 and will last about a month.

No specific dates have been set, but it is understood that the Klein forces will set the dates directly with promoters, London-Records is expected to launch one of the largest promotions ever undertaken on a touring act.



KLEIN tour announced

APPLE SIGN DORIS

DORIS TROY, the American singer who had Stateside hits with "Just One Look" — covered here by the Hollies — and "Whatcha Gonna Do About It," has been signed to a long-term contract by Apple, the Beatles' company. Doris has been signed on as a singer, writer, and producer, and is currently looking around for new talent to record.

TV SUPERSESSION

A SUPERSESSION starring rock giants Fats Domino and Little Richard with the help of British musicians including Jack Bruce and Dick Heckstall-Smith is expected to be recorded for colour television in Britain this month.

Also planned to take part in the session are American singer-organist Billy Preston and British groups King Crimson, Yes, Deep Purple and the Pete York-Eddie Hardin duo.

Originally planned for next Monday the supersession has been postponed while a suitable studio is found and final arrangements are made.

NEWPORT BIG BAND

THE KENNY Clarke-Francy Boland Band has been pencilled in for next year's Newport Jazz Festival.

Announcing the news, the band's manager, Gigi Campi told the MM: "George Wein was recently in Cologne and was knocked out by the band's albums. He is negotiating to book the band into the Village Gate for a week, followed by dates in Boston, Chicago and New York and an appearance at the 1970 Newport Festival."

"We are seeking the support of Selmer, Sildjian, Premier and Lufthansa in getting the band to the States and Wein is also hoping to include it in the whole of the 1970 Jazz expo tour in Europe."

DUSTY SINGS FOR CHARITY

DUSTY SPRINGFIELD is one of the stars who will be appearing at the Save Rave pop concert at the London Palladium on Sunday evening, November 30.

The concert is in aid of the Invalid Children's Aid Association, who organised their first charity concert last year. Princess Margaret, the Association's President, has again promised to attend.

Artists already signed to appear at the Save Rave are, in addition to Dusty (who will be accompanied by the augmented Echoes), the Grapefruit, Tony Evans Orchestra and the Settlers folk group. Other names are being lined up.

PETER KELLEY

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62 TOP POPS including — Bare Necessities — Something Stupid — King of the Road — Scarborough Fair — Son of a Preacher Man — Green Green Grass of Home — Born Free — Penny Arcade — I Love How You Love Me — Cinderella Rockafella, etc.

62 MORE TOP POPS — Chitty Bang Bang — Good, Bad and the Ugly — Harper Valley — Little Green Apples — Look of Love — Winchester Cathedral — Guantolamera — You Only Live Twice — To Sir With Love — Zabadak — Lazy River, etc.

ALL ORDERS DISPATCHED BY RETURN

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- | | |
|----------------|--|
| THIS LAST WEEK | 1 (4) WET DREAM
Max Romeo, UNITY—503 |
| WEEK | 2 (1) HOW LONG
Will It Take
Pat Kelley, GAS—115 |
| | 3 (3) SEND ME SOME
LOVING
Derrick Morgan, CRAB—21 |
| | 4 (2) IF IT DON'T
WORK OUT
Pat Kelley, GAS—125 |
| | 5 (7) BAFF BOOM
The Tanners, CRAB—26 |
| | 6 (5) MY WHOLE
WORLD IS
FALLING DOWN
Ken Parker, BAMBOO |
| | 7 (9) SAVE THE
LAST DANCE
Laurel Aitken, NU BEAT—039 |
| | 8 (13) SOCK IT TO ME
SOUL BROTHER
Bill Moss, PAMA—765 |
| | 9 (6) WHAT AM I TO DO
Tony Scott, ESCORT—805 |
| | 10 (8) PEYTON PLACE
Donald Lee, UNITY—519 |
| | 11 (10) MAN ON MOON
Derrick Morgan, CRAB—30 |
| | 12 (15) WANTED
Baba Dize, GAS—116 |
| | 13 (11) JUST ONCE IN
MY LIFE
Ernest Wilson & Freddy, CRAB—21 |
| | 14 (12) THROW ME CORN
Winston Shan, BULLET—399 |
| | 15 (14) SLIP AWAY
Slim Smith, UNITY—420 |
| | 16 (18) TOO EXPERIENCE
Winston Francis, PUNCH—5 |
| | 17 (17) SOMEBODY
TO LOVE
Slim Smith, UNITY—515 |
| | 18 (20) TOO PROUD
TO BEG
The Uniques, GAS—117 |
| | 19 (16) HOLD DOWN
The Kingstons, CRAB—19 |
| | 20 (—) RUN FOR
YOUR LIFE
Carl Bryan, CAMEL—21 |

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Konitz hits out at MU over permit



LEE KONITZ

LEE KONITZ, one of America's top jazz altoists, hit out at the Musicians' Union before flying back to New York last weekend.

Konitz, a former Down Beat pollwinner who has played with Stan Kenton, Miles Davis and Gerry Mulligan, specially asked the Melody Maker to issue the following statement to readers:

"I want to apologise to those of you who came out to hear me play and were disappointed at Ilford and Barnes. (Konitz had recently been booked on these dates, but had had to cancel out.)

"I came to London for a few weeks and have been made to feel rather unwelcome by the powers-that-be. But I thank you for your interest.

"I came to look around and to think of maybe living here for a while. But it was not possible to get permission to work.

"The people in power made it difficult for me to get a work permit. The MU did not want to hear about it. They said if I lived here for 12 months I would be eligible for membership.

"I worked at Ronnie Scott's three years ago but that was arranged by him.

"I played two dates here but they were illegal. The MU finally heard about them and would not allow me to do anything else.

"I hope to come back next year."

Harry Francis — newly appointed Assistant General Secretary of the MU after 20 years as Assistant Secretary—commented on Monday:

"We have the greatest respect for Lee Konitz as a

musician, but he had no work permit. The MU cannot make special rules for any individual foreign musicians. If, in the first place, there had been an approach from somebody to arrange an exchange, something doubtless could have been arranged."

FUDGE LONDON DATE

VANILLA FUDGE are to make a London appearance — their first in Britain and also their last before the group breaks up.

They will give two shows at London's Marquee club, at 6.45 pm and 9.15 pm on September 26.

The group then plays dates on the Continent at Montreux and Paris before finally disbanding.

Two of the Fuge, drummer Carmine Appice and bass guitarist Tim Bogert are to join Jeff Beck's new group.

In order that Fudge can play the Marquee, Brian Auger and the Trinity have switched their date at the club to October 14.

DONOVAN IN U.S.

DONOVAN FLEW to Los Angeles, with his personal manager, Vic Lewis, last Sunday (14) for his longest yet series of American concerts. They will take him to 30 cities.

The tour opens on September 24 at California's Santa Barbara Bowl and ends in Hawaii on November 8.

Donovan today (Thursday) is filming a guest appearance in the Andy Williams CBS-TV show in Hollywood.

LULU TURNS DOWN MUSICAL OFFER

LULU-VOTED Top TV artist in this week's MM — has had to say "no" to the biggest break of her career — an offer of the leading role in a forthcoming musical.

Reason? Lulu's husband, Maurice Gibb, did not want Lulu to commit herself to a show that might develop into a long running hit.

Marian Massey, Lulu's manager, told the MM on Monday: "Of course, Lu was terribly disappointed. We talked it over the whole weekend. We were due to meet the producers of the show in New York on our way to Vegas.

"Lu came round to Maurice's viewpoint, but it was a terribly difficult decision for her to make. This was a fantastic opportunity. She's never been in a major stage show; it's something she's always wanted to do."

Marian Massey added that Maurice was not sure of his future plans, and did not want to be parted from Lulu for any length of time.

SPENCER LEAVES

SPENCER DAVIS is to quit the Spencer Davis group!

His new group, featuring guitarist Ray Fenwick, Dee Murray (bass) and Nigel Olsen (drums), commence a tour of America on October 6 for two months. On their return Spencer will leave to go solo and Fenwick will take over.

JUDY IN CONCERT

ELEKTRA RECORDING artists Judy Collins, Delany and Bonnie and Love are all expected in Britain for concert and television appearances in the next couple of



LULU AND MAURICE: disagreed over the offer

months.

Delany and Bonnie are due in for concerts, mainly in London, in October while Love and Judy Collins are scheduled for November. Love will probably appear in concert at London's Royal Albert Hall although no exact date was known at press time.

Judy Collins, who topped the American chart with Joni Mitchell's "Both Sides Now," appears at the Royal Albert Hall on November 14 for one concert only.

NEXT FREE CONCERT

BLACKHILL ENTERPRISES announced on Monday that they will be holding a "surprise" free concert in Hyde Park this Saturday, September 20.

No names have been set for the concert, but a spokesman for Blackhill said that it would be "largely a showcase for new British talent."

The concert will be held on the flat area near Speakers'

Corner, and will start at 2 p.m.

PICKETT MOBBED

WILSON PICKETT, who flies into Britain for one appearance at London's Royal Albert Hall tomorrow (Friday), has been constantly mobbed by fans during his current tour of the Continent.

He opened last week at the Olympia in Paris where he played to four packed houses and then, riot police were called at Lyons where he appeared before 10,000 people for each of two shows.

He then returned to the Paris Olympia where he had to cut the last 25 minutes from his show.

The Albert Hall concert will be opened by the Globe Show who will then back Erma Franklin, sister of Aretha. The second half opens with the Midnight Movers. There will be a short spot by singer Danny White before Pickett does his act, which lasts an hour. Emperor Rosko is the compere.

MASSIVE U.S. JAZZ TOUR FOR NOVEMBER

A MASSIVE line-up of star American jazz names is due in Britain in November under the title of Sonny Lester's Jazz Ware Ltd.

Lester is the guiding light behind America's Solid State jazz label. A spokesman for Liberty-United Artists, who handle Solid State in Britain, told the MM that British concert dates are currently being set up for the package in November.

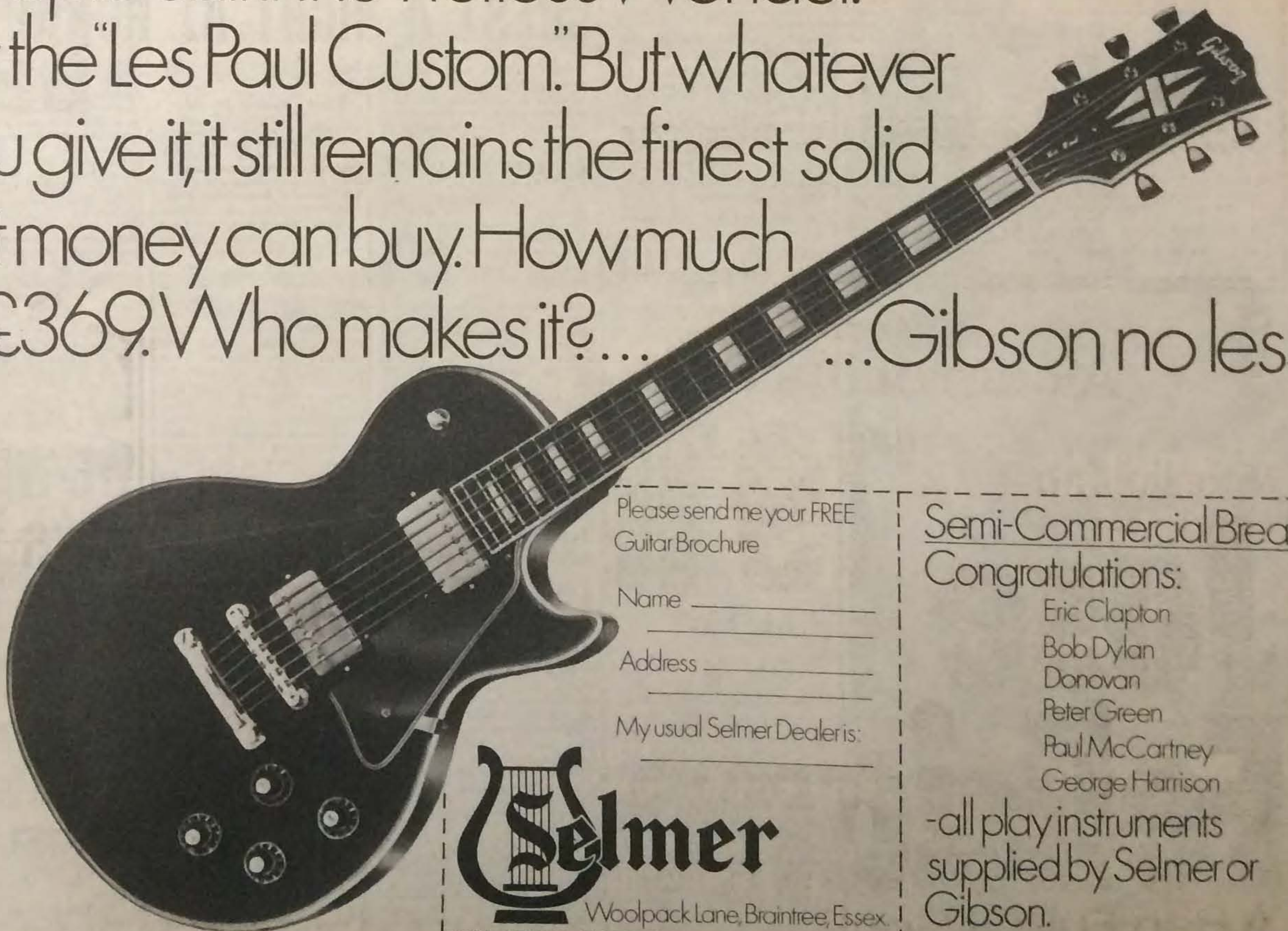
LINE-UP

The line-up will include Thad Jones and Freddie Hubbard (tpts), J. J. Johnson and Bob Brookmeyer (tmps), Phil Woods, Lou Donaldson, Jeremy Steig and Pepper Adams (saxes), Chick Corea (pno), Kenny Bufrell (gtr), Richard Davies (bass) and Mel Lewis (drs).



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- George Harrison

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SURMAN PLAYS LAST JAZZ CENTRE DATE

JOHN SURMAN plays his last London Jazz Centre Society date at the 100 Club next Monday (22) before leaving Britain to live in Belgium. He will be appearing with his Octet plus guest artists.

JAZZ NEWS

REDHILL Modern Jazz Workshop celebrates its first birthday on September 21 with an appearance by the Graham Collier group. Later bookings include the Evan Parker Trio (28), Quorum (October 5) and Keith Tippett (12).

HARRY Beckett (tpt, flugel) has formed a new quartet which makes its debut at London's Albion Jazz Club, Fulham Broadway, on September 23. Beckett will be leading John Taylor (pno), Cliff Lawrence (bass) and John Marshall (drs).

AMERICAN trumpet star Buck Clayton went into a New York hospital yesterday (Wednesday) for a minor but delicate operation on his lip. He expects to be off work for several weeks.

TROMBONIST George Chisholm guests with the Second City Jazzmen at the Crown, Codsall, on October 11. Other bookings at the club include the Max Collier band (September 20), Terry Lightfoot (October 4) and the Smokey City Stompers (18).

PIANIST Tommy Chase, who played in Europe during the 1930s, died in Washington D.C., on September 2, aged 62. For the

past four years he was interim pianist at Washington's Blues Alley.

THE London Jazz Four, who have added electric piano to their instrumentation, play Ronnie Scott's Upstairs Room from September 29 to October 2... the Lol Coxhill Trio share the bill with the Battered Ornaments at Mike Westbrook's new London club, the Crucible, on Saturday (20). Tomorrow (Friday) the Ken Terroade group visit the club.

KEITH Smith's band share a Jazz Club broadcast with blues singer Jo-Ann Kelly on October 25. Other dates for the band include Bricklayers Arms, Brentford (September 30), Amersham (October 1), Guildford (2), Stockport (4), Richmond (5), Brentford (7), London Airport (8), Willesden (10), and Sunbury (11).

TIJUANA Jazz Band kick off sessions at the New River Club, Andover, on September 27.

TERRY Lightfoot's Jazzmen play at Reading Town Football Club on Saturday (20) before the start of the Third Division match with Bournemouth. The band then plays the Beverley Club, Thatcham, in the evening.



JAZZ PIANIST Dudley Moore forsakes music for comedy in *Play It Again, Sam*, by Woody Allen, which opened at London's Globe Theatre last week. Dud, surrounded by beautiful dollies, is a riot (writes Jack Hutton) and he is ably supported by Bill Kerr who brilliantly portrays Humphrey Bogart. Dud plays a film critic who can't make it with young ladies — until the end of the play. Before then he goes through the gamut of Dud faces and actions with skill and timing which put him in the star class.

AMERICAN R&B, star, guitarist-singer Bo Diddley, makes a 17-day tour of Britain in November for Lorna Wallis Enterprises. Bo Diddley will work with at least one member of his US group, and is expected to join forces with a British drummer and bass player.

The tour opens at the Bridge Place Country Club, Canterbury, on November 7. The remainder of the dates so far negotiated are: West Ruislip USAF(8), a concert with the Equals at Merthyr Tydfil(9), Croydon(10), Birmingham(13), Sunderland and Middlesbrough (14), Dunstable(15), Crawley and London's Bag O' Nails(20), Liverpool(21), Leeds University(22) and finally the Place, Stoke-on-Trent(23).

CREEDENCE TOP

CREEDENCE CLEARWATER Revival hit number one in the MM Pop 30 with "Bad Moon Rising," their follow up to "Proud Mary."

A Liberty Records spokesman said this week: "We are all thrilled at the success of the group in Britain. We are being inundated with inquiries about them. The record is well on the way to selling over 200,000 copies. We are hoping they will come here for a tour in January. That is apparently their first available period."

SEEKERS DATE ?

THE NEW Seekers and Keith Potger may appear on Herb Alpert's November 14 concert at the Royal Festival Hall, London.

The group make their South Wales debut at the Sophia Gardens Pavilion, Cardiff, on October 4 as part of a bill which includes Wayne Fontana and the She Trinity.

Keith Potger was forced to play to the audience at the Starlight Club, Blackburn, on his own last week when the rest of the group were stranded in Brussels.

BLUES CONVENTION

THE LONDON Blues Society's

NOVEMBER TOUR FOR BO DIDDLEY

GUEST A NIGHT AT RONNIE'S

DURING ITS Tenth Anniversary Celebrations, the Ronnie Scott Club is presenting different guest attractions each night opposite the Gary Burton Quartet, which began a three-week engagement at the club on Monday.

Tonight (Thursday), the guests will be the Harold McNair group; tomorrow's guest is singer Salena Jones, and on Saturday (20) the

club presents Long John Baldry.

Guest artists for next week had not all been arranged by press time, but the following are definite: US singer Mark Murphy (23), baritonist John Surman (24), Brian Auger Trinity (25) and guitarist John Williams (27).

Mike Westbrook is Upstairs at Ronnie Scott's tonight (Thursday). On

Monday (22), the Tony Oxley Quintet opens Upstairs and, for the first time in the reopened Upstairs premises, the jazz group will play the entire week.

First of the 25-minute Jazz Scene colour TV shows from Scott's to be screened is the Tubby Hayes Big Band programme. It will be shown on BBC2 on Tuesday (30). Other shows follow at 8.45 pm on Tuesday evenings until December 16.

NEW ZOOT BAND

ZOOT MONEY, who has returned to Britain after spending over a year in America, was this week finalising the line-up of his new band.

The new band is expected to be along the lines of Zoot's Big Roll Band which broke up before he went to the States. Zoot and the band are expected to start work early next month.

Zoot's next single — due in November — is expected to be "The Man Who Rides The Wind" which he recorded on Capitol in America.

AYRES KILLED

NEW YORK, Tuesday. — Mitchell Ayres, popular band-leader and composer in the 1940s, was killed in a street accident in Las Vegas on September 5 (reports Jeff Atterton).

Ayres was knocked down by a car when crossing the street. He was 58.

NICE CONCERT

THE NICE are to perform with the City of Birmingham Symphony Orchestra at Birmingham Town Hall and Wolverhampton Civic Hall in January.

All the CSO's 90 players will be appearing with the Nice," said their manager Tony Stratton Smith, this

week. "Joseph Eger, conductor of the New York Symphony will be flying over to conduct the concert which will comprise music by Prokofiev, Sibelius, Brubeck and Bach. They may introduce Keith's interpretation of Berlioz "Symphony Fantas-

tique," a mixed media project with orchestra, group and light show." It is also expected the Nice's programme will include "The Five Bridges Suite," a concerto for organ, piano, bass and drums, which Keith Emerson has been commissioned to write for their performance at Newcastle Arts Festival, City Hall, Newcastle on October 10.

Joseph Eger will conduct with the Nice when they appear with the London Symphony Orchestra at Fairfield Hall, Croydon on October 17.

ROWLES SIGNS

JOHN ROWLES has signed a three-year contract with the Flamingo, Las Vegas, starting next April. This follows deals worth £25,000 signed by his manager, Peter Gormley, in the States.

John has also been booked for the Ed Sullivan Show and he may sign an exclusive TV contract with Ed Sullivan Productions.

WE WEREN'T BOOED SAYS LENNON

JOHN LENNON on Monday denied reports that he and Yoko Ono were booed off the stage after their weekend appearance at a rock and roll festival in Toronto. "That's a load of rubbish," he told the MM. "It was a fantastic show — really unbelievable."

Late last Friday John and Yoko were invited to appear at the festival by the Canadian State Department, who banned John from entering the country earlier this year because of his previous drug conviction.

John gathered together a Plastic Ono Band consisting of Eric Clapton on guitar, ex-Manfred Klaus Voorman on bass, and drummer Alan White.

They played for an hour to 24,000 fans in the Varsity Arena, Toronto, and John

said: "It was magical. The band was so funky and we really blew some minds."

"We only had time to rehearse on the plane going over, and we did things like 'Blue Suede Shoes,' 'Money,' 'Dizzy,' and a new song which I'd never played before. "Then Yoko joined us and sang one number before doing a thing like our 'Life With The Lions' album. It was incredible because the crowd was howling along with us, and they all joined in to sing 'Give Peace A Chance. Everyone was singing — it was like one great big mantra."

The Beatles' new album, "Abbey Road," receives its first public airing tomorrow (Friday) in the BBC-2 programme Late Night Line-Up. (See page 6)

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Reflection

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Creedence —keeping the music in shape



CREEDENCE CLEARWATER: their music has a Southern feel to it.

CREEDENCE CLEARWATER Revival took just five weeks to make the No. 1 spot in the MM Pop Thirty this week with "Bad Moon Rising."

This great rocking song is the follow-up to their first British hit "Proud Mary," a track from Creedence's "Bayou Country" LP, and like "Proud Mary," scored heavily in the U.S. as well.

"Bad Moon Rising" is a typical Creedence Clearwater song and a good example of what a hit should sound like, comprising a strong lyric, a simple but effective melody line, a driving beat and quality production.

"It's not a personal story," said Creedence leader, guitarist and singer John Fogerty when he spoke to Melody Maker from California. "And it's not political. It's just meant to be a statement on the good and bad sides of life. It's not a protest song, like the sort of protest songs we've had over the last few years. Just a sort of 'Beware' type thing, mostly about natural catastrophes. The words were meant to mean exactly what I wrote."

Title

As well as the two singles, Creedence Clearwater have had two albums released in Britain, "Creedence Clearwater Revival" and "Bayou Country," and their third was recently

issued in America, "Green River," the title track of which is their latest single hit in the U.S.

"It's basically the same sound," commented John. "I find it hard to make definitions about our music. It's the same instrumentation, with a bit of harmonic and electric piano, but mostly guitars."

The Creedence sound reflects many influences — blues, rock, country and the Cajun style of Louisiana. The music has a Southern feel to it although the band originally came from San Francisco where John, his guitar playing brother Tom, drummer Doug Clifford and bass guitarist Stu Cook teamed up in 1959.

For ten years they played blues and rock in and around the San Francisco area under the name of the Golliwogs. The group split for a while when John went into the army but reformed in 1967 as Creedence Clear-

water Revival. In 1968 they had their first American chart entries with "Susie-Q" and the Screamin' Jay Hawkins classic "I Put A Spell On You," both singles being incorporated in their first album.

The Creedence sound is distinctive and interesting, with enough going on in it to keep the listener's attention.

"Our basic sound doesn't change," said John, "but the delivery changes, as with anyone who writes songs, I go off on tangents. But this is the kind of music I wanted to bring to the fore. The kind of music I most respect. But we do try and change just a bit."

Expand

Did the group have much trouble in recreating their recorded sound on stage? "In our case we make our records sound like we do on stage," answered John. "We try to record exactly the way we play, therefore, in person, people say we sound just like we do on record. We expand here and there and ad lib but not to the point of being boring like Psychedelic bands."

"Of course, the tape echo we get in a studio is impossible to do on stage. But there is usually a natural echo in the halls we play. If we did the tape echo in person, nobody would understand what we were saying."

The group have had a number of favourable reports regarding their live appearances, particularly with regard to their overall stage balance.

Clean

"We try to get a clean, clear effect," stated John when questioned about this. "The idea is that every instrument is to be heard, after all, every guy in the band has the right to be heard if he's playing. If you turn up the amps, well it might be good for the amplifier people and please them and it might be exciting to watch them explode, but it just distorts everything. We like the rhythm section to be clean so the lead vocals and guitar are heard against a clean blanket of sound."

The group are now in the fortunate position of being able to limit their personal appearances although they are still kept busy with rehearsing and recording.

"We are slowing down a

bit," said John. "We've been on and off the road since January. We're playing about two or three times a month until the end of the year. Songwriting takes up a fair amount of time, and we do television appearances and at the moment we are recording our fourth, and possibly our fifth, album. We've shifted our interests but we're still as busy as we were."

"Business wise, we have more appointments with accountants and companies but they come in spurts. We might have four weeks when nothing happens and then we have to see them all in a couple of days."

"We rehearse all week

and take Saturday and Sunday off, unless we're working. We usually work at weekends."

Unlike some groups who take success as a signal to stop working and to rest on their laurels, Creedence Clearwater Revival are firm believers in keeping their music in shape in readiness for the next gig, whenever it might be.

Getting stale musically is something John and the group want to avoid. "We've noticed with some bands that when they make it, they take it easy. When you stop appearing and stop rehearsing, it's a drag because when you go to play somewhere it's just

like rehearsing. Nothing is together. So we're going to keep rehearsing."

One advantage that John is able to use now is the prerogative to pick venues.

"Most of the halls in this country are dumpy, awful," he said. "They're bad in some way or another, you can't hear the voice or the lights are too dim, something like that. With success, you are able to pick and choose more. If I could pick only the good venues that I like playing, they wouldn't amount to more than about 15."

"Also you've got more time to rehearse. We've noticed with some bands, they play the same old

things for a year and after a while any song gets stale."

With two hit singles in Britain so far, and on the strength of that it wouldn't be unreasonable to predict a potential third with "Green River," it would seem a British tour for Creedence Clearwater Revival must be the next item on their list.

"We have no definite plans, as far as that's concerned," said John, "but I think if we came, it would be around March, when the weather is clearer. It's the first thing we're thinking of in terms of next year. If we come to England, I'd like to stay a while, at least two weeks, and get there a couple or three days before we actually play so we can get used to the place. I don't like all those hopping about tours. I don't think we'd go to Europe, we'd come straight to England."

INTERVIEW BY TONY WILSON

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SATCHMO '69



Louis Armstrong is at home in New York after nearly dying through a serious illness. Recently he told the MM all about it—and many other things. You can read it all in another exclusive MM series which—

STARTS NEXT WEEK

Back to Rubber Soul



McCARTNEY
Booker T sound

THE STAR of An Evening With John and Yoko (see page 13) was undoubtedly, the Beatles' new album "Abbey Road," which was played during the intermissions and as a soundtrack to the Self Portrait film.

The music it contains is not self-consciously a regression, as was the case with "Get Back" and much of the double-album, but rather it relates to the pre-Sgt. Pepper days of "Rubber Soul."

The musicianship displayed on many of the tracks is a revelation, and "I Want You (She's So Heavy)" has rhythm section work which, for tightness and togetherness, compares favourably with Booker T and the MGs.

This track has powerful organ work and a surging ending, built on a repeated riff, which is suddenly chopped short with devastating effect.

"Come Together" is another standout, with brilliant bass and drums working together to produce a clipped, easy swing.

"Maxwell's Silver Hammer" will be popular, partly because it's in Paul's best modified-Twenties vein and partly because it has such amazing words. Lovely tune here.

Ringo's song is "Octopus's Garden," a pretty kid's tune sung absolutely straight. Not a sing-a-long like "Yellow Sub," and all the better for it.

George comes out with honours on "Here Comes The Sun," which has echoes of Beach Boys, Jan and Dean, and the Malibu surf. Harmony passages really lift the song, and it's almost as good as "When My Guitar Gently Weeps" from the last album — although it's in a completely different bag.

The other tracks aren't quite so distinctive, and there's less of a sense of some of the numbers being "John" songs and others being "Paul" songs than of late.

If you still dig "Rubber Soul" and "Revolver" you'll date on "Abbey Road," which will be released on September 26. — R.W.



DEEP PURPLE merge with the Royal Philharmonic Orchestra at the Albert Hall next Wednesday for a concert conducted by the distinguished composer Malcolm Arnold, pictured above with the group. Highlight of the evening will be the first performance of a concerto for group and orchestra written by Deep Purple organist, Jon Lord (far right) Proceeds will go towards Task Force, the voluntary welfare organisation.



AMAZING! That's about all you can say about the decision of Philips Records this week to withdraw the Jane Birkin-Serge Gainsbourg single, "Je T'Aime Moi Non Plus," which is currently number three in the MM Pop 30.

"Recordings on the Philips label are only released if they measure up to our high standard of artistic and technical quality," said a spokesman for Philips.

Rule

"This record is no exception to the rule. However certain sections of the press and general public

have seen fit to make a controversy over the contents of this recording. And as Philips do not intend to allow any of their products to be the subject of controversial matters the record is being withdrawn from our catalogue."

Or how to make yourself a laughing stock in one easy lesson! I suppose "controversial matters" will be left to those companies who actually want to sell records to the under-30s.

Mind you it would have been dafter still if Philips had banned the disc before it had sold enough to make number three in the chart. Not so daft: Major Minor have taken over "Je T'Aime Moi Non Plus" and will rush re-lease it tomorrow (Friday). We predict a hit!

Surprise of the Year? Graham Bond missed the first two gigs with his new group owing to equipment trouble. Now due to debut at Hampstead Country Club today (Thursday).

Blind Faith's management, the Robert Stigwood Organisation, still busy denying the group is breaking up. The foursome are all on holiday and there are offers of tours of several countries including America.

Arthur Brown jamming with Steamhammer at London's Roundhouse on Sunday — and ended with an all-nude climax. Arthur stripped off and so did the chick who stripped at the Isle of Wight.

Press

Daily Telegraph exempt from criticism of press coverage of the Isle of Wight Festival . . . Will Simon Dee please collect his mail from Barbara Scott?

Jody Grind struck dumb when Elvin Jones went over to have a word with them at Ronnie Scott's . . . Black Velvet's Israel tour cancelled when promoter said he was unable to guarantee their safety.

Melads — the MM Ad Dept's football team — lost 6-1 to Liberty Records . . . Ricky Farr taking brother Gary to States for promotion. Ricky reckons next year's Isle of Wight Festival will be "even bigger."

Sydney Grace, a Vice President of the Entertainment Agents' Association leaves England to live in Malta in October. Sydney

Climbing on the banned wagon . . .

started in the business in 1924 and joined the Grades in 1950.

After winning a fight with RCA over the lyrics on their new album, Jefferson Airplane now in a new fight over the album's title. "Volunteers Of America," and the cover. The real Volunteers are the equivalent to our Salvation Army. RCA objected to a picture of the U.S. flag on the sleeve . . . Roy Harper suggests Super Dropout Groups and names his first line-up as Jack Bruce, Jim Capaldi, Danny McCulloch and Jeff Beck . . . Foundations Tony Gomez and Allen Warner refused entry to Stuttgart discotheque because of long hair.

Dates

MM's Roy Eldridge on Cloud Nine after receiving postcard from Supremes' Mary Wilson . . . Barclay James Harvest dropped a brand new Mellotron down 20 stairs. They no longer have a brand new Mellotron.

Mothers Of Invention cancelled all live dates to the end of the year so Frank Zappa can concentrate on film and recording projects . . . Only a few seats left for Oscar Peterson's London concerts on October 4.

Royal Festival Hall already sold out for Ray Charles' concert on September 27 . . . Mick Wayne of Juniors Eyes won £250 on a premium bond last week.

Card from Johnny Howard says: "Very little in the way of good music in New York. No big bands at the Metropole Bar any more, it's topless go-go dancers so things still swing."

Musicians' Union has won its fight to stop discotheque sessions at Wolverhampton Civic Hall. Plans to launch dances there next month have been dropped following a threat by the Union to boycott the hall.

Maynard Ferguson moved from Stockport to a bungalow by the river at Windsor . . . Publicist Rod Harrod back from Czechoslovakia reports pop is

"Alive and well there, but not progressive."

Manchester saxist Alan Fawkes had his tenor and clarinet stolen from his car inside his own garage. The tenor is a Selmer Mark 6 with an auxiliary top F pearl replaced by a fishtail-shaped plate.

Chris Welch raving about Atomic Rooster . . . MM playing the Young Tradition at darts tonight (Thursday) in London's Capricorn Club.

J. J. Worthington who has a nice album out on Decca is none other than former Raindrops singer and songwriter Johnny Worth . . . John Tebb, of the Casuals, played Birmingham's Cavendish Club last week in somewhat baggy trousers due to a painfully placed boil.

Locomotive lead singer Norman Haines leaving to form a new group, Sacrifice . . . Graham Bond accepted Stan Webb's challenge to a drinking contest. Don't know who won as neither has been seen since.

As predicted by the Raver, pianist Brian Miller has joined the Battered Ornaments . . . hole in the floor at Jack Barrie's La Chasse club claimed to be Tony Stratton-Smith's resting place.

Chicken Shack's Stan Webb planning a mighty concert with Dudley Moore and Chris Barber . . . Jackie De Shannon to get a Gold Disc for "Put A Little Love In Your Heart."

Socks

East of Eden's Dave Arbus says he was picked up in London's Oxford Street on suspicion of stealing a pair of socks. He claims the detectives thought he was an Arab guerilla because of his "eastern looks" and thought their suspicions were confirmed when they discovered his fuzzi box, which they assumed was a bomb.

Elvin Jones celebrated his birthday with champagne and cake at Ronnie Scott's last week . . . Jiving K. Boots celebrated his birthday by stealing Roy Eldridge's postcard from Mary Wilson.

Special Announcement

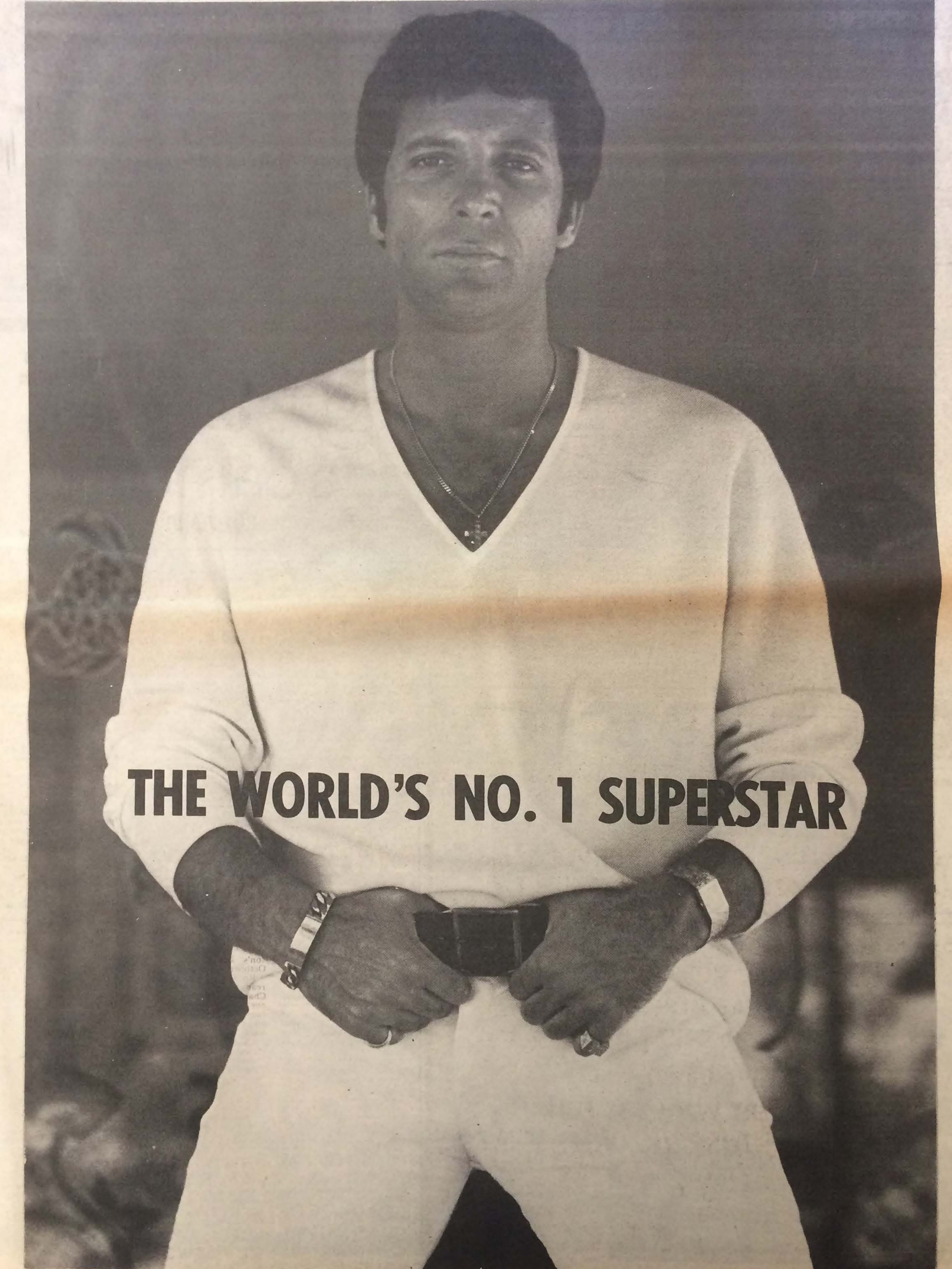
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JAZZSCENE

Gordon becomes the latest jazz exile

AT A TIME when British jazz is achieving a musical excitement which should give it its biggest potential audience yet, more and more British musicians are having to look outside Britain for work.

The latest to look towards the Continent is pianist Gordon Beck who is now a regular in the Phil Woods group based in Europe. Gordon's feelings are obviously mixed — delight at the way things have worked out for himself, personally, and sadness at the frustration felt by even the most talented of British jazzmen.

Gordon has already played the Molde Jazz Festival and some Italian dates with Woods and due to spend the whole of October with him on a tour which will include Sweden, Germany, Poland and, possibly, Belgium.



GORDON BECK

by Bob Dawbarn

The group has already been approached to do next year's Monterey Jazz Festival and combine it with a two weeks tour of the States. There is also talk of a Japanese trip.

Gordon is open in his admiration for his new boss. "Though people tend to pigeon hole Phil as coming from the era they term Bebop, I've always felt he had a style that doesn't date," he says.

"He is such an individualist in his approach both to the sax and to music itself that even if he stayed where he was it wouldn't worry me in the slightest.

right vehicle for it," he told me. "The main thing about the electric piano is that though it doesn't require a different playing technique, you need to change your approach musically. It is very different from piano and can get terribly cluttering if you are not careful. It has to be used with a sort of sparseness."

Will Gordon now disband his own trio which has become one of the most consistently interesting small groups on the British scene? "It's hard to say," he admits. "In this business you can't look ahead too far. The trio has been the most worthwhile musical experience I have had. When Tony Oxley joined 18 months ago he really turned the whole direction and approach upside down."

He is also uncertain whether he will eventually live on the Continent. "It's something I can't really think about yet," he told me. "I have a house here and I don't want to sell it. But if things carry on the way they are going it's something I'm going to have to make a decision about."

"Listening to guys who have worked in Europe, and after doing one or two things there myself, it seems to me that Britain is dropping back further behind the

whole music scene on the Continent. Europe is splitting wide open.

"Just one example. I now horn players have difficulties here both on musical and economic levels, but it is so much worse for a piano player. For ten years now I've been playing on really bad pianos and I just can't go on with it.

"So far, on the Continent, the pianos have been so good it's been almost upsetting me. It's hard for people to understand how extreme this feeling is, but it's like making a violinist play on three strings for ten years and then letting him add the fourth. When we were in Italy we went to a small, old town with a population of about 40,000 people. The first thing I saw was a beautiful Petrov piano which was a joy to play.

"Then, it's difficult to get work for a trio in Britain — though I have been lucky in being in demand at Ronnie's. But what is wrong in Britain is more than the run-of-the-mill work — the conditions of touring, the Northern towns and all the rest.

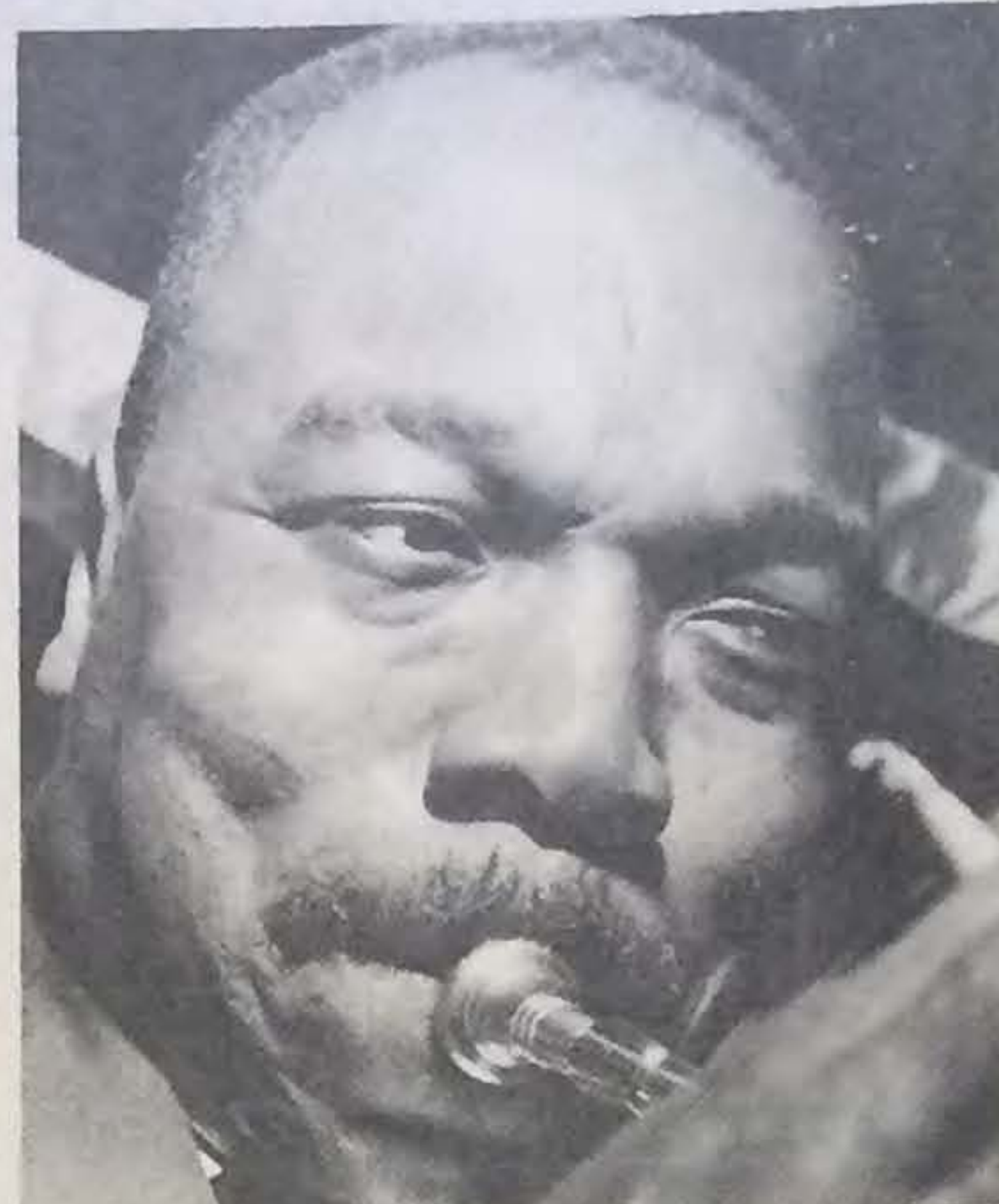
Wrong

"What is wrong here starts right at the top with TV and radio. The BBC-2 series from Ronnie's seemed a wonderful chance for British jazz. But it is confirming what I, and a lot of other musicians, have always felt. TV music programmes here are run for the TV people and not for the music.

"On the Continent you don't get all this nonsense about how you must play so that the cameras can do this and that. Over there you play and they have enough cameras to pick their shots without interfering with the music."

Gordon agrees with me that the main hope for an economic future for British jazz is for it to reach the younger audiences who are enjoying the more progressive pop groups.

I am certain that the Surmans, Tippetts, Westbrooks, Oxleys and Becks would delight many of the college audiences. Won't some forward-looking booker take a chance and find out?



Thad Jones of the Jones-Lewis band.



Derek Humble, Ronnie Scott and Sahib Shihab of the Clarke-Boland band.

The day the big bands came back

BIG BAND BATTLE

by Jan van Setten

I KNEW it was going to be an out-of-the ordinary occasion when I saw Ronnie Scott walking through Rotterdam giving Tarzan-type whoops.

And later, when I saw the tough, experienced musicians of the Clarke-Boland Band peeping nervously through the wings at the assembling audience in the De Doelen Concert Hall, like fifth-formers in the end-of-term play, it was quite evident that this was no run-of-the-mill occasion.

The first Battle of the Big Bands—involving the Clarke-Boland, the Jones-Lewis and the Kurt Edelhagen orchestras — had been waged in Cologne's Sartory Hall two days earlier.

September 7th, 1969 — that day should go down in history as the day when the big bands really came back. An S.R.O. audience of 1,780 people exploded into thunderous acclaim after the 41-hour marathon concert. All seats had been sold a week earlier — despite highest-ever prices (from 17s to £3).

Now it was Rotterdam, with the Boy Edgar Big Band replacing Edelhagen on the bill. But nobody had any illusions as to the real protagonists.

In the last four years the J-LBB in America and the C-BBB in Europe have rejuvenated, restored and revived a flagging jazz scene by demonstrating, both live and on record, that the combination of high voltage enthusiasm, outstanding arrangements, virtuoso musicianship and irresistible swing produces a brand of jazz excitement which just cannot be equalled by a small group.

Now they were joined in battle in Rotterdam, with further contests lined up for Basle and Frankfurt, and it evoked memories of the cutting contests in American ballrooms during the golden age of the big bands.

Said Kenny Clarke: "I remember one night in 1937 when I was with the Edgar Hayes Band and we came up against the Earl Hines Band in the Masonic Temple, Dayton, Ohio.

"We were a raggedy band — you know, I had my drums in a blanket. But we had fire in our eyes that night and we were determined to give the Hines band a beating. We really played above ourselves."

"Sax No End" just tore the place up. Griffin counted it in and then went through the "Chinatown" changes, loving every minute of it. Coe followed weaving patterns over the whole range of the instrument, then Scott, gritty and strongly harmonic.

After exchanges of eights and fours came those three shattering section choruses and at the end, a standing ovation.

What do you play for an encore after that? The answer was "Kenny and Kenny." As Clarke walked back on stage, Nat Peck gestured emphatically to the drum chair and Messrs. Clare and Clarke proceeded to show quite conclusively that two drummers are better than one. A sensational finish to a sensational performance.

The Boy Edgar band is a good band by any standards and its set was distinguished by fine work from trombonist Slide Hampton, but it was utterly overshadowed by the other two bands.

Relaxing in a band room armchair, Thad Jones said: "This tour has shown that there is a great desire by the public to hear more big band music. The response has been slightly under fantastic. And

Humble and Kenny Wheeler tore off high-powered solos — Wheeler, in particular, excelling with some fiery, cascading flugel horn work.

Griffin was featured next on "Griff's Groove" and he wailed and grooved with typical verve and vitality.

"Rue Chaptal" was the third blues in succession; but who cares? The trumpets, led by astronaut Benny Bailey, gave it cyclonic dimensions and by now the audience were completely conquered.

Derek Humble played beautifully on the rather unremarkable ballad, "November Girl," then Scott, Coe and Griffin were locked in solo battle on this theme, the whole piece was suddenly given a gigantic lift as Kenny Clarke pulled out all the stops. I have never heard this 55-year-old youngster swing so hard.

"Now Hear My Meannin'" led in by its composer, Jimmy Woode, was yet another tour de force with the audience even applauding the shouting ensemble passages.

The "D Minor Blues" from the Fellini suite had more driving solos from Scott, Coe on clarinet and Shihab on soprano, then came the overall climax to what had really been a whole sequence of climaxes.

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Relaxing in a band room armchair, Thad Jones said: "This tour has shown that there is a great desire by the public to hear more big band music. The response has been slightly under fantastic. And

now we've made a start I'd like to see Clark Terry's and Duke Pearson's band come over. With big bands you get that extra quality of excitement, that strong emotion and feeling."

It was 1.40 a.m. when the Jones-Lewis band hit and, though the audience should have been tired and jaded by now, the band got a tremendous reception and, undoubtedly inspired by the competitive atmosphere, played magnificently.

Thad counted the band in on "Three and One" and the De Doelen Hall was rocking again. Thad and Peper Adams played the theme in harmony and then followed solos by Adams, Jones and the supremely articulate Richard Davis.

Tireless

As delegates from the C-BBB watched from the wings, the tireless Thad, his extrovert enthusiasm contrasting with introspective demeanour of Francy Boland, introduced the ballad "Don't Ever Leave Me" with Jerry Dodgion producing a masterpiece of a solo.

Then, in a real "down home" mood, the band really socked into "That's Freedom" with powerful solos by Roland Hanna and the ever-inventive and resourceful Jimmy Knepper.

The band got right into its shouting stride on the blues "Backbone," with more arresting contributions from Knepper, Dodgion and Eddie Bert, Dodgion leading off the piece with four superb unaccompanied choruses.

But easily the most memorable solo of the whole event came from Jones himself whose flugel horn endowed Bob Brookmeyer's arrangement of "Willow Weep For Me" with poetic beauty.

In an evening of repeated climaxes, the 12 bar blues, "Tow Away Zone," with boisterous, bubbling solos from the great Joe Henderson and Eddie Daniels, and some authoritative piano work from Hanna, was really too much. And it was no surprise that even though it was now nearly 3 a.m., the audience demanded two encores, including the superlative Jerome Richardson feature, "Groove Merchant."

That just about wound it up — one of the most unforgettable nights of jazz I have ever had the good fortune to experience.

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BOBBIE GENTRY: "I shall definitely be back in February."

A MASSIVE hit often tends to give a singer a "brand image" — to relate their style to one type of sing.

And, bearing in mind the success of "Ode To Billie Joe," it is hardly surprising that Bobbie Gentry to thousands of record buyers is identified with—as she puts it — "down home material."

But, as Bobbie has shown on her BBC-2 colour TV series, she can handle a wide range of material. As indeed, she proves again on her yet - to - be - released album "Touch 'em With Love."

Bobbie's latest single, "I'll Never Fall In Love Again," is taken from the same album. And it is already climbing the Pop 30.

BY LAURIE HENSHAW

Duet

It's a Burt Bacharach-Hal David song from the Broadway musical, Promises, Promises, which opens at London's Prince of Wales Theatre on October 2.

In a call to the MM from Los Angeles' famous Sunset Strip, Bobbie said: "I was going to do 'I'll Never Fall In Love Again' as a duet with Glen Campbell. But finally I cut it myself."

It was Capitol Records here in Britain who decided to put the track out as a single from the album. And their judgment has

Bobbie's ode to a poor girl

been rewarded chart-wise.

But Bobbie — in the midst of rehearsing for her current club appearance in Reno — seemed particularly keen to talk about a new song she had written called "Fancy."

"I hope it will be my next release," said Bobbie. "It's a story about a girl from a very poor family in New Orleans."

Dire

"They are in such dire straits her mother puts her out on the streets. She becomes a street-walker. But she's a spunky kind of girl, and by her own efforts she becomes a lady and quite successful. She goes up pretty high in the world."

"But she never forgets the the scars her experiences have left on her." No, she doesn't end up by

committing suicide like Billie Joe McAllister of the Tallahatchie Bridge saga. So, in this respect, "Fancy" has a happier ending.

"But I think songs like this relate more to life than some movies," says Bobbie.

Visit

She agrees that it was probably the "mystery" element in "Ode To Billie Joe" that helped contribute to its universal success.

"I get a lot of fan letters from Britain," said Bobbie. "They mention the TV series particularly. If I get a chance, I hope to visit Britain again in November. It just depends on whether I shall be free at that time."

"But I shall definitely be back in February, for a guest spot on the Tom Jones Show."

Possibly, by then, Bobbie's new "Ode" — about the New Orleans girl "Fancy" — will again have the name Bobbie Gentry high in the chart.

Listen for Dusty's new single

"Am I the Same Girl"

BF1811

There's no doubt about it!

Pssst! Remember "Dusty in Memphis" SBL 7889 a great LP by you-know-who



PHILIPS

JAZZSCENE

THE LAST fortnight at Ronnie Scott's Club has given London audiences a chance to see a man who is arguably the greatest small-group drummer jazz has known.

Over the last decade, Elvin Ray Jones has led a major assault on the established bastions of jazz percussion and now, with his trio, he is busy proving to all and sundry that he has consolidated his achievements into a style which is obviously a development of all that has gone before.

Elvin's drumming is never overbearing, but what he plays is so overwhelmingly brilliant that his playing frequently overshadows the rest of the trio—in much the same way that Charlie Mingus's bass lines can make a four-man front line sound positively insignificant.

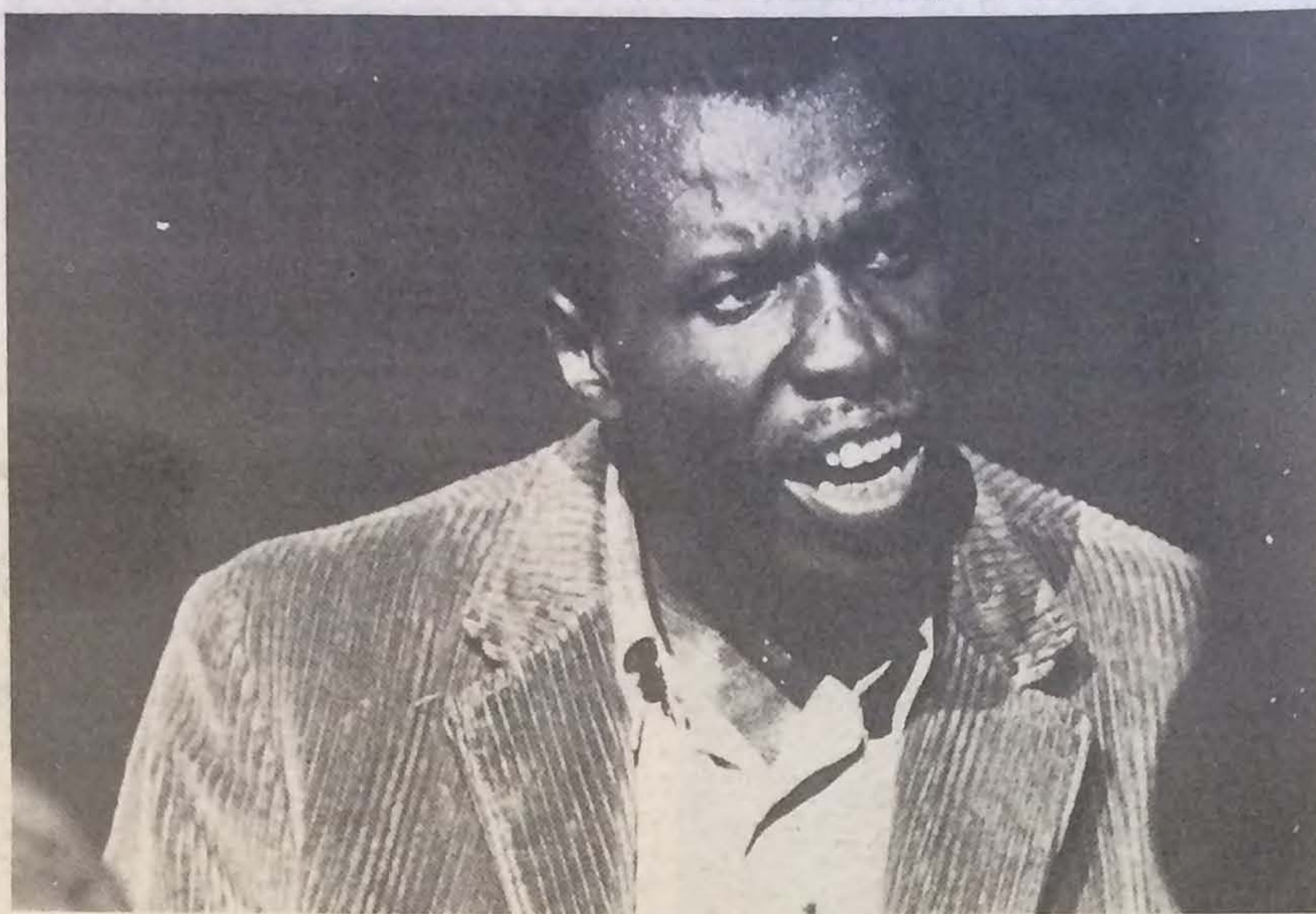
His stint at Ronnie's was the first time we in this country have had the opportunity to see Elvin stretching out in the context of a club. Previously he had played British concerts with John Coltrane in 1961, and appeared with his trio at last year's Jazz Expo. How, I wondered, does he regard the relative importance of club and concert work?

"For exposure in a big way, something like the Expo has a lot going for it," he told me. "But on the other hand no one gets a chance to hear what a group can really do in the short space of time you're given on stage."

"The disadvantage is that there's too much pressure of time on a concert stage. In the clubs you feel free to stretch out, and you can develop the music naturally."

"The audience at Ronnie's has given us a really warm welcome. European listeners generally seem to take a great deal more interest artistically than the American audiences, because over here the musicians are given the status of artists."

"In the States the people will go into a club for a drink after they've had a meal — it's the thing to do — and



JONES: arguably the greatest small-group drummer jazz has known.

Elvin the great stretches out

the music is a very secondary thing. But in Europe they come for the music, and it's a genuine interest — although in the States there are some genuine listeners too, of course."

Elvin's trio has received criticism from some quarters that the music is so relentless and contains so little variation that it is difficult to listen to for long periods. That seems

to be a charge levelled at many jazz outfits, and I asked Elvin how he felt about it.

"This trio is what I've always wanted, and I don't find any problems with variation. There's a great more can be done with three people than one imagines, and there are unlimited possibilities for invention."

"It calls upon intense concentration from all those in-

involved, and that's what I really want. In this context you can use all your musical facilities."

"I have thought about adding to the trio. Perhaps one day I may get a conga drummer, and a good guitarist, who can play flamenco-style acoustic and with an amplifier."

"Our next album is by the trio with four added musicians; George Coleman on tenor,

Lee Morgan on trumpet, Candido on conga, and another percussionist.

"Of course I'm very interested in percussion, and Marvin Dolgren, the mallet-man with the Minneapolis Symphony Orchestra, is working on some compositions built around the trio and an orchestra. We may do some records and a concert tour."

The least known member of Elvin's current trio is bassist Wilbur Little. I asked Elvin how he came to replace Jimmy Garrison.

"Wilbur's from Washington, and he did a European tour with a J. J. Johnson group which I was in back in 1956. Tommy Flanagan, Wilbur and I cut a trio album in Stockholm at that time."

"Wilbur's a little more mature than Jimmy, and he's got more potential for growth as an artist. He has wonderful dexterity—although he forgot to bring his bow over with him. He hunted around London but he just couldn't find one to suit him."

Although best known for his work with small groups, Elvin has worked with big bands in the past, including those of Gil Evans and, for four memorable days, with Duke Ellington. Does he plan any more work in this field?

"I've just done an album with Gil, which was a re-recording of a movie soundtrack. I always like working with his bands — it's very comfortable. I'm not restricted, and I play the way I always play."

Elvin followed his brother Thad's band into the Scott club. Has he ever played with that magnificent outfit?

"Yes, I've played with them when Mel's been away, and it was very exhilarating. Thad is the greatest writer. I've always said that, and I really believe it. He's the greatest trumpeter as well — there's no one else can touch him, and I love it when I get the chance to play with him."

How does Elvin, a man who has complete control over every facet of his drum kit, practice his technique?

"Everything I do is practice. Sometimes I sit down and tap my fingers together. If I'm playing a job, I regard that as practice because it's like a barrister, he's practising his work all the time in the courtroom."

"Everything you do, every situation is a form of practice, and it should always be done with that idea in mind. There's no let up, and if you're playing an undemanding job then that's no reason to play any less."

"I'm trying to consolidate my style. As far as my participation is concerned, I'm trying always to blend it with the music and to make it part of the music. Then, the drums will be regarded as a musical instrument, and hopefully that's what I'm trying to do."

Learning to live with the electric bass

WHILE THE praise is still pouring in on all sides for the Jones-Lewis band, I'm going to stick my neck out and say that the best thing about the powerhouse unit is Richard Davis' magnificent, pulsating bass.

Not for him the heavy sweating and grimacing that is so often a cover-up for inconsistency in the rhythm section; the long, lean Richard plays at the top of his form every time he lays hands on his instrument. And for a constant pollwinner, that's quite some form.

The band's European jaunt has had to take the place of well-earned vacation where the bassist is concerned. Although he never complains about the hectic schedule he has to fulfill as New York's top session man, Richard did admit that it was "good to get away for a while."

It is also, though he will never admit it, good to be playing jazz again. Through records and clubs, the bassist keeps up with most of the new developments and was, in fact, an able and willing interpreter of Mike Mantler's ambiguous charts on the Jazz Composers' Orchestra Association powerful double-album. It's hardly surprising to find him in such avant garde company, though, for he worked often with Andrew Hill and the late Eric Dolphy. As he says: "Eric is still one of my favourites and was, in fact, my greatest inspiration."

Richard has also been introduced to new developments through working in the studios and playing the music of such arrangers as Torre Zito, Peter Metz, Don Sebesky and John Murtaugh. It was also through studio demands that he was bludgeoned into taking up the electric bass, which represented absolute anathema to him at the time but is a mandatory "double" nowadays.

"I've been playing it for a year now," he said, "and I managed to feel comfortable on it after only a couple of weeks. Now I'm using it for maybe fifteen minutes out of every two hour session and some of what we have to play is really tender music and not



DAVIS 'quite a challenge'

what we associate with real crude rock and roll."

He can talk of the electric bass with interest now, but at first, he admits, "It was quite a psychological blow to realise that I had to incorporate that along with the bass. I had to get used to the idea that it was not a bass as such but another instrument altogether."

Richard is an enthusiastic musician and holding his attention currently is Bill Lee's Bass Choir, a six-man strong lineup which has been making regular appearances on New York concert platforms. He described Lee's idea and conception as "A real innovation," and said of the guiding light behind the Choir, "Bill Lee is, in my estimation, one of the greatest musicians I've met besides being a great bass player."

The other members of the Choir are Ron Carter, Lisle Atkinson, Michael Fleming and Victor Gaskin, and the six men recently appeared with Sonny Rollins at New York's Town Hall. "It was," said Richard "Really wonderful to play with him. Most of the parts are written and they're mostly arco so you get a very sonorous sound. The writing is such that the playing is never muddled."

"Bill Lee covers the range of the bass from top to bottom and nothing gets missed out. Gunther Schuller was, I suppose, the first in this field because he had a classical bass quartet, but this Choir is something else again. We hope to record it soon."

VALERIE WILMER

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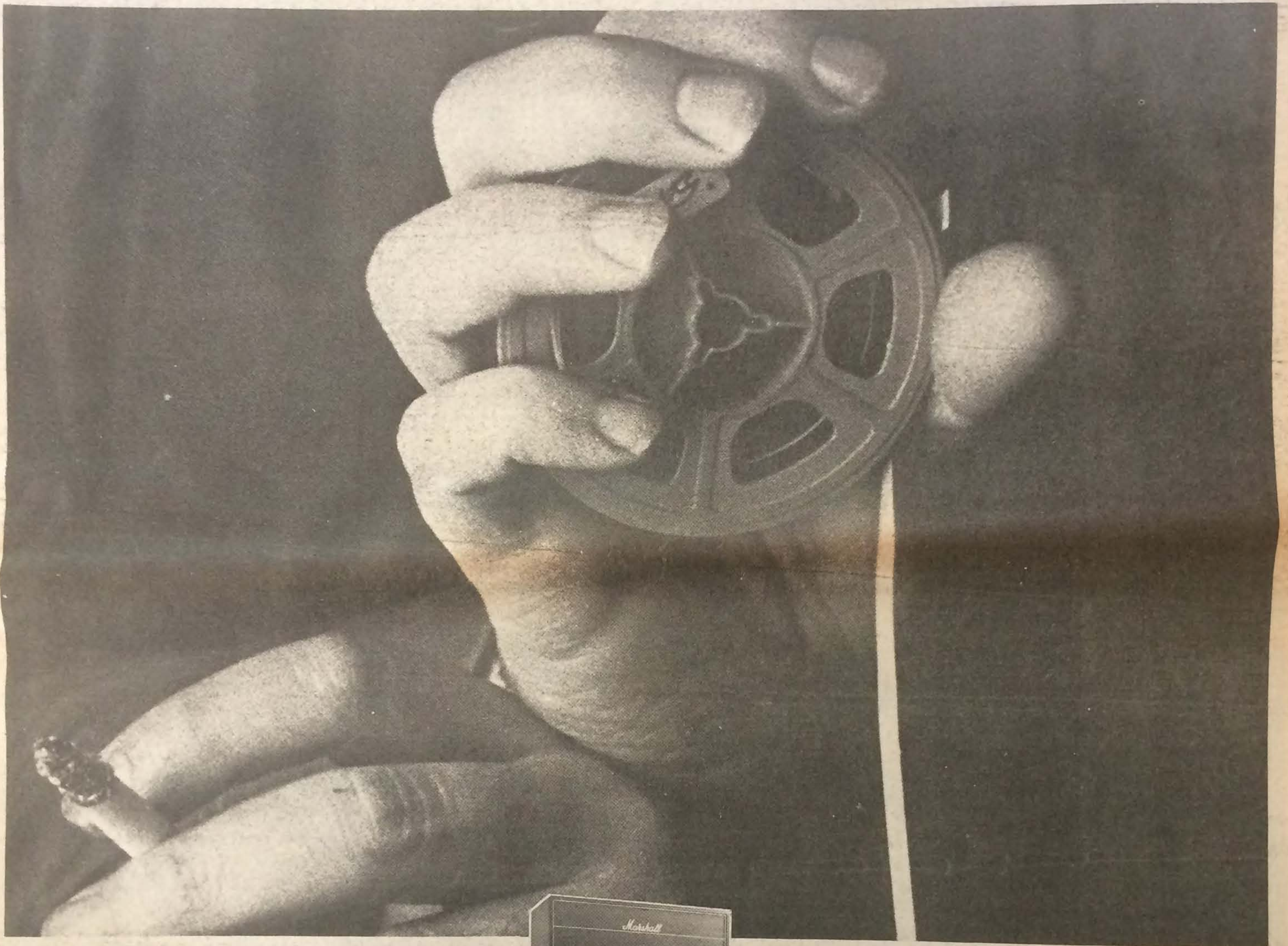
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THE BLUES

PAGE

THE MEN WHO MAKE THE BLUES

BO DIDDLEY was born in Mississippi, in or near McComb, on December 30, 1928. Like many bluesmen from the South, he made the journey up to Chicago; but earlier than most—at the age of six, according to what he told me.

He grew up on the South Side where he learned to fight and play the fiddle. His family was poor and Elias McDaniel (to use the name he was born with) would in all probability have had no music lessons but for the interest shown in him by a teacher, O. W. Fredrick, who taught him violin.

"I played the violin first, then went on to try the guitar and trombone," he said. "When I started out on guitar it was just something I picked up, listening to the music around me and making up my own things." The fighting seems to have come naturally, too, and by the time McDaniel was ten or so he is said to have sorted out a number of local bully boys.

One press handout claims that neighbouring children called "Hey, Bo Diddley" when they scented a brawl. This is one of several stories associated with his staccato nickname. Most say it derives from a "jungle" beat he favoured, which sounded to him like "bo-diddley-um-dum" or words to that effect. Probably it's another of those Diddley jokes.



BO DIDDLEY: influenced British R and B.

When he first visited Britain in 1963 I asked where the name came from and how he liked to be addressed. "Call me Bo... Man... Bucket, what you like," he instructed cheerfully. "The fellows call me Bucket mostly. They got mad at me one night and decided to call me Bucket-Head. That name's stuck about three years now."

As for the Bo Diddley soubriquet, that was put on him before he had any particular rhythmic style he wished to record. "I got it when I was a fighter," he told me, without adding to the explanation. "I used to be an amateur. At 15, I was

in the Golden Gloves championship; I quit when I got to be a light-heavyweight. They kept getting bigger and meaner-looking every time I went out. You know, they hit you too hard then. I'm strictly a fun guy. I was 167 pounds when I quit. I'm 197 now."

So he formed a group, the Langley Avenue Jazz Cats, which played in the Chicago streets and on amateur shows until the early Fifties. The band then began the round of local clubs and, in June of '55, made its first record. Bo sang and played guitar. Jerome Green was shaking maracas. Frank Kirkland was on

drums. Lester Davenport's harmonica and Otis Spann's piano were added for "I'm A Man." The coupling was "Bo Diddley," with the distinctive beat. The record, a big success, led to a booking at New York's Apollo Theatre, where the group was a hit.

Bo Diddley has returned there many times since, and once held the theatre's attendance record for a one-week date. The initial Checker release was succeeded by "Diddley Daddy," "Pretty Thing," "Bring It To Jerome" (with Green singing as well), "Diddy Wah Diddy," "Cops And Robbers," "Hey Bo Diddley" and, a little later, "Bo Meets The Monster."

At first, some of the music was strongly rooted in traditional blues, and many of his performances retained a flavour of jazz and country dance music. But he was always trying out new guitar techniques to update the old styles. "I figured there must be another way of playing, and I worked on this rhythm of mine. I'd say it was a mixed-up rhythm: blues and Latin-American, yes, and some hillbilly."

The typical Diddley product began to sound superficial and over-hybrid for pure blues ears; but younger audiences here and in the States welcomed the bantering note and electrified aggressiveness of his "something different." In addition, the "Diddler" was

visual—a flamboyant dresser with sharp-looking specially designed guitars and plenty of comedy in his act. Presley is said to have watched him for points at the Apollo, and the British beat scene from Stones to Yardbirds (and even back into the Shadows) reflected as much of his rhythmic style, temperament and repertoire as anyone's. Diddley effects, such as those on "Road Runner," became commonplace in British R&B. Albums like his "16 All-Time Greatest Hits" and "Gunslinger" sold in impressive numbers, and his theme song became a big record seller in different hands on three more occasions.

Bo observed of his competitors: "The only thing they copy is the one song, 'Bo Diddley.' I got those beats so jumbled up they don't seem able to sort them out." Today, though still a showman-figure and blues populariser whose music, he says, reflects the influence of an early favourite, Louis Jordan, Bo can go back home when the chance occurs. As it did on the '67 "Super Super Blues Band" LP with Muddy Waters and Howlin' Wolf he made for Chess.

At this moment, Bo Diddley's super star may be waning in Britain. Not many of his discs are currently available, but his entertaining R&B (and also his early "Bo Diddley" and "I'm A Man") are contained on the low-price "Hey, Bo Diddley" on Marble Arch.

BLUES ON RECORD

ALMOST everything is electric nowadays, so it's no surprise to find the Blues Boy's latest Stateside (Bluesway Series) release titled HIS BEST — THE ELECTRIC B.B. KING (SSL10284). Unhappily, the record isn't his best; and for the most part, its individual tracks are far from electrifying. A few — such as the live cut of "Sweet Sixteen" and "Put It On Me" from the soundtrack of the film, For Love Of Ivy — pack a bit of a jolt, and B.B. is too good a singer and player to let the tape go by without scoring a brilliant run here and there. But quite often he sounds as though his heart isn't in the songs, and truthfully they're not such a much. The guitar bites and whines on the opening of "Don't Answer The Door," yes, yes. And the singing ain't bad. Likewise on "Paying The Cost To Be The Boss," but surely we've had this track out before? In fact, several of them sound familiar and it's either because they're reissues of just duplicate songs in a conventional B.B. vein. To add to my discontent, the band arrangements sound stilted and the performance hardly inspires me, never mind the soloist. If you're one hundred per cent on B.B., rain or shine, this might be okay. If not, wait for the sunnier days that must be coming. — M.J.

TO ME, Canned Heat are the most convincing of all the white blues groups, British or American. On their new LP, "HALLELUJAH" (Liberty LBS83239) they remain firmly rooted in the blues while imparting their own individual sound to each track. The material ranges from originals to "Fats Domino's 'Big Fat' via Booker T. White's 'Sic 'EM Pigs.'" Less ambitious than some of the group's work, it is none the worse for that and in Bob Hite and Alan Wilson they have two expert lead singers. Wilson also plays some nice harp as well as laying down intelligent guitar lines. B.D.

DAVE KELLY has been a long-time blues advocate first in folk clubs, as a solo performer, and later as guitarist in singer with John Dummer's Blues Band. He has a forceful vocal style and on "DAVE KELLY KEEPS IT IN THE FAMILY" (Mercury SMCL20151) he is heard on various types of blues. His sister Jo-Ann Kelly is featured on two tracks, "Finger Print Blues" and "Where's My Good Man At," and Putty Ryger leads the vocal on "Money And Fame." Dave displays a controlled slide guitar technique on "Hitch Hiking Blues" and Fred McDowell's "Fred's worried Life Blues" and makes out nicely on "Hard Times" and Bukka White's classic "Fixin' To Die." Bob Hall on piano and Keith Tillman on bass add their weight to a couple of blues band numbers, a driving version of Muddy Waters' famous "Got My Mojo Working" and Dave's own composition, "Lock Your Door." The keynote of this album is variety, which helps to sustain the interest throughout. — T.W.

BRITISH Jug bands generally fall into two categories — good and bad. Not the easiest form to play in effectively, the jug band idea can be used as basis, as with the Famous Jug Band, or can be a straight derivation of the Negro bands of the 20's and 30's. THE PANAMA LIMITED JUG BAND (Harvest SHVL753) have chosen to follow the derivative path and thereby fall into the trap of sounding too contrived and affected. Instrumentally, they are competent but vocally embarrassing. The saving grace of this album is the enthusiasm that comes across on numbers such as "Overseas Stomp," "Going To Germany" "Wildcat Squall" and "Jailhouse." The best that can be said for this album is that it shouldn't be taken seriously. — T.W.

BARRY RYAN

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THERE'S NO doubt in my mind that John Lennon is a genius. No one who could write "Norwegian Wood," "I Am The Walrus," or half of "A Day In The Life" could be anything else, in my book.

John Lennon — genius or just a bore



JOHN AND YOKO: helped up to the stage in a white bag.

BY RICHARD WILLIAMS

But by the end of An Evening With John And Yoko, held by the New Cinema Club at the ICA last week, I was confused, dazed, bewildered and—it must be said—thoroughly bored.

I arrived half an hour early, hoping to be able to grab a few words with the great man. All was chaos, with strange little people running round clapping cameras, video gear, reels of film, and other assorted paraphernalia.

Eventually I spied Apple press officer Derek Taylor, and after gaining a promise that I could see John "after the show" I joined the queue, happily optimistic.

After a quarter of an hour's wait, during which a polythene bag containing pictures of the pair, photostats of newspaper reviews of the films, a small volume titled John Lennon's London Diary 1969, and a strange little box had been thrust into my sweaty palm, we were allowed in to the auditorium.

Piquantly, George Harrison's recording of "Hare Krishna" was wafting over our heads as we sat down, and the little man with the video camera was busy recording our entrance.

The first event was a showing of the film Two

Virgins, a slow-motion piece which, for much of its length, superimposes the faces of John and his wife with an effect which is oddly eerie.

Next came the evening's first shock. We were given tin plates and wooden spoons, all photographed by the pair, and John and Yoko made their entrance.

Or at least it may have been John and Yoko—for they were both shrouded in a single white bag, open at the bottom to allow them to walk, and they were helped along the aisles and up to the stage where they sat, apparently huddled together, behind a pair of microphones.

They began to chant the "Hare Krishna" mantra as Yoko's Film No. 5

showed up on the screen. This consists of a three-minute smile by John elongated by slow-motion to 52 minutes, and for that entire length of time the audience were invited to bang their spoons and plates together in time with the mantra.

For at least 20 minutes this was an enjoyable exercise in audience participation, but having exhausted all possible poly-rhythmic permutations it began to pall somewhat.

The only thing which kept me awake at this point was the knowledge that the entire sequence was

being recorded, which led me at first to suppose that what we were doing would later be released as the Plastic Ono Band's next single.

As the performance moved onwards I realised that it was going to be their next album, and possibly a double-album at that.

At the end of the film, and the mantra, John and Yoko sidled off, still hidden, and after an intermission we were treated to a somewhat pointless "folding event," in which we were invited to fold a piece of paper in half nine times. As any grubby schoolboy knows,

that just can't be done. We were then treated to a showing of John and Yoko's honeymoon movie, made in Amsterdam and Vienna, which was nice and which was a good exposition of John's dubious theories on peace and bagism. It also contained a very neat passage which brilliantly crucified Donald Zec, the Daily Mirror's showbiz writer, and if Zec sees it he won't be the same man ever again.

The penultimate item was the world premiere of Self Portrait, which stunned the audience by its first—and only shot.

The film consists entirely of a close-up view of a part of John's anatomy which received some publicity when it was first featured on the "Two Virgins" album cover.

It lasts about 20 minutes, and after the initial shock it grew amazingly boring and inconsequential. Why John thinks that people want to stare at the undulations of his appendages is anybody's guess.

During Self Portrait a large proportion of the audience disappeared into the night, thus missing the last and most reward-

ing part of the evening. This was John's film Rape, which consists of a silent cameraman chasing a Dutch girl through London, finally catching her in her flat and subjecting her to a metaphorical "rape by camera."

This is probably John's statement on the invasion of his privacy which has been perpetrated by the media over the past half-dozen years, and is a real indictment of television reporting. It's a heavy work, but it came too late in a tiring and tiresome programme to have its full effect.

When the end arrived, the handful of people remaining out of an original audience of 300 staggered away blearily.

I went to look for Taylor, but was told by an Apple underling that he, John and Yoko had departed hours before.

I'll defend to the death John's right to say what he wants how he wants, but I honestly think that he's compromising himself artistically.

It's true that he doesn't force his films—or his Bagism—on anyone, but if he wants to change

things then there are better ways of going about it.

He would do well to look back on the Beatles' history and to remind himself that, simply through their music, the group changed many things for the better.

This diversification is something which he plainly is not capable of sustaining with any degree of validity, and much as one admires his motives it must be said that a song like "Strawberry Fields" says more, and DOES more, than a thousand films like Self Portrait.

I'm equally sure that he's not on a gigantic ego-trip, but everything he and Yoko do comes out like that, and gives a wrong impression. At the moment he's becoming a bore, which in view of his past accomplishments is thoroughly depressing.

Anyway, folks, when the Plastic Ono Band's next album comes out, listen for me. I'm the third tin plate from the left in the right-hand speaker.

JOHN LENNON INTERVIEW P19

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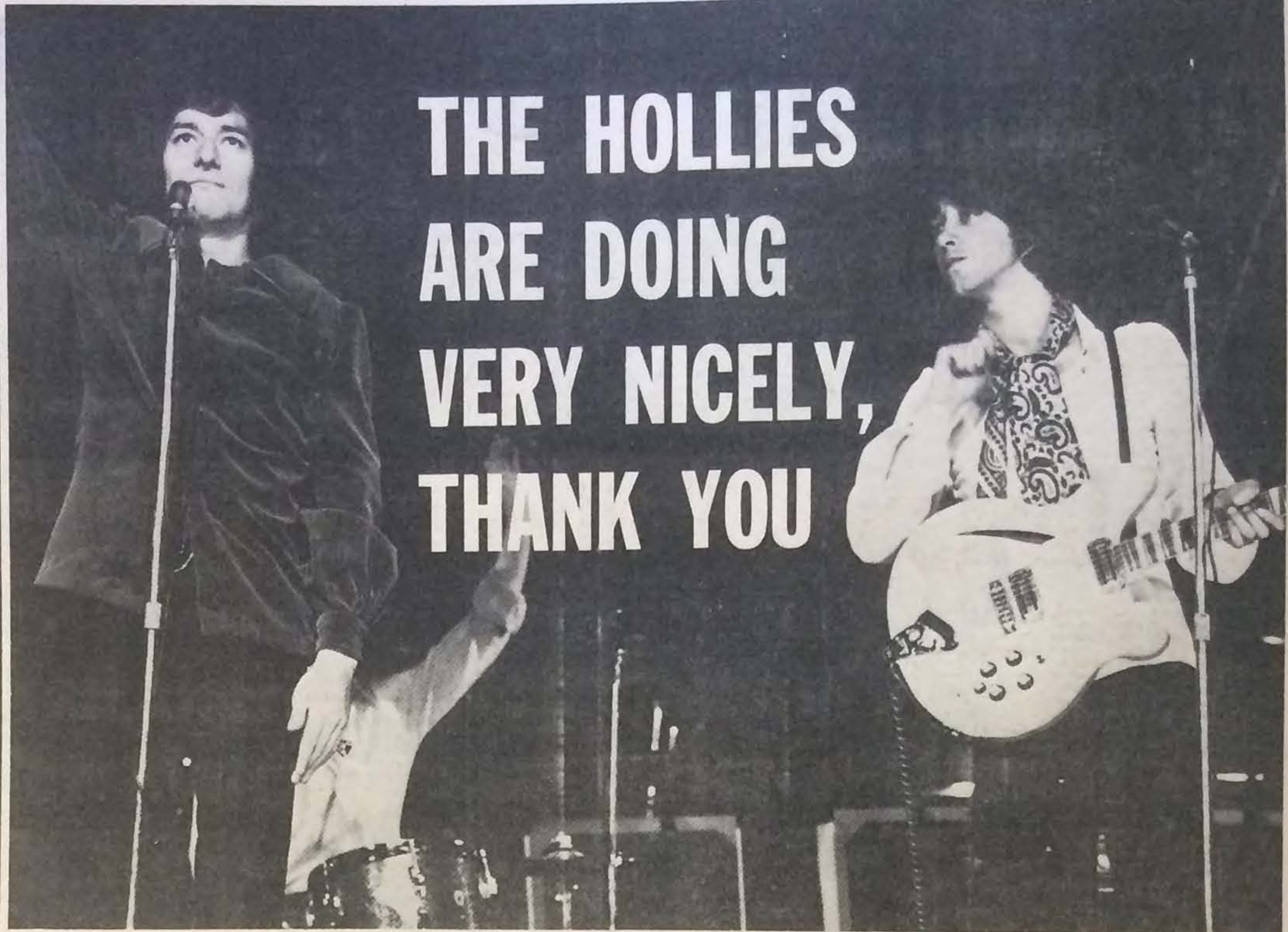
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"She's All Right" c/w "Tough Enough"
Evolution E2442

**He's not new!
No, but he's
great!**

TOWARDS THE end of 1968 Graham Nash left the Hollies. He felt limited within the Manchester group and left Britain to link with friends of similar belief on America's West Coast.

Nash linked with friends Dave Crosby, Steve Stills and Neil Young to produce "Marrakesh Express" and a debut album. The Hollies, in their turn added Liverpool's Terry Sylvester, returned to the chart with "Sorry Suzanne" and generally became a happier, lighter group.

RELEASE

On the eve of the release of the Hollies second single since Nash left, I asked Hollie Tony Hicks what he thought of "Marrakesh Express" and how far Graham had progressed musically since joining the ex-Byrd and former Buffalo Springfield.

"It's the greatest, a sort of Peter, Paul and Mary kind of thing with very strong, thick harmonies. We're not striving to jump ahead, we never have, but I think we're as far ahead as Graham, maybe more so with this new record."

The new Hollie single is

"He Ain't Heavy . . . He's My Brother," a number not so instantly recognisable as the Hollies and not written by them.

"We had about three numbers to choose from. One was a very heavy country number, the other was similar to 'Sorry Suzanne' and there was this one from Bobby Scott.

"It's basically a very commercial song with slightly stronger lyrics, they're more meaningful. Alan takes the vocal lead. I think it will do us a lot of good and may appeal to a wider public taking in some of the Tom Jones-Humperdinck fans. The demo record was released in France and is already at number five.

"We've half finished a new album, there are about another six tracks to do. It will be all original material — Hollies Sing Hollies — and should be released around November.

"There's a bit of country and some very heavy stuff, more the sort of thing that the soul people will do. Terry's written some songs with Alan and myself and Bernie's got an instrumental.

"It's taken Terry a great deal of time to feel really relaxed with us. He felt he shouldn't be there at first but now he's fine. We always

rabbit on stage and now if Terry's got something to say, he says it.

"The group has never been better, everything's much more interesting. We're not just offered the run of the mill type of television, the Hollies in Concert show we did helped there and I think we could improve on that now."

In the New Year the Hollies will probably be going to America for a college tour and television. Will they be touring Britain again?

"I'm sure we'll do a concert tour here in the New Year. If we've got something new to offer we'll do it. The thing we did with Felix was a good idea, it was a project with some thought going behind it. I wouldn't mind doing something like that again.

"We'll be going to Australia as well. It's not a monster market but we've been having hits there as long as we've been doing here. We'll be doing three weeks in the Checkers club at Sydney which is like the Talk Of The Town."

The Hollies are obviously happy as a group. Are they happy about the current musical scene and the direction in which it is going?

"We're ready now for a new Beatles and I hope I find

music's been around since Hendrix, they've just given it another name.

"There've been some good things to come out of the underground but it's basically head music that comes out of getting stoned. The only thing is people think they've got to be stoned to write it and other people think they've got to be stoned to listen to it."

Tony left to join the other Hollies in the recording studio where they are completing another album of "unstoned" music destined once again for the charts as, undoubtedly, is their 20th single.

BY ROYSTON ELDRIDGE

**Oliver's forgotten
song is a success**

AN OVERLOOKED song from the musical Hair! has given a young singer by the name of William Oliver Swofford a million selling hit through combined sales in America and Britain.

Swofford—or Oliver as he is now known—got together with New York producer Bob Crewe to work out a recorded version of the Hair! song. It was his first solo performance in the recording studio.

Before "Starshine" Oliver was a member of a now defunct vocal group called the Virginians. They had a minor American hit five years ago with a record titled "It's A Long Walk Back To Paradise."

Oliver then formed a duo known as Good Earth but they didn't last long. "It seemed sad we split, but that was probably best for everyone concerned. I think groups have to be very careful not to let musical and performing ideas become rigid and in-



OLIVER
Hair! number

grown. Development in that direction, lack of consideration among members and individual ego tripping have left a lot of broken groups."

Now Oliver has had his first album released in the States which contains three of his own songs as well as songs from Rod McKuen, Joni Mitchell and Mick Jagger and Keith Richard.

"I like working alone. I feel freer, less constrained. I know what I have to do and I try to just do it. There are no superficial hang-ups."

Now Oliver is big news in the States and looks like repeating the success on this side of the Atlantic which might tempt him here for a British performance.

"I like performing because it's direct contact with live people. I write a good deal of the time but that's introspective creation rather than interaction. A performer should offer some kind of catharsis to his audience.

"I try to make the music give people a chance to become engrossed with what they are hearing enough to possibly experience things they've probably experienced on their own but don't normally let themselves go so as to feel them fully.

"You can never reach everybody that way but it's an ideal to work toward."

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CAUGHT IN THE ACT

HOLLYWOOD'S picturesque open-air Greek Theatre was completely sold out for the seven days of shows by what must surely be the superest of supergroups, Crosby, Stills, Nash and Young, plus Joni Mitchell, singer-writer of the best in urban folk.

Canadian Joni opened the show and entranced the crowd through a 50-minute act of album cuts old and forthcoming. Highlights were "Night In The City," "Michael From The Mountains" and her moving, unaccompanied hymn to America, "Fiddle And The Drum."

ACOUSTIC

The second part was just positively wow! Opening with "Suite Jody Blue Eyes," David Crosby (voice), Stephen Stills (voice, acoustic gtr) and Graham Nash (voice) stunned everybody, before swinging into a prettier-than-Beatles "Blackbird Duets" — still acoustic, from Nash and Crosby with "Guinevere" and the beautiful "Lady Of The Island" led into solos from Stills, and fellow ex-Buffalo Springfield Neil Young.

The acoustic section ended with C, S, N & Y singing "Helplessly Hoping." Then came the electric onslaught featuring Dallas Taylor on Rock 'n' Roll drums and Detroit's Gregory Reeves on Motown bass. The other four played an aggregate of eleven electric guitars and one organ (not to mention six acoustics) in the course of the evening.

Crosby said it all with: "We got more guitars than anyone, man!" Amplified standouts were Nash's "Pre-Road Downs," Crosby's "Long Time Gone," and the Crosby/Stills "Wooden Ships." But surely one of the all-time greats of Rock was Neil Young's "Down By The River" which lasted 17 minutes, with Stills and Young blowing unbelievable guitar at each other over Nash's fine organ playing.

And this show's finale had the audience on its feet singing the current Youngblood's hit, "Get Together," along with the entire cast of seven — Joni, Dallas, Greg and Crosby, Stills, Nash and Young. — ALLAN MCDUGALL.

GARY BURTON

YOU HAVE to hand it to Gary Burton — he's got everything. Taste, technique, unlimited ideas, and even a recognisable tone on an instru-



CROSBY, STILLS AND NASH: superest of supergroups

Crosby, Stills and wow!

ment which tends to make most of its practitioners sound as if they were designed and programmed by an IBM computer.

He may not have the emotional depth of a Milt Jackson but by golly he's a demon improviser, and anyone who catches his Quartet's performances at Ronnie Scott's club until September 27 is in for a treat.

There are two changes from the group we heard last time. Bill Goodwin is the drummer, and Dave Pritchard, a comparative newcomer, has replaced Jerry Hahn on guitar. Steve Swallow is still there on bass, doubling bass guitar and it's mainly thanks to him that the Quartet so closely resembles its previous editions.

The first set contained all the old favourites: "General Mojo's Well Laid Plan," with its pop-song cadences; the counterpoint "Walter L"; Swallow's featherweight feature on Dylan's "I Want You" and a beautiful blues and bass duet on the lyrical "Sunset Bell."

Burton also brought the house down with his swinging unaccompanied "Chega De Saudade," all four mallets flailing triumphantly.

However it wasn't until the second set that the group really started to burn. They used a lot of new material and this seemed to bring out the best in the leader. A couple of new tunes by Swallow: "The Green Moun-

tains" and "Chicken" brought the atmosphere to boiling point before Burton cooled it down with Carla Bley's austerely evocative "Mother of the Dead Man."

Pritchard has the same diffuse tone as Larry Coryell which means that he complements Burton's sound perfectly and he also loves to use the sitar-like drones so characteristic of his predecessor. Goodwin takes a back seat in the band, but plays exactly what is necessary to make the unit swing.

It was interesting to note that, in the two sets I caught, not one number used the standard 4/4 jazz rhythm. It didn't matter. What these men played may not be as heavy as some would wish, but it's really most enjoyable. — RICHARD WILLIAMS

FAMILY

SOMEBODY described the first half of the Family's concert at the Royal Festival Hall on Monday night as being "Mixed mediocrity." And indeed this description wasn't far off the mark.

Interspersed with various members of the Family and friends doing their individual things, a highlight of which was a fine soprano saxophone solo by Jim King, there was a number of variety acts, none of which were very good. However, they were funny, often without

intending to be. There were two men throwing each other off a table, a man who balanced a large number of plates on sticks, a terrible drag act, two clowns who succeeded in almost emptying the hall, and a man who managed to do an amazing number of things, not very well, in a short space of time.

The second half, however, provided the serious musical content of the evening, and the Family were in tremendous form. It was very much a Family audience and there was a very exciting atmosphere as the group worked through their programme, which included "The Weavers Answer," their new single "Nobody's Fool," "Drowned in White" and the final number "We'll Sing A Song For Me," which included a superb Rob Townsend drum solo. The Family were greeted with a standing ovation and it was well deserved. — TONY WILSON

YOUNG TRADITION

WHEN they finally depart from the folk scene, the Young Tradition will take with them one of the most distinctive and original group sounds that emerged during the folk revival.

Currently, the group is making its final round of folk club appearances and last Sunday guested at Norwich's Studio Four. The YT were in

obvious good form on a varied programme that included group numbers, given the YT's clean, concise treatment that produces rich veins of harmony throughout their singing. And there were solo contributions.

"Fanny Blair," a sinister ballad, was dramatically sung by Pete Bellamy. Heather Wood's "The Holly And The Ivy" was sweetly delivered and Royston Wood did justice to "The Ploughing Boy."

The Young Tradition have been a valuable asset to the folk revival, pointing the way for others and helping to create a new facet to traditional music. They will be sadly missed when they take their final bow. — TONY WILSON.

THE CRUCIBLE

JAZZ pops up in some pretty weird places, and few can be odder than the Chinese social club on New Compton Street where Mike Westbrook and John Jack have set up their new club, The Crucible.

Lovely Chinese instruments hang behind the musicians, while inscrutable Oriental calligraphy adorns the walls, adding to an atmosphere easier to experience than to describe.

Undoubtedly the place will serve well as a workshop for Westy's band and its various splinter groups, and on Friday

a pleasingly large opening-night audience enjoyed excerpts from "Release" and "Metropolis," as well as some of the maestro's more recent work.

It was interesting to note how Louis Moholo (drs) and Keith Porter (bass) — dipping for absent regulars Alan Jackson and Harry Miller — altered the sound and texture of the band to a radical extent.

Moholo, the most exciting drummer in London, kept up a barrage of fiery sound behind the soloists, making the band sound more ragged than usual — but just as exciting, in a very different way.

Alan Skidmore (lnr) and Paul Rutherford (lmb) played magnificently on "Take Me Back," with guitarist Chris Spedding adding some highly evocative "space sounds" by judicious use of his amplifier.

It's my guess that it won't be long before Westy capitulates to the charm of those strange instruments on the wall, and we'll be hearing a suite for T'sin, Koto, and rhythm. — RICHARD WILLIAMS.

GEORGIE FAME

IT could have been the Flamingo five years ago. The scene at the Bull, East Sheen, on Sunday night was almost the same — a wild, enthusiastic, standing room only crowd refusing to let Georgie Fame go until he'd done another encore.

The Blue Flames weren't there but in their place was the talented trio of Tony Crombie (drs), Jamé Peters (bass) and veteran Blue Flame Colin Green (gtr). Surprisingly tight for such a short time together, they produced a fine sound behind the Fame vocals and yet had a lot of freedom within the timeless Fame hits.

They finished their set with "Rockin' Pneumonia" but were called back for "Yeh, Yeh." Georgie and his trio can do better things but the fans wanted veteran Fame. And the veteran Fame is well worth watching a great night. — ROYSTON ELDRIDGE.

CHRIS BARBER

IT'S a phenomenon, really, the way Chris Barber keeps coming back to the Playhouse, Edinburgh, for Late, Late Show at Festival time and well nigh fills the city's largest cinema no matter what the jazz climate in Britain.

Here they were again, softening up the Trad diehards in the ranks with what they craved. But Chris, who stood still far too long for my liking, is more

adventurous these days. By way of Johnny Hodges (Pat Malcox contributed some excellent open muted trumpet in "Sweet As Bear Meat") the programme progressed to works by John Handy ("Dancey Dancey") and Randy Newman ("I Think It's Going To Rain Today").

They closed the first half with "A Nice Party," an original Barber composition based on a Macedonian folk dance. Another switch for those who expected the band to churn out the same, crusty old jazz.

All of which makes it rather hard for me to admit that one of the session's most spirited pieces, with its driving riff, was something from the bottom of the pile... "Original Tuxedo Rag." — JOHN GIBSON.

ART AND MUSIC

MIXED-MEDIA events have been the thing ever since light shows hit San Francisco, and that's what's happening in the new De Windt Gallery, at 102 Seymour Place, London, which showcases art and jazz — both of the more modern variety.

The gallery was previewed last week, and on show with a fine selection of avant-garde Austrian paintings and collages was the sound of Bob Downes Open Music.

Downes, an interesting reedman and flautist, has a great visual thing going for him, and he and his bamboo flutes frequently make brave charges — both physical and musical — at the audience. The slides projected onto the wall behind him were nice, too. — RICHARD WILLIAMS.

THE NICE

THE NICE showed at Wolverhampton Civic Hall on Friday (12th) that their music has no boundaries. The crowd went wild as the incredible Keith Emerson did his thing on organ and piano.

Mr Emerson's "thing," of course, leans heavily on the classics. For instance, we were treated to explosive workouts of the Karelia Intermezzo by Sibelius and the march from Tchaikovsky's Symphony No 6.

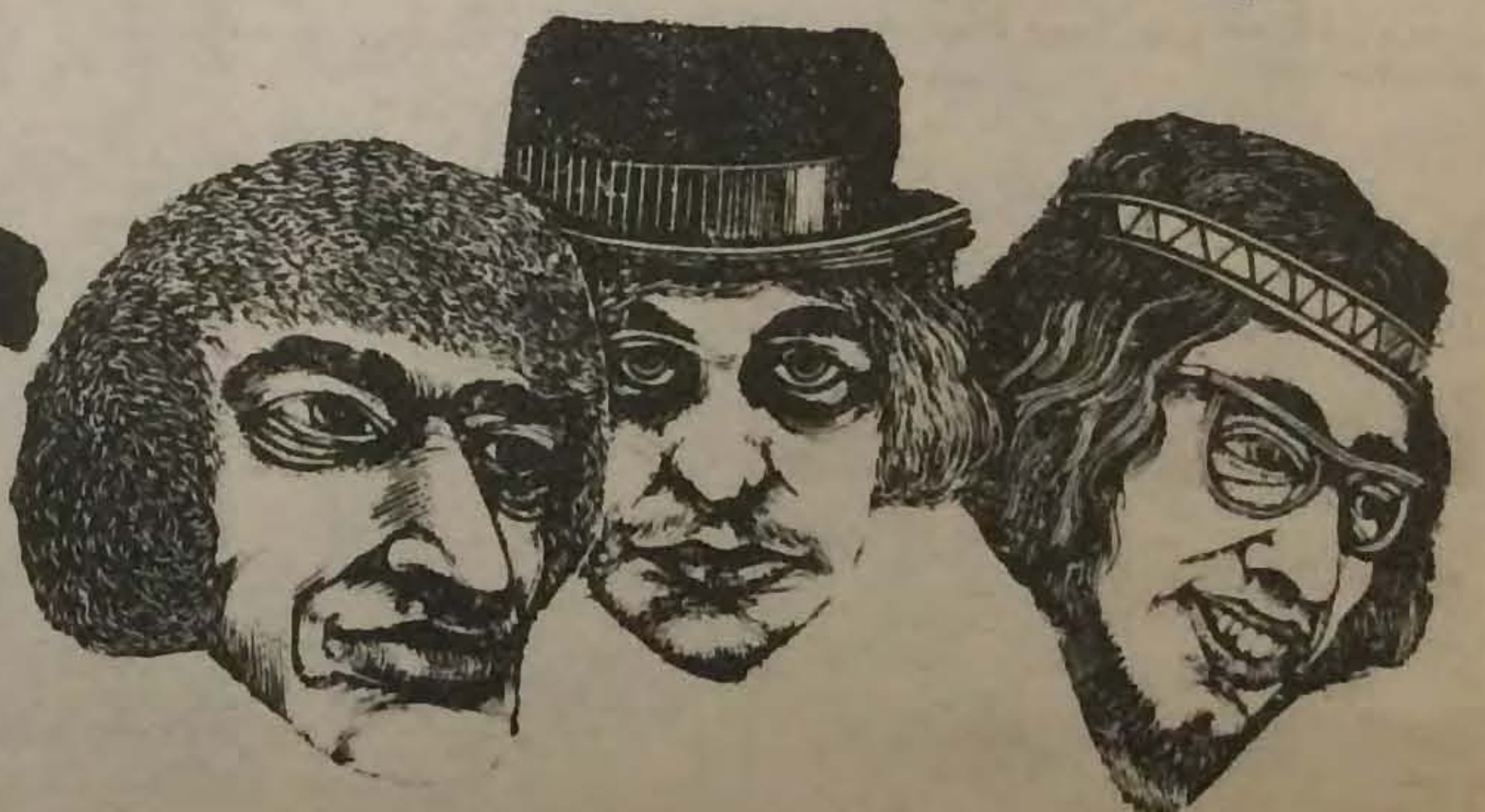
But the pièce de résistance in this breath-taking performance turned out to be The Nice playing Bob Dylan's "Country Pie" and the Brandenburg Concerto at the same time!

Earlier, Galliard had made an impact with music also showing some classical influence, but Hard Meat disappointed with a programme which seemed to lack lustre. — DENNIS DETH-ERIDGE.



Wow! — it's nice to have friends!!

WE'VE MET THE TRUTH



AN INCREASING number of songs in the field of Black music are carrying messages of one sort or another concerning the situation of the Negro in contemporary society.

Some are good, some are bad. One of the best to date is "Choice Of Colours," written by Curtis Mayfield, sung by his group the Impressions, and currently standing high in the US chart.

Unlike a lot of songs in this vein, "Choice Of Colours" shows a remarkably enlightened and unbiased view and in it Mayfield expresses a desire for both sides to take a more harmonious stand in settling inter-racial problems.

"Choice Of Colours" is my own mood," explained Curtis Mayfield. "In New York recently, it's my own way of asking a question and trying to bring food for thought and philosophy. It's a message to my own Black people. I think it's self explanatory."

The gently-spoken, thoughtful Mayfield is a songwriter who has tried to make people think and understand through songs like "Colours," "Mighty, Mighty" and "This Is My Country."

POPULAR

The Chicago based group — Curtis, Sam Gooden and Fred Cash — are one of the most popular soul acts in America and command a good following among the more discerning soul fans in other parts of the world.

Of the group, Curtis told Melody Maker, "It's been my life and hobby." Despite having a large recording interest, Curtom Records, Curtis said that he is always available when work for the Impressions demanded it. "We still end up finding ourselves working at least four or five months of the year."

The Impressions have been going for about 11 years and have notched up at least 25 hits and at one time included Jerry Butler, now following a successful solo career, in their number.

Curtis is modest about his achievements as a songwriter and still looks on this side of his professional life as a pleasure.

"Certainly, it's a pleasure first," he said. "And a lot of them make money, which is a pleasure. Such tunes as I write that become hits make me happy too. Writing is the most natural side of the things I do, everything else has come out of experience." This experience has allowed



CURTIS MAYFIELD: enlightened, unbiased voice

A message from the Impressions

Curtis to move into the recording and publishing fields with his company, Curtom Records, in which he is partnered by Eddie Thomas, who discovered the group and managed them in their early days.

"I would imagine that any successful artist would not only have to work with himself as an artist but as a businessman. After ten years in the business, I began to find that I knew more about it and the changing trends, than other people so I became completely self employed."

"Every artist has visions of walking into a studio and dreams of being another Berry

Gordy. But I want to help new artists into the business.

"We do the whole works and at the moment the company has the Impressions and the Five Starsteps and quite a few new artists who you probably haven't heard of, that I hope to bring into the business and release through Buddah who release our records."

"Major companies can hold up an artist's creation and sometimes stagnate. People can do their own thing much easier when they are working as individuals without answering to anybody. Then you can really get the message across as it is." — TONY WILSON.

Dusty Springfield talking to Royston Eldridge

The days of custard pies have passed



DUSTY SPRINGFIELD, they tell you, is a hell-raising perfectionist known to have thrown accurate custard pies, annoyed a certain drummer and even got involved in a political fracas.

The subject of more than her fair share of criticism during the past few years, Dusty still remains one of the few British female singers with true talent... even if sometimes that talent is not presented as well as it might be.

Before she returned to the States this week, Dusty completed a new television series for BBC... a series she is far happier about than the series she did last year.

During a break in the exhaustive run throughs for BBC 2's Peter Sarstedt show which she was recording at White City's television centre, Dusty spoke of the new series.

"You wouldn't believe the difference. I'm a natural cringer but even I wasn't cringing too much which I hope is a good sign. I just wish I could have had nothing to do with the last series. I don't know what went wrong. There is nothing wrong with the people involved it was just that the chemistry did not mix."

"I'd work with the people again but in different circumstances. We had a lot of trouble with the sound on the set, this time the sound is pretty good."

On the first show Dusty got away from the normal pop format by having arch-goon Spike Milligan as her guest Working with Spike she says was "devastating, marvellous."

"He was very co-operative. If you just let him do his thing, he's marvellous. He invited a couple of us to meet his wife and family. He's got a marvellous family and a lovely house."

Dusty has just released her latest single "Am I The Same Girl" which seems to be a far cry from the soulful numbers she recorded with Atlantic in America.

"But," says Dusty, "it's not so far removed as you might think. A lot of the songs we did there were very gentle and easy going. Really a lot of the English stuff is louder."

"Am I The Same Girl" was recorded in England. The difference between recording here and in Memphis is that there they have teams at work in one studio, the same team will be in the same studio which doesn't happen here.

"This time I'll be recording in Philadelphia. They have a slightly fuller sound, more sophisticated soul. I'll be over there for two months and I'll be doing some television as well as recording."

With Dusty spending more and more time out of Britain, I asked her if we'd ever see her on tour again in this country?

"I'd love to tour again but touring needs a different format. If someone could come up with a bright new idea for a tour... perhaps two big names doing their own thing and then letting them work together at the end."

During her American trip Dusty hopes to take a holiday. Mexico and Hawaii are within a relatively easy distance.

"I'd like to go to Mexico as I haven't been there before. The last time I was in Hawaii someone gave me a garland of flowers and they were the most beautiful things I've ever seen. Some of the other islands are fantastic, Hawaii isn't as nice now, they've even got plastic flower garlands."



CONGRATULATE

THEIR TOP ARTISTS CHOSEN BY YOU IN THE POP POLL

BRITISH SECTION

Male Singer
CLIFF RICHARD
PAUL McCARTNEY

Girl Singer
CILLA BLACK

Group
BEATLES

Musician
HANK MARVIN
PAUL McCARTNEY
GEORGE HARRISON

T.V. Artiste Male
CLIFF RICHARD
DES O'CONNOR

T.V. Artiste Girl
CILLA BLACK

Single Disc
GET BACK

LP Disc
BEATLES (Double Album)

INTERNATIONAL SECTION

Male Singer
RICHIE HAVENS

Group
BEATLES
BEACH BOYS

Single Disc
GET BACK

LP Disc
BEATLES (Double Album)



ERIC CLAPTON • MUSICIAN

Blind Faith

Goodbye

jack bruce • cream • john mayall

1969

Melody Maker

POP POLL SPECIAL

A glittering array of girls

GIRL SINGERS are making the news in the 1969 MM Pop Poll. Just as the British section have a new winner in Christine Perfect, so the International Section has a new girl wearing the crown — Janis Joplin.



JUDY COLLINS in at number five

Janis obviously made a big impression on British fans during her 1969 visit. Her nearest rival is another American, Jefferson Airplane's Grace Slick who came sixth last year. Dusty Springfield waves the British flag at number three with last year's winner, Aretha Franklin, coming in fourth. Judy Collins, Mary Hopkin, Christine Perfect and Joni Mitchell are the new faces.

If proof were needed after the Isle of Wight that Bob Dylan retains his importance in the world of pop, it comes with his second successive win among the world's Male Singers. For the second time he also had the LP Of The Year, this time with "Nashville Skyline."

Elvis Presley climbs one place to come second to Dylan among the singers with last year's number two, Scott Walker, down to three. Among the album placings, the Beatles came second to Dylan with their double album and the Cream third with "Goodbye."

The Beatles again come out top of the world's groups with the Beach Boys coming up from

fourth to push the Rolling Stones out of second place. The Mothers Of Invention make the Poll for the first time in fourth place. Blood, Sweat and Tears and Simon and Garfunkel are other first-timers.

Like the Beatles, Eric Clapton adds the World title to his British win among the musicians. Jimi Hendrix is again second with, perhaps surprisingly, Frank Zappa of the Mothers in third.

Blind Faith give Britain a boost by topping the section for the Brightest Hope For The Future, followed by America's Creedence Clearwater Revival and another British outfit in Led Zeppelin.

A wide range of sounds figure in the section for the top Single Disc of the year. Simon and Garfunkel come out top with "Boxer," beating the Beatles' "Get Back" into second place and the Gospel "Oh Happy Days" by the Edwin Hawkins Singers into third. Elvis Presley and Jethro Tull make up the big five singles makers of the last year.



JACK BRUCE a newcomer



JULIE at number three



WHO group entry

The wide range of sounds under pop's banner

THE MAJOR upset in the 1969 Melody Maker Pop Poll? Undoubtedly Christine Perfect coming out top of all Britain's singers.

Her victory underlines the influence of blues on the British pop scene over the last 12 months. And it gives a tremendous send-off to her solo career after leaving Chicken Shack.

Second to Christine, who came 6th last year, was Mary Hopkin appearing in the Poll for the first time, with last year's winner, Julie Driscoll dropping down to three and Dusty Springfield out of the top three for the first time since she won the section in 1967.

Among the male singers, Tom Jones recaptured the number one spot from last year's winner Scott Walker. Donovan also rose one place to push Scott down to third. Newcomers in the section were Jack Bruce and Steve Winwood.

It is hardly news that the

Beatles have been named the top group. It is news, however, that the Rolling Stones have dropped a place to third and Jethro Tull have been voted the Beatles' nearest rivals on the British group scene.

Eric Clapton has retained his crown as Britain's top musician and his group Blind Faith, have been voted Britain's Brightest Hope For The Future. The Nice's organist, Keith Emerson, comes into the poll for the first time as Eric's runner-up. Hank Marvin, as ever, is at number three with Peter Green and Ginger Baker both newcomers to the section.

John Peel again tops the Disc Jockey section with Jimmy Savile and Tony Blackburn switching places from last year as his runners-up. Peel's Top Gear is also named Top Radio Show for the second year.

Top Of The Pops has finally been topped from the top spot among the TV shows. The new winner is BBC-2's

Colour Me Pop, the show which tries to get away from the hit record formula.

Tom Jones gets his second title as Britain's top Male TV Artist, with last year's winner, Simon Dee, dropping to number four. Scott Walker comes up from seven to two.

Lulu is again voted Britain's top girl on TV and there is no change in the top three with Cilla Black and Dusty Springfield chasing her home.

The Beatles once more made the year's best single. This time it is "Get Back." Following them home were Fleetwood Mac's "Man Of The World" and Jethro Tull with "Living In The Past."

The Cream obviously continue to exercise their influence and their farewell album, "Goodbye," has been voted the best LP of the year. The Who's magnificent "Tommy" came second with the Beatles' double album only making third.


Congratulations
from Warner/Reprise
to
FAMILY
voted number 7 British Group
FAMILY ENTERTAINMENT
voted number 5 album in
British L/P section

1969

Melody Maker

POP POLL SPECIAL

Surprise award in retirement

BY TONY WILSON



CHRISTINE: 'just completely stoned'

CHRISTINE PERFECT topping the British Female Singer section of the MM Pop Pop has provided one of the surprises this year.

What makes it more amazing is the fact that Christine, who was featured vocalist and pianist with the Chicken Shack, has been in semi-retirement for the past few months.

"I was just completely stoned, I couldn't believe it," said Christine, speaking of her reaction to the news. "I was so surprised because I haven't been working for the past five months. I thought I would be lucky to get in the Top Ten. I'm really thrilled."

Although she hasn't been making live appearances since she left the Shack, Christine, wife of Fleetwood Mac bass guitarist John McVie, has been concentrating on recording.

"I've started work on recording an album and a single," said Christine, "which I intended to do all the time and now I've really been inspired by the poll. I didn't know there were so many people who thought that much of me."

Christine is hoping that her first single, as yet untitled, will be ready by the second week in October.

And with the added success of her poll win, Christine is looking forward to getting back to live dates as well.

"I shall try to get into cabaret," Christine told MM. "The blues circuit isn't right for a single girl, well not for me, anyway, and I think my act will be more for older people."

Christine will use a small backing group of hand-picked musicians, but they won't be kept on full time.

"But at the moment, I'm concentrating on getting a good single and good album together."

More than just another year for Tom Jones

1969 CAN go down as the big year for Tom Jones. Not only has he snatched two major MM Pop Poll Awards (Top Male Singer and Top TV Artist); he has won unstinting homage from the greatest names in the world of show business.

Frank Sinatra went to see him at the Copacabana in New York, the great Elvis was among dozens of top names who flocked to pay tribute to his appearance at the Flamingo in Vegas. And, after these major dates, Tom went on to win further frenzied plaudits from audiences in Los Angeles, and other major Stateside towns and cities.

Currently, he is in Hollywood, where he is filming the first six shows in his new TV series This Is Tom Jones. He returns to Britain on October 4 — to collect the final accolade of success. Not one Rolls Royce — but two!

The first, a Phantom Six, has been eight months in the building to Tom's own specifications. It includes a cocktail bar, colour TV and telephone. The sundry extras have pushed the cost to £14,500. The second Rolls is a Convertible. That cost £12,000.

Not bad going for a 29-year-old man who, only five short years ago, was working in a sawmill in Pontypridd, South Wales, and picking up extra cash singing with his group in the evenings.

It was still hard going for



JONES Rolls success

BY LAURIE HENSHAW

Tom when he first came to London with manager Gordon Mills. He went through a stage of acute depression, and at one time thought of throwing it all in.

The turning point, of course, came when Gordon wrote a song with composer Les Reed. It was "It's Not Unusual" — and really put Tom on the map. Not only chartwise, but as a song personality who has fully lived up to Gordon's glowing praise that "he's the hottest artist in the world and Wales should be proud of him."

To date, sales of Tom Jones' records have passed the 30 million mark. Not only is Wales proud of him; so is the whole world. And MM voters have firmly indicated the fact.

JOHN LENNON hasn't had a royalty cheque for two years. And, believe it or not, he's feeling the pinch.

The man whose group has again been voted top in both the British and International sections of the MM poll told me that the Beatles' own company, Apple, has become something of a monster which is out of their control.

"The problem is that two years ago our accountants made us sign over 80 per cent of all our royalties to Apple," he said.

"We can't touch any of it, and it's a ridiculous situation. All the money comes into this little building and it never gets out."

Money

"If I could get my money out of the company I'd split away and start doing my own projects independently. I'd have much more freedom and we'd all be happier."

"I still feel part of Apple and the Beatles, and there's no animosity, but they tend to ignore Yoko and me."

"For instance, Kenny Everett recently made a promotional record for Apple which was played at the big yearly EMI meeting. It plugged James Taylor, the Ives, and so on, but it didn't mention the things Yoko and I have been doing."

"And I think that what we're doing is a lot more important than James Taylor. Apple seem to be scared of us. They didn't want to have anything to do with our Two Virgins film, for instance."

"The Beatles' wealth is all a myth. The only expensive things I've ever owned are my house and my cars, and I just haven't got anything else. I don't even break even on the films we make, and that worries me."

I asked John about his recent evening of films at the ICA (see page 13). Why, for instance, did he feel it necessary to make a film like Self Portrait, with its highly controversial content, when Andy Warhol did the same thing years ago with his films Empire State and Sleep?

Warhol

"It's not like Warhol at all. He's negative, and we're positive. I can't stand negative things, and our attitude is completely different. Self Portrait has vibrations of love, and it has an immediate message of humanity."

"When Yoko showed me her Bottoms film I thought it was ridiculous, but she explained it to me and I was convinced — I don't remember how. I think it was the humour of the film, and that's what we try to keep in our films."

"If we're going to get these films shown, we've got to get into the scene. We'd like to make a film that wasn't so underground in concept, but we wouldn't do something like Barbarella or 2001 — although that was a lovely trip."

"Films are moving ahead



JOHN LENNON: 'Apple seem to be scared of us'

'The Beatles wealth is a myth'

BY RICHARD WILLIAMS

so fast — much faster than music or anything else.

"We're hoping to have talks with a big company which I shouldn't name — oh well, why not, it's United Artists — who seem to be interested. We'd like to get on at the West End."

Yoko, who was sitting by John's side, chipped in: "We don't know how to go about it. We're sussing it out at the moment."

John continued: "It's not like films — it's more like TV. Dylan was right — it should be less important. Our films, and the Beatles and Stones albums, shouldn't have so much noise made about them."

"The process of production is so slow. We'd like to speed the process up, and get a new album and a new film out every month."

"For instance, we haven't been able to get our Wedding film out yet. And the trouble is that people will say we copied Jane Birkin on one track, but we didn't — it's just that we couldn't get it out fast enough."

"Most of our films are like portraits. For instance, Smile is simply a portrait of me sending out love vibrations to Yoko, who's on the other end of the camera."

"People say it's boring, but they'll look at a Van Gogh, which doesn't move at all, and they'll have it on their walls."

I suggested that perhaps the audience at the ICA had been dissatisfied because the environment was wrong.

"Yes, it would probably be best if people had the film at home and could show it on their walls and look at it

when they felt like it. The ICA night was too long — but they asked for five hours of film and that's what I gave them."

Wasn't the work of John and Yoko coming to resemble an open diary, I asked? And don't most people keep their diaries in their desks at home?

"Yes, but who doesn't like to read other people's diaries?" he replied. "That's exactly what it is — but you must realise that the Beatles' albums, and Dylan's for that matter, are all diaries. We're just bringing it out into the open and making it more honest."

Theory

Does this theory lead inevitably to disposable works of art?

"Yes, that's what we're aiming at," said John. "Yoko's having her book of poetry, Grapefruit, reprinted, and at the end there's an instruction to the reader to eat the book."

Yoko added: "When you keep things they become tombstones. The world would be clogged up with useless objects."

Have they any new ideas for their well-publicised campaign for peace?

"There's this Peace Ship plan," said John, "which is very strange because recently I read a book which contained almost exactly the same idea."

"There was this bloke in the book who had a white ship from which he broadcast peace messages, and then when I'd read the book a real

guy came to me with the plan for actually doing it.

"Someone's also given me some ideas for doing things in Nigeria and Biafra, but I can't talk about that at the moment."

Does this suggest a more direct involvement with war and peace?

"Not really, because I think that what we've done already, like staying in bed for peace, has been very direct. It wouldn't do any good, for instance, if I was to go to Vietnam and get shot. That proves nothing, but it's what people are always telling me to do."

"We're after people's minds. If we got to see Nixon for instance, it wouldn't make him down tools but we could find out what he thinks and tell other people. We'd know where he was at."

"You can't change anything by violence. You have to be aggressive, that's part of everyone and I'm aggressive, but we have the machinery to channel it. We don't have to get involved in other people's games, and I think that all the killers should be allowed to take their tanks into the desert and kill each other off."

"But I don't want any part of it, and we've got the power to do something about it."

With two albums in the can — "Abbey Road" and "Get Back" — would there now be a lull in the Beatles' recording schedule?

"The trouble is that we've got too much material. Now that George is writing a lot we could put out a double-album every month, but they're so difficult to produce."

"After 'Get Back' is released in January, we'll probably go back into the studios and record another one. It's just a shame that we can't get more albums out faster."

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MM 20/19

1969 * POP POLL - ALL

BRITISH SECTION

MALE SINGER

1. TOM JONES
2. DONOVAN
3. SCOTT WALKER
4. Jack Bruce
5. Cliff Richard
6. Stevie Winwood
7. Mick Jagger
8. Paul McCartney

GIRL SINGER

1. CHRISTINE PERFECT
2. MARY HOPKIN
3. JULIE DRISCOLL
4. Dusty Springfield
5. Lulu
6. Sandy Denny
7. Cilla Black
8. Jacqui McShee

GROUP

1. BEATLES
2. JETHRO TULL
3. ROLLING STONES
4. Fleetwood Mac
5. Cream
6. Pink Floyd
7. Family
8. Fairport Convention
9. Who

MUSICIAN

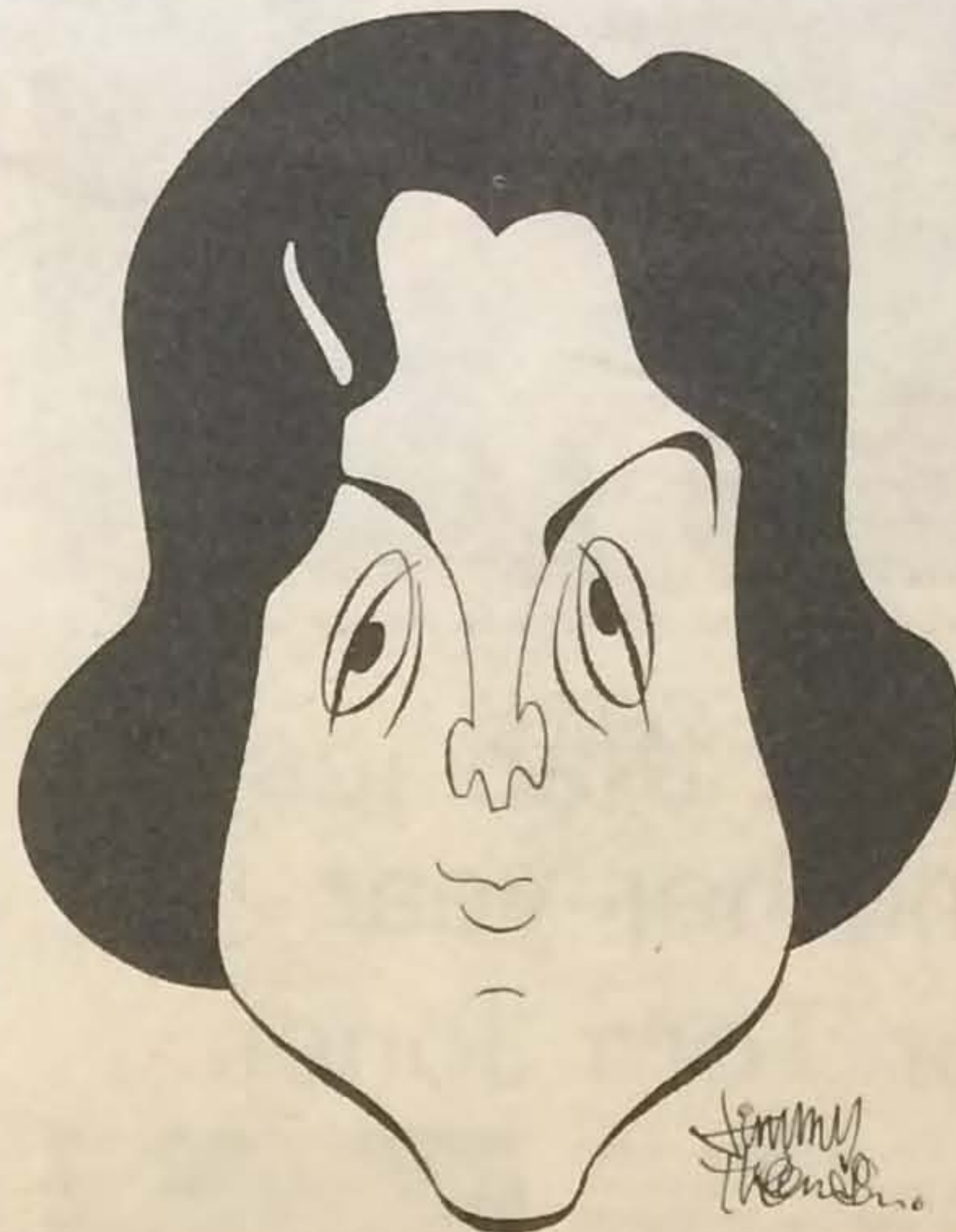
1. ERIC CLAPTON
2. KEITH EMERSON
3. HANK MARVIN
4. John Mayall
5. Peter Green
6. Jimi Hendrix
7. Paul McCartney
8. Ginger Baker
9. George Harrison

SINGLE DISC

1. GET BACK
Beatles, Apple
2. MAN OF THE WORLD
Fleetwood Mac, Immediate
3. LIVING IN THE PAST
Jethro Tull, Island
4. Albatross
Fleetwood Mac, Blue Horizon
5. Pinball Wizard
Who, Track

LP DISC

1. GOODBYE
Cream, Polydor
2. TOMMY
Who, Track
3. BEATLES (Double Album)
Beatles, Apple



5. Kenny Everett
6. Cliff Richard
7. Des O'Connor

TV ARTIST FEMALE

1. LULU
2. CILLA BLACK
3. DUSTY SPRINGFIELD
4. Julie Felix
5. Angela Huth

RADIO SHOW

1. TOP GEAR
2. SCENE AND HEARD
3. TONY BLACKBURN BREAKFAST SHOW
4. Pick Of The Pops

BRIGHTEST HOPE

1. BLIND FAITH
2. THUNDERCLAP NEWMAN
3. JETHRO TULL
4. Led Zeppelin

TV ARTIST MALE

1. TOM JONES
2. SCOTT WALKER
3. MARTY FELDMAN
4. Simon Dee

TV SHOW

1. COLOUR ME POP
2. TOP OF THE POPS
3. HOW LATE IT IS

So together

GINGER BAKER · BLIND FAITH
 JACK BRUCE · ERIC CLAPTON
 JUDY COLLINS · CREAM · JULIE DRISCOLL · ARETHA FRANKLIN
 EDWIN HAWKINS SINGERS
 JIMI HENDRIX EXPERIENCE · LED ZEPPELIN · THUNDERCLAP NEWMAN · THE WHO
 And welcome to the clan LULU
 JOHN MAYALL

WITH THE future of Blind Faith in some doubt and confusion, it seems rather ironic that they should have won the "Brightest Hope" award in both the International and British sections.

Yet to thousands of MM readers they represent the band that could potentially prove the most rewarding in the coming year. There is no denying the talent in their ranks and there is nothing ironic in the victory of Eric Clapton as top musician in both sections.

More c store f

Stevie Winwood came sixth singer in the British section and Ginger Baker was eighth musician.

Blind Faith was born out of the ashes of Cream and was heralded as a "supergroup" when the term was already becoming worn-out. The merger of three of the most individual and almost legendary musicians in British popular music seemed an almost inevitable experiment.

They are all stalwarts of the great group explosion of the mid-sixties when the British refused to take America for an answer.

Stevie made his name as the teenage wonder pianist, guitarist and



Good vibes

Polydor Records Limited

THE WINNERS * 1969

INTERNATIONAL SECTION



MALE SINGER

1. BOB DYLAN
2. ELVIS PRESLEY
3. SCOTT WALKER
4. Tom Jones
5. Leonard Cohen
6. Richie Havens
7. Jack Bruce
8. Donovan

GIRL SINGER

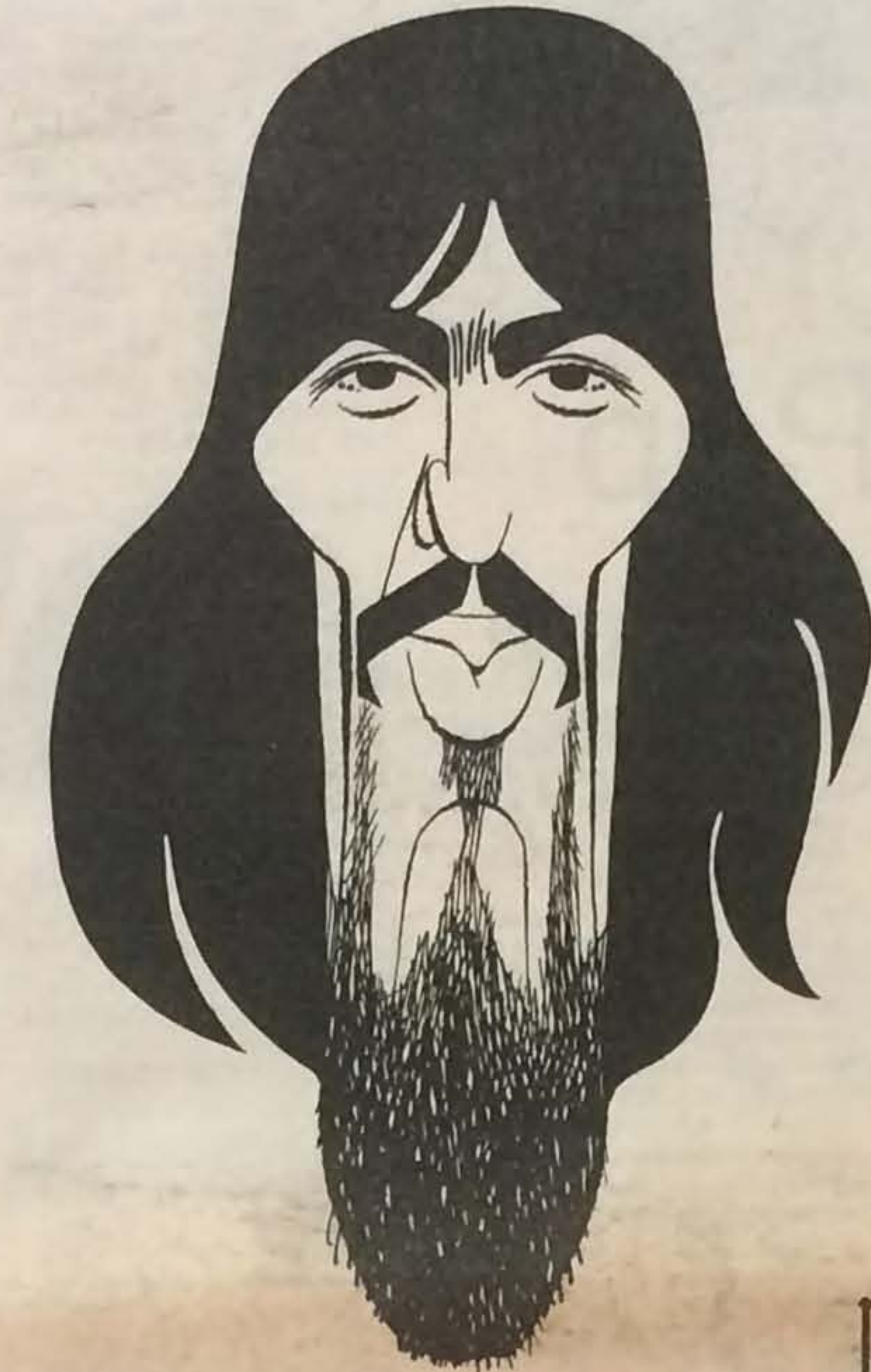
1. JANIS JOPLIN
2. GRACE SLICK
3. DUSTY SPRINGFIELD
4. Aretha Franklin
5. Judy Collins
6. Mary Hopkin
7. Christine Perfect
8. Joni Mitchell
9. Nina Simone
10. Lulu

DISC JOCKEY

1. JOHN PEEL
2. JIMMY SAVILE
3. TONY BLACKBURN
4. Kenny Everett
5. Emperor Rosko
6. David Symonds
7. Mike Raven
8. Johnnie Walker

GROUP

1. BEATLES
2. BEACH BOYS
3. ROLLING STONES
4. Mothers of Invention
5. Cream
6. Blood, Sweat and Tears
7. Jimi Hendrix Experience
8. Simon and Garfunkel



MUSICIAN

1. ERIC CLAPTON
2. JIMI HENDRIX
3. FRANK ZAPPA
4. Bob Dylan

4. In The Ghetto
Elvis Presley, RCA
5. Living In The Past
Jethro Tull, Island

LP DISC

1. NASHVILLE SKYLINE
Bob Dylan, CBS
2. BEATLES (Double Album)
Beatles, Apple
3. GOODBYE
Cream, Polydor
4. Elvis Presley (NBC TV Special)
Elvis Presley, RCA

SINGLE DISC

1. BOXER
Simon and Garfunkel, CBS
2. GET BACK
Beatles, Apple
3. OH HAPPY DAY
Edwin Hawkins Singers, Buddah

5. Blood, Sweat and Tears
Blood, Sweat and Tears, CBS

BRIGHTEST HOPE

1. BLIND FAITH
2. CREEDENCE CLEARWATER REVIVAL
3. LED ZEPPELIN



NEXT WEEK FULL COVERAGE OF THE MM POP POLL WINNERS' PARTY

Changes in or Clapton?

singer with the Spencer Davis group. Ginger was the drum giant from the Graham Bond organisation with his roots in jazz and his sights on free expression within contemporary music. And Eric was "God" to thousands of admirers who made him the first guitar hero.

And of course, Eric Clapton is a lot more than a legend. He was and still is one of the few British musicians to really make authentic contact with the blues and the first young white guitarist to get into the Negro tradition.

He achieved his fame, as all the world knows, with the John Mayall Blues Breakers, and his fortune with Cream. Eric has gone through

many changes during his career.

There was a period when he fell into disfavour among blues fans for allegedly becoming too involved in "pop" which is rather ridiculous when one considers the Cream at their worst, in comparison to the Monkees at their best.

Eric himself admitted, he quite enjoyed a period of being a pop star figure, but his playing was never too seriously affected. Since his solo star role with Cream he opted for the more introvert style of Blind Faith, and now he may have more changes in store. Doubtless we shall be made aware of them soon — CHRIS WELCH



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Harvest SHVL701

SINGLE FOREST Searching for Shadows
Harvest HAR507

1969

Melody Maker

POP POLL SPECIAL

NO-ONE is more surprised that Colour Me Pop has snatched the Top TV Show Award from last year's winner — Top Of The Pops — than producer Steve Turner.

"I hit the roof," said Steve. "If anything, I just hoped to come second to Top Of The Pops. To be voted first is fantastic."

Even more fantastic — and a remarkable tribute to his qualities as a producer — is that Steve says he knew nothing about pop until he started to do the series!

"I'm very interested in pop now," he says. "But my main interests are light classical music, church, and organ music."

"But I think it helped in that I was able to approach the series with a completely open mind. I did not have any preconceived opinions about one sort of pop being better than the other. I therefore worked that much harder to understand the whole scene."

Budget

Colour Me Pop developed from the BBC's intention to screen a music programme in opposition to a talks programme on the commercial channel on Saturday evening. "I was given a completely free hand," says Steve Turner.

He was also given a very small budget — only enough to permit the



MANFRED MANN: first group on Colour Me Pop

The case for Colour Me Pop

BY LAURIE HENSHAW

booking of one group at a time, and the studio available measured a mere 20 by 30 feet.

Groups were at first presented "live" — the first on the series was Manfred Mann — but to permit more flexibility and a more colourful and imaginative presentation, later programmes were videotaped.

"The first few shows were not too successful,"

admits Steve Turner. "I had never produced a programme before in my life. I used to be a vision mixer on situation comedy programmes like Steptoe and Son, Hancock's Half Hour and the Benny Hill Shows."

But Steve and his assistant, Alma Player, battled on and finally turned out such an attractive series that his initial fears that the

BBC would take off the show "after the first four weeks" proved unfounded.

The show ran almost continuously for 15 months. It provided a welcome showcase for lesser-known as well as established groups.

"And I understand that, after appearing on Colour Me Pop, Clodagh Rodgers was approached to make 'Come Back And Shake

Me' by the composer, Kenny Young," adds Steve.

Paradoxically, Colour Me Pop — though an Award winner — is now off the screens. The last show was on August 30.

Series

Will it return? "The official BBC answer is 'No,'" says Steve. But he adds that Robin Scott, controller of BBC-2, is interested in two compilation programmes of the Colour Me Pop shows for possible Christmas showing.

Now that Colour Me Pop has proved such a popular MM winner, maybe the BBC will have second thoughts about taking the series off permanently.



TURNER 'fantastic news'

Top Gear versus the motocross

BY ROYSTON ELDRIDGE

FOR THE second year running Top Gear has been voted the top radio show. Hosted by John Peel and produced by John Walters since the departure of Bernie Andrews, it has suffered time changes to still emerge as the only "minority appeal" show to win an award.

"We seem to do everything wrong," explains producer John Walters. "John doesn't shout at you in a mid Atlantic accent and doesn't talk over the record."

"We play records by groups hardly anyone has heard of and actually let our studio guests play numbers that last longer than three minutes and aren't at least bright or familiar. I can't understand why we always win the poll."

Listen

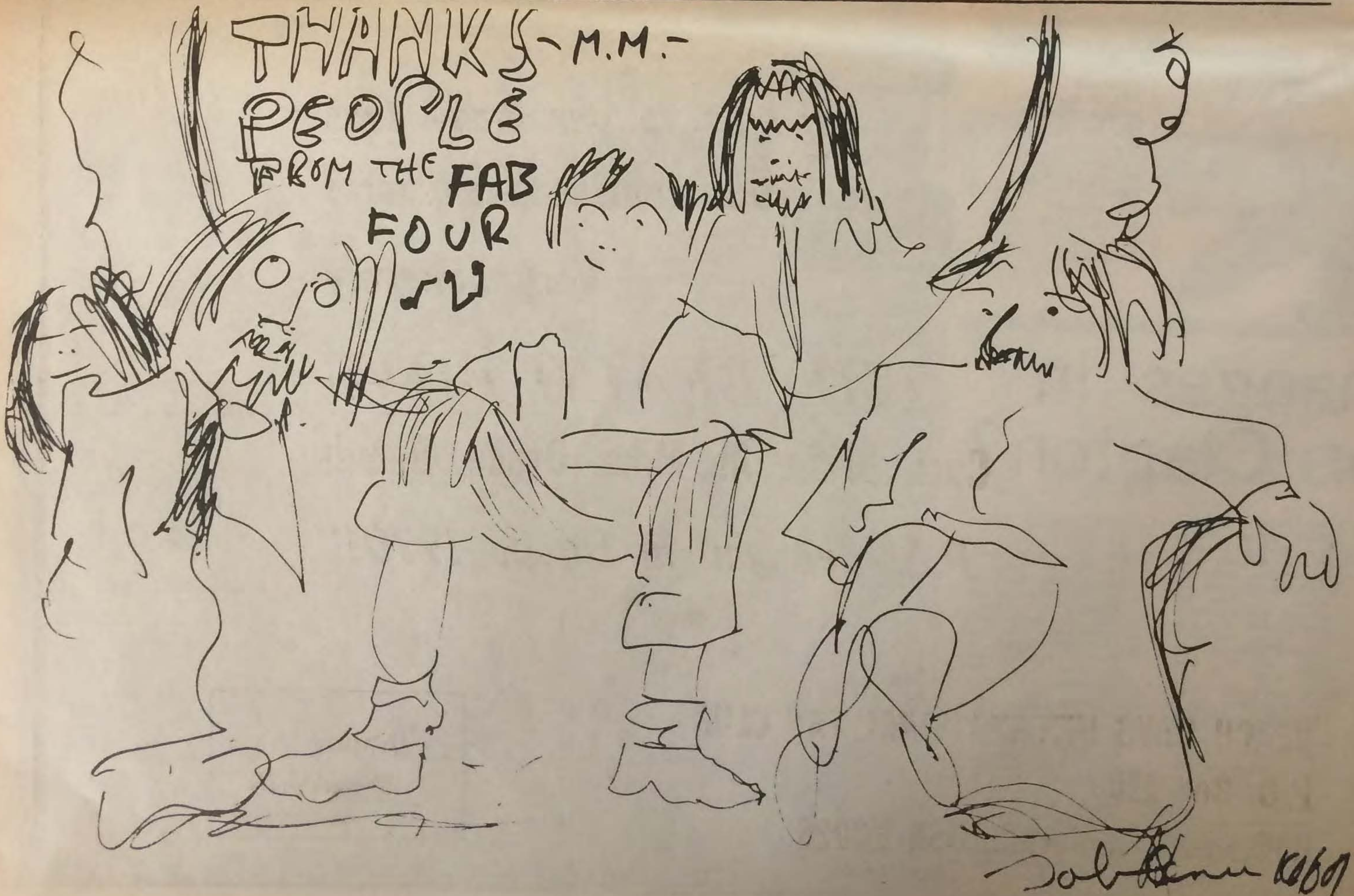
"Someone once told me he heard Top Gear while cleaning the car and couldn't understand how we could put out a two hour show with no tunes in it. Perhaps that's it. You can't hear Top Gear casually. You have to listen to it. Thank you on behalf of everyone connected with the show. We won't rest on our laurels."

With many of Top Gear's regular groups like Fleetwood Mac, Jethro Tull and Chicken Shack now well established, Walters now hopes to cover less exposed talent like King Crimson, Third Ear Band and Soft Machine. Solo artists like Ron Geesin and Roy Harper will also be included.

Year

"There'll also be our tongue in cheek version of revived 45's 'a disinterred thirty three and a third' spot to remind you of early sounds like the Graham Bond Organisation," says John.

"We hope Top Gear keeps moving and changing. We don't want to be the 6.5 Special of the late 60's. Our new listening time is Saturday afternoon so if you can tear yourself away from motocross and racing at Kempton Park, stay with us for another year."





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Melody Maker

POP POLL SPECIAL



LULU: a place in the trophy room

A little luck for Lulu's debut in Las Vegas

BY LAURIE HENSHAW

"NOW I'll be able to put the award in the trophy room of our new house," laughed Lulu gleefully when told she had again won the Top category in the MM TV Artist (Female) Poll.

"It'll help me with the ratings for my new TV series coming up in the New Year. I never thought I'd win again this year. I think if you win an award once you're lucky. But it's fantastic.

"Actually, it won't be a trophy room. It'll be a music room. Maurice's piano will be in there. But it's nice to have a place where you can keep awards and things

like that. "We haven't yet moved into the new house at Hampstead. I expect we'll go in while the workmen are still there. We're having a couple living in to look after the housekeeping and cooking. I feel a real toff. My mother won't believe it when she visits us. "We haven't yet got much furniture, but we're working on the colour schemes. Trouble is, I change my mind all the time." Last week, at the Broad-

way Club, Fallsworth, near Manchester, Lulu was trying out the new act she opens with tonight (Thursday) at the Flamingo, Las Vegas.

"There's a lot more comedy in it," she said. "And I wear a kilt. That should go down well with the Americans.

"This is my first time in Vegas. I was going there on two previous occasions, but each time it had to be postponed.

"I'm glad I'm not going to Caesar's Palace there — as originally. I understand from Mitzi Gaynor that all the girls are absolutely fabulous — the bar girls, and everyone.

"I wouldn't have a chance."

'A vote for Peel, is a vote for an ideal'

BY TONY WILSON



JOHN PEEL: obviously happy for himself

"A VOTE for Peel, is a vote for an ideal!". Such a slogan could be the brain child of some election candidate's publicity man, but, in fact, the words come from John Peel himself. For the second year running, John has won the deejay section of the MM Pop Poll.

It's a reflection of the way progressive music generally has established itself and gradually dominated the scene.

This swing in public taste was hinted at last year when John won the deejay section of the poll and his radio show, Top Gear, was voted top programme. This year's repeated success for John, and for Top Gear, has confirmed it.

John is obviously happy for himself, the programme and the music he advocates but also finds it bit embarrassing for he is reluctantly part of the personality cult among deejays, which he doesn't care for, preferring to be simply a vehicle for the music.

"It's very weird," says John. "I was surprised because it has been very difficult to gauge how people are reacting. Then there's this weird

'deejays are pop stars' thing which clings, however much you put it down."

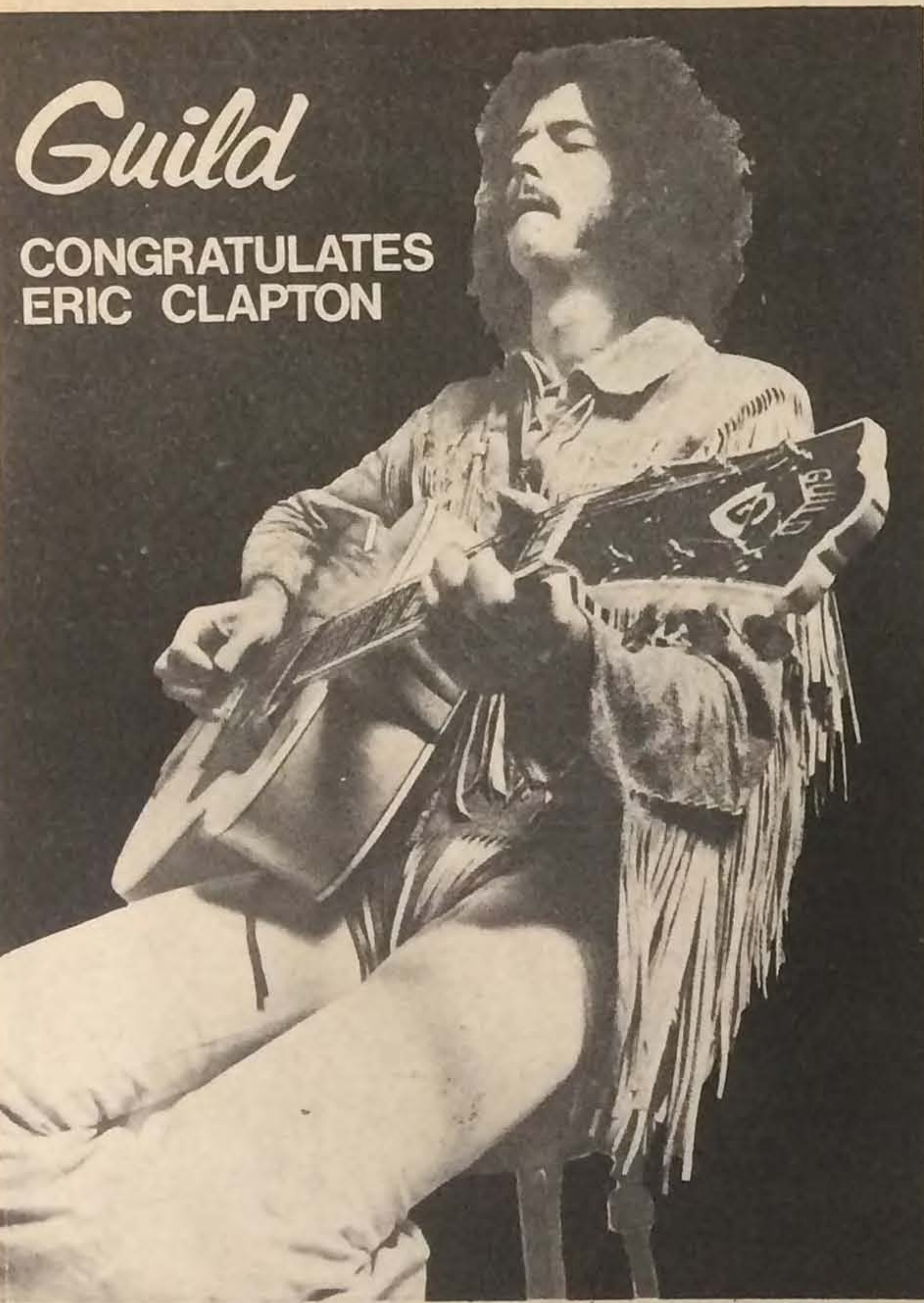
Continues John, "I'm frightened people will say 'Peel's sold out' but the thing is if you are going to work in radio, you've got to be on Radio One. But I think it's the other deejays who have built this thing up."

John sees the poll results, with regard to himself and Top Gear, as a vote of confidence in the music he is playing on the radio and says, "It is an angry vote against the BBC, who don't realise how important this music is.

"It's just another thing in the line of thousands going to festivals or going to a certain four or five clubs in the country or starting their own magazines. Votes for Peel and votes for Top Gear is all part of this.

"But I wonder how long television is going to ignore this. I did one show for them but I'm not pretty enough to be on television.

"But I wish they'd put on decent groups for a change."



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RICHARD WILLIAMS TALKS TO THE DEVIANTS

THE LABEL "underground" is one of the most misused in the history of popular music. However one group who fully justify the tag, and who may be described as the eternal underground rock band, are the Deviants.



MICK SANDY PAUL RUSS

A pleasant, if fearsome-looking, collection of heads, they were gathered in singer Mick Farren's London pad when I visited them recently to talk about their upcoming American trip and other matters.

Experience

Unlike Pink Floyd, Jethro Tull, and King Crimson, the Deviants have never made it up from the underground into the heady realms of commercial acceptance, despite having been round since the halcyon days of UFO and other pleasant scenes in 1967. I asked Mick about the group's history.

"Basically it started about two years ago, when I was sort of doing a Dylan imitation — very badly. It wasn't strong enough, so I got Russ, our drummer, and two other semi-pro musicians together. It was a very bad scene for bread, which was what the other two were interested in, so it wasn't too brilliant.

Recently we got Paul, our guitarist, in from America to pull the group together, and we're playing a lot better now. Before we got him we pulled some amazing bummers."

Farren says: "I think we've been going against what's been happening on the so-called underground pop scene.

"We're not interested in dexterity, in this big technical thing represented by people like King Crimson. That's so sterile.

"The function of rock and roll is to get out and have a good time, not to stand in groups marvelling at the guitarist's technique. The scene at the moment reminds me of the British jazz scene in the Fifties, when everyone stood around seeing who could play the fastest.

"In the days of Jerry Lee Lewis and those people I remember that the performances got to a certain pitch so that the sound — actually what they were playing — didn't matter at all. It was like a whole experience, and the Who can do that — they're an amazing group.

"What we really dig is audience participation. Our best gigs have always been when a bunch of freaks have jumped on stage and bopped around with us.

"The trouble with most of the places we play is that they're filled with seats, which is no good. The audience has to be able to move around — that's what rock and roll's about.

"But the organisers don't want to know — and they're the cats who should actually be wanting the kids to come in

The function of rock is to have a good time, not to stand marvelling at the guitarist's technique

and leap about. Then the DJs really ruin the atmosphere, by playing crappy records between the sets.

"So many groups are pulling this hype these days that you expect them to come on like a Bartok string quartet. We believe that rock and roll has, first and foremost to get the audience in the groin.

Physical

"In the Fifties there was this whole big articulate thing. I remember that at school I was so hung up on this that I'd hardly say a word to anyone. But then the kids started to hunger for something else, and along came Dylan and the Stones.

"They allied the physical to the cerebral in pop, which was fantastic and just what everyone needed. Now it seems to be swinging the other way—but we're not going with that. We're either eight years after our time, or a couple of years in advance."

The group have so far released two albums. The first, "Ptoof," sold 8,000 on their own label through underground distribution and word-of-mouth reputation, and sold a further couple of thousand when Decca finally released it in Britain and the States. That album, but the second, "Disposable," they regard as a failure.

They now have a third ready for release which they regard as nearer to the spirit of "Ptoof," and as probably the best thing they have done.

Farren describes it as "heavy rock music with a lot of guitar and bass and drums, plus a bit of shrewd singing."

Despite an almost complete lack of promotion, plugging, or any of the usual

apparatus of the recording industry machine, the Deviants are known in the states.

Tour

They fly to Vancouver on September 20, where they will play for three or four nights at the Big Mother club before working at unspecified venues in

New York and California. "It's not the usual group tour scene," said the group's manager, Jamie Mandelkau. "It's a true underground scene. It's all been done through friends and acquaintances, and we really don't know how long we'll be staying there. It's not quite together yet, and most of the scenes will be worked out when we get there."

MM looks at the growing influence of Reggae

Reggae, steady, go!

popular. The names of Sir Coxon "Downbeat" and Duke Reid, "The Trojan," are of considerable importance.

As producers and promoters, they used to, and still do, try to cut each other up at dances throughout Kingston and this really put Ska on the map. Ska then developed into Rocksteady, also known as Blue Beat, a slower, more relaxed, rhythmic pulsation, with soulful singer. Reggae is the latest phase, which although very similar to Rocksteady, has the Calypso influence dominant.

Reggae has become one of the major influences on the pop scene today. Artists like Johnny Nash, the Beatles, and Donnie Elbert have recorded tributes. It is heard on discotheques all over Britain, where its unhurried double-beat is easy to dance to — after all not too many of today's pop tunes are danceable and Tamla is considered old hat.

Yet this Jamaican experience is badly underrated. At the moment, a fantastic number of Reggae records are sold to a market consisting mainly of fans of West Indian origin and those teenyboppers who like Dekker and the suggestive words of Romeo.

Many of these records have a very high sales turn-over but never enter the chart because they are sold mainly in specialist shops and the average pop fan is oblivious of their existence.

Tony Tribe's "Red, Red Wine" sold 35,000 copies. "Ride Your Donkey" by the Tennors sold 50,000. Currently "Fire Corner" by Clancy Eccles, "Long Shot Kick The Bucket" by the Pioneers, and "How Long Will It Take" by Pat Kelly are doing very well. But because of insufficient exposure, most shops find it uneconomical to stock a large quantity of Reggae records.

Typical of the specialist shops is Musicland in Shepherd's Bush, London's Reggae centre. Fans converge on the shop not only to buy, but also to hear most of the new releases and even pre-release copies. On average there are fifteen new releases every week. The pre-releases are imported direct from Jamaica.



MAX ROMEO

The manager, Webster Shrowder, is a Reggae expert. He operates his shop like a pirate radio station — only there are no advertisements, just sounds all day long.

Webster is dubbed "King Cool" by his friends from the way he doesn't look at his turntable when changing records, but just keeps staring cool ahead at the swaying customers. For his cosmopolitan clientele, the temptation to buy every record played is so great that in fact on Saturdays he sells 3,000 records. He believes that with sufficient publicity Reggae could become an epidemic.

With Desmond Dekker and Max Romeo having chart success it's obvious there is a wide demand for the music. Graeme Walker, Distribution Manager of Island Records, a label that is responsible for nearly 75 per cent of the stuff, would like to see this possible market exploited.

Like King Cool, he feels Reggae, if given the treatment could have a tremendous lasting impact on the whole pop scene.

The anonymity which envelops Reggae seems to be a reflection of the confused position of the West Indian in our society. Perhaps the people with a financial interest in the pop world are afraid of changes in the market.

But what we want is more Reggae Power! — ORNETTE DENARDO.

A new Dylan album - at six pounds a time!

HOW MUCH would you pay for a Bob Dylan album — six pounds? This is the sum being asked for and received for a pirate double album called "Great White Wonder" currently on sale in Los Angeles.

While Dylan's official label, CBS are fuming at the release of what they consider low quality material, fans are lashing out up to fourteen dollars to hear private tapes of Dylan singing to his own acoustic guitar accompaniment and even chatting the odd anecdote.

There is at least one copy of the "Great White Wonder" in London. It was brought back by science fiction author Charles Platt who played it to me in his Portobello Road pad this week.

"I bought it for fourteen dollars in Los Angeles a couple of weeks ago," he stated. "There were only a few copies left and everybody was after them."

"I'm not even a confirmed Dylan fan, but I think the album was worth the money. It's all stuff recorded in hotel rooms and it's quite fascinating, even if some of the songs become a bit boring."

The album is packaged in a plain white cover with a crude rubber stamped title, which makes it look not unlike the last Beatles' double album.

Nostalgic

The sound quality varies greatly, with wild ups and downs in volume, excessive tape hiss, and a remarkable array of wows and flutters. It makes an ideal masochism trip for hi-fi enthusiasts, at least.

While the tracks are banded, there is no titling on the labels and its up to the purchaser to identify the tunes and make up his own list.

A lot of the material is a nostalgic reminder of Bob Dylan folk singer — with a heavy Woody Guthrie influence, bags of Okie accent and harmonica, or perhaps one should say "har-mon-i-ka."

There is a great deal of singing about "dusty roads" and references to "brothers and sisters" with rolling R's. In view of his current image as a non-communicating mystic, it is comforting to know that Dylan actually exists and has, or had a sense of humour. This is proved by his somewhat incoherent description of the study of guitar chords.

Later there is a comic story about him working in a coffee bar in East Orange, New Jersey where the entire conversation revolved around playing chess, and how Dylan was paid for two days work with two chess pieces — a King and a Queen.

"So I went out to buy a pint of beer and I was given a rook and pawn for change," he concludes, or with words to that effect.

His voice and vocal style vary as strangely as the volume levels. On "Mighty Quinn" he sounds more like Richie Havens, and there is a huge echo effect as if he were singing in a large igloo. "Wheels On Fire" sounds extremely nice and there is a fragment of a song with boogie piano accompaniment which fades out rather abruptly.

Interview

There is an extremely interesting version of Big Joe Williams' "Baby Please Don't Go" with much foot stomping and chugging acoustic, which comes through the speakers as if Bob were in the next bed-sitter.

This is followed with more chat, a curious interview, which could be a send-up, with Bob being asked Library of Congress style how he writes his songs. Bob replies with the suitable naive ramblings of the earthy genius that the tunes were already there and he just took them down with his pencil.

Some of the songs tend to ramble on a bit, and were described in my hearing as being "very dull, but very authentic." But when the record is made available here, as doubtless some enterprising entrepreneur will ensure, there will be a rush to investigate this ragged, but fascinating document.

My advice is — don't pay any more than two pounds ten. — CHRIS WELCH.



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BLINKY OF THE DAVISON NICE

on the latest sounds in BLIND DATE

SPIRIT: "Dark Eyed Woman" (CBS).

Are they English? I've heard them before somewhere. It sounds like a demo. Several clues later he said, I don't know if it's your record-player that makes it sound like a demo. I didn't particularly like it although the arrangement was nice. Who is it? Oh too much. But I don't like this particular record. They are a great group and the guitarist Randy California, is excellent. This is really an LP track.

B. B. KING: "Everyday I Have The Blues" (Blue Horizon).

How many times has he recorded this now? He plays a nice guitar though. We still don't play blues at all, except in "For Example." This stuff seems to stay on the same level all the time. This could have been the first time he recorded it, or it could have been the most recent. It wouldn't change. This would be alright for a group to play down at the Speakeasy. With no guitar solo it wasn't worth listening to at all. I didn't hear it, in fact, I don't mean to say the blues are boring. I just think it could go a bit further than this and B. B. King go a lot further.



GORDON JACKSON: "Song For Freedom" (Marmalade).

I know the voice, but I don't know the drummer. It sounds like something from "Hair." I don't like it. It sounds a bit messy. I would say it was English — definitely.

Who is it? No — don't know him. Maybe I should listen to it again. I don't think it will sell. It's in a monotone all the time.

It's good to have the freedom to do things like this, but it's got to be worth doing in the first place, and I don't think this is particularly worthwhile.

NANCY SINATRA: "Drummer Man" (Reprise).

That's a nice drum sound. Is it the Jefferson Airplane? Obviously American. What's she singing — "Ringo Starr?" It's Nancy Sinatra! And I said it was Jefferson Airplane! It's a gasser. Did she actually say Ringo Starr?

Let's go back and hear it again. This should have been an instrumental with a flute instead of her voice. It might have been a good record. I think it stands a chance of being successful — I don't know why.

Her voice is nice — it doesn't offend me, but the lyrics are a bit of a drag.

DON ELLIS: "Eli's Comin'" (CBS).

Is it Don Ellis? I shan't say anything. I'll just listen. Such a good orchestra... What are they saying: "Eli's coming, better hide your hunger?" Did you hear the Electric Bath album. They later did a "live" version of "Indian Lady" which was beautiful. You could go on playing this forever.

I would like to say that would be successful but I can't really see the point of putting it out as a single. This is from an LP called "The New Don Ellis Band Goes Underground," which is a bit off-putting.

I saw a headline the other day which said Cliff Richard was going underground. That's a terrible thing to say about anybody. That was the nicest record so far.

HOLLIES: "He Ain't Heavy... He's My Brother" (Parlophone).

This is English isn't it? A well known duo? (grins). No thoughts about this really... I just don't recognise them. They must be well hidden if they are well known.

Who is it — who is it! The Hollies! Doesn't sound like them at all. Is this their first record since Graham

Nash left? They are a very good group, and the most underrated because they have had as much success as the Beatles, single-wise.

NORMAN JOHNSON AND THE SHOWMEN "Take It Baby" (Action).

Take it baby — take it off.

DEEP PURPLE: "Chasing Shadows" and "Blind" from the LP Deep Purple (Harvest).

Oh wow, that's the rhythm we've been rehearsing recently — only we've been doing it twice as fast. They're quite a heavy band. I think the organist copies Keith Emerson to a degree. It's a very good recording though.

Quite a lot of bands are using orchestras these days apart from us, if you look around. Procol Harum, the Moody Blues and the New York Rock and Roll Ensemble have all done it. I think the guitarist in this band is very good.

Can I see the cover? Ah, a painting by Hieronymus Bosch! They should talk to Ray Tolliday about him. I always remember Ray at Pete Townshend's flat talking about Bosch to us, and that was years ago, before all the groups started using him on covers.

I wouldn't buy this album — it hasn't grabbed me. It sounds like the Nice — but not really.

LESLIE WEST: "Blood Of The Sun," "Long Red," and "Better Watch Out" from the LP "Mountain" produced by Felix Pappalardi (Bell).

(Shakes head). Sounds very muddy. It's not Eire Apparent? There's a bit of Hendrix in there, but I wouldn't say Cream influenced. Are they English? No? Well, it's one of those rocky-bluesy bands and there are better albums of this sort of stuff. Johnny Winter is very good.

He's a good guitarist. I don't know whether he could be a hype as some people say. A hype is a manager's thing anyway, not a musician's. Even if someone is aware of being hyped, there is nothing he can do — he can only do his thing.

Who produced this? Well I would have thought someone like Felix Pappalardi would produce a better sound after doing things like "What A Bring Down" with Cream.

It's a shame about Blind Faith, but I didn't think it would last long. What an incredible clash of personalities — from Rick Grech to Ginger Baker, Rick is a

really beautiful person — very gentle. While Ginger has a very forceful personality. You need a Graham Bond to keep him under control. But who's going to keep Graham under control? Hey, are you writing this down? I love Ginger Baker! He tripped me up in the Speakeasy the other night. I just laughed. I think he was seen throwing dinners about later.

ELVIN JONES: "In The Truth," "What Is This?" and "Ascendant" from the LP The Ultimate Elvin Jones (Blue Note).

I had a lesson from Elvin Jones the other night. I just went to Ronnie's to listen. That's all you have to do. Is this the same group he has here? No, Jimmy Garrison isn't with him, it's Wilbur Little, on bass at the club.

Elvin was playing so well at Ronnie's. I could hardly believe it. He just sat there and played. I always imagined him, from hearing the records, to be thrashing about. But he pushed away without moving — beautiful. I thought his solos were unbelievable — so well constructed. I would say Elvin was the first to play melody on drums.

When I started playing and listening to drums I went through the Krupa thing — he was the first drummer who gripped me — then Buddy Rich. The first of "The School" was Art Blakey and when Elvin came along, it was another revolution. Now it's Tony Williams and Jack De Johnette.

When I saw Tony Williams in New York he frightened me man — he killed me. I died — then I wanted to get home and practise. Elvin was the beginning of getting away from time and getting into playing melody. You can hear his influence in so many drummers.

Like a lot of Ginger Baker's things — Elvin did first, although Ginger probably wouldn't agree. All the drummers in Britain should have gone down to Ronnie's to soak him in.

I think people are frightened of anything new. They get something into their head and they are afraid to go any further. When I saw Tony Williams it was unbelievable — there was only a dozen people in the club. And Mitch Mitchell told me that the night before there were only three.

When Keith Emerson went to see Keith Jarrett, there was only him, Lee Jackson and the bass player's wife in the club.

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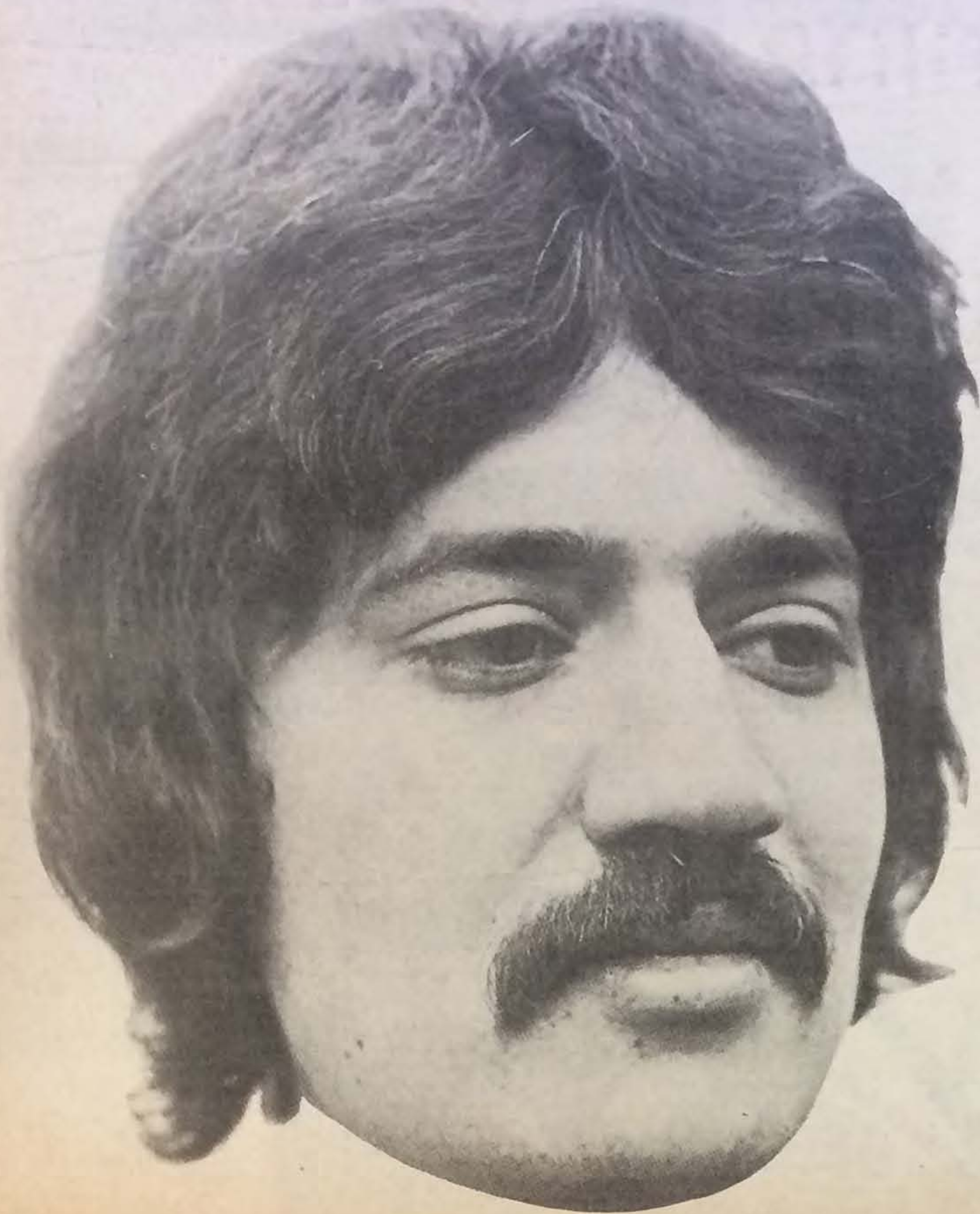
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The enigmatic Mr Sarstedt wants to appear more positive

"NUDE ROLLER Skating Scandal In Singapore Embassy," said Peter Sarstedt.

Intercepting my startled stare he explained: "I was just trying to think up a few headlines. I thought that would be a good one for the afternoon edition of the Evening News."

Interviews with Peter tend to wander off into fairly far-out anecdotes rather than straight question and answer affairs.

For example, I asked about his new BBC-TV series, starting on October 1, and wondered what reaction he had when seeing himself on the screen.

"I went to Germany to do a spectacular," he answered. "I spent 14 days doing a way-out experimental film for a fellow who makes underground films, he will spend eight hours photographing somebody's nostrils."

"He sits there and has transparencies of nude girls projected on to my face. I am changing colour all the time with curls coming out of my eyes and snakes coming out of my nose. It's rather a let down to see my face naked on TV after that."

"Anyway I said to this producer: 'I know this is a bit of a freaky idea and it may blow your mind, but have you ever thought of just putting a face on TV without the snakes and curls and nude girls?' He didn't seem to like the idea."

Earlier I'd heard tapes of Peter's new album, "As Though It Were A Movie," due out on October 1. It's a beauty. And throws a revealing light on the attitudes of the singer-songwriter. His comments on the scene are more sophisticated than most pop protesters.

I asked him about one particular track, "The Artist," a sardonic piece about some of the modern art take-ons, and wondered whether there was any part of the pop business which struck him as particularly phoney and worthy of a musical send-up.

**BY
BOB
DAWBARN**

"I think most of it is a take-on, but everybody realises it," he said. "It's hard to send up something that is sending up itself all the time. You can't have a go at Engelbert, for example, because he is having a go at himself. He's a very straight guy and that is his game — sock it to them with the big voice and the sex appeal thing."

"The thing that interests me in music is the frantic search for complete honesty as an artist; the attempt to believe 100 per cent in what you are doing. But you sing a song so many times that you have to start trying to re-believe every time you do it — and how long can you keep that up. The result is you become cynical about your material and have to become professional. Then you have lost!"

"Actually, I like the pop business very much. I love it when there is a bit of a lull and everybody starts screaming about what is going to happen next. Then it happens and a few weeks later you get the big headlines saying it is finished."

"As far as I am concerned, everything I do is part of the same thing. The TV series, records, on stage — they all spring from my songwriting. They wouldn't want me to do any of these things if I didn't write my own songs. The writing is the complete base for me."

And I get so up tight when I'm kept away from writing. I miss a day and I feel it's a day lost in the search for that beautiful song I've been trying for.

I said I felt most singers had to be actors as well in order to get their material across.

Peter disagreed: "If I am acting then it is a case of acting myself. Being on stage you have a choice of presentation. You can present yourself with the glamour personality and then get into your mini and drive home. Or you can be as natural as you can be — which is basically what I do — and even tell them you will be driving home in a mini."

Peter is enthusiastic about his BBC series — he has six weeks on TV and 13 on Radio One.

"Each of the TV programmes is on a different subject," he explained. "And that brought the crunch. The first is on age or youth so I sat down and thought what songs have I got. I went through all my books and found I had enough. Eventually I found I had enough songs for the six different subjects."

"So the three years I spent writing songs which nobody heard were not wasted. I've also written some new stuff of course. They have given me a lot of scope in the series and the chance to learn as much as I can."

He waxes philosophical about the album.

"I hope it has made me appear a little more positive," he said. "Perhaps it will help people understand what I am and make me seem less enigmatic."

"I'd like it to make me more understandable to me, too."

David's taking the music to the people

DAVID PEEL is a man of the streets. It's there that he enjoys playing most because it gives him a chance to communicate directly with people.

"I just can't take the in-communication of being in a group on stage," he says. His axiom is "By the people, for the people, with the people."

With his group, the Lower East Side, which is the tough part of New York he and his group originate from, he takes his music out to people rather than have them come to him.

His first album "Have A Marijuana," was recorded by Elektra in the streets. It's a rough, raucous, happy album of songs extolling marijuana, freedom and happiness.

Peel is a wild haired, fast talking young man who appears to be hustling life rather than people. A tight ball of nervous energy, a revolutionary drawing inspiration from just getting to people, digging people, willing to meet them on their own level.

"We want to be right with the people, with the crowds. We want to bring rock and roll right to the people."

At the recent Woodstock Festival, Peel and his group just wandered about among the 400,000 strong crowd playing and singing.

Anywhere, it seems, is a stage for Peel and his music. And amazingly, even though he may take the rise out of the police in a friendly way — a dangerous occupation in America — he has no problems, no busts.

"We have no trouble with the police. We sent the civic District Attorney one of our albums. We've requested to go on Mayor Lindsay's concert list too. We don't have any censorship problems. The police have never stopped us from playing. We've never gone to jail."

Peel's enthusiasm for his street projects is refreshing and as far as he is concerned he will go anywhere in the world to play. "No problem," he says. And it's a recurring phrase in his conversation.

Time means little to him. "We can go on for 16 hours — no problem! We have 96 hours in our day."

He says, "We play true folk music. We are one of the few groups to have a rock and a folk group simultaneously. We have electric and acoustic instruments so we can always play."

"We are extroverts," he admits quite happily. "We like to meet people, turn them on, have a good time."

"How can people hate your music if they are playing it too?" he asks. Peel tries to get his audience involved as much



PEEL no police trouble

as possible, even if its only clapping in time with the music. "You start it, they finish it."

David points to the Doors as his main influence although it's hard to tell from his music. He speaks of the Doors in relation to Britain, which he is planning to visit sometime in the future. "The Doors have proven that you don't need England if you don't want it but as far as we're concerned there is a blend of a lot of things there that are important to us."

His aim, basically is to "break the communications gap. We meet maybe a 100,000 people a year. People, musicians, all forms of life can get to each other's heads if they dig each other, not for who they are but for who they are."

"If you can get a person to come and see you for yourself rather than for what you play, you're succeeding because if they see you, they see themselves reflected in you. That's the thing with the Beatles and the Stones, they are personalities rather than people. We sent copies of the album to them and a request to meet them. And we will, no problem." — T.W.

JOHN PEEL

who has been writing occasionally in DISC, re-joins the paper this week to write a fortnightly column about himself and his music. It's a unique insight every fortnight into the Thoughts of Peel.

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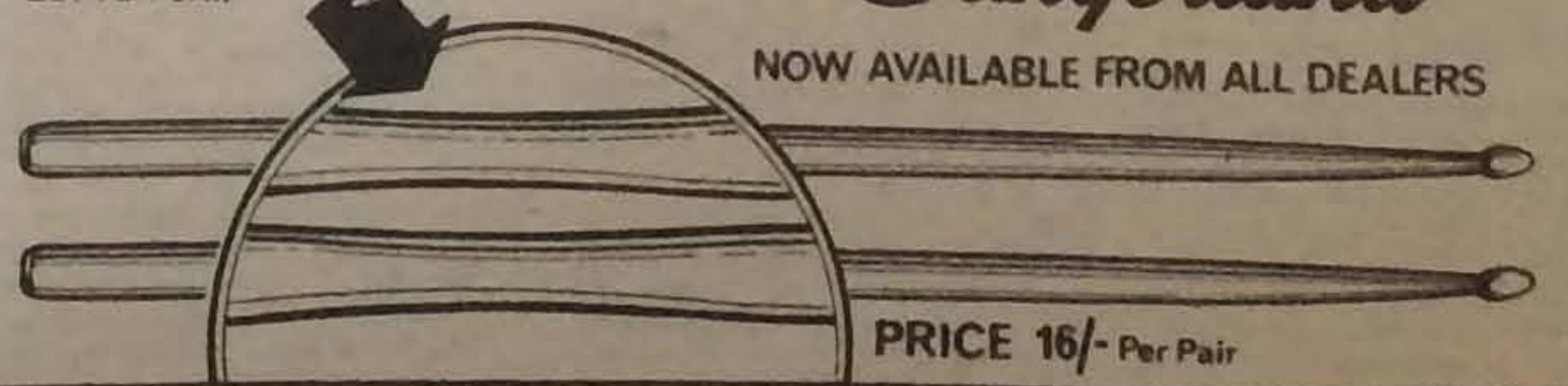
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in brief

Count Basie's great bands of 1962 and 1963 are featured on a good value double album, **COUNT BASIE PLAYS NEAL HEFTI AND QUINCY JONES** (VSP 5VLP 39/40). The personnel included such swingers as Thad Jones, Snooky Young, Grover Mitchell, Henry Coker, Frank West, Frank Foster, Eric Dixon and Sonny Payne. The music roars and insinuates with immaculate section work and sizzling solos. And all the way through is that pulsating rhythm section with the Count firmly at the helm. In these exciting days of the Jones-Lewis band and the Francy Boland-Kenny Clarke band it's easy to put Basie on one side, but it's a dangerous thing to do when you hear albums like this again. Includes "Together Again," "Rose Bud," "The Long Night," "L'il Ol' Groovemaker," "Belly Roll," and "Kansas City Wrinkles."—J.H.

Now that so many American avant-garde musicians have followed their mainstream and modern compatriots to a life in Europe, the continental scene has lived up considerably. One of the best examples of this New Wave Internationalism to come my way so far is a beautiful album called **"THE 8th OF JULY 1969,"** recorded in Holland under the leadership of vibist/pianist Gunter Hampel. The Americans on the album are reedman Anthony Braxton and drummer Steve McCall, both from Chicago's jazz underground, plus singer Jeanne Lee, and making up the sextet are Willem Breuker, another reedman, and bassist Arjen Gorter. The music they make is full of a love for colour and textures, and the use of Miss Lee's voice broadens their range considerably. All the men play masterful free jazz, and none more so than Breuker, who has a stunning unaccompanied solo on a long track called "Crepuscule." He also plays some amazing baritone clarinet on "Morning Song," and Hampel shows the influence of Cecil Taylor while remaining his own man. The album, **Birth NJ 101**, can only be obtained from Hampel at 239233 Hanover, West Germany, for 5.98 dollars. It's well worth the trouble.—R.W.

If you haven't got a Jimmy Smith album, and feel that your collection is incomplete without one, then I suppose **"THE BBS"** (Verve 5VLP 9247) is as good as anything he's made since he left Blue Note. It's a trio album, with Smith's old reliable sidekick Donald Bailey on drums and George Benson on guitar (replaced by Nathan Page on one track). Recorded in a club in Atlanta, Georgia, it's very much the Smith mixture as before: mostly blues numbers, with a turgid ballad ("This Guy's In Love With You") and a standard ("Tuxedo Junction") thrown in. The organist is in his now-customary florid multi-noted bag, and recites his repertoire of self-made clichés pretty well ad infinitum. The only answer for Smith, as far as I can see, is to record him with a couple of decent hornmen, say Jimmy Owens and Jackie McLean. That might bring back the spontaneity long since departed. And I'd like to know how Ronnie Scott feels about a tune called "Some Of My Best Friends Are Blues," credited to Smith.—R.W.

So many organ trio discs pour on to the market that they obviously must sell. But I can't help wondering who buys them all when so few have anything different to distinguish them from the general rut. Typical is **"UNDERSTANDING"** (Blue Note BST84306) by John Patton assisted by Harold Alexander (tr, flute) and Hugh Walker (drs). It's the mixture very much as before apart from some rather nasty squealing and squeaking from Alexander's tenor. In between passages where he shows obvious knowledge of Rollins and Coltrane, Patton can certainly play the organ but there is nothing here to lift it above the general rut. Tracks include his own "Congo Chant," Rollins' "Alfie's Theme" and "Doris."—B.L.

- RADIO JAZZ**
- BRITISH STANDARD TIME**
- FRIDAY (19)**
- 4.10 am J: Jazz Unlimited (Fri, Mon-Thurs) 7.15 pm V: That's Jazz 8.45 B1: Jazz On One (Bobby Hutcherson, Benny Green, Peter Clayton) 9.5 U: James Brown at the Apollo 11.5 E: Jazz from New York 11.5 A1: French Jazz Groups 11.30 T: Pop and Jazz 12.0 T: World's Greatest JB of Yank Lawson and Bob Haggart 12.15 am E: (2) Woody Herman (3) Tony Bennett, Count Basie Band
- SATURDAY (20)**
- 4.5 am J: Finch Bandwagon 12.0 noon B3: Jazz Record Requests (Steve Race) 2.35 pm H2: Radio Jazz Magazine 4.15 H2: Blues Power 6.32 B1: Jazz Club 10.30 Q: Pop and Jazz 11.5 J: Jazz 11.30 T: Jeri Southern 12.0 T: (1) Elvin Jones (2) Larry Cordell
- SUNDAY (21)**
- 12.5 am J: Finch Bandwagon
- 4.30 H1: Jazz 9.15 A2: Get To Know Jazz 10.0 B1: Mike Raven's R and B Show 11.0 B1 and 2: Best of Jazz on Records (Humph)
- MONDAY (22)**
- 7.30 pm Q: Big Band Serenade 7.45 B1: Just Jazz (John Dunn) 10.20 E: Kurt Edelhagen All Star Ork 10.30 U: Paul Quinichotte 11.25 H2: Jazz History 11.30 T: Yank Lawson and Bob Haggart Band 12.0 T: New Jazz Records 12.5 am J: Bobby Troup Show
- TUESDAY (23)**
- 5.0 pm H2: Big Band Beat 5.25 H2: Jazz Spectacle 5.45 B3: Jazz Today (Charles Fox) 10.30 V: Montreux JF 10.30 O: Jazz Journal 11.0 U: Berlin JF (Art Blakey and his Messengers, Maynard Ferguson) 11.30 T: Pop and Jazz 12.0 T: Miles Davis
- WEDNESDAY (24)**
- 9.15 pm B1: Jazz Workshop 10.30 Q: Jazz Club 10.45 A3: Ethel Waters (Hugues Panassie) 11.20 H2: Radio Jazz Magazine 11.30 T: Big Bands 12.0 T: George Van Epps, Gary McFarland Ork, Clark Terry 12.15 am E: Jazz Discussion
- THURSDAY (25)**
- 11.30 pm T: Big Bands 12.0 T: Bill Evans, Jeremy Steig
- (Programmes subject to change)
- KEY TO STATIONS AND WAVELENGTHS IN METRES**
- A: RTF France 1-1829, 2-348, 3-848, B: BBC 1-247, 2-1500/VHF, 3-464/188/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298 J: AFN 547/344/271, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530

Tough listening— but it's worth it

ELVIN JONES TRIO: "The Ultimate." In The Truth; What Is This? Ascendant; Yesterdays; Sometimes Joie; We'll Be Together Again. (Blue Note BST 84305).

Jones (drs), Joe Farrell (sop/ten/flt), Jimmy Garrison (bass). Recorded New York City, September 6, 1968.

THE ONLY real criticism I heard concerning Elvin Jones' stint at Ronnie Scott's was that his trio is too hard to listen to. Coming after the warm felicities of brother Thad's band, some people obviously weren't prepared to make the listening effort that this music demands.

Well, they now have the chance to rectify their error of omission by listening to this, the second album from the original trio which included Jimmy Garrison on bass instead of the present incumbent, Wilbur Little.

As with their first album, "Puttin' It Together," the trio stretch out to produce some masterful jazz. The overall impression one gains from both their records and their club appearances is of their fantastically high workrate, as Sir Alf Ramsey would probably say.

GRAFT

Hard graft is not synonymous with success, but with this band it's a prerequisite. They don't relax for a moment, not even on the ballads, and perhaps that's what makes the music so demanding for the listener.

Farrell, for instance, plays each solo as if it were his last. He's a man who needs space, and with the group he's allowed free rein for his intense, melodic explorations.

Very much a Rollins man, he depends mainly on the development of motifs, which he harries like a kitten with a ball of wool. His use of density-variations in his sound also marks him out as above the herd.

A good example of a typical Farrell solo is his long outing on "In The Truth," while on "Sometimes Joie" he lays back and threads his choppy lines above the cushion of the bass and drums.

IDEAL

Garrison plays magnificently throughout and nowhere more so than on his own "What Is This?", where the combination of bass and soprano sax brings to mind Trane and Steve Davis on "Blues For Bechet."

Elvin is the group's heart-beat, and there's not much more that can be said about his playing. Whether hooting the soloist forward with unpredictable dead-right accents or softly stroking his snare with brushes on a ballad, he's simply the greatest.

This trio provides the ideal context for his creative genius, and for me that's the best possible reason for purchasing this album.—R.W.



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

BEN WEBSTER

BEN WEBSTER: "Big Sound." Close Your Eyes (a); There Is No Greater Love (a); Brother John's Blues (b); What's I'm Gotchere (b); Stompy Jones (b); Nancy With The Laughing Face (b); I Got It Bad (a); Duke's In Bed (b). (Polydor 623264).

Webster (tr) with (a) — Kenny Drew (pno), Nils Henning Orsted Pedersen (bass), Alex Riel (drs), Copenhagen 5/9/65 (b) — Arved Meyer (tr), Ole Kongsted (tr), John Darville (tr), Nils Jorgen Steen (pno), Henrik Hartmann (bass), Hans Nymand (drs), 24/9/65.

FLETCHER HENDERSON

FLETCHER HENDERSON: "1923-1924." Dirty Blues (a); Doo Doodle Oom (a); My Papa Doesn't Two-Time No Time (a); Somebody Stole My Gal (a); Houston Blues (b); Muscle Shoals Blues (b); That's Georgia (b); You'll Never Get To Heaven With Those Eyes (b); He's The Hottest Man In Town (b); I Never Care 'Bout Tomorrow (b); Manda (c); Go Long Mule (c). (VJM VLP24).

(a) — Henderson (pno), Joe Smith, Elmer Chambers and/or Howard Scott (tr), Teddy Nixon (tr), Edgar Campbell (clt), Don Redman (clt, alto), Coleman Hawkins (tr), Billy Fowler (bar).

As on "Blue Light," the tenorman works with a trio on some tracks, with the Arved Meyer band on others. One difference is that here we have three with the trio and five with the band, whereas the previous set had the exact opposite. Another difference, which helps the cause of variety, is the greater emphasis here on non-ballad material.

"No Greater" and "Nancy" are romantic things, soft in attack and beautifully rendered in Ben's lush style — sentimental but not weepy. The latter has subdued band backing, while "Love," the Ellington-Webster classic, "I Got It Bad," and the surprisingly gummy "Close Your Eyes" are supported powerfully by Drew, Riel and the remarkably adroit Pedersen.

Big Ben can be an overwhelming swinger, as he proves again on "Close." The way he takes command, with almost brutal force, after the string bass solo, is what the young tend to describe as too much.

The bandmen step forward (not always far enough) on the rocking blues, "Brother John," and several of them

surface for solos on "Gotchere" — a trudging Hodges blues with a nice Ellington small-group sound to its finale — also on Strayhorn's "Stompy" and Ellington's "Duke's In Bed."

This last cut is a bit rough, and there are many places in the band tracks where balance and recording could have been much better. But when Webster comes in the level is generally high, and I think the use of the band improved the set. Nostalgic mainstream sounds are here. —M.J.

FLETCHER HENDERSON

They are hardly the records on which Henderson's reputation as one of the great bandleaders will rest, and much of the music can have almost no interest today apart from its historical curiosity. But there is plenty of good jazz for those willing to listen for it.

For a start there is Joe Smith's mournful trumpet cutting through the curiously on-the-beat phrasing of the ensembles on all but the last two tracks. There is Charlie Green's trombone — hardly one of the great technicians but every note reeks of jazz. There is the awful sax sound of the era, but with Hawkins showing signs of future greatness in his solo on "Hottest Man."

Finally there are the two

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WEBSTER: nostalgic mainstream

later tracks, recorded in October, 1924, with Armstrong and Bailey showing how far ahead of the time they were. It's some measure of Louis' greatness that his solos stand up for themselves as fine jazz some 45 years after he conceived them.

A fascinating LP. —B.D.

BILLY TAYLOR

BILLY TAYLOR: "The More I See You." There Will Never Be Another You, Sounds In The Night, The More I See You, Will You Still Be Mine, Round About Midnight, There's A Small Hotel, I Never Get Enough Of You, Tiro (World Stereo T881).

Taylor (pno), Earl May (bass), Ed Thigpen (drs) New York, September, 1957.

TO CALL this pleasant, polished, melodically attractive piano music would be to underrate it in some respects, though it is all those things. A lot of ideas have gone in, plus technique, and the result is more than cocktail jazz.

Taylor is a very fine player whose approach seems to be clear and untroubled and whose aim appears to be to charm rather than puzzle his listeners.

An element of hardness — considered by some people to be essential to really worthwhile jazz — is lacking in such performances as these.

Taylor doesn't knock your sensibilities about much, but there is plenty to be admired in what he does play, and in the way he works with his subordinate musicians ("More I See" is sensitive trio music).

Monk's "Midnight" theme and the Gordon-Warren "Another You" provide some of the most enticing music: the first, thoughtfully constructed and full of the composer's intended mood; the latter a light-fingered fluent up-tempo affair with spaces for Thigpen's tasteful drumming.

Most of the tracks are rewarding, melodically and rhythmically, and this includes Taylor's original blues, "Sounds," and his "Tiro." On the second, a great favourite of Mary Lou Williams', the playing calls Mary Lou to mind, as Taylor often does. —M.J.

THROB: GARY BURTON

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NEW POP SINGLES



BY CHRIS WELCH

Strings, sadness... and untypical Hollies



HOLLIES: clarity and conviction

HOLLIES: "He Ain't Heavy... He's My Brother" (Parlophone). Untypical Hollies, but repeated plays prove it has a charm and value which render it a more sparkling production than most of the dress and fold-erol which fills the pop air with vile contagion.

Much sadness, cascading strings and a lead voice projects with clarity and conviction. In the final analysis, one feels obliged to report a palpable hit.

AL WILSON: "Lodi" (Liberty). Creedence Bilgewater Revival have certainly started something with that earthy, Buddy Holly sound. This is an extremely nice rocker, and Al Wilson sings well, but it is certainly comic the way trends go the rounds.

GORDON LIGHTFOOT: "Early Morning Rain" (United Artists). An earnest young man with the ability to fill the Royal Festival Hall with Canadians on the verge of tears. Actually he has a sense of humour as well, but sings this with early Dylan sincerity and a Johnny Horton voice. Work that one out.

PEPPERMINT CIRCUS: "One Thing Can Lead To

Another" (A&M). Do I detect sexual innuendo in the title? Damn this permissive society! I lay the blame for our present national decline squarely at the door of our newspapers, television, clergy, the Labour movement, the Boy Scout movement and white immigrants.

If only the youth of the country could have their heads shaven and interest themselves in war. Peppermint Circus make their music with efficiency and attention to the requirements of the commercial market.

It will serve as another distraction for our young-folk when they should be out studying the Battle Of Britain film, and preparing themselves to become skilled dealers in death, Man's true role in the Universe.

LEAPY LEE: "Someone's In Love" (MCA). If Clement Freud could sing, I imagine he would sound something like Leapy Lee. Mr Lee has a rather nasal quality to his warbling, but a good range and a cheerful attitude.

Pardon me while I study the tea leaves, makes astrological calculations, consult the oracle Kra and slay three white cockerels. Ah ha! Yes, by the filthy mess I have just made, I deduce "Someone's In Love" by L. Lee, will become a moderate success in the scheme of things. Aiye Kral Speak and let us know your judgment: "I will become a mighty hit master — like it's doing me box in."

FRANK SINATRA: "Love's Been Good To Me" (Reprise). So love's been good to him eh? The lucky swine. Love has been grim and deadly with me. All right — I'll tell you the story if you insist. But first pour me another Planter's Punch up.

IT was 1937 in Hong Kong harbour aboard the S.S. Ben Gunn. I was drinking with Clark Gable and Graham Greene, when suddenly Shanghai Minnie came into the bar. "I'm a one gay gal, or a one gal guy," I expostulated in confusion as Minnie drew an automatic pistol from her bosom. "Yah dirty liar," she snarled and fired into my drinking hand, Clark and Graham fled, while Shanghai put the other bullet into her head. I was never to love again. Strangely, I had never seen her before in my life. But whenever I hear Sinatra sing so beautifully such obvious hit material, I think to myself — whatever happened to that automatic?

SWEDEN HEAVEN AND HELL: "Mah-Na-Mah-Na" (Pye). This is the theme from the film and sounds suitably boring if this represents Swedish music and culture no wonder they are all so bored and obsessed with sex. In Stockholm you can buy pornography from machines in the streets. Which shows you where their minds are at. H. G. Wells lives.

FRANK IFIELD: "It's My Time" (Decca). County and y-i-i-h-a-h music, with a nice two beat and Frank getting extremely excited, as if he had a surfeit of oranges, wheat, sunshine and butter. I'm sure he recorded this at 6 am on a tractor at some huge Commonwealth youth rally.

LETTERMEN: "Hurt So Bad" (Capitol). A gentle, persuasive production, well sung and conceived.

VIC DAMONE: "For Once In My Life" (Ember). Whenever one switches on an ATV spectacular there is always somebody pouring themselves into this anthem of the bold, brassy, tasteless, vulgar, American, hollow, self-congratulatory world of motor hotel, slot-machine, concrete, whisky and Coke, cardboard steak ridden, shiney-suited red-necked ulcerated cyborgs.

HONEE WELCH: "I'm Gonna Try" (London). It came as a shock to imagine, even for one instant, that anybody in the Welch family could possibly have produced a rockballad of such unrelenting mediocrity. A swift check with Burke's Peerage, the London Telephone Directory, and Parish Register revealed no "Honee Welch" has ever appeared in our tribe.

If he had, it is doubtful if such musical clothedness as is displayed here could have escaped detection at an early age and been terminated by the fearful Welch tradition of drowning under the ice.

STEAMHAMMER: "Autumn Song" (CBS). An attractive adult sound, featuring a flute and guitar Jethro Tull style behind a competent vocalist. Unlikely to be a hit, unfortunately.

GARY FARR: "Hey Daddy" (Marmalade). Since the days of the T-Bones (which included Keith Emerson of the Nice), Gary left the group scene and had been singing to a small guitar around southern England, writing whimsical songs. Produced by Reggie King, stalwart of the Action and

Mighty Baby, this is fun if chaotic. It sounds as if somebody is demolishing pianos during Gary's Lonnie Donnegan styled vocal.

FRABJOY AND RUNCIBLE SPOON: "I'm Beside Myself" (Marmalade). With names like that I'm not surprised. But if you have a paper knife handy, drum along, because this is a bright, country tinged arrangement by Tony Meehan.

JENNY MAYNARD: "What Happened To Yesterday" (Evolution). Composer credits are given to "Welch-Tubbs." That sounds dangerously like Tubbs Welch to me, and if this weren't such an inoffensive ditty, I might feel compelled to ask questions in the House.

OTIS REDDING: "She's All Right" (Evolution). This must have been recorded in 1893 by Otis Redding Sr. The backing vocal chorus actually sing: "Ah ha, oo-yeah," which I haven't heard since the summer of

'03. Interesting for soul students, and those concerned with Redding's early work, but scarcely an item of merit.

GARY PUCKETT & THE UNION GAP: "This Girl Is A Woman Now" (CBS). Well I'm glad somebody told me — I thought it was a bloke. Gary bellows with winning sincerity although the gap seems to be widening between him and the Union, whom I always assumed to be a kind of rhythm group. Gary is backed here by a full orchestra and vocal chorus. Incidentally another question I shall put to the House during my big speech tonight will deal with the amazing inability of London Transport to provide a 24 hour service, in the largest capital city of the civilised world, despite continued, and in my view indefensible, service cuts and fares increases.

The whole question of coastal erosion and river pollution too, will be closely examined. But more of that later.

NEW POP ALBUMS

AMEN CORNER: "The National Welsh Coast Live Explosion Company" (Immediate). Andy Fairweather-Low is a frail figure who arouses the protective instincts of thousands of fans who come to scream at his concerts. The atmosphere at his shows is the nearest we have today to the Rolling Stones and Beatles era.

This "live" album brilliantly captures the kind of hysteria that Amen Corner deliberately set out to create — with a long, rocking build up for Andy's appearance, usually in a white suit designed to fit someone who has been without food for several months. Apart from the hallyho's, Andy is also a fine singer, which he proves with his performance on "Gin House," and the band rock far more competently in the soul groove than many others in the field. Amen Corner don't pretend to be into "heavy underground," but they do their job well and with plenty of zest and feeling. It is also interesting to note they manage to stay in tune most of the time, which is difficult at a screamers' convention, and Andy takes care with his singing, and doesn't take the easy way out and join in with the audience.

Amen Corner live

The second album is the best, using a relaxed and tasteful guitar, bass and drums backdrop with some nice guitar from Young himself. Three of the songs — "Round and Round," "Down By The River" and "Cowgirl In The Sand" are very beautiful indeed. The other album has the accent on heavy rock and Young's voice gets lost at times. Standout tracks are the pounding "The Loner" and the plaintive "I've Loved Her So Long."

leged to hear this ambitious set from the prodigy who helped Brian Wilson create the Beach Boys' much-maligned "Smiley Smile" album. And it has to be said that "Song Cycle" is probably the most self-indulgent effort ever, as Parks uses every trick in the recording studio to distort and muddy the sound of his rather ordinary songs. Coming after the man's great reputation, this is a real disappointment.

ARS NOVA: "Sunshine And Shadows" (Atlantic). Everybody's playing the Blood Sweat and Tears game these days — and here's a group who do it rather worse than most. Eclecticism reaches a new high with this album, which juxtaposes so many varieties of music that it begins to sound like the pop world's answer to Heinz.

MAGNA CARTA (Mercury). The first album from this trio — Chris Simpson (vocals, guitar), Glen Stewart (vocals) and Lyell Tranter (guitar) — is a first class debut, bridging the folk-pop gap. Backed by Tony Carr and Frank Hodges (drums), Danny Thompson and Spike Heatley (bass), Harold McNair (flute) plus a string section playing Heatley's arrangements, Magna Carta have a set that is melodic, harmonically good, and strong lyrically, all written by Chris Simpson, a name to watch in the songwriting field.

CHER: "3614 Jackson Highway" (Atco). Songs from Dylan and Steve Stills, superb backings and Cher's voice combine to produce her best ever album. The songs can't be faulted and neither can the production with top soul session men at Muscle Shoals Alabama studios. Stand out tracks on a great album include Dylan's "I Threw It All Away," "Lay Baby Lay," Dr. John Creaux' "Walk On Guilded Splinters" and Eddie Hinton's "Save The Children." A must.

JAMES BROWN: "Say It Loud I'm Black And I'm Proud" (Polydor). Brown shouts and screams his way through an extended version of the title which comes in two parts as does "Goodbye My Love." Standard Brown stuff, he works hard but the songs are a little similar. "Then You Can Tell Me Goodbye" and "Lickin' Stick" come over best.

GODZ: "Godz 2" (Fontana ESP). After careful thought, we have finally decided that Godz are probably the world's worst rock group. They moan and groan ad infinitum with the very minimum of musical interest, and we'd rather hear a youth club group murdering "Sweet Little Sixteen" than this horrible, pseudo-progressive codswallop.

DIANA ROSS AND THE SUPREMES (Tamla Motown). Everyone it seems is singing "Aquarius/Let The Sun Shine In." But you won't find a better version than Diana's except possibly the Fifth Dimension's. This is a great album with Diana's sexy voice urging its way through every song with that built-in "raving" quality much in evidence. Mary and Cindy back her well and the Tamla backing is punchy, brassy and bustling as usual. Includes "With A Child's Heart," "Will This Be The Day," "I'm Livin' In Shame"

NEIL YOUNG: "Neil Young" (Reprise) and "Everybody Knows This Is Nowhere" (Reprise). Neil Young recorded these albums between leaving Buffalo Springfield and joining the Crosby, Stills, Nash outfit. He has a strong, distinctive, rather plaintive voice, and is able to inject more than a touch of drama into his self-penned songs.

DEEP PURPLE (Harvest): Yet another tasteful and beautifully produced album from Deep Purple which only serves to deepen the mystery of why they are still unrecognized in Britain. Admittedly, the music here lacks a certain immediate impact, and not all the songs are winners. But there is plenty of evidence of real musicianship and original thought, especially on the "April" suite, which is scored for strings. There's also a pleasing version of Donovan's "Lalena." The group is strong in all sections, but Jon Lord on keyboards and Ritchie Blackmore on guitar are particularly effective, without being flashy.

VAN DYKE PARKS: "Song Cycle" (Warner Bros). Eighteen months after its release in the States, we are privi-

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**COUNTRY
AND
WESTERN**

Nashville's progressive scene

BY
BRIAN CHALKER

FROM HUMBLE beginnings in the honky-tonks, truck stops and backwoods of America, to a vast underground cult—that's country music today. The traditional music of America has undergone a vital transition and country songwriters are currently experiencing an unprecedented boom—a fact endorsed by the pop world whose members have, during the past five years, clamoured for the privilege of recording material composed by Bill Anderson, Willie Nelson, Carl Belew, Curly Putman, Dallas Frazier, Mel Tillis, Don Gibson, Tom T. Hall, Johnny Cash, Glenn Sutton, Billy Sherrill and Merle Kilgore.

In a recent interview, Bill Anderson, composer of such noteworthy successes as "Still," "Five Little Fingers," "I Love You Drops," "8X10" and "Happiness," put forward the view that the new breed of songwriter had taken the hillbilly out of country and replaced it with intelligent lyrics: a statement tantamount to musical treason but nevertheless true.

In Anderson's opinion, country music fans are more selective today and composers can no longer hope for acceptance and success with "Moon, June and Spoon," lyrics.

Anderson, however, isn't unique in his outlook towards

modern country music. Willie Nelson, a highly talented and intellectual Texan of many years standing in the field of "rural" music and with such successes to his credit as "Crazy," "Night Life," "Funny How Time Slips Away," "My Own Peculiar Way" and "Hello Walls," has the current concept of just what constitutes a country song sewn up in the following paragraph:

"The modern sounds are a matter for one's own individual interpretation. If you want to call my material 'country,' then that's fine but I'd rather say that I am an entertainer without attaching a label to myself that restricts me recording material accompanied by steel guitars and fiddles. Country music today can mean any sound or style.

Lyrics

"The Beatles have written some fine country songs. If you listen to the lyrics of old country songs and try to write like that today, it wouldn't go; it wouldn't be as commercial. Country music has progressed as has everything else. People are buying country music today and they don't realise it."

Many claim Nelson to be ten years ahead of his time; his lyrical construction and complicated, modern jazz oriented arrangements certainly suggest this but he in fact epitomises the new surrealist trend in country



JOHNNY DARRELL



BILL ANDERSON



WAYLON JENNINGS

music. He believes the major influences in modern country music to be superior musicians, artists and A&R men and more progressive chords.

Bill Anderson not only writes sentimental lyrics, he sings them.

He says: "You have to find a different way of saying a girl jilted a guy and I'm crying my eyes out over you, darling. About 65 to 70 per cent of country songs are about broken love affairs. Country music is emotional and there are a limited number of emotions you can draw from. I get my ideas for songs from all sorts of places. Some of my best have been from real life experiences."

In less than a decade the restrictions of a subconsciously pious American musical public have been swept aside and country composers are introducing stark realism

into their lyrics.

Prostitution is becoming accepted as an important theme within the structure of country music and, whilst some composers like Leon Ashley are content to hint at sensationalism and border on musical erotica ("Anna, I'm Taking You Home"), others like Dallas Frazier are able to treat the subject with intelligence and delicacy, as was the case with "Son Of Hickory Holler's Tramp."

Wake

Following in the wake of Frazier is Tom T. Hall, whose song, "Harper Valley PTA," established Jeannie C. Riley as an international name. Hall manages to retain something of the earthiness of early country music in many of his songs but he is, nevertheless,

an active exponent of the surrealist movement. Although he has yet to emulate the success of "Harper Valley," Hall is a consistent hitmaker and is seldom absent from the national country music charts.

The course of modern country music is being guided by men like Tom T. Hall, Willie Nelson, Dallas Frazier, Bill Anderson and their lesser but equally talented counterparts; lesser because artists and songwriters like Merle Haggard, Waylon Jennings, Jerry Reed and Nat Stuckey are on the very fringe of international acceptance but they still await that final opportunity to establish themselves.

A survey of the British charts for the past ten years reveals an incredible number of country hits recorded by artists from both country and pop fields.

Stars of the pop scene have openly expressed their admiration for the work of American country writers and performers: Beatle Ringo Starr was present at Hank Snow's London Palladium concert; Frank Sinatra has recorded an album of songs composed by Willie Nelson; the Bee Gees' latest single, "Don't Forget To Remember," is, by their own admission, heavily influenced by the music of the late Jim Reeves; Chet Atkins and Jerry Lee Lewis have both guested on Tom Jones' television show; the Byrds have successfully ventured into the limited field of Bluegrass; Bob Dylan has recorded with Johnny Cash, and so on. . . .

Green, Charlie Pride, Dolly Parton and The Buckaroos.

Nashville is influencing the world and in England the country music cult is growing weekly; clubs featuring modern country bands are opening in every major city and names like Phil Brady and The Ranchers, Johnny and The Tumbleweeds, The Country Fever, The Shagperal and The Cody Nash Outfit are building up followings reminiscent of the Rock and Roll era.

Few British songs are being featured in these clubs—the majority of groups prefer the material of top Nashville composers like Tillis and Haggard. Paradoxically, Peter Stanley and Brian Golbey and Nick Strutt and Roger Knowles, exponents of the early string band sounds, also command a healthy following throughout the clubs. It can only be a matter of time before one of these groups achieves a hit and brings country music into the open.

The signs are there—Johnny Cash, Buck Owens, Hank Snow, Willie Nelson, Johnny Darrell and Nat Stuckey have enjoyed tremendous response to their recent appearances in the United Kingdom and their acts have been favourably reviewed by the press.

Respect

After fighting for recognition for almost half a century, American country music is at last beginning to command a high degree of respect but, unfortunately for the traditional musicians and singers, their particular styles are being pushed further into the background in favour of ultra-modern, skilfully produced musical works of art.

Ironically, whilst stars like Johnny Darrell, Henson Car-gill, Merle Haggard, Charlie Pride and Roy Clark, are furthering the cause of sophisticated "country" music, the oldtimers are enjoying a healthy revival on specialist labels.

In fact, there are definite signs that, material-wise, the entire country music structure is about to turn the full circle—witness the incredible success of Merle Haggard's magnificent tribute to the late Jimmie Rodgers, entitled "Same Train—Different Time" and the latest release from RCA's Jerry Reed, "Are You From Dixie," first recorded by The Blue Sky Boys!

Suddenly, country music by country artists is beginning to sell in encouraging quantities in the British Isles. One store in London reports surprisingly good sales for any recordings by Willie Nelson; others have introduced sections entirely devoted to country music. One such store lists the following artists: Johnny Cash, Charlie Walker, Waylon Jennings, Bill Monroe, Johnny Bush, Wanda Jackson, Willie Nelson, Lloyd

Names

The BBC has finally given the go-ahead for a country music show to be channelled through Late Night Lineup and there is the possibility of the Johnny Cash Show for ITV. Slowly but surely country names are beginning to become a part of pop record programmes—in recent weeks recordings by Johnny Darrell, Jim Reeves, Glenn Campbell, Waylon Jennings and Johnny Cash, have been heard on various daily shows.

Country music, it seems, has come to stay, and with it has come an entirely new concept in musical thinking. If modern writers have revitalised country music, then country music is about to revitalise the pop scene.

The country music story is a lengthy and a continuing one and the modern aspect is but a brief chapter in that story. Next month Melody Maker will look at Bluegrass Music.

Another excellent set from the American Singer/Songwriter (Melody Maker)

TOM PAXTON

The things I notice now

ISLE OF WIGHT EXTRA

The crowd leapt to their feet and roared out 'We want Tom' and then chanted 'Paxton Paxton.'

Melody Maker

Tom Paxton's British Tour Dates

- | | |
|----------------|---------------------------|
| September 26th | Royal Albert Hall |
| September 27th | Dome, Brighton |
| September 28th | Palace, Manchester |
| October 2nd | Fairfield Hall, Croydon |
| October 3rd | Birmingham Town Hall |
| October 5th | Empire, Liverpool |
| October 6th | Colston Hall, Bristol |
| October 8th | Pavilion, Hemel Hempstead |
| October 10th | York University |
| October 11th | To be announced |
| October 12th | Sunderland Empire |
| October 13th | City Hall, Glasgow |



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FOCUS ON FOLK



KILLEN, bargeman

Killen's Clearwater revival

FROM JOE KENNEDY IN DUBLIN

INTO SHANNON last Saturday flew Louis Killen, a household name in the traditional clubs of Britain, who has been away in the United States for over 18 months — mainly sailing down the eastern seaboard of America in a barge called "The Clearwater" — and up the Hudson river singing shanties and forebiters in that powerful Geordie voice.

falling down over his right eye and an enormous moustache crowning his upper lip, Killen from Gateshead found himself last Sunday morning lifting out the backroom bar of O'Donoghue's famous pub in Dublin's Merrion Row with "Pleasant and Delightful," "Spencer the Rover" and others an entirely charmed and delighted audience were too awestruck to remember entirely. Ted McKenna and his resident group were thrilled to have such a distinguished guest.

Guest

Carpenter, sailor and concertina player with a great lock of brown hair

That evening Killen made the long train journey to Co

bargeman. "I've been crewing and carpentering and singing with Pete Seeger, Ramblin Jack Elliott, Len Chandler, Don McClean, Jimmy Collier and the Rev. Fred Kirkpatrick from Maine down the eastern seaboard and up the Hudson on the barge 'Clearwater.'"

Object

"This has been for the Hudson River Sloop Restoration Society, a non-profits organisation, the object of the whole exercise being to draw attention to the pollution of the Hudson. We have been giving concerts on board and in community centres along the coast and up the river. We have managed to attract a fair bit of publicity though we weren't too pleased with the piece Time magazine (on us).

"Now I'm home for about two months and it's back to Gateshead for me, after I've spent a few days in Ireland."

Sang

Waterford where he is currently the guest of Liam Clancy who has a summer house practically on a cliff top overhanging the Atlantic on Helvick Head.

Brother Tom also has a cottage in this mainly Gaelic-speaking area where there are great evenings — and afternoons and nights — of singing, music-making and story-telling with local fishermen and farmworkers and visiting folk-singing celebrities who come for weekends and find they never want to leave.

Real

"This is the real Ireland for me," said Tom one evening this week in the back room of the tiny pub of Labhras Dreeper in Baile na Gabhair — which means the town of the goats and you'd want to be sure-footed as a goat to climb the stony breen to the Clancy hideaway.

In the pub Liam Clancy was trying out some new Gaelic songs he had learned on two ancient fishermen, Finbar Furey was tuning up his pipes — with which he soon had the place rocking — and Louis Killen, Northumbrian, was preparing to launch into "The Wild Goose" and indeed play some Irish tunes on a tin whistle.

But to get back to Killen the

He listened in awe to Sadie Mulqueen, the young barmaid who, hands folded on her lap, sang the lament "Anach Chuain," by the 17th century poet Antoine Raftery commemorating a boating tragedy off the Galway coast when an entire wedding party were drowned coming from the islands.

"You know my mother was Irish," said Louis. "She came from Crumlin Village which she always insisted was in County Dublin. Now I believe it was absorbed into the city about 25 years ago."

And the music and the singing and the talk went on into the heavy autumn afternoon and a group of small children clustered round the door to marvel at it all.

Diving

I don't think anybody minded that the expected, famous guest that nobody talked about, didn't turn up. His name? Bob Dylan. He missed a fantastic folk super-session.

"After this I'm off for some skin diving in the bay with the spear gun," said Tom Clancy. "It's a great way to keep fit after the singing talkin' and drinkin'."

FOLK NEWS

THE Dubliners begin a tour of Canada and the US on October 20 in Ottawa, Canada, and going on to play major cities including New York, Philadelphia, San Francisco, Los Angeles, Chicago, Boston, Hamilton, Kingston and Toronto. The tour goes on until the end of November.

The Clancy Brothers' tour of Australia due to open last week in Brisbane has been delayed although their dates are reported to be sold out. It's understood from Paddy Clancy that tickets and contracts were late in coming through.

VENUES

Guitarist Ray Durham, with his wife Phyl, is currently in London, having spent the summer in Ireland. Next month Ray teams up with Tommy Makem, now working solo, and will probably tour major U.S. venues with Tommy, Ray and Phyl are available for bookings and can be contacted at 933 4161.

Jugular Vein present a one-and-a-half hour concert at the Brighton College of Technology on October 1. Guitarist Pete Lanner says, "This won't be the usual folk-club set. It will incorporate solo spots, poetry and anything else we can think of."

Barnet and Whetstone club, now in its fifth year, and with a membership approaching 2,000 features Ralph McTell tonight (Thursday), with the Folk Couriers. The Southern Ramblers, with Dennis and Vanessa, guest on September 25 and on October 2 Leon Rosselson, Guy Hewlett, Diz Disley and Johnny Hawksworth are at the club. Norwich Folk Club, at Studio Four, Crown Street,

where Alex Attison and Al Schmidt are resident, present Martin Winsor on September 21. Guests for the following weeks are Ralph McTell (28), Alex Campbell (October 5), Dave Van Ronk, the American folk and blues artist, (12), John Martyn (19), Diz Disley (26), Magna Carta (November 2) and the Famous Jug Band, featuring Henry the Jug (9).

WEEK

The Spinners, who have just returned from a week in Belfast, make 17 solo concert appearances in the next few months. Packing away their tin helmets and gas masks, they play the Free Trade Hall, Manchester on September 27, Liverpool Phil on October 3, Glasgow City Hall (October 26) and London's Queen Elizabeth Hall on November 1. Tonight (Thursday) they play the Place, Hanley for the second time, the Royal Hall, Harrogate on Saturday, their own club on Monday and on September 24 are at the Nottingham Polytechnic Folk Club.

STYLES

They also take part in the Merseyside Folksong Club Federation's Liverpool Folkmeeet '69 which is September 26, 27, 28. Also singing there during the weekend are Ewan MacColl and Peggy Seeger, Lizzie Higgins, Stan Kelly, Packie Byrne, Fred Jordan, the Valley Folk, Stan Hugill and Harry Boardman. On the Saturday there is an open competition for songers and groups in both contemporary and traditional styles to be judged by Packie Byrne, the Valley Folk, Harry Boardman, Stan Hugill and the Spinners.

FOLK FORUM

THURSDAY

AT FOX, ISLINGTON GREEN, N.1. CAREY & COLIN INTRODUCE JOE VINCENT with Barrow-Wight and others

BLACK BULL, High Road, N20 RALPH McTELL DENNIS AND VANESSA FOLK COURIERS

FOLK CENTRE, HAMMERSMITH SHIRLEY COLLINS Prince of Wales, Dalling Road, 2 minutes Ravenscourt Park Tube

WHITE BEAR, Kingsley Road, Hounslow DEREK BRIMSTONE STRAWBS, CHAS UPTON.

WILD CONCERT, Country Bath, Phil Sears, Kerry, Rob and Steve, Stan Arnold, Mountain Dew, Paul Darby, Martin and Dave, Jerry St Claire, Phil Taylor, Bill and Keith, Rickey Lawrence, Liz Mansfield, Dick and Dave, Paul Boulton, Staines Town Hall, 8 pm-midnight, 4s.

FRIDAY

AT COUSINS, 49 Greek Street, 7.30-11

RALPH McTELL Admission 5s.

AT FRYDIFOLK, RAILWAY HOTEL, TEDDINGTON COLIN & CAREY INTRODUCE STAN ARNOLD, JOHN & STEPHEN DAWE, DUNEDAIN, TINA MULLINGER, MARK SMITH, ROMANY, JO VINCENT AND OTHERS.

FINAL CONCERT OF THE YOUNG TRADITION on Friday, 29th September, at Cecil Sharp House, 2 Regents Park Rd., N.W.1. Also appearing—

BOB & JOHN COPPER CYRIL TAWNEY SHIRLEY & DOLLY COLLINS ANNE BRIGGS LOUIS KILLEN Tickets in advance 7/6d. At the door 10/- 8 p.m. till midnight Bar.

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LUCILLE BLAKE Fighting Cocks, London Road, Kingston.

OLD WHITGIFTIAN CLUB presents the RAMBLING BOYS plus other guests, Croham Road, Croydon, September 19 only 9 pm.

SAD SONG General Haverlock, Ilford.

TUE UPPER ROOM FOLK CLUB, Goodwill in all, Headstone Drive, North Harrow GASWORKS

SATURDAY

"ANGLERS," TEDDINGTON: THE NATURAL BLUES ANDY FERNBACH

CEILDH AT THE HOUSE 7.30-11.30 ARCHIE FISHER THE JOURNEYMEN CHAIRMAN TONY FOXWORTHY Cecil Sharp House, 2 Regents Park Road, N.W.1. BAR REFRESHMENTS

COUSINS, 49 Greek Street, 7.30-11 JOHN MARTYN KEITH CHRISTMAS All night session, 12-7 MIKE COOPER VICTOR BROX EYES OF THE GALLERY 355 HIGH ST WITH MAJOR PARK RICHARD D'AGANCE WEMDEL TOWN WITH BOBBY BY ROY WOOD

THE LCS PRESENTS THE SINGERS' CLUB Rwan and Pines with Frankie Armstrong UNION TAVERN, 59 Lloyd Baker Street, London, W.C.1 7.45 p.m.

SATURDAY cont.

THE GREENWICH THEATRE FOLK CLUB The Gloucester King William Walk, SE10 In their last week

YOUNG TRADITION 8 pm Please come early.

THE PEELERS, Kings Stores, Wide-gate Street, off Middlesex Street, near Liverpool Street Station

THE PEELERS introduce THE JUG TRUST also BI-FOCAL ROGER NICHOLSON.

TROUBADOUR, 10.30, 265 Old Brompton Road. JON BETMEAD

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N.11 SILVO & MOSES Folk Couriers.

NAGS HEAD, 205 York Road, Battersea

STEPHEN SAWYER Host John Timpany

RAILWAY HOTEL, DARTFORD. JOHN FOREMAN Residents CRAYFOLK

SOUTHERN RAMBLERS, Tower Hotel, opposite Walthamstow Central

THE EARLEY MOW Horseferry Road, S.W.1

OPENING NIGHT THE TINKERS 5 MIN. WALK FROM VICTORIA.

THE ENTERPRISE, HAMPSTEAD. ARCHIE FISHER plus Residents: The Folk Enterprise and Terry Gould (Opposite Chalk Farm Station, 7.30 pm).

TROUBADOUR, 9.30, 265 Old Brompton Road

THE GAS WORKS

MONDAY

AT CATFORD RISING SUN. DAVE COOPER returns to present THE LEGACY

AT HANGING LAMP, The Vineyard, Richmond, 8 pm JOHN TOWNSEND KEITH CLARK

CLANFOLK: Marquis of CLANRICARDE, Southwick Street, Paddington PETER CHARLTON and GEORGE HARRISON introduce

NICK HARRISON

ENFIELD FOLK CLUB The Hop Poles, Baker Street, Enfield

SILVO & MOSES THE FOLK COURIERS

FOLK at the Hampstead Rugby Club, Redhill Street, Albany Street, N.W.1. JOE ST. CLAIR.

MINOTAUR, Nags Head, North Street, Clapham BRENDON Resident: Sue Taylor

THE SETTLERS at The Queen Elizabeth Hall, Monday Sept 29. Box office now open.

WALTON-ON-THAMES 18b Church Street STAN ARNOLD DIZ DISLEY

TUESDAY

CROWN, TWICKENHAM DEREK SARJEANT FOLK TRIO. Thanks Johnny Silvo and Ron Chesterman.

DIZ DISLEY, opening night, Dazzle Folk Club, Peartree Pub, Welwyn Garden City, September 23, 8pm

FOLK CENTRE FULHAM COME ALL YE THE SWAN FULHAM BROADWAY

ANOTHER FIRST FROM FOLK FROM SHEBA (Licensed annually by the London Borough of Redbridge)

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TUESDAY cont.

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MOTHERS ERDINGTON, BIRMINGHAM SHIRLEY COLLINS AL JONES 8 pm-LATE — 5s

THREE HORSESHOES FOLK CLUB, Heath St, Nr Hampstead tube, presents DAVID BOWIE Record appearing in the charts. And your hosts: THE EXILES.

WEDNESDAY

BALTABARIN (adjoining Downham Tavern), Downhamway, Downham, Bromley — Tel. 01 698 6810

THE LEGACY Next Wednesday — DAVID BOWIE

CLEM ALFORD, silar, Menish Kansara, Jabla with Ralf, York and Albany, Parkway, Camden Town

CROYDON FOLKSONG CLUB, Waddan Hotel, Stafford Road Croydon. Come all ye

KINGS HEAD, now at Carved Red Lion, 2 Essex Road, Islington Green. TIM LYONS.

MIKE ABSALOM: CHANGE OF ADDRESS: Flat 16, Sunnyhill Court, 4-6 Trobovir Road, S.W.5 Tel.: 01-FRO 4964

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AL STEWART JON BETMEAD BIFOCAL

SURBITON, Assembly Rooms DEREK SARJEANT FOLK TRIO, WIZZ JONES.

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BERT JANSCH, JOHN RENBOURN JACQUI McSHEE, TERRY COX DANNY THOMPSON
Tickets: 25/-, 20/-, 15/-, 10/-, 7/6, 5/- from R.A.H. and usual agents
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QUEEN ELIZABETH HALL
Saturday, 18th October, at 7.45 p.m.
Roy Guest and Vic Lewis present
AL STEWART
A Nems Presentation
Tickets: 20/-, 16/-, 12/-, 8/-
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A BAND, a Cavalry Band. The Band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 9th/12th Royal Lancers, Catterick Camp, Yorks.

AGENCY REQUIRES ALL TYPES OF ENTERTAINERS FOR PUBS AND CLUBS. MUST BE RELIABLE. LONDON BASE. — 01-478 1438.

ALL INSTRUMENTS wanted for Portsmouth Ballroom. Commence October 13. Young, keen musicians, good readers, doubles, and vocals where possible — Phone Al Wood, Great Harwood 3174 (daytime).

AMATEUR COMPETENT pianist for Dixieland group. — PUT 5634, 878-1898.

A PLACE to live and work (organist, composer, guitarist) needed for singer-writer to form nucleus of future group. Recording-management secured. — BAT 1935

BASS GUITARIST for group rehearsing film-score sessions in October. Recording dates later but no regular work yet. Competent musicians only — 01-698 7793 (Evenings)

BASS GUITARIST for six nights residency in S.E. London, plus broadcasts etc. Must read. Standards and pops. — Bob Rogers, 01-778 5208.

BASS GUITARIST, harmony vocals, experienced, established semi-pro. harmony group. 699-6252.

BASS GUITARIST, John Walden Workshop still looking for good bass player (progressive soul blues), preferably with wheels and phone, able to rehearse SE3. — 01-856 0478/1026

BASS GUITARIST, keen to rehearse, any nationality. — 888 1479, 7.30-8.30 pm.

BASS PLAYER, also organist for young group, forming mainly for pleasure. Putney, learners welcome, group have free rehearsal room 788 6978.

BASS / VOCALIST, organist / vocalist for young pro group, to work abroad next month. — 769 2218

BIG SUR, experimental band into poetry, drama, music seek instrumentalist (guitar / flute / violin / cello / percussion). Must be willing to work / rehearse hard in acoustic / electric music. So no hard rock fanatics. — Ring 462 6645. Write 82 Jackson Road, Bromley, Kent.

CHRIS WOOTON, organist. — Contact Geoff Gordon, 308 Waterloo Road, Cheetham, Manchester M87BD.

COOL FLUTE, doubling what have you? To back CBS artist. — Ring Marc 373 5815 now.

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DRUMMER for Organ/Vocal Combo. Aldershot 24930.

DRUMMER / ORGANIST, semi-pro. Willing rehearse. North London. — 607 6073.

DRUMMER / PERCUSSIONIST required, no neo-bakerites. — Gaston 75459.

DRUMMER, PRO, urgently required for Traffic styled band. — 01-258 6893.

DRUMMER REQUIRED for established floorshow in and around London, must read and live. Croydon area. Rehearse 29th September. — 570 8343.

DRUMMER REQUIRED for pro group, good versatile musician with personality plus clean image. — 622 2506/6809

DRUMMER REQUIRED for pro group, soul/R&B style good appearance. will travel. Canada, U.S.A. — 622 2506/6809

DRUMMER wanted, single male or female, experienced all rhythms and beat, soul, inclusive. Please send details, photo to Freddie Knight, 6751 Sembach Hauptstr 4 Germany. Tel 06303280.

DRUMMER, young, experienced, all types music for long term work with English band in Switzerland 428 5186.

EXCEPTIONALLY MUSICAL electric bass player for major group, recording contract available. — Ring Gordon, 586-0057.

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GOOD ALL round organists required, home abroad or liners. 01-346 4376. (Finchley).

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GOOD LOOKING drummer who sings required by progressive name group. Photograph appreciated. — Box 8655.

GUITARIST for heavy Stevenage band. — Hertfordshire 2216.

GUITARIST NOT hung up on one scene. Write of yourself. — Box 8648.

GUITARISTS to form guitar duo/trio, standards, etc. East London/Southend. — Box 8649.

GUITARIST / VOCALIST FOR PROFESSIONAL LONDON BASED POP / HARMONY GROUP. GOOD IMAGE / GEAR ESSENTIAL. — WEYBRIDGE 43709.

LEAD GUITAR, trumpet, tenor, must be able to read, to join well known singer in forming big modern show. — Telephone 01-387 0010/0019.

LEAD GUITARIST, bass guitarist, drummer, only experienced musicians need apply — Contacts. Telephone MA1 9248 between 7-9 pm.

LEAD GUITARIST for heavy group, view to going professional. GLYN 703-2448. (Day).

LEAD GUITARIST 16/19 Semi-pro group, reforming. — 692 2029 between 6/7 o'clock.

LEAD/RHYTHM guitar for dance band, reader. — Contact, RIV 9292.

MUSICIANS for progressive folk group. — Slough 229833.

NEW ORLEANS trumpet player forming band 203-3763.

ORGANIST, bass guitarist, tenor, baritone, sax, drummer for soul band. — 902 5318 after 5.

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Must be good reader

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ORGANIST/VOCALIST, Peter London, to telephone 01-828 6803 urgent.

ORGANIST with instrument for continental engagement with trio. POP 8639 after 6.30.

ORGANIST, Young, versatile, looking for opportunities to join established quartette. Willing to rehearse. — Box 8621.

PIANIST or organist (own instrument) wanted, for modern trio on ships, must play pop. — Bill Tew, 20 Lowercroft Road, Starling, Bury, Lancs. 061-764 7601.

PIANIST or organist wanted for small combo. Dance/Rock/Pop. Regular work. 868 5270. (Harrow area).

PIANISTS and pianist-vocalist duos, and all types of entertainers are required. Only first class performers need apply. — 267 1593.

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ROCK MUSICIANS to join bass and drums. — 727 0770 evenings.

STRING MUSEUM need ambitious, hard-working vocalist and drummer. No freaks or lazy types. — Ring 607 7175 evenings.

TALENTED LEAD guitarist, for progressive blues based group. Work waiting. — 529 8402 after 6.30.

TENOR / DOUBLING Baritone, must be able to read, to join well known singer in forming big modern show. — Telephone 01-387 0010/0019.

TENOR SAX, BASS GUITAR required E London based six-piece dance/show band. 01-520 7653.

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FEMALE VOCALIST required to complete semi-pro pop-folk group, age 18-20, must live in Kingston-upon-Thames area. — Contact Chris, 979 2030 between 6.30 and 7.30 p.m.

GIRLS, MALE vocalists, for residencies and gigs. — Norton York Agency. See "Groups Wanted."

GIRLS (3) required for vocal backing of well known singer in big show. — Telephone 01-387 0010/0019.

GIRL VOCALIST, Pops/Soul. Good mover. Apply with photo. — Chris James Band, Top Rank Suite, Doncaster.

MALE VOCALIST, ballad/beat, mid-20's, preferred, good appearance, some experience, big band. — Bobby Johnson, Gay Tower Ballroom, Edgbaston, Birmingham. S.a.e. for reply.

MULTI INSTRUMENTALIST lead vocalist for a secure and remunerative future. — Marc Newton, 994 8267.

NEW GROUP with original material require vocalist, male or female, preferably doubling instrument. — Phone 480 7380 between 6 and 8 pm. Ask for Dave.

PROGRESSIVE COLOURED Sly and The Familystone type Group want similar Singer / Showman. — REG 9466.

SEMI PRO quartet, N. London, seeks girl vocalist. — Box 8650.

TWO SOUL type girl vocalists required for well known soul road show. Ability to dance an asset. — Write with full details, photos, Box 8654.

VOCALIST REQUIRED (with image) for "Heavy Progressive" group. — Enquiries: Princess Risborough 4268 or Marlow 2016.

VOCALISTS

1/- per word

COUNTRY STYLE singer / guitarist shortly finishing summer season, seeks dates/London residency. — Box 8639.

EXPERIENCED COLOURED vocalist seeks good work with professional band — Phone PRO 2798, Flat 28.

HARMONY SINGER, seeks experienced group in London area. — Box 8645.

VOCALIST, MALE, 20, equipment plus experience, ex-groupier now smart groover seeks residency spot or showband. — 204 0524 evenings.

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A ABLE accomplished pianist. — 876-4542.

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ALTO join SP band N. London, rehearse etc. Box 8638.

ALTO / TENOR clar. — CLJ 4811

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BASS/BASS GUITAR, VOCALS Read, busk, with transport requires residency London area. — 549 1691.

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BASS GUITAR, EXPERIENCED. — 205 0414.

BASS/GUITARIST, experienced. — 673 7403.

BASS GUITARIST, Gibson, passport, transport, seeks working group. — 856 0869.

BASS GUITARIST, gigs/sessions, experienced, transport. — 428 5186.

BASS GUITARIST, Marshall/Fender, seeks good group. — 852 2493.

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DRUMMER AVAILABLE for Pub or Group residency, experienced. — 965 8407.

DRUMMER AVAILABLE. Gigs. — 550 5218.

DRUMMER AVAILABLE. — ILF 1338.

DRUMMER AVAILABLE, young pro, experienced, versatile, read, will travel. 061-480-2138.

DRUMMER AVAILABLE. — 01-888 2265.

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DRUMMER, EX-BAKERLOO, starving and destitute. — Keith Baker, 38 Mountview Road, Hornsey, N4.

DRUMMER, EXPERIENCED, play anything, anytime, own transport. MIKE 834 8974.

DRUMMER, EXPERIENCED versatile, seeks pro group, prefers progressive scene, but all good offers considered. Tel 01-778-7475.

DRUMMER, experienced. — 807 2778.

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DRUMMER GRETSCH kit — 01-720 1872.

DRUMMER seeks local progressive group. — Phone Hornchurch 4433.

DRUMMER / VOCALIST, Experienced, reader, excellent voice, repertoire. Available September 29, for London residency. — 828 9170.

DRUMMER, YOUNG, gigs, perm. — 368-8668.

DRUMMER YOUNG, read, busk, exp. Mecca, cabaret, pops, etc. Requires work in London area. Ring Woolton Bridge 296.

DRUMMER (29), gigs / residency relief. — 01-998 2165.

DRUMS, GIGS. — Simon, 660 4431.

EXPERIENCED LEAD Guitarist and drummer seek pro-progressive group anywhere. Doncaster 2519.

FEMALE ORGANIST wants work with formed group, free to travel. — 96 20316.

GIRL VOCALIST, good jazz feel, wants Sunday gigs, London area Rhona FUL 9194 afternoons.

GOOD PRO DRUMMER SEEKS PRO BAND. — TONY 272 2370.

GUITAR, BASS GUITAR, ARRANGE, READ, PRO, EX-NAMES. — 888 3636.

GUITAR, FREELANCE. — 01-527-5226.

GUITAR RHYTHM seeks working group. Gibson, will rehearse. — Welwyn Garden 21422.

GUITAR/VOCALS seeks residency, North London, Polters Bar 56352.

GUITARIST/BASS, experienced. — 673 7403.

GUITARIST, BLUES, freelance. — 332 2125.

GUITARIST, READ, busk, jazz,

standards, L.A., pops, vocals. Arrange, requires work. Birmingham area Sept. 20th. — John Smith, Pontins Wall Park, Brixham, Devon.

GUITARIST SEEKS band, read. — Weekdays 01-226 3660, weekend DEB 9525.

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DON'T MISS THIS GREAT DOUBLE EVENT

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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

ANNABELS SUNDERLAND SHADES

BLACKBOTTOM STOMPERS, Brewery Tap, Walthamstow.

BLUES ATTIC, BANBURY NIGHTHAWKS

BREWERY TAP, WALTHAMSTOW, Black Bottom Stompers

GREYHOUND, High Road, Chadwell Heath.

JOHN WALDEN'S WORKSHOP
Gramit lights back from work in Germany

NEW ORLEANS JAZZ JOHN KEEN BAND
THE CASTLE, TOOTING HIGH STREET, opp Tooting Broadway Tube. Great atmosphere, ample parking, every Thursday.

THREE TUNS, Beckenham, MICHAEL GARRICK Sextet. Next Thursday, Louis Stewart, Dave Quincy

TORRINGTON
See display ad below

"WHITTINGTON," PINNER:
CHRIS BARBER, Bar to midnight

FRIDAY

ALL STARS, Lord Napier, Thornton Heath, also Sunday lunchtime. FREE.

ANNABELS SUNDERLAND SHADES

BICKLEY JAZZ CLUB
Bickley Arms (nr Chislehurst Station) Trad with **MINSTRELS OF ANNIE STREET**.

BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE CLOUDS

Commencing 26th Sept.
BLUES NIGHT
Boebuck Tottenham Ct. Rd.

ZEUS
ERIC SILK, 100 Club, Oxford Street

GOTHIC JAZZ BAND, The Blue Coat Boy, Norton Folgate, E1 Almost opposite Liverpool St Station Every Friday.

GROOVESVILLE
WAKE ARMS, EPPING (A11) ESSEX

BILL NILE'S
GOOD TIMES BAND
TRADITIONAL JAZZ EVERY FRIDAY

NEW ERA JAZZ BAND
Elm Park Hotel, Hornchurch

ROYAL OAK M.J.S. Club, Tooley Street, SE1. **PHIL SEAMEN, LOUIS STEWART, TERRY SHANNON, REG PETTIT.**

SATURDAY

BICKLEY JAZZ CLUB
Bickley Arms (nr Chislehurst Station) Modern with **DAVE GELLY**.

BLACKBOTTOM STOMPERS, Greenman, Blackheath.

BLUES CONCERT

ALEXIS KORNER, JELLEY-BREAD, BRETT MARVIN AND THE THUNDERBOLTS, MIKE COOPER, JO-ANN KELLY, MIKE RAVEN AND GUESTS. TICKETS AT DOOR 12s 6d EACH. DOORS OPEN 6.30 pm. CONWAY HALL, RED LION SQUARE, W.C1.

GRAND VIRGIN sacrificing party with

SAM APPLE PIE
also Nick Picket Multi-Instrumentalist
General Haverlock, High Road, Ilford.

LORD NAPIER, Thornton Heath, Empty House Jug Band FREE.

ROYAL OAK, M.J.S. Club, Tooley Street, SE1. **PHIL SEAMEN, JOE HARRIOTT, TERRY SHANNON, REG PETTIT.**

SPICE

BARN CLUB, Little Bardfield, Nr. Thaxted

TOFTS FOLKESTONE, Grace Hill, Bandwagon.

SUNDAY

BEXLEY, KENT, Black Prince Hotel Linda Lewis and Ferris Wheel

BILL BRUNSKILLS JAZZMEN, Lord Napier, Thornton Heath, FREE.

COOKS, CHINGFORD
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NEW LOUISIANA Jazzmen, Fighting Cocks, Kingston.

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FIRST YEAR ANNIVERSARY
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Tues., 23rd **MARK MURPHY** Wed., 24th **JOHN SURMAN**
Thurs., 25th **BRIAN AUGER TRINITY** Fri., 26th **CHRIS BARBER**
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TUESDAY

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QUARTET, KING'S HEAD, FULHAM BDWY.

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HALF MOON
LOWER RICHMOND ROAD
PUTNEY, SW15

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DERBY ARMS, East Sheen, SW14 Nucleus Jazz Band, Dixieland, Trad.

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Lunchtime & Evening
TUBBY HAYES

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MARK MURPHY

Tues., Sept. 23rd
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Wed., Sept. 24th
TOMMY WHITTLE
Thurs., Sept. 25th **BRIAN SMITH**

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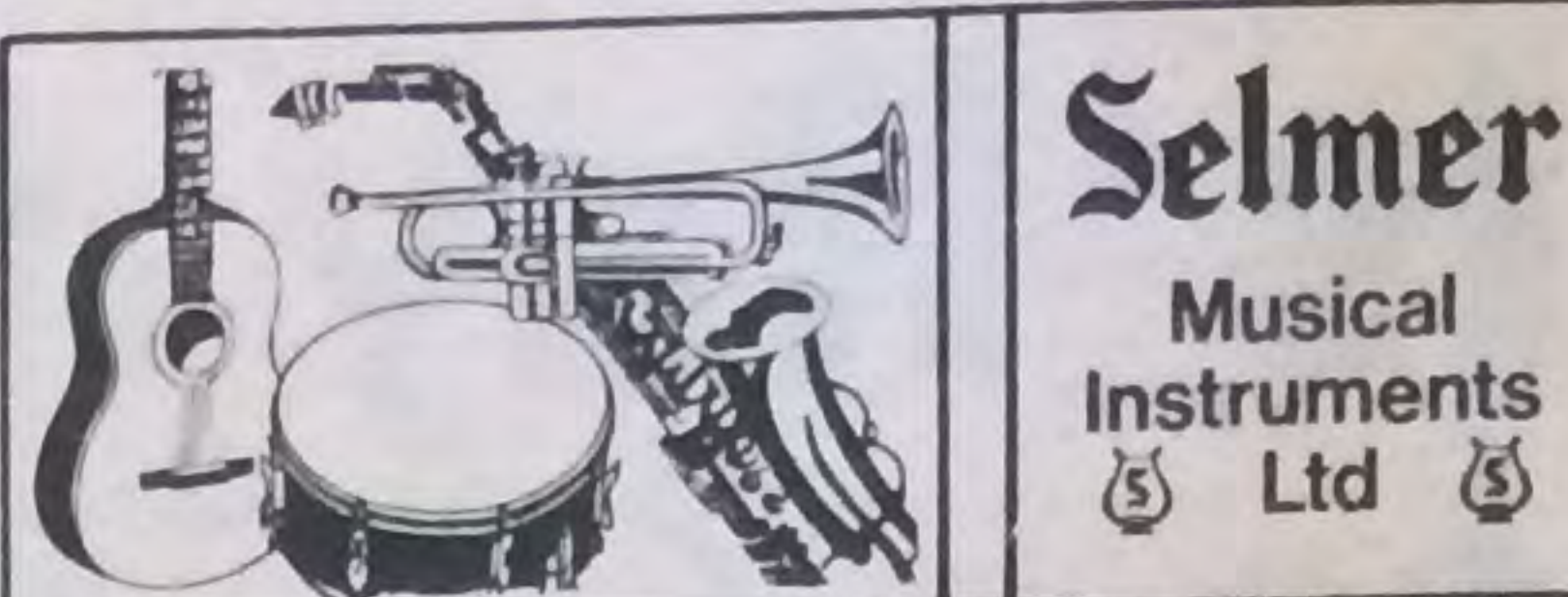
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I HAVE just heard the new record "Shangri-La" by the Kinks, and I am disgusted. Not by the banality of the music — I am no expert on that so I shan't pursue the subject, but by the sentiments expressed in the song.

Once again, they are on the kick of mocking the little man in his mortgaged semi, who catches the train to work every morning.

What is it about these people that stirs up such hilarity in Ray Davies? That he mocks them because they cannot, unlike him, afford to buy a large house outright, because their jobs, unlike his, do not allow them to travel the world and virtually work when they please, seems to me an excess of bad manners.

So their houses look all the same — can they help that? So they pay for their radios and televisions on the HP — he must remember that it was exposure on these media that was largely responsible for the initial success of the Kinks.

These people are all, well, PEOPLE. They possess the facility to love and be happy and if some of them lack tolerance, Mr Davies scarcely provides a model.

This song would once have been highly fashionable, but more people now are living and letting live. It is time Mr Davies opened his eyes and took a good look round. He is sadly old fashioned, and his fashion is a cruel one. — PAULINE EDMONDSON, Watford, Herts.

progressive groups. — KEITH PEMBERTON, Redhill, Surrey.

AFTER YEARS of absence Presley is doing live performances because he wants to and because he has missed the live contact with the audience. He doesn't fear Tom Jones or anyone else.

Around 1956 he was compared with Bill Haley, around 1962 he was compared with Cliff Richard and now it's Tom Jones. In four years time it will be someone else. He outlasts everyone so why should he now start fearing Jones. — NEIL LATTER, Ewell, Surrey.

Thanks

THANKS to Chris Welch and Tony Wilson for writing a true account of what actually happened at the Isle of Wight.

The terribly sordid things the morning papers said tried to drag youth through the mud. They ought to be ashamed of themselves. — P. ADAMS, Henbury, Bristol.

I FEEL I must congratulate MM on its very honest report on the Isle of Wight Festival. The national daily papers seem to have forgotten that all they've done is irritate 150,000 people with their stupid behaviour.

The MM is the first paper to give a full report of what actually happened at the concert musically, not what happened on the outskirts of the arena. Well done Chris Welch and Tony Wilson. — NEIL RAY, Liverpool 25.

WITH REGARD to Paddy Malynn's letter on the free concert he tried to stage starring Bill Haley, much as I would like to agree with him about the behaviour of the fans, I'm afraid that it's just not on.

As a fan of rock and roll during the past 13 years I've seen just about every big name on the scene and sad to say on each occasion I have also witnessed everything from a riot to a full scale war.

A better bag for music

WITH REGARD to progressive type LP's I note a tendency in recent months for the sleeves to become more and more eye-catching — presumably to boost sales.

Whilst I have nothing against this I am concerned that this should be at the expense of adequate packaging of the record itself. It's now the exception rather than the rule for all full priced LPs to be sold with a polythene backed inner sleeve.

A bare paper sleeve will scratch the record and eventually cause surface noise. So let's have less emphasis on the cardboard covers and more on the packaging of the actual record — after all we buy an LP to hear the music and not just to look at the sleeve. — JOHN NOYCE, Worthing, Sussex.

JONI MITCHELL is one of the finest contemporary singers, songwriters and performers. Her second album "Clouds" is excellent but Warner Reprise have been very annoying in their handling and packaging of the album.

Firstly we had to wait several months after the album was released in Canada and the States for it to be released here. And secondly the album cover in the States

Most of the trouble can be pinned on the promoters for mismatching the shows, but even on a 100 per cent rock show there is always violent trouble. Unfortunately rock and roll fans are not the type to sit around on the grass burning joss sticks. — C. D. SMALE, Exmouth, Devon.

THE BBC have a fairly solid case for their refusal to allocate more broadcasting time to the more "progressive" forms of modern music. After all this music is, as they say, of only minority appeal.

Only 150,000 people went to Hyde Park to hear Blind Faith; the Rolling Stones could only attract 250,000; Led Zeppelin only just filled the Albert Hall and now a paltry 200,000 went to see Bob Dylan in action. These figures prove the BBC's case. — J. D. PRIEST, London, W7.

I WOULD like to bring to the attention of the uninformed masses the name of the greatest singer since Dusty Springfield. She is Madeline Bell, and she is tremendous, fantastic, unbelievable, great and any other superlative you could imagine. — JUNE LARSEN, Feltham, Middx.

WHEN ARE Leapy Lee and Donald Peers going to form their own supergroup? — R. COXALL, Buntingford, Herts.

Oldest

I THINK I must be one of the oldest MM readers. When I say I remember the day war broke out, youngsters look at me as if I'm raving. Maybe I am.

Anyway what I would like to know from the younger readers and music lovers is why is it that so many oldie songs and older singers still hit the charts? With all the fresh song writers and new singers this day and age produces surely there is little we can say that they couldn't say better. I'd love to know kids? — MRS E. WHITE, Bournemouth, Hants. ● LP WINNER.

Obsolete

ALTHOUGH their contribution to modern music has been undoubtedly great, it must now be admitted that the stars of the mid-60's — Dylan, Stones, Lennon, McCartney and others — are now, on the eve of the 70's, musically obsolete.

They were a genuine inspiration to all who listened with intelligence but they have now been superseded by such bands as Colosseum, Hardin-York and the Who, which feature musicians in the true sense for whom the 60's meant hard-worked for progress and not mere stardom.

Gone are the days when technical proficiency was uncommercial and when those of us who could actually read music were figures of fun. Tomorrow's music already born in 1969 combines fluency and versatility with inspiration and the influence of the best of what has been. — HARRY SIEPMANN, Haslemere, Surrey.

Chicago

THANK YOU Bob Dawbarn for keeping us up to date on trends. It's good to know that Blood, Sweat and Tears are now relegated to the teenybopper division. At the current rate of progress I guess that Chicago will be relegated some time during the next fortnight.

Blood, Sweat and Tears are good. Chicago are good. Let's just leave it at that. — FRANCIS KENDRIX, Stockport, Cheshire.

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