

# Melody Maker

DECEMBER 13, 1969

1s weekly

## Million dollar offer for Beatles

A MILLION dollars a night for the Beatles! That's the offer being made by American promoter Sid Bernstein for the group to perform at a proposed International Pop Festival in Holland next year.

Bernstein promoted the Beatles first three tours of America in the mid-sixties and says he owes a great deal to them for his success.

Manager of the Rascals, he was in London last



BEATLES for Holland?

weekend working on plans for an Olympics Pop Festival to be held at Appledorm, Holland, in August.

A London spokesman for Bernstein told the MM on Monday: "Appledorm is a vast natural arena which could hold 200,000 people. It will be a three-day event and tickets will cost ten dollars each for the whole festival. Mr Bernstein plans to move to Holland in March with a team of international PR people to work on the arrangements, selling film rights.

"He wants the Beatles as Britain's representatives and there will be groups from all over the world including Iron Curtain countries, South America and the Far East.

"Holland has been chosen as the venue because of its central position."

JOHN AND YOKO EXTRA page 19



# ELVIS TV SHOW FIXED

## BBC plan bonus for jazz fans

THE Elvis Presley all-colour TV spectacular is being screened on BBC-2 on New Year's Eve! The BBC on Tuesday revealed the news to the MELODY MAKER, which has waged an unremitting campaign for nine months to get the film shown to Presley's millions of British fans.

Now, after several false alarms, the film has definitely been set for showing at the very end of 1969 — over a year since it was first screened by the National Broadcasting Company in America.

The show marked Elvis' return to TV after eight years, and the MM took up the cry of the Official Elvis Presley Fan Club for it to be shown in Britain.

BBC were the first to say they were "interested" in the show, and the MM's campaign to get it shown was launched on page one on March 15. Subsequently, the MM's Laurie Henshaw was given an exclusive preview of the TV film, and the MM urged the BBC to buy the show in its issue of July 5.

Presley's current single disc, "Suspicious Minds," this week jumped from 19 to number six in the MM chart.

BBC-TV have also produced a Christmas bonus for jazz enthusiasts.

Jazz Scene, the BBC-2 TV shows previously screened for 25 minutes, are being increased from 50 minutes to one hour in the New Year.

There will be a total of 12 or 13 programmes in the new series, and each will feature two or three top jazz attractions.

They include the Clarke-Boland Big Band, Guitar Workshop (starring Barney Kessel, Kahny Burrell and Grant Green), Stephane Grappelly, Teddy Wilson Quartet, Charlie Shavers Quartet, Gary Burton Quartet, Stars Of Faith, Buddy Rich, Oscar Peterson, Thelonious Monk, Sarah Vaughan, Lionel Hampton and Miles Davis.

A colour preview of the programmes is screened for 55 minutes by BBC-2 on Boxing Day under the title Jazz Scene At The Ronnie Scott Club, when Ronnie acts as host.

For the first time ever, radio will present three days of round-the-clock, non-stop entertainment on Christmas Eve, Christmas Day and Boxing Day, when Radio One and Two will keep open all night.

This means there will be continuous broadcasting from 5.30 am on Wednesday (December 24) right to close-down at 2 am on Sunday (28).



WHO MEET SMOKEBOMBS AT BRISTOL page 20



CARNEY — BOSS BARITONE page 8



GINGER BAKER, FILM STAR page 5



# Melody Maker POP 30

- 1 (2) YESTER-ME, YESTER-YOU, YESTERDAY  
Stevie Wonder, Tamla Motown
- 2 (1) SUGAR, SUGAR  
Archies, RCA
- 3 (3) RUBY DON'T TAKE YOUR LOVE TO TOWN  
Kenny Rogers and the 1st Edition, Reprise
- 4 (7) MELTING POT  
Blue Mink, Philips
- 5 (11) TWO LITTLE BOYS  
Rolf Harris, Columbia
- 6 (19) SUSPICIOUS MINDS  
Elvis Presley, RCA
- 7 (4) (CALL ME) NUMBER ONE  
Tremeloes, CBS
- 8 (6) SOMETHING  
Beatles, Apple
- 9 (13) WINTER WORLD OF LOVE  
Engelbert Humperdinck, Decca
- 10 (5) OH WELL  
Fleetwood Mac, Reprise
- 11 (18) ONION SONG  
Marvin Gaye and Tammi Terrell, Tamla Motown
- 12 (8) SWEET DREAM  
Jethro Tull, Chrysalis
- 13 (9) RETURN OF DJANGO  
Upsetters, Upsetter
- 14 (14) LIQUIDATOR  
Harry J and the All Stars, Trojan
- 15 (10) WONDERFUL WORLD, BEAUTIFUL PEOPLE  
Jimmy Cliff, Trojan
- 16 (16) GREEN RIVER  
Creedence Clearwater Revival, Liberty
- 17 (21) LEAVIN' DURHAM TOWN  
Roger Whittaker, Columbia
- 18 (15) WHAT DOES IT TAKE  
Jnr. Walker and the All Stars, Tamla Motown
- 19 (24) LOVE IS ALL  
Malcolm Roberts, Major Minor
- 20 (30) TRACY  
Cuff Links, MCA
- 21 (12) LOVE'S BEEN GOOD TO ME  
Frank Sinatra, Reprise
- 22 (—) ALL I HAVE TO DO IS DREAM  
Bobbie Gentry and Glen Campbell, Capitol
- 23 (17) COLD TURKEY  
Plastic Ono Band, Apple
- 24 (29) LONELINESS  
Des O'Connor, Columbia
- 25 (22) NOBODY'S CHILD  
Karen Young, Major Minor
- 26 (20) BILJO  
Clodagh Rodgers, RCA
- 27 (27) I MISS YOU BABY  
Marv Johnson, Tamla Motown
- 28 (—) HIGHWAY SONG  
Nancy Sinatra, Reprise
- 29 (—) PLAY GOOD OLD ROCK 'N' ROLL  
Dave Clark Five, Columbia
- 30 (—) WITHOUT LOVE  
Tom Jones, Decca

## pop 30 publishers

1 Jobete/Carlin, 2 Welbeck, 3 Southern, 4 Cooksey & Herman Darewski, 6 London Tree, 7 Gale, 8 Harrisongs, 9 Donna, 10 Fleetwood Music, 11 Jobete/Carlin, 12 Chrysalis, 13 Island/BAC, 14 Island/BAC, 15 Island, 16 Jondora, 17 Tembo/Croma, 18 Jobete/Carlin, 19 Donna, 20 Peter Maurice, 21 Ambassador, 22 Acuff-Rose, 23 Northern Songs, 24 Music Associates, 25 Acuff-Rose, 26 Kangaroo, 27 Jobete/Carlin, 28 April, 29 Various, 30 Duchesne

## top twenty albums

- 1 (1) ABBEY ROAD  
Beatles, Apple
- 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3  
Various Artists, Tamla Motown
- 3 (4) JOHNNY CASH AT SAN QUENTIN  
Johnny Cash, CBS
- 4 (5) LED ZEPPELIN II  
Led Zeppelin, Atlantic
- 5 (11) TOM JONES LIVE IN LAS VEGAS  
Tom Jones, Decca
- 6 (8) THE BEST OF THE BEE GEES  
Bee Gees, Polydor
- 7 (5) THE BEST OF THE CREAM  
Cream, Polydor
- 8 (12) TO OUR CHILDREN'S CHILDREN'S CHILDREN  
Moody Blues, Threshold
- 9 (6) UMMAGUMMA  
Pink Floyd, Harvest
- 10 (—) LET IT BLEED  
Rolling Stones, Decca
- 11 (10) IN THE COURT OF THE CRIMSON KING  
King Crimson, Island
- 12 (—) THE SOUND OF MUSIC Soundtrack  
RCA
- 13 (9) THEN PLAY ON  
Fleetwood Mac, Reprise
- 14 (15) THROUGH THE PAST DARKLY  
Rolling Stones, Decca
- 15 (13) HAIR  
London Cast, Polydor
- 16 (16) OLIVER  
Soundtrack, RCA
- 17 (7) NICE ENOUGH TO EAT  
Various Artists, Island
- 18 (17) TURNING POINT  
John Mayall, Polydor
- 19 (—) THE WORLD OF MANTOVANI Vol 2  
Mantovani, Decca
- 20 (—) AMERICA  
Herb Alpert, A & M

## u.s. top ten

- 1 (2) AND WHEN I DIE  
Blood, Sweat and Tears, Columbia
- 2 (5) LEAVING ON A JET PLANE  
Peter, Paul and Mary, W.B./7 Arts
- 3 (4) NA NA HEY HEY KISS HIM GOODBYE  
Steam, Fontana
- 4 (1) COME TOGETHER MARIA  
R B Greaves, Atco
- 5 (3) TAKE A LETTER MARIA  
R B Greaves, Atco
- 6 (7) FORTUNATE SON  
Creedence Clearwater Revival, Fantasy
- 7 (8) HOLLY HOLY  
Neil Diamond, UNI
- 8 (14) SOMEDAY WE'LL BE TOGETHER  
Supremes, Tamla Motown
- 9 (5) WEDDING BELL BLUES  
Fifth Dimension, Soul City
- 10 (9) ELI'S COMING  
Three Dog Night, Dunhill



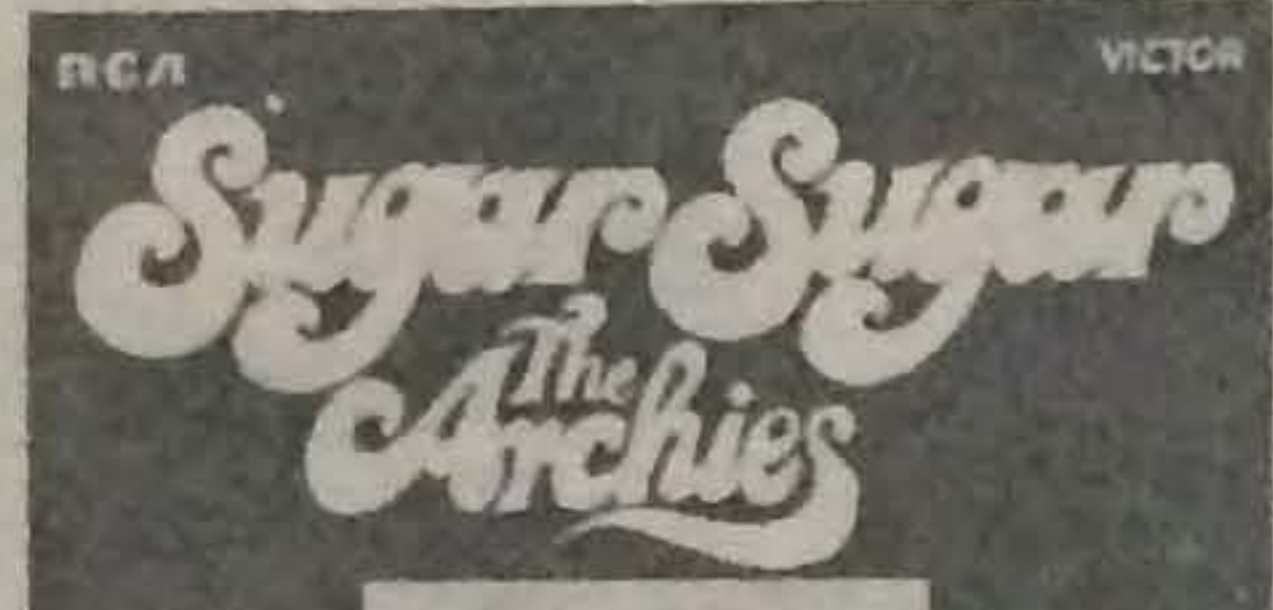
# Album of the week

## The Archies

### "SUGAR, SUGAR"

● SF 8073 ● RD 8073

First U.K. album  
For release December 12th.



Following record breaking chart success with their single: "Sugar, Sugar" RCA 1872

# MARY'S SONGS FOR EUROPE

MARY HOPKIN, Britain's 1970 representative at the Eurovision Song Contest, will sing six songs from which viewers will choose Britain's entry.



Mary will feature one each week on Cliff Richard's forthcoming BBC-1 series, starting in January.

The songs, chosen by Mary and a joint BBC-TV and Music Publishers Association Committee, are: "I'm Going To Fall In Love Again," by Cyril Ornadel and Hal Shaper; "Easy In The Morning Of Your Life," by Alan Hawkshaw and Ray Cameron; "Can I Believe?" by Valerie Avon and Harold Spiro; "Knock, Knock, Who's There?" by Geoff Stephens and John Carter; "Three Ships" by Guy Fletcher and Doug Flett; and "You've Everything You Need" by Anthony Dyball and Roger Reynolds.

## BACON DIES

COMEDIAN Max Bacon, who became famous for his nursery-story musical monologues during his 12 years as drummer with Ambrose's Orchestra at London's May Fair Hotel, died on December 3, aged 65.

Leaving Amrose in 1940, he became a bill-topping soloist with his fractured-grammar specialities, notably "Gimbal With The Cymbal," "William To-Hell" and "Little Red Hooding Ride."

He played a straight role in the stage production of "The Diary Of Ann Frank" and appeared in a number of films, the most recent being "Chitty Chitty Bang Bang." He gave tips and loaned his kit to his young nephew, Maurice Bacon, drummer with the Love Affair.

## PROBY CANCELS

P J PROBY is unable to appear at Hatchedts, Piccadilly, London, in January owing to problems over a work permit. He was booked to play the date for three weeks from January 5. No replacement had been set at press-time.

According to his spokesman, secretary John Morris, Jim Proby will, however, be doing a tour of Northern clubs in the New Year. He is also recording three titles for Liberty Records.

## Kirk for Scott's

SINGER Jon Hendricks, with the Reg Powell Quartet, and the Stan Tracey Quartet will play a week at Ronnie Scott's immediately after Christmas. They begin on Monday (29), following Blossom Dearie and the Bill Evans Trio who close at the club on Saturday (27).

With Tracey in the group will be saxist Peter King, Bryan Spring (dr) and Dave Green (bass). Roland Kirk then returns to Ronnie's with his group for a month's season beginning January 5. The multi-instrumentalist will also be making a two-week tour of the country.

## REGGAE HOT 20

- TWO LAST WEEK
- 1 (1) MOON HOP  
Derrick Morgan CRAB-32
  - 2 (4) SOCK IT TO ME SOUL BROTHER  
Bill Moss PAMA-765
  - 3 (2) GIRL WHAT ARE YOU DOING TO N  
Owen Gray CAMEL-CA25
  - 4 (3) WITHOUT MY LOVE  
Little Roy CRAB-39
  - 5 (7) PUSSY PRICE  
Laurel Aitken NU BEAT-046
  - 6 (9) THE WARRIOR  
The Sensations CAMEL-31
  - 7 (8) BONGO NYAH  
The Little Boys CAMEL-36
  - 8 (5) MINI SKIRT VISION  
Max Romeo UNITY-532
  - 9 (10) PRETTY COTTAGE  
Stranger Cole ESCORT-810
  - 10 (11) LANDLORD AND TENANTS  
Laurel Aitken NU BEAT-044
  - 11 (16) HOOK UP  
Bunny Lee All Stars UNITY-533
  - 12 (12) WET DREAM  
Max Romeo UNITY-503
  - 13 (19) BIG THING  
Winston Blake CRAB 40
  - 14 (13) CONFIDENTIAL  
Lloyd Charmers CAMEL-34
  - 15 (—) CLINT EASTWOOD  
The Hipsters PUNCH-21
  - 16 (18) PLEASE STAY  
Lazelle Perkins ESCORT-814
  - 17 (—) DERRICK - TOP THE POP  
Derrick Morgan UNITY-540
  - 18 (—) CAT NIP  
The Happy Boys CAMEL-099
  - 19 (—) STAGGER BACK  
Cannon Ball King GAS-132
  - 20 (—) JESSIE JAMES  
Laurel Aitken NU BEAT-18045
- PAMA RECORDS  
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London, N.W.10  
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# Stones to do two more London dates

THE Rolling Stones this week announced two further London concerts — at the Saville Theatre at 5 pm and 8.30 pm this Sunday, December 14 — and they were sold out within two hours of the box office opening on Monday.

The Saville Theatre concert are in addition to the Stones' two shows at London's Lyceum, Strand, at 5 pm and 9 pm on December 21. The Saville concerts will be the first live shows by the Stones in Britain since October, 1966, apart from their free Hyde Park appearance in the summer.

The group's new album, "Let It Bleed," has already qualified for a Gold Disc in America where over one million dollars worth of the LP were sold in advance orders.

Keith Richard and Charlie Watts flew back to London on Monday at the end of the group's triumphant American tour. Mick Taylor and Bill

Wyman were due back yesterday (Wednesday) and Mick Jagger today.

Estimates of the size of the audiences at the Stones' free concert in California varied between a quarter and half a million. Two people died in the audience — 18-year-old Meredith Hunter was stabbed to death in a scuffle near the stage and a second young man drowned in a ditch, apparently after taking LSD.

## COUNTRY SHOW

THE FORTHCOMING Country and Western Festival at the Empire Pool, Wembley, on March 28 has aroused such a

tremendous response that promoter Mervyn Conn is already planning a mammoth follow-up show in 1971.

"It will be a three-day event in 1971," Mervyn told the MM on Tuesday.

Among those already firmly booked for the March show are: Skeeter Davis, Loretta Lynn, Lyn Anderson, George Hamilton IV, Hank Jones Jr., Roy Acuff, Tex Ritter, John Wesley Ryles, Charlie Walker, David Houston and Roy Drusky.

## AYNSLEY'S GROUP

AYNSLEY DUNBAR has formed a new eight-piece group to be known as Blue Whale. It is expected to include two former members of Procul Harum.

The group makes its first live appearance on January 1 when it starts a five day tour of Scandinavia. Its first British appearance will be at Queen's Hall, Dunstable, on January 23.

## EQUALS TOUR

THE EQUALS' Australia tour has been confirmed to start on March 16 and lasts for 18 days. They have also signed for a tour that will take them to Poland, Bulgaria and Czechoslovakia between May 6 and 23.



PEEL Sunday shows

# PEEL IN LIVE RADIO SHOWS

JOHN PEEL is going "live!" He will compare a new Radio One Show in January run along the lines of BBC Jazz Club, featuring top groups.

It will be recorded before an audience and broadcast each Sunday between 4 pm and 5 pm starting the first week in January with Family.

Led Zeppelin and Keef Hartley will be featured on the next two shows, which will be produced by Jeff Griffin.

Keef Hartley will be airing his special 14-piece big band, which includes Harold Becket, Barbara Thompson, Lyn Dobson and Chris Mercer.

Keef's regular group will play the first half hour and augment for the second.

Peel On Sunday will not replace Top Gear which continues as usual on Saturdays.

# Floyd write major film score

PINK FLOYD are to write and record the soundtrack music for Michael Angelo Antonioni's new film "Zabriskie Point."

The film is produced by Carlo Ponti and is Antonioni's follow-up to "Blow Up." It will be premiered simultaneously in America and Britain in February.

Said Floyd spokesman Steve O'Rourke on Monday: "The sound track album may be released on MGM who are distributors of the picture. The Floyd have composed and are recording eight new numbers for the film and the LP will be released in January."

"Although groups have been used for music on films as in Easy Rider and of course the Beatles for their films, this is the first time a British group has done a sound track for a major production. The music is costing MGM in excess of 200,000 dollars."

The Floyd are also due to start work on an American cartoon TV series designed and written by Alan Aldridge. The series will comprise 17 half-hour shows, all with music by the group.

Further negotiations are being made for them to write music for a new film starring Rita Hayworth, currently in production in Paris.

bard and Jeremy Steig, then appears at London's Royal Festival Hall on Saturday (13) and Bristol's Colston Hall (14).

Missing from the Jones-Lewis personnel which visited Britain in August are Richard Williams (tpt) and Eddie Bert and Cliff Heather (tmps).

The new lineup should read: Thad Jones (tpt, flugel), Mel Lewis (drs) with Al Porcino, Marvin Stamm, Danny Moore and Snooky Young (tpts), Jimmy Knepper, Bob Burgess and Benny Powell (tmps), Joe Henderson, Jerry Dodgion, Eddie Daniels, Jerome Richardson, Pepper Adams (reeds), Roland Hanna (pno) and Richard Davis (bass).

The other musicians in Jazz Wave Ltd are Ron Carter (bass), Kenny Burrell (gtr), Louis Hayes (drs), Stanley Turrentine (trn), Julian Priester (tmb), Jazz Wave performs in Paris tonight (Thursday) and the package will fly direct to Manchester on Friday.

## CARAVAN BALLET

CARAVAN are likely to appear with the Contemporary Ballet Trust at London's Royal Albert Hall.

The group have written and produced the music for a ballet which they performed with the ballet company at London's Palace Theatre last night (Wednesday). A date is to be set for the Albert Hall performance.

## JAZZ WAVE

THERE are three changes in the lineup of the Thad Jones-Mel Lewis Big Band which opens in Sonny Lester's Jazz Wave Ltd at Manchester's Free Trade Hall tomorrow (Friday). The Wave, completed by the groups of Jimmy McGriff, Freddie Hub-

# Groupie to be filmed

GROUPIE, a novel by Jenny Fabian and Johnny Byrne, is to be filmed by Giroux-Films, and directed by Tony Palmer.

Shel Talmy and Jo Lustig will co-produce and the screenplay will be written by Jenny Fabian and Johnny Byrne. Filming, scheduled for April 1, will take place on location in and around London.

The book, recently published by New English Library, is a story of a girl who attaches herself to a pop group to acquire "status."

# PLATINUMS FOR ZEPPELIN



LED ZEPPELIN: two album awards

LED ZEPPELIN are to receive two Platinum Discs for one million sales of each of their Atlantic albums "Led Zeppelin I" and "Led Zeppelin II," throughout the world, today (Thursday).

The presentation was due to be made to Jimmy Page, John Bonham, Robert Plant and John Paul Jones at London's Savoy Hotel.

The group have been formed only one year and have achieved tremendous popularity in Britain and America without ever having released a single disc.

Last week Atlantic planned to release "Whole Lot of Love" a track from their current album, as a single, but manager Peter Grant requested that the release be deferred until the group record a special single track for January release.

## PURPLE SUITE

JON LORD, of Deep Purple, is working on a new suite in six movements which has been commissioned by the BBC and which will be performed in London, probably at the Royal Festival Hall, next September.

Jon's "Concerto For Group And Orchestra," which recently had its premiere at the Royal Albert Hall, performed by the group and the Royal Philharmonic Orchestra, conducted by Malcolm Arnold, was released this week as a "live" album on EMI's Harvest label.

## NEXT TOM TOUR

NEW YORK, Tuesday. — Groundwork for the next Tom Jones tour is now being done here and the gross value is believed to be in the millions (reports Ren Grevatt). Projected time for the tour is next June and July.

In addition to a limited series of concerts, Tom is expected to do return engagements at the Copa in New York and the Flamingo in Las Vegas.



# REGGAE

- |            |                                   |                           |
|------------|-----------------------------------|---------------------------|
| 1 TR 690   | Wonderful World, Beautiful People | Jimmy Cliff               |
| 2 TR 675   | The Liquidator                    | Harry J. All Stars        |
| 3 TI 7052  | Pop a Top                         | Andy Capp                 |
| 4 TI 7050  | Skin Head Moon Stomp              | Symarip                   |
| 5 TR 695   | Sweet Sensation                   | Melodians                 |
| 6 DU 39    | Elizabethan Reggae/Soul Serenade  | Byron Lee                 |
| 7 TR 672   | Long Shot Kick The Bucket         | Pioneers                  |
| 8 HS 027   | Got To Come Back                  | Delano Stewart            |
| 9 PYR 6078 | Pickney Gal                       | Desmond Dekker & The Aces |
| 10 EX 2005 | Bombshell                         | Crystalites               |
| 11 TR 698  | Poor Rameses                      | Pioneers                  |
| 12 US 301  | Return of Django                  | Upsetters                 |
| 13 US 313  | Live Injection                    | Upsetters                 |
| 14 TR 658  | Fattie Fattie                     | Clancy Eccles             |
| 15 DT 410  | Reggae in Your Jeggae             | Dancy                     |
| 16 CLA 206 | The Ugly One                      | King Stitt                |
| 17 TR 679  | Ease Up                           | Bleachers                 |
| 18 CLA 202 | Vigarton Two                      | King Stitt                |
| 19 DT 441  | Burial of Long Shot               | Prince of Darkness        |
| 20 US 321  | Drugs and Poison                  | Upsetters                 |

## NEW RELEASES

- |         |                    |                  |
|---------|--------------------|------------------|
| TR 699  | Night of Love      | Ansel Collins    |
| TR 7700 | One Way Love       | Coloured Raisins |
| DT 451  | Oh Mama Oh Papa    | Lyndon Johns     |
| GR 3008 | Merry Xmas         | Winston Groovy   |
| SB 1010 | Ging Gong Gollie   | Megatons         |
| TR 7707 | Little Drummer Boy | Merrymen         |
| TR 7706 | Black Coffee       | Tommy McCook     |
| SB 1012 | Phoenix            | Noel Brown       |
| EX 2007 | Lemi Li            | Rudy Mills       |

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'A THING TO COME BY' UAS 29065

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# HENDRIX GROUP MAY RE-UNITE FOR TOUR

JIMI HENDRIX wants to reunite the Experience. He has offered drummer Mitch Mitchell and bassist Noel Redding a tour of America, Britain and Europe worth £500,000.

Hendrix broke up the Experience in July this year, and Noel formed his own group, Fat Mattress which left this week for a debut tour of America.

Jimi has asked Mitch and Noel to rejoin for six weeks of concerts worth £50,000 a night. If Noel accepts he will ask his group to take a "holiday." Before leaving for the States, Noel stated:

"I wouldn't mind working with Jimi again, but only for this tour. I'll have to discuss it with my group before I can decide. Jimi said he wanted us to do a sort of 'farewell Jimi Hendrix' tour."

Mitch Mitchell is understood to be free to join the tour.



HENDRIX: tour worth £500,000

## JUICY LUCY SIGN

JUICY LUCY have signed with Atlantic Records in America and Canada.

Said manager Nigel Thomas on Monday: "The deal is worth a quarter of a million dollars. The group are still signed to Philips in Britain."

The group go to America for a tour in February and their second album is due for release in April. It is hoped to have a new single out in Britain in January.

## Band leader Jack Payne dies

JACK PAYNE, the pianist who became a national idol, died at his home at Tonbridge on December 4, aged 70.

After gigging around the country, he came to London in 1925 and formed a six-piece band at the Hotel Cecil, where his broadcasts led to an appointment as resident bandleader at the BBC in February 1928.

He left the BBC in March 1932 and went on tour with a crisp, melodic, swinging band of 20 star musicians, playing elaborately-arranged symphonic dance music. He gave up bandleading in 1945 to become an agent and was subsequently a deejay and master of ceremonies on radio and TV.

He is survived by his second wife, pianist-vocalist Peggy Cochrane.

Some outstanding musicians were associated with his band and many of them became bandleaders themselves. They included:

Jack Jackson, Teddy Foster, Tommy McQuater (tpts), Stan Osborne, Sid Millward, E. O. Pogson, Con Lamprecht, Dave Stephenson (saxes), Cyril Stapleton, Eric Siday, Reg Leopold (vlns), Billy Thorburn, Bob Bushy (pnos), Jack Simpson, Bob Manning (drs), Ray Noble and Sid Phillips (arrangers).

Principal vocalists were Billy Scott-Coomber, Ronnie Gardner and Ralph Silvester. The band recorded on Columbia, Regal, Imperial, Decca and HMV.

Says Cyril Stapleton: "He was the last of the great showman bandleaders. The band was always so slick, young and fresh. He was a hard taskmaster, but he knew how to get results." Stan Osborne comments: "He got the best musicians in the country because it was a privilege to play in the band."

Says Dave Stephenson: "He was a tough nut, but if you stood up to him, he respected you. He was always ready to help charity and we raised a lot of money with our football team."

## Ginger names his Airforce

GINGER BAKER has set his Airforce group which will debut at the giant Amsterdam festival, in aid of World Freedom From Hunger, on December 21.

The line-up will include Phil Seaman, Graham Bond, Steve Winwood, Rich Grech, Harold McNair, Denny Laine, Chris Woods, Ben Palmer, Mick Turner, Albert Heaton, African drummer Remi Kabaka and Dr John's singer Jeanette Jacobs.

The festival, to be held in Europe's biggest indoor stadium, the Rai Stadium, will run for 15 hours non-stop.



GINGER Amsterdam debut.

The bill will include Frank Zappa and his new group, the Hot Rats, Manfred Mann's Chapter Three, Procol Harum, Tom Paxton, the Bonzo Dog Band, Gary Farr, Moody Blues, Blodwyn Pig and Ahora Mazda. The show is being produced by Ricki Farr.

Charter flights, at £15 return including tickets for the festival, are being run by Apache 2 and 2A, Marnion Road, Southsea, Hants.

Airforce are also to perform a concert at London's Royal Albert Hall on January 16. The group will be rehearsing this week in Camberley, Surrey, and Ginger is considering an offer for the group to appear at Camden Festival at the Roundhouse next year.

but return to Britain to play Mothers, Birmingham, on December 20, followed by the Newcastle date.

## BENNETT'S HERE

AMERICAN song star Tony Bennett was due to arrive in London today (Thursday). He is recording a guest spot on the Engelbert Humperdinck TV show on December 17 for transmission later. Tony Bennett opens a tour of Britain with Count Basie in May.

## RASCALS IN

TOP US group the Rascals flew into London on Monday to record an appearance on ATV's Tom Jones show due for screening on February 24. It was hoped the group would be able to perform at live appearances in Britain, but there was not enough time to set any dates.

## COCKER SHOWS

THE COCKER and the Grease Band are set for appearances at London's Lyceum, the French Midem Festival and on ATV's Tom Jones show.

Joe returns from America on December 18 and starts a series of club dates in January starting at the Belfry Hotel, Wishall (January 3), St George's Hall, Northgate (9), Lyceum, London (11), Joint Club, Wimbledon (14), Pavilion, Weymouth (15), Birmingham University (16), Leeds University (17), and on January 23 he goes to Cannes for the Midem Festival.

## CHICAGO CHANGE

THE PROJECTED appearance of Chicago at London's Lyceum on December 21 has been cancelled because the Rolling Stones are playing the Lyceum on that date. Instead, Chicago will now play Newcastle City Hall on that night.

The American group is currently on the Continent.

## Bushkin in mixed media event

NEXT MONTH the Royalty Theatre in Kingsway, London, will be showing a novel mixture of film, live jazz and contemporary art. The new film-and-stage presentation, put on by Fair Enterprises, will offer the film Monterey Pop, and a Joe Bushkin group in which the American pianist hopes to be joined by singer guitarist Slim Gaillard, bassist Slam Stewart and drummer Jo Jones.

In addition, the show will include sculptures and gravures by Eduardo Paolozzi, who

has also designed posters for the production and a new drop curtain.

The Monterey Pop Festival picture features the Who, Jefferson Airplane, the Mamas and the Papas, Ravi Shankar, Jimi Hendrix and many more names.

Joe Bushkin, talking to the MM from Ireland on Monday, pointed out that the London opening in mid-January would reunite the Slim and Slam team, who last worked together in the late Thirties.



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## Jazz news



TIPPETT at Purcell Room

## Debut for Tippett suite

Hounds, Haywards Heath, on December 14.

LONDON Jazz Four play the Imperial, Queens Road, Brighton, tomorrow (Friday) followed by the Tubby Hayes Quartet (19) ... the Barry Martyn Band tours Ireland from January 1 to 5 and has its first BBC Jazz Club broadcast on February 4.

STAN GETZ is to take a British rhythm section to work with him in Israel early next year. With Stan will be Alan Branscombe (pno), Bryan Spring (drs) and Kenny Napper (bass).

PIANIST Sam Price left Britain for the States on Saturday after a brief tour. Keith Smith, who arranged the visit, hopes to bring the American back for a longer tour next year.

KENNY Wheeler (tp, flugel), flew to Germany this week for a Jazz Workshop TV date in Hamburg with Friedrich Gulda (pno), John Surman (bari, sop), Pierre Cavalli (gtr), Barre Phillips (bass) and Klaus Weiss (drs).

"I AM Here, You Are There," the suite written by Keith Tippett under an Arts Council grant, will have its first London performance at the Purcell Room on December 18. The suite will be performed by Keith's regular line-up of Mark Charig (cornet), Elton Dean (alto), Nick Evans (tmb), Jeff Clyne (bass), John Marshall (drs) and Keith (pno).

BBC in Scotland are this week filming a documentary programme on the life of bassist Ron Mathewson who was born in the Shetlands. The film is one of a series about Scots who have left home and made a success of their careers.

KEN COLYER is currently seeking a new bass player. The Jazzmen have a Radio One Jazz Club airing on January 7. Ken has switched agencies and is now handled by Bristol's Vincent, Rudman and Haines.

LONDON'S 100 Club are planning to run charter flights to the 1970 Newport and Monterey festivals in America. ... Ian Carr's Nucleus and Bob Downes' Open Music share billing at the 100 Club next Monday (15).

THE Jazz Centre Society is running a "Christmas lunacy" at the 100 Club on December 22. Among the groups will be the Chris McGregor Band, Mike Osborne Trio, Stan Tracey Quartet and Alan Littlejohn - Tony Milliner Band.

JOHN MAYER is writing a piece for guitarist John Williams which will be formed by Williams and the Indo - Jazz Fusions group at the Queen Elizabeth Hall on February 13. Mayer leaves for India to take part in a film early in 1970.

BASSIST Goudie Charles has re-formed his Jazz Roots group and is now resident on Wednesdays at the Boslowick Inn, Falmouth, and Thursdays at the Cellar Bar of the Railway Hotel, Penzance. He leads Tony Dickinson (vibes), Howard Rogerson (drs) and Kris Gayle (vels).

ACKER BILK plays Cooks', Chingford, on December 28. Other bookings are Cy Laurie (14) and Bill Nile (21) ... the Alan Elsdon Band plays the Royal Exeter, Bourne-mouth, next Monday (15).

HOWARD RILEY this week records his "Convolution" suite for BBC's Jazz Workshop on December 21 ... Beryl Bryden guests with the 14 Foot Band at the Fox And





**AFRICAN DRUMS** boomed out across darkest Harrow when Ginger Baker returned home last week. But a rebellious deputation from the Baker tribe quickly protested at his midnight rite.

"Do you have to play so loudly? Three of us are trying to get to sleep you know!" Daughter Nettie peered down the stairs in her nightdress as father wielded a massive pair of clubs and hammered out primitive rhythms.

### Hammering

The drums, huge wooden beasts tuned by hammering pegs into the shell, were genuine West African drums and belonged to Guy Warren.

Ginger was demonstrating them in a musical interlude after some refreshment — fish-'n'-chips and a beaker of over-proof Jamaican rum.

It was a pleasant domestic evening after the U.S. tour by Blind Faith and long rest in the West Indies.

He was full of plans for the future and fresh enthusiasm. A new group — recording — and the possibility of a film career.

### Champagne

Relaxing in front of his wall-to-wall fish tank, which competes with colour TV for visual entertainment, Ginger put his boots up and toyed with an evil-looking curved silver knife, a birthday present from his wife Liz.

"Yes, I was thirty last August, and I've been on the road for over 14 years. I've paid 18s 6d in the pound income tax and I can remember when me and Jack Bruce first earned forty quid for a gig in Graham's band. We celebrated on champagne!"

But while Ginger was in a "looking-back" mood, he was also obviously excited about Airforce — his new band.

I've got singers and players. I hope Stevie is going to do it, and Denny Laine. I'd like to get Madeline Bell, but she is busy with her hit. You see it won't be on a regular basis. It will be with lots of people I have worked with over the years and got to know. I want to do an Albert Hall concert in January.

### Idea

"We're not going to do the Drury Lane Theatre thing now — there wasn't time to get it together."

"I've spoken to everybody concerned including Phil Seamen, Harold McNair and Chris Woods. Ben Palmer, who was Eric's PA is going to play piano."

"When I got back from holiday and found out what was going on in my absence I felt a bit left out. You see when we finished the Blind Faith tour, the idea was that we should tour England with Bonnie & Delaney on the bill."

### Laugh

"But Stevie had to do a record for Chris Blackwell (his manager), and he takes a long time to do anything — and rightly so. And Eric had got his own tour together."

"I felt a bit itchy doing nothing, and I thought I'd like to get a few guys together that were easy to get on with. I've had enough of dramas of any description. I want a team of people that are going to have a laugh about things, as opposed to blowing up."

"As I've got to do a film in February — for better or worse — I'd like to get it together before then."

### Spark

"It will be a big band that we can draw on when gigs come up, with a book of numbers ready. There hasn't been a big band of people on our thing and we will be doing a lot of experimental numbers. Most of the writing will be done at rehearsals."

"There's a few numbers I've done. I've had difficulty in getting people to play before. We'll use as many singers as possible as a section working with a horn section and rhythm



## CHRIS WELCH tracks down Ginger's African drum messages to darkest Harrow

section of three drummers, including one African drummer.

"It's something I'd rather do than get an ordinary group together. That's all been done before. We'll record the gigs live and make an album that way instead of all the hassles of going into a studio."

"The guys aren't just pop or rock and roll players. There's a jazz spark in all of them and there will be a few explosions."

### Event

"I'm convinced that the longer a band works together the spark begins to go — you just play too much. If you just play on a few occasions you get more excitement. In fact it becomes an occasion — an event."

"Stevie doesn't want to get committed to a regular

band now and that's the way things are going."

Ginger dispassionately watched colour TV pictures of the Pinkville massacre with the sound turned off, while Liz appeared with cups of tea, which helped me overcome the overproof rum.

### Lunacy

"I never considered myself in any particular music bag . . ." he began, reaching for another in an endless succession of cigarettes.

"Bag!" laughed Liz. "I always think of somebody wrapped in a polythene sack when someone says that."

"Jack once said I was in a jazz bag," said Ginger undeterred. "I'm not in any bag at all. I don't like to be influenced by

people — that's why I don't listen to records. I've got enough lunacy in my head as it is. I've never been impressed by musical parrots. Everybody is influenced by somebody to an extent. I suppose my biggest influence is Phil Seamen — but we don't play alike. Very different in fact."

### Battle

"It's very seldom people with original ideas become successful and get a chance to play to audiences. In the jazz world you just become a martyr."

"Cream was very free and it was a battle to get accepted."

### Horse

"Jazz used to be the popular music, and really Cream and Blind Faith were jazz groups. They became popular because they appealed to large audiences. If you can get an audience going with original music — then you have achieved something."

"What with the new band and learning to ride a horse — I've suddenly become very busy. The horse riding is for the film. I've read the script and I've got to be able to ride like a lunatic and fire a gun as well. I get shot in the end, but before that I shoot 21 people. The film is called Zacharia."

### Health

"If it goes well, I may very likely get more involved in that than music. Playing with a regular band and doing long tours abroad wasn't doing my health any good, and I couldn't spend any time with my family. I've been more than 14 years on the road and I've had enough of all that. It's sad really because I like to play — I do — and I've had some good plays recently down at Stevie Winwood's cottage with Steve and Chris Wood.



# Enter Ginger Baker, film star...

down to the Cream interviews in the documentary that interested the film people."

Will Ginger have to develop an American accent?

### Irish

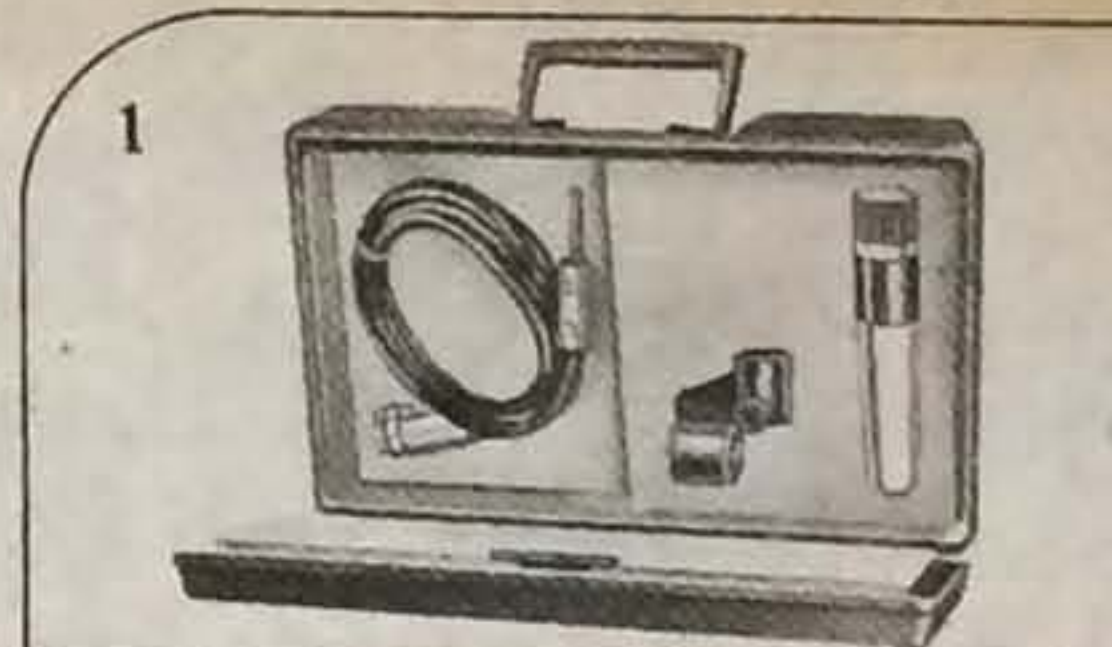
"I don't know! In the days of the Wild West they didn't really have an American accent as we know it."

"They were all European immigrants and spoke, German, Dutch, Irish and Cockney!"

It was time to split and Ginger kindly volunteered to fly me home — in his £7,000 Jensen, a kind of super car that can negotiate S-bends at approximately twice the speed of sound.

Safely delivered to my door, Ginger remarked from the depths of his cockpit: "I'm going to be a film star now don't forget. I've a feeling it will be a complete disaster and I'll have to go back to playing the drums again!" Switching power to speed he roared off into the night.

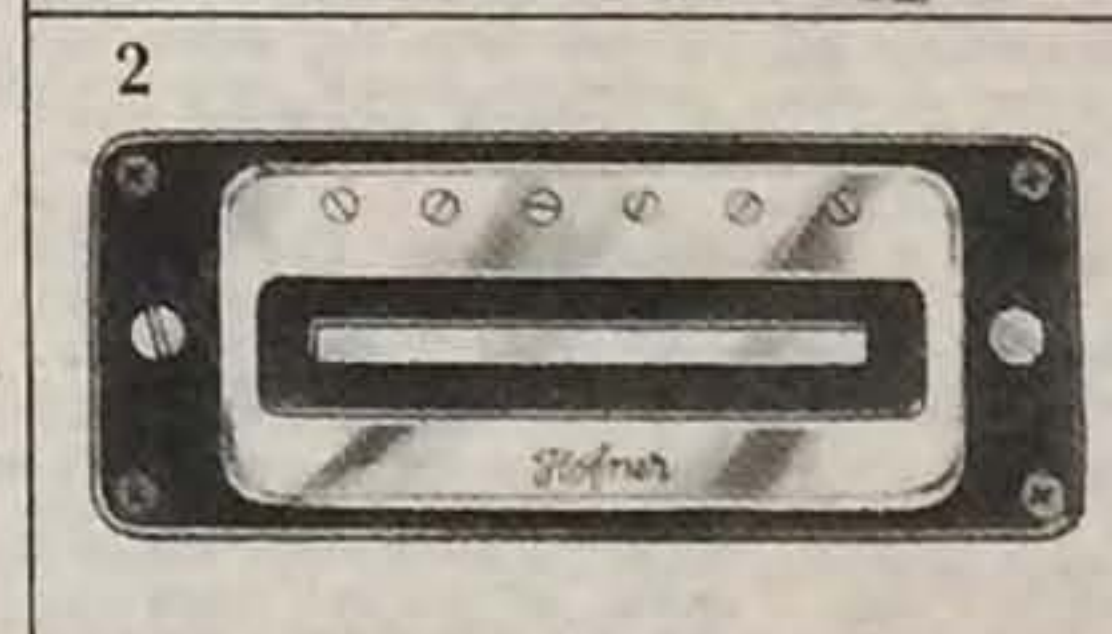
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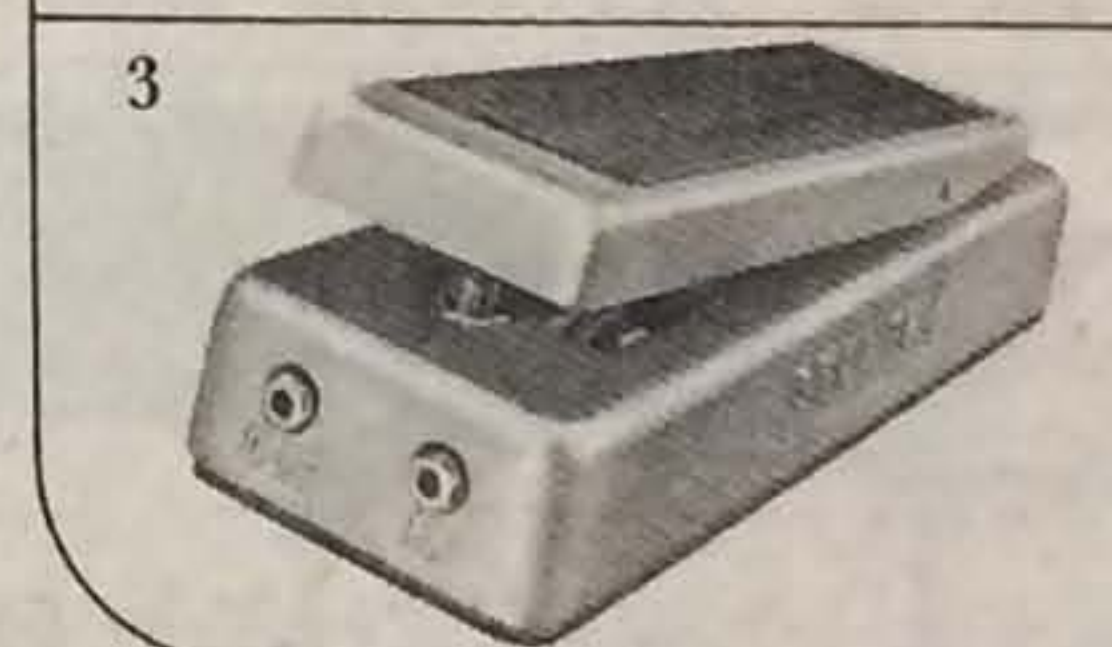
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# Donovan the refresher

THERE sat Donovan, surrounded by the playthings of a child, a china mug of water, a guitar and a super-attentive audience.

This was all that entertainer-extraordinaire Donovan needed to provide one of the most refreshing evenings spent this year.

He sat cross-legged on a cloth-covered box on the stage in almost idyllic surroundings, chatting to the people as if they were in the living room rather than in a concert hall. He related his experiences as a child and as a wandering minstrel. He joked with late comers, remarked on the music of a baby crying and gurgling several rows from the front. He even danced a hump in his quest to find the true definition of the word entertainment.

Before he embarked on one song about a tinker and a crab, he made sounds like the sea, gulls and pots and pans. He sang of loneliness and of love, of truth and of lies. He sang of what he believed in. Some of his remarks made John Lennon's statements on religion a few years back sound like the mutterings of an insane heretic but he covered himself well by singing of Jesus, God and all the other things that went with religion with such fervour and conviction that he was probably more appreciated.

"Religion," he said, "was followed by some people more out of tradition than conviction. If it was explained in a different manner more of them might understand what it was all about."

In the second half of the concert he was joined for about six songs by a 28-member orchestra conducted by John Cameron.

Silky violins were played behind his guitar strums on such songs as "Mellow Yellow" which, on several occasions, he sang as "Yellow Mellow."

Whether he was testing the sharpness of the audience or not is debatable but hardly anyone noticed the difference, save a few members of the orchestra who were all smiles.

Donovan was to have only been on stage for two-and-a-half hours but when his time was up the audience would not let him go. Furthermore, he said himself he was having such a good time he didn't want to leave. So he stayed.

So he made up songs on the spot, about the Festival Hall, the audience, the management, his cottage, bus fares, coal fires and money burning holes in pockets.

He called for suggestions as to what he should sing. A whole torrent of songs were called out so he picked one called "Lilena."

He asked the audience to sing with him on another song. He said the women should sing one part and the men the other. The result was startling and would have sounded fine on any record.

Anything, he said, had rhythm to it. The words, FEST-IV-AL HALL, for instance, so he made up a short song about it, with the audience repeating the words with him.

Then he had to go, otherwise a couple of thousand people or so would have been there all night. — DEREK ABRAHAMS



CHICAGO: deserved every single clap

## caught in the act

to Chicago at the Royal Albert Hall last Thursday was that they deserved every single clap, every cheer, every stomp and every whistle.

Despite those farcical Albert Hall acoustics which meant that from my seat at the side of the stage I could hear virtually no vocals, hardly any brass and about half of the organ, it was still obvious that this was the most exciting in-person group that America has sent us.

These are first-class musicians using intelligent, very jazz-orientated arrangements and occasionally dazzling with sheer instrumental virtuosity. But basically they trade in rhythmic excitement building to a fantastic climax of beat and sound with the horns switching to assorted Latin cutlery.

For me, the undoubted star of the evening was guitarist Terry Kath who showed breathtaking technique allied to a real earthy approach.

Chicago did the whole of the second half of the show, the first being opened by Village who impressed on their one number which included an excellent bass guitar solo.

Black Cat Bones, who followed, never solved their amplification problems and sounded a pretty average blues-based outfit. The first half closed with one of the most embarrassing acts I have seen, Curtis Knight, a chubby, black gentleman dressed in a red and white suit that would have been outlandish in the heyday of rock and roll, did the Albert Hall bars a power of good by launching into a monologue about Pinkville. It at least went to demonstrate the vast difference in what is acceptable to British and American audiences. — BOB DAWBARN.

### DEEP PURPLE

NO WORDS could possibly do justice to the climax of Deep Purple's act at Manchester's College of Technology on Saturday night. It came at the end of a brilliant set, lasting more than one and a half hours, before one of the college's largest and most appreciative audiences this year.

The group started off with two good numbers, "Speed King" and "Hush." Then they played "Child In Time" — a feature for vocalist Ian Gillan, whose razor-edged voice proved that he is one of the few singers who can sing falsetto convincingly — and two instrumentals: "Wring That Neck" — a feature for organist Jon Lord and guitarist Ritchie Blackmore — and "Paint It Black," which was Ian Paice's fast, exciting, and technically faultless drum solo.

But it was the final number "Mandrake Root" which lifted the group, way above the standard of most of the bands that play in this country.

It started out with a James Brown-type riff and vocal, and then Ian Gillan switched to hand drums to make up a really strong rhythm section with Roger Glover on bass and Ian Paice, while Jon Lord and Ritchie Blackmore started a musical duel.

This led into an organ solo, starting out with Lord crouched over his instrument like an evil wizard, teasing out some beautifully tortured sounds and finishing up with him attacking it with the might of a man possessed.

He kicked it, he hit it, and he threw it around until it was groaning and screaming like a wounded monster, only to be pierced by some vicious guitar-work from Blackmore.

Roger Glover then played a good, if not exceptional, solo, and things went ominously quiet.

Suddenly, Blackmore threw a mike stand over the front of the stage, stepped back, and went into a wild, flailing solo. Simultaneously a strobe light came on, focusing on the guitarist and casting the rest of the group into an eerie gleam as they crouched over their instruments providing an electronic drone behind Blackmore's amazing solo.

He danced in the strobe, weaving around and throwing his guitar all over the place again and again. The noise was terrific and the spectacle was terrifying — it went on and on, building and building with ever increasing intensity, until all the force was spent.

This was a musical, emotional, and visual catharsis, and it left both the group and the audience dazed and exhausted. — STEVE PEACOCK.

### MOODY BLUES

"LAST time we played here at the Usher Hall in Edinburgh," Ray Thomas told me minutes before the Moody Blues went on stage, "was in 1965 when 'Go Now' was number

### TAYLOR TRIBUTE

IMPOSSIBLE to try to summarise the sheer beauty and diversity of the music laid before us on the Music Of Mike Taylor at LSE on Thursday last.

From the gently ruminative fragment "Folk Dance No. 2," which turned into a splendid vehicle for Frank Ricotti's hard driving jazz, and the group of four immensely personal songs, beautifully arranged by Neil Ardley, and likewise sung by Norma Winston, to the hard blowing jazz on tunes like "To Segovia" and Taylor's re-write of "Night In Tunisia," the whole programme bore the stamp of intelligent preparation and a great communicative sense of enjoyment on the part of the musicians involved.

A re-invigorated Ian Carr blew well, especially on "Tunisia" despite a strange lapse on the part of the rhythm section, Barbara Thompson proved yet again that one can forget the "only a woman" tag, and Mike Travis in particular never allowed things to flag all evening. Everybody's thanks therefore, to Dave Gelly, who, in addition to playing well, conceived the whole idea and mapped out the general strategy. Humanity without sentimentality, musical intelligence without intellectual aridity; these were the hallmarks of Taylor's music. I hadn't realised before just what a loss to the scene his death has been. — CHRISTOPHER BIRD.

### REGGAE

OF the acts that appeared at the Reggae Steady Go show at Kensal Rise Palace last Sunday, only two merit special mention, Noel and the Fireballs — who opened the show — and the Pioneers — who opened the second half.

These two acts shone out over the disaster that was Pat Kelly, the Upsetters, and Desmond Decker. Max Romeo, although well received, still has to rely too heavily on "Wet Dream," which is in danger of becoming his millstone.

Amplification and microphone trouble dogged Noel, but his energetic performance pleased the audience, and earned him much applause.

The Pioneers, with their three man vocal team, neat routines and slick presentation, generated high temperature excitement to the delight of the screamers, and this is exactly what is needed to fill the gap left by the demise of the teenybopper pop group scene. — ROBERT ELLIS.

### BUCK BENEFIT

HUMPHREY LYTTELTON's benefit night for Buck Clayton took place at London's 100 Club on Monday and its only disappointing feature was the size of the audience.

Four basic groups, singer Beryl Bryden and numbers of sitters-in under Humphrey's benign direction worked together to produce a fine night of middle-road jazz.

The bands were the Kathie Stobbart-John Picard group, Humphrey's Reunion with Wally Fawkes and Keith Christie, Sandy Brown's Band with George Chisholm, Al Fairweather and Gerry Salisbury and the present Lytton line-up with Tony Coe and Chris Pyne.

Others who blew for Buck included Colin Purbrook, Peter Blannin, Alan Green, Tony Bayliss, Spike Wells, Mike Pyne, Brian Lemon, Terry Cox, Ruan O'Locklaine and Tony Raine. Nice work by all concerned and it netted about £100 for the American trumpeter, now recovering from a lip operation. — MAX JONES.

NEXT WEEK  
BUMPER  
CHRISTMAS  
ISSUE  
DON'T MISS IT

## GEORGE HARRISON THE RAVER'S weekly tonic



audiences on the Delaney & Bonnie tour by joining Eric Clapton on stage for a jam, making his first live appearances in years. Why did he join them?

"Just over a year ago, when I was in L.A. people kept raving over Delaney & Bonnie's act. Eventually I saw them and meeting them was a kind of revelation. Instantly we knew we had so much in common. We liked the same kind of music. We played together in private several times, but never in public. I wasn't fixed up in advance about playing with them on the tour. I just decided to do it.

"It's good old rock and roll really. Nothing complicated. It's people getting up and playing and having a good time. That's what it's all about. It's three and a half years since I last appeared 'live' in Los Angeles in 1966. So I suppose I was quite nervous really, but in this band everyone is so happy."

Jody Grind have split up, but organist Tim Hinkley is reforming... Ian Anton band wowed the South Kensington Young Tories apparently Jiving K. Boots outraged White Chapel Young Communists.

Who will play the role of Harold Grimes in the film version of Groupie? George Harrison jamming on stage with Delaney & Bonnie.

Yes roadie Lew shocked when the lights blew up at Croydon Greyhound on Sunday... Wild Angels have challenged Dave Clark Five to a "rock and roll contest." Saxophones at twenty paces? Each member of Ginger Baker's Airforce has a rank with Phil Seamen as Air Chief Marshall and Graham Bond as Group Captain Stevie Winwood is a Wing Commander.

Mott the Hoople billed as Mott The Noodle in Croydon... Guitarist Peter Banks converted to Kwango dancing... Jeremy Steig and Freddie Hubbard getting ova-tions on Continental New Wave jazz tour, due here this weekend.

Aynsley Dunbar jamming with the Bonzos... Ringo Starr makes a Christmas appeal on behalf of the Wireless for the Bhod Fund on Christmas Day on Radio One's Kenny Everett Show at 10.15 am.

According to a survey, there were 183,000 colour TV sets in Britain at the beginning of October. Well what do you know! Yes, what do you know... absolutely nuffink more than likely.

Jiving K. Boots is off for his tenth tour of America this year on Sunday. He plans to lose even more money than last time. Said a spokesman: "Jiving is pretty disastrous... US-wise they absolutely hate him over there, and most promoters won't touch his act. Fans boo every number, and the cost of transporting his 40-piece orchestra is prohibitive. Why do we persist in our futile gestures? Boots wants to spread the message of Idiocy man. Idiocy Peace is the world's only salvation."

Field Marshal Lord Montgomery becomes the 1,000th castaway on Roy Plomley's desert island on Radio 4 on December 20... Long John Baldry in Portugal says he heard Benfica supporters club singing "And it puts any British F.C. to shame and that includes the 'Kop' chanters."

Ike & Tina Turner fans not impressed by Delaney & Bonnie... U.S. pianist Joe Bushin played up a storm with Kenny Napper on bass and Tony Crombie on drums at a private party in Belgravia last week... Curtis Mayfield may quit the Impressions... Bluesman Magic Sam "death" reports.

Exploding Apple Christmas card a nice gift — next time, send exploding money. You know it makes sense... Julian's Treatment will soon sweep the Beatles from the top, reveals manager Bob Neal... Jonathan King banned from driving for three months, joining Roy Flynn.

The Raver wishes all Publicists (with bottles) a prosperous New Year.

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# ELVIS

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Elvis is almost back where he belongs. A fairly trite statement, perhaps, but to be able to make it is to prove the rightness of those thousands of fans who, for almost a decade, have insisted on his greatness in the face of his continued absence from the real music scene.

Now the wheel is about to come round full circle, and Presley's has arrived, whether by calculation or not, at just the right time.

It's no accident that Creedence Clearwater Revival have had all those number ones with simple Louisiana songs, that Tony Jo White has made himself a star with songs like "Polk Salad Annie" and "Roosevelt And Ira Lee," and that groups like the Byrds, the Flying Burrito Brothers, and the Dillards have emerged as major names playing basically Country music.

The days of progression are not over, thank goodness, and there will always be room for searching, thinking groups like Quintessence, Manfred's Chapter Three and Chicago.

But at last people have realised that progression is not synonymous with good music, and that satisfaction can be found equally in the sounds of our comparatively recent past.

Just as Cream marked the final decay of the "heavy" approach (and Led Zeppelin are the ultimate expression of that decadence), so a group like, say, the Incredible String Band has delineated the ultimate

BY RICHARD WILLIAMS

boundary of the eclectic/folk path.

So where do you go? "Get Back" sang the Beatles, quite rightly. But they couldn't do it, and it needed America to revive and replenish the roots of what is essentially their music.

That's why Bobby Zimmerman went to Nashville to play with Kenny Buttrey and Charlie McCoy, and that's at least part of the reason why Elvis has woken up from his Hollywood golden slumbers.

We were ready for "In The Ghetto," which was basically a very strong ballad, but not quite so ready for "Clean Up Your Own Backyard" which got so far down to the nitty-gritty that it was dismissed as "a good LP track" by those who couldn't take it in single form.

"Suspicious Minds," which is currently headed up the MM chart, bridges the gap perfectly. It's a very exact piece of pure pop music, not going back quite as far as "Hound Dog" or

"All Shook Up," but ultimately simple in the best sense, despite some of the trappings of 1969 production work which surround it.

I think that, in the very near future, we're going to be made more aware of the vast importance of Elvis and others like Buddy Holly, Eddie Cochran, and Little Richard.

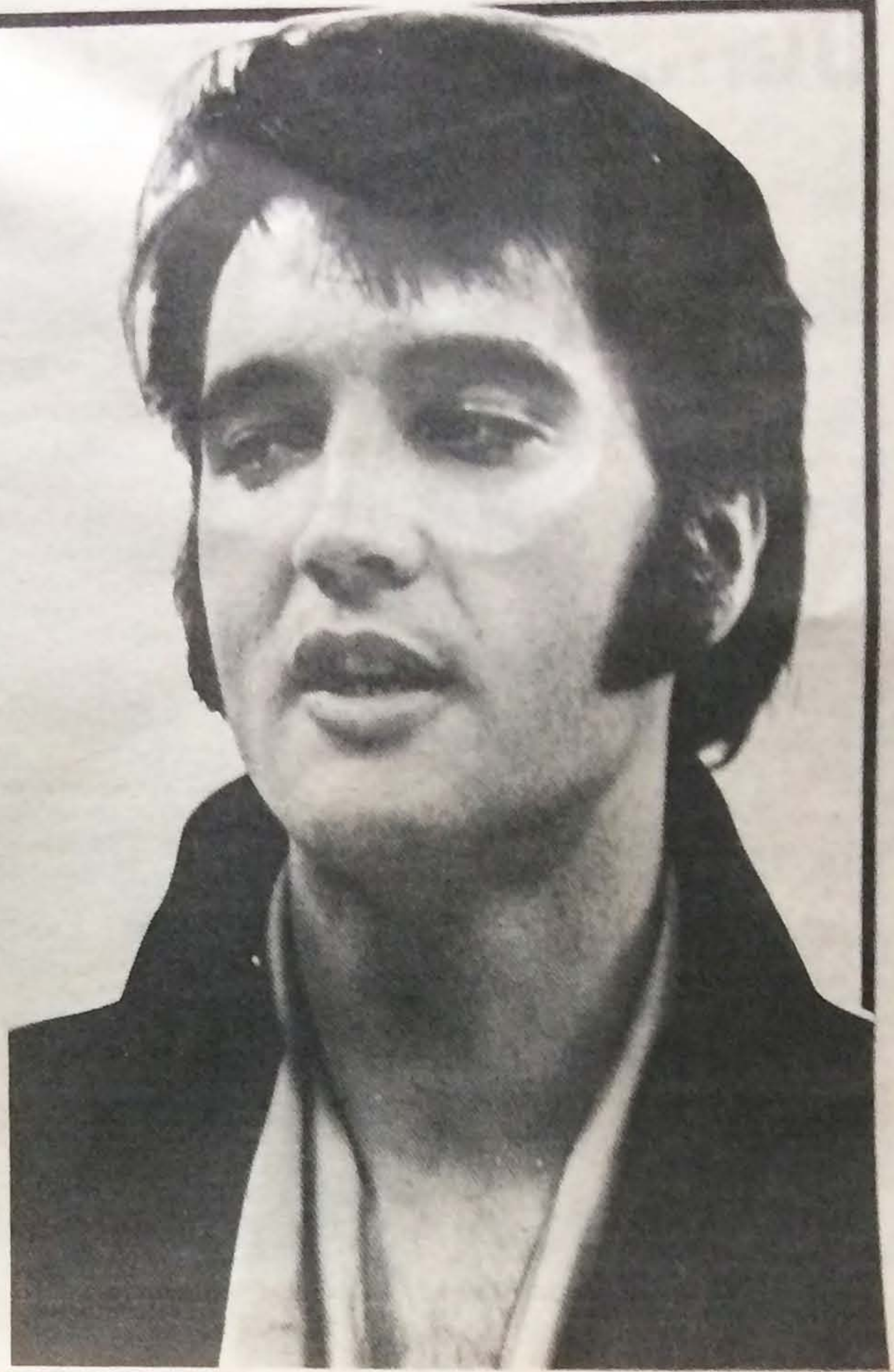
Some people, of course, never forgot that importance — and more power to them. With luck, we'll all be able to share everything soon, and categories will be quite meaningless.

If you want a good example of what I mean, listen to Buddy Holly's original version of "Well All Right" alongside the Blind Faith cut, recorded this year. Holly's version, besides being more sensitive to the needs of the song, is also more advanced, and Blind Faith can't come within a thousand miles of the tight integration of the instrumental work.

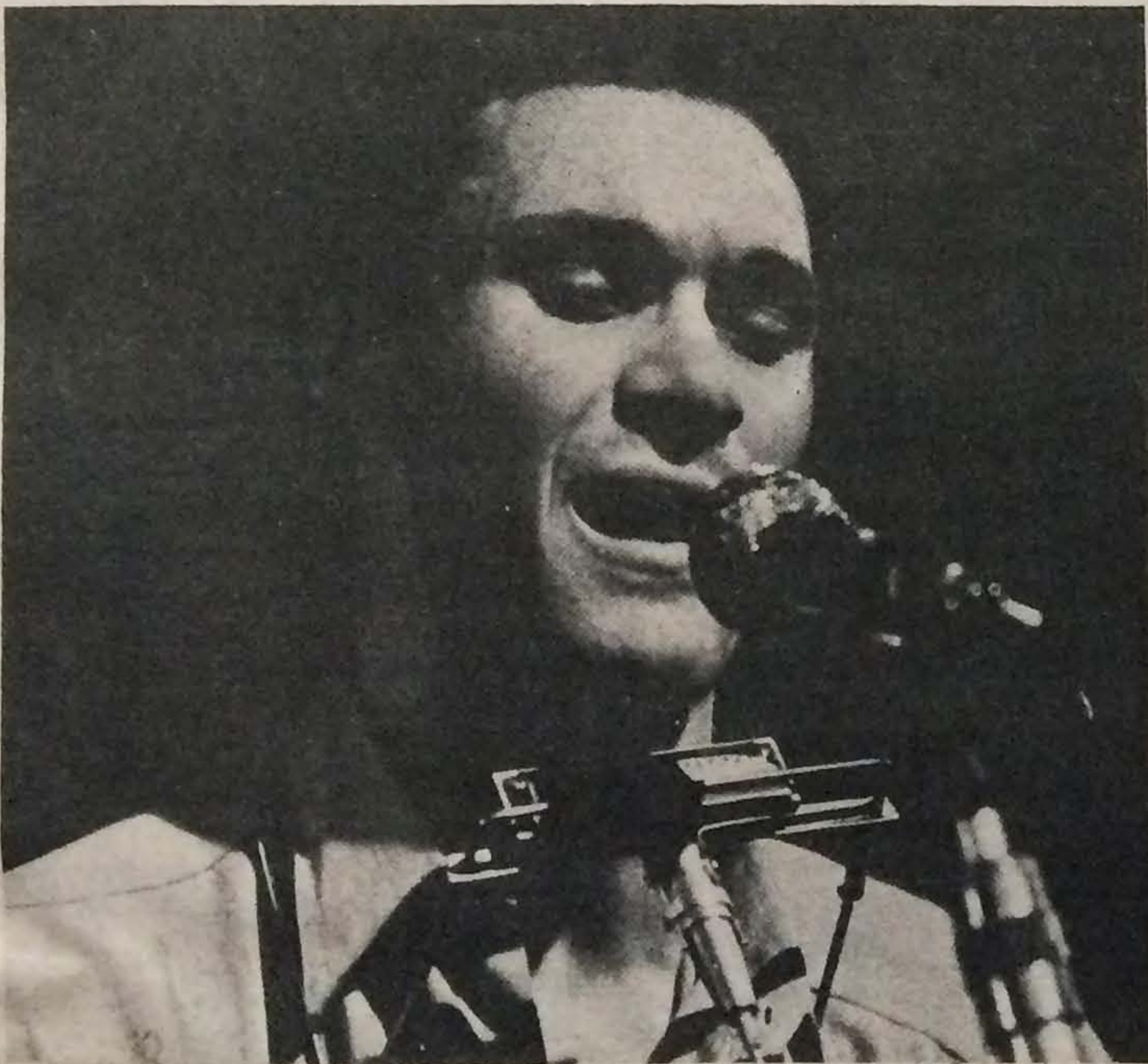
It's the same with Presley's singing. He was always a master, but now he's able to add maturity and control to the wildness of his youth.

His magnetism is undimmed, and — most of all — he has a quality which will make his music, when it finally comes clean, as attractive to those who never knew his hey-day as to those who are steeped in Presley-lore.

What is that quality? I don't know, and I very much doubt if Colonel Parker does either. But it's there — and it's gonna grow.



# DUSTER BENNETT



They say get there early on April 15th, there'll be a big queue and members only allowed in. You arrive. Three hundred people pushing at doors, let us in, where's the Duster? Doors open, pay your money, rush in, grab a seat, reserve your place at the front. No, go to the bar, get a drink, it's already hot. Feet treading upon feet, elbows digging, bodies forced together, all we want is a pint — you're on my toe, watch my eye, get your elbow out of my ribs — here's the Duster!

Great cheer ascends and reverberates around the tiny club. Comes the tuning up and crowd in light-hearted mood decide to help him along. "God Save the Queen", "England, England" — where is this man, Wembley?

A vast roar of approval and then straight into "She Lived Her Life Too Fast". Number after number he played, with the crowd yelling their appreciation, clapping, shouting, and when it came to the last number of the evening, "Bright Lights, Big City", Godalming's very own number, there wasn't one person in the entire audience not singing along with Duster. It was an extremely moving experience.

Good job we were there to record it!

DUSTER BENNETT  
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# jazz scene

THE FIRST thing Harry Carney did when I walked into his hotel room was to point to a letter lying on the dressing table. "Read that," he commanded, continuing tying his tie.

The letter, a heart-warming tribute to Carney's enduring supremacy on the baritone saxophone, was written by John Surman when the two met in Berlin a few weeks back. Surman had taken the opportunity of acknowledging the Ellingtonian's over-riding influence on his own career, and a moving 'thank you' note resulted.

For an artist of Carney's stature, such gratitude is merely his due for it is hard to imagine what would have happened to the otherwise unwieldy instrument without him, yet he was obviously moved by Surman's esteem.

"Funny thing is that he says I won't remember him," smiled the American. "But I heard him at a festival some time last year. I was out in the park at the time talking to someone when all of a sudden I heard this brilliant baritone. I just had to get away in order to listen, and I could tell at once he was a good player."

"When you're on the road like we are, you hardly ever have time to hear other musicians. I think it's important to listen, for if you don't listen, what do you learn? But if we're in one place for a week or so, of course we go to hear other people."

Aside from being the most outstanding baritone saxophonist in the history of jazz and a performer who for me has no equal on the horn, Harry is notable for establishing the sustained breathing technique where one inhales through the nose while breathing out through the saxophone.

He learnt this through watching the late clarinet-



HARRY CARNEY: a letter from John Surman

## The world's boss baritone

ist, Buster Bailey, though now of course, it is Roland Kirk who has brought the most attention to this technique.

"I've been doing that for so long I can't remember when it first started," said Harry. "I started doing it in self-defence because I

was young and skinny at the time and had no diaphragm. Duke would hold long sustained chords at the end of numbers and I just couldn't keep up with him. So, I'd seen Buster Bailey do this sustained breathing thing and I thought why not try it?"

Harry is full of praise for Kirk, both as a baritone saxophonist in particular and as a musician in general. "He's a great man with talent unlimited. And

he's always got that fire, that sparkle that's so important to jazz." He also taught the multi-instrumentalist one of his trade secrets.

"I ran into Kirk one day in front of Manny's Music Store in New York and he said he wanted me to help him to continual breathing. The next time I saw him, he was doing it better than me! But you know just about everybody in the reed section can do it to some degree. You just don't

notice it going on because they're not out front taking a solo or something."

After 43 years in the Ellington fold, it is not surprising that Harry is one of Duke's closest friends and confidantes. Whenever the band have the opportunity to take it easy between gigs, the saxophonist drives his leader from one town to another, yet he is eternally cagey when it comes to explaining the secrets behind the Ellington mystique. "How much longer will I stay with Duke?" he chuckled. "Who knows? I might get fired any day."

### Energy

Carney laughed, the comfortable laugh of a man who knows he is secure. "We're together an awful lot when we're driving. Duke really likes to ride with me."

"We discuss a little bit of everything but sometimes we drive for miles without saying a word. Then when the conversation starts, it goes on for quite a while. A lot of times he'll ask me: 'How do you like this?' whether it's lyrics or music."

"But I'll tell you this: I'm still amazed, too, as much as I know him and as much as I dig him—the way he can play the piano and get up and go to the mike and snap his fingers and shout at the cats. That takes energy, too, just stomping your foot."

Carney, like other members of the band, was perturbed by the unfounded rumour that this last tour was to be Ellington's final European jaunt. "Duke seems to be more interested in doing more and in writing more than ever," he said. "So why should he knock himself out like that if he was thinking of giving up?"

### Happy

"Duke just thrives on what he's doing. He just enjoys it every time he can make the people happy. He knocks himself out every night and then goes to sleep through exhaustion, but he can do so knowing that the people are happy."

It was time for the band to hit the road again. Harry smiled wearily as he tilted his cap rakishly over his eyes. For him, it was just another gig, but for his admirers, the night ahead was a chance to hear the world's boss baritone—a man without equal anywhere.

### VALERIE WILMER



## Turney, new face in the Hodges' seat

WHO COULD possibly replace the legendary Johnny Hodges? Hodges — the man who has been associated with the great Duke Ellington Orchestra for so many, many years — the man whose phenomenal saxophone playing has for decades been an essential part of the Ellington sound.

Norris Turney (alto and tenor saxophones, clarinet, flute and piccolo) attempted to do this for two weeks when Hodges was out of action due to a spell of ill-health.

To such good effect that months later he is still there, albeit currently playing in the trombone section (transposing at sight, of course) until the sixth saxophone part can be added to the Ellington orchestration.

Who then, is this musician, whom Duke quite obviously doesn't intend to lose?

"My home town is Wilmington, Ohio," says Norris. "My first big date was when I followed Sonny Stitt into Billy Eckstine's big band which at the time featured Art Blakey, Fats Navarro and Miles Davis."

"I stayed with B for the last year before he broke-up the band to start his solo career. When this folded I returned home, played sessions, and with a number of small groups in the state of Ohio."

"Next I moved-on to Philadelphia and Atlantic City again with small groups, playing a little jazz but mostly accompanying shows, after which it was back home again where I spent three years leading my own Jazz Moguls."

"Then I made the big decision and moved permanently to New York where I freelanced in various studio

bands and spent seven or eight months with Clark Terry's big band — after which I went back to studio work."

"It was on May Day this year that I was asked to join Duke Ellington when Hodges went sick. I realised what a challenge this was, but Ellington's is a band that we have all grown-up with."

"Most musicians have a desire to play with Duke at some time in their career for it is very definitely unique — altogether different from most other big bands."

"In order to play in this band for any length of time takes more than musicianship. This is essential of course, but you also have to know the band and have the right mental approach."

"It is a great experience and one which I am enjoying very much indeed." — JERRY DAWSON



ASHBY subtle player

## Soft voice in the band

NOT THE least intriguing feature of Duke Ellington's recently concluded concert series was the "In Triplicate" episode in which three tenor saxophone voices were lifted in friendly competition.

Invariably the softest, least aggressive of these voices belonged to Harold Ashby, the man in the middle. His contributions — to that number and to "Just Squeeze Me" and "B.P. Blues" (when we heard it) — were nonetheless impressive.

He is a subtle player whose breathy, melodic approach, making use of the instrument's full range, calls to mind the gentler side of one of his great predecessors, Ben Webster.

And Webster was at one time Ashby's inspiration. Talking, at the Washington Hotel before the London concerts, of his earlier days, Ashby retailed:

"I tell you, when I first heard Ben — it was in Kansas City during the late Forties — it was his tone that got me, the sound of the instrument, that's mainly what influenced me. No one sounds quite like Ben."

"When we were in Copenhagen, before coming here, I saw Ben at the Montreux Club. He was playing, you know, sitting up there in a chair — he broke his foot, or something — and just as happy as he could be. Told me how much he likes Europe."

Ashby, too, enjoyed it over here — his first trip to Europe — and understands what American musicians find attractive about life on the Continent.

"Well, it's altogether different from what I can see, more relaxed. In the USA it's a rat race, in music and almost every walk of life. There's no let-up. You've got to get in there."

"For some it's all right, but I'm not that type of person. I'd say you need to be more egotistical, need to have that 'I' thing. Europe's an entirely different scene."

Harold Ashby came into the band 17 months ago; he fits the job and it suits him well enough. Even a hard tour like this last (the most gruelling of all time, according to Ellington) left him smilingly unruffled.

"Do I still like it in the band? Yes, I like it. Well, I never travelled before, so this is a different thing for me. Yes, I've seen a lot of the world."

"It gets a little strenuous at times, all that getting up at six, catching a bus to the airport, getting on a plane, transferring to another, hopping another bus, doing two concerts and then, after a few hours' sleep, going through the same thing."

"No wonder the guys gripe about it. It is rough, but most of them have been doing it for years so they must like it. Sure they gripe, and I say to them: 'Well, why do you do it?'"

Though he joined Duke full-time in July, '68 at the

Newport Festival, Ashby was not then a stranger to the band. "I worked with Duke a couple of times back in '61 or '62 and was in the My People thing in August, '63 for three weeks," he said.

"Then, too, I did some jobs with Mercer Ellington and was with him for a couple of weeks when he had the big band in Birdland. I play on the 'My People' album on Contact and on some albums by Mercer and Lawrence Brown."

Under his own name, Harold was introduced to British jazz buyers on "Born To Swing" in 1960. This was followed the next year by "Tenor Stuff," on which he partnered Paul Gonsalves. Some of the best tracks from each — including "My Buddy," which Ashby dedicated to Webster — were reissued this year on Columbia's "Two From Duke."

Ashby, born and raised in Kansas City where he worked in Walter Brown's band, moved to Chicago in '50 after working out of Kaycee with a pianist named Bill Searcy.

"When we reached Chicago in October that year I just stayed there. My sister lived there, and I figured anyway there was nothing much for me in Kansas City. I worked around with a good many blues singers."

"I believe I made records with Willie Dixon, Memphis Slim, Lowell Fulson, yes, and Little Walter. I think and Willie Mabon. Then one day I just packed up and took a plane to New York. That was about '57, and I worked with Milt Larkins off and on for a number of years."

Sharp-eyed concertgoers would have spotted Harold at the business end of a clarinet, and this was in fact his first instrument. But he says he started only because a few of his pals had clarinets, and he doesn't fancy himself on it much.

"I just read parts, don't solo or nothing. I'd say I try to play." That is Ashby's own verdict. "Really I never had occasion to use the clarinet, and you know it's not an instrument you can just sit down and play."

"No-oh," he said, laughing. "I know too many fellows who can really do it."

### MAX JONES

## A challenge that paid



WILD BILL DAVIS first took up the organ purely as a challenge.

"In 1947 I completed a long spell with Louis Jordan in his hey-day. I was playing piano and writing a lot of the group's arrangements. After leaving Jordan I continued my arranging activities including a lot of work for Earl Hines at the time that Sarah Vaughan was his singer."

"I also wrote the original orchestration for Duke of 'Love You Madly' and of course Basie's 'April in Paris.'"

"In these days I wasn't by any means an organ fan — in fact I just didn't like the instrument. To me the organ was in a rut — a cliché instrument associated with church or cinema music."

"But as an arranger, DAWSON

chords were my life and I began to feel that perhaps after all, I could express myself on the organ."

"That started it — and now I just can't get away from it. When a few months ago Duke suggested that I might join the band — I did just that."

"This was another challenge — for all other things apart, it was the first time in 20 years that I had played with any band other than my own groups."

"These had always been small units — never big bands and I don't know how long it will last. But touring Europe and the U.K. has been a great and thoroughly enjoyable experience." — JERRY DAWSON

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THERE ARE still those who feel that the whole jazz-rock thing is a figment of reviewers' fevered imaginations. They believe that jazz is jazz and pop is pop and never the twain shall meet. This despite proof to the contrary by such groups as Chicago, Blood, Sweat And Tears, Jon Hiseman's Colosseum and many more. But even if there are debating points to be scored on the whole subject of the jazz-rock entente, there is no denying its achievement in helping to break down the snobbery that used to surround the various forms of music.

# Chicago's impeccable Mr. Pankow

BY BOB DAWBARN



JIM PANKOW: worked with Bill Russo

"We have been paying our dues for three years and there are so many fine musicians who deserve a chance as much as we did that we want to find them and help them to get on record."

## Pride

Almost all Chicago's material is original and Jim explained: "We take great pride in the fact that the music is ours. I guess at times we get emotional when people attack our music and we tend to jump right back at them. We are proud of what we have done and if somebody says they like our music it makes us all feel tremendous."

"I take great satisfaction in being a musician — it's the best way you can make other people happy. You have to be an individual but know how to communicate with other people."

## Enjoy

"It's like a doctor fixing a patient — music is a form of therapy. Of course it's not all pleasure. The travelling and the things that go with the business are all incidental to the playing. Whether or not you enjoy them you have to do it if you want to play music."

"And we all get along together surprisingly well. But then we got together as much on a friendly basis as on a musical basis to start with. At one time, while some of us were going to school in Chicago, we would commute 400 miles a day to gigs. If we were going to fall apart or hate each other it would have happened then."

## Type

As Jim Pankow of Chicago told me this week: "A lot of people think that if a jazz musician plays rock and roll he is selling his talent. But a group like this is a very valid musical statement. I am proud to bring a horn sound into the group." And Jim's musical background is impeccable, including work with Bill Russo. As any of the top British musicians who have worked with Russo will tell you, you've got to be pretty good to keep up with him. "I learned a heck of a lot with Russo," says Jim as we looked out over a damp London from his room in the Hilton hotel.

"And his was the first real experimentation with big band rock — almost a Don Ellis type thing. He did a rock opera in Chicago four years ago but it wasn't publicised all that well." Jim's musical education also included the Ted Weems Orchestra.

"Ted Weems, of course, is dead, but we toured as the Weems Orchestra playing dances, ballrooms and those sort of things through the mid-West and on tour in the South," he told me.

"It was good experience and kind of varied. I was 17 and a bit scared of going on the road with all those older cats but it was a good way to learn the ropes."

Jim started on trombone at the age of ten.

"Like most kids I wanted to be a drummer," he explained. "But when I saw 20 other kids lining up to play drums for the school band I decided there was too much competition. The band's director was a trombonist and I thought the instrument looked kind of interesting and a challenge. I don't regret the choice."

## Feel

"Influences? Before I found this group I was basically involved in jazz music. The people I liked were the Jazz Crusaders, the Gerald Wilson Orchestra, John Coltrane and Miles Davis."

"But I started to feel that

jazz had become kind of stagnant. I was a young kid and couldn't feel satisfaction playing music that other people of my age weren't digging. I had the desire to intermingle my ideas with the music the kids of my age liked."

"I formed a group with two horns and rhythm section on a Jazz Crusaders line with a pop beat, but essentially a jazz sound. We did more or less elementary tunes."

"Then, the big band thing has always fascinated me. In Chicago its sometimes difficult to make the three horns sound like a section, but that is part of the challenge of the group. I've always liked the big sound of bands like Don

Ellis, Gerald Wilson or Ted Heath. And then the Mothers Of Invention have been a big influence on me. They are always doing new things and new things are nice."

I asked if Jim did all the writing for Chicago.

## Best

"I did just about all the brass writing, but now Bobby (organist Robert Lamm) is getting into it. I'd like to see more of the guys get in too. Terry (guitarist Terry Kath) has a lot of good ideas but he doesn't have the tools to write it on paper. Bobby and I write his tunes for him like a dictation."

"To me, this group is the

best experience I ever had. I'm proud to be in it and happy I can contribute in a way that I enjoy."

"We have just finished our second album and think it is better recorded and better played than the first. None of us feel, though, that we are really a recording group yet. We are all scared in the studio. We are really a live group."

Of the future, Jim says: "A couple of the guys want to go into films eventually. I would dig doing scores for motion pictures or plays. Several of us would like to produce records for other people and if everything goes as we hope it will then we will be able to do these other things."

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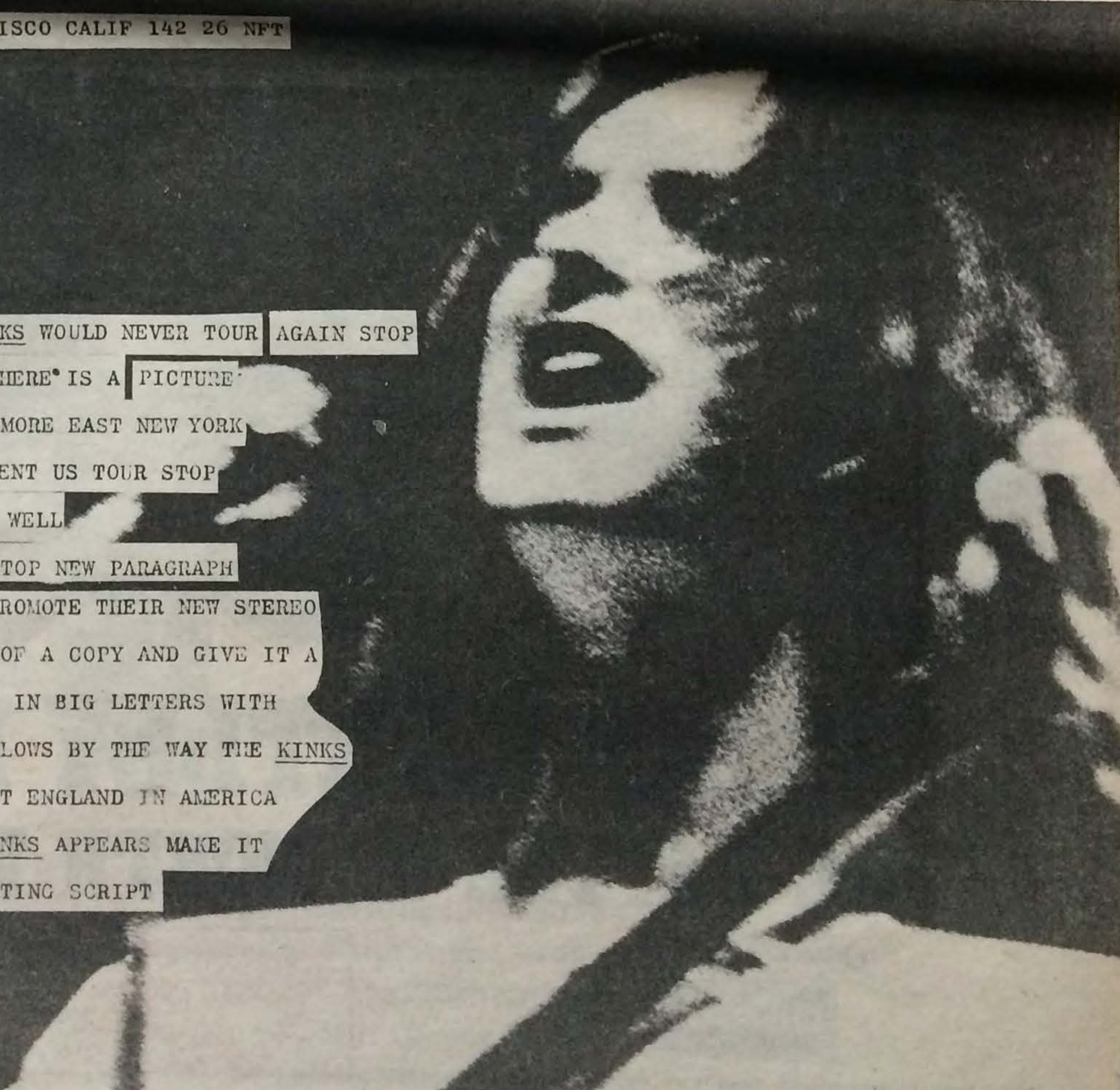
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# THE BLUES

## MEN WHO MAKE THE BLUES

BY MAX JONES

CAT-IRON is a singer and guitar player from the Mississippi region whose life story is sufficiently shrouded in mystery to satisfy the most romantic blues aficionado.

He was found in Buckner's Alley, Natchez, by author-folklorist Frederic Ramsey, Jr. some time in 1957 and subsequently recorded and filmed for a documentary feature during the several field trips made by Ramsey through the South at that time.

Cat-Iron's album — his first and only one as things have so far turned out — made quite a strong impact. It showed him to be a powerful and unspoiled performer in an old folk style which encompassed blues and gospel music alike, though Cat-Iron was reluctant to play secular music on account of his religious beliefs.

For a while, this new and strangely named Negro artist was a subject for discussion on the international blues and folksong circuit.

### Folkways

His Folkways LP enjoyed a small reputation here, but it was never followed-up successfully and murmurs of his prowess became fainter and less frequent, though a few articles about him have appeared over the years.

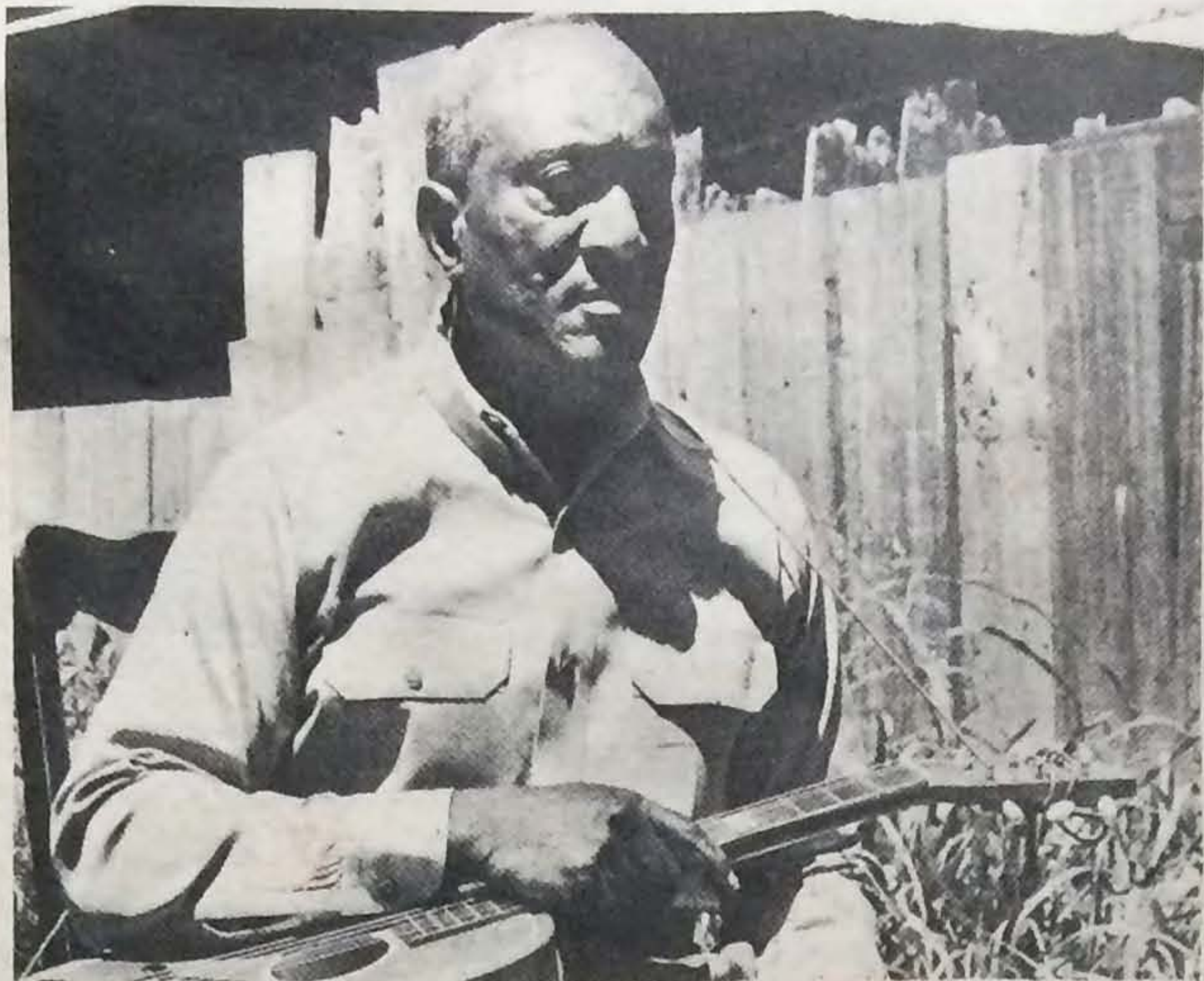
Very few facts have leaked out, though, and now that he seems to have returned to the obscurity of Buckner's Alley and the existence he perhaps prefers, it is uncertain that more information will come to light.

In a Saturday Review piece, published in September of '57, Ramsey told how he came to Number 7, Buckner's Alley looking for Cat-Iron because a saxophonist named Thurman Monroe had recommended him as a man who knew a lot of the old blues and had even made up a few of his own.

Ramsey remembers that his man looked hard, which photographs confirm, and sounded less than enthusiastic.

"I don't sing blues much any more," he had said. "Just church music. You know, since I been converted, I sing the hymns."

And a moment later "I got



CAT IRON: shrouded in mystery

no guitar, either. A guitar was obtained, they all went inside the singer's house ("a neat, box-like, white-clapboard home") and Cat tuned the instrument to what he referred to as bass-tone.

Afterwards he "put it in E natural" for the blues songs. When the initial tuning was to his taste, Cat-Iron got up and fetched a small, flat-sided medicine bottle. This he used as a knife or slide to produce a plaintive vocalized effect from the strings.

"With the first notes," wrote Ramsey, "we knew we were in blues territory. But it took some time to go beyond the first boundary."

Of the version of "When the Saints," similar, presumably, to that on the album, Ramsey observed: "He sang it with feel-

ing, with power, with compelling rhythm; he embellished it, on his guitar, with ornaments that could only come from years of blues playing. Then we heard "When I Lay My Burden Down." Cat-Iron might be singing religion, but he was playing it with the heart of a blues-man."

### Spirituals

Much the same could be said of other old-time spiritual singers — Blind Willie Johnson for one — and Cat-Iron's treatment of "Well, I'm In Your Hand" has characteristics in common with Johnson's records. The LP, "Cat Iron," has been

reissued on Xtra. Its six sacred songs and six blues-type items represent traditions, Mississippi mixed with other idioms, which went into early jazz and were in turn influenced by it.

I know neither Cat-Iron's real name nor his whereabouts. Local blues opinion suggests that he is alive, but I can get no confirmation of this at present.

Ramsey's documentary film has been shown on U.S. TV. I believe, but I know nobody who has seen it. Information about Cat-Iron is hard to come by, but his record is cheap.

And on it, as Mike Raven says in his sleeve-note, Cat-Iron's voice "stakes his claim for all time to the proud title of Blues-man."

## Blues albums

CHICAGO blues guitarist Earl Hooker was recently shown off to advantage on Arhoolie's "Two Bugs And A Roach." Now Blue Horizon release his Blue Thumb album, SWEET BLACK ANGEL (7-63850), which has its many moments although it doesn't rate alongside the Arhoolie in my opinion. Hooker works with Ike Turner's band (Turner arranged and helped to produce the date) in a mainly instrumental set which includes Robert Nighthawk's "Sweet Black Angel," Turner's "Boogie Don't Blot" and "The Mood," Roosevelt Sykes' "Drivin' Wheel," James Brown's "I Feel Good" and a few Hooker originals and adaptations. The title song is one of the album's highspots, and "Sweet Home Chicago" has fine guitar (including wah-wah effects) and reasonably good singing. "Wheel," "I Feel Good," "Funky," "Boogie" and "Shuffle" are fair instrumentals and the whole thing strikes me as being good, easy, unexceptional listening, a little different from the ordinary modern blues bag. A special phrase of praise is due to Ike Turner for his meaty piano, which lifts the grooves right out of the commonplace every now and then. Too much wah-ing there'll be for some, but that's the only objection I can see. — M.J.



EARL HOOKER with Ike Turner

PETER CHATMAN, better known as Memphis Slim, has been resident in Paris since 1961. And he is at his liveliest on "THE GREAT MEMPHIS SLIM" (American 30 AM 6076) which was recorded in Paris last year and captures the piano virtuoso at his best. Slim aims for perfection, both vocally and instrumentally. He opens with a slow, standard 12-bar blues, and steps it up for "Lord Have Mercy On Me" with an anonymous guitarist preferring some nice interludes. Again the tempo slows for "Whiskey Drinking Man" and "Between Midnight And Dawn" as Memphis Slim seems to drift off into the night. After "Blue And Lonesome" he ends the first set with a faster, more pronounced blues "Misery." The second side continues in the same vein, opening with the

slow "Messin' Around," and changing completely for "Big Town Girl," where a solid bass maintains an even beat. "Alberta" is a straight slow blues and in "Three And One Boogie" Memphis Slim is restricted by the small backing band; again very pleasant but Slim seems confined. He finishes with two straight blues "St. Juan Blues" and "Wish Me Well." This album represents Slim doing his night club bit, free and exuberant but none of the reckless piano we could have expected from Slim on his own. — J.G.

WHEN rare and interesting recordings come onto the market, it is reasonable to expect comprehensive and explanatory liner notes. But very little information is given about the Angelic Choir's "NEGRO SPIRITUALS" (Musidisc 30 CV 968), which was recorded at the New Baptist Church in Nutley, New Jersey under the direction of the Rev. Lawrence Roberts. The entire album is very moving, with the choir in full voice. The mind immediately wanders back to the Folk, Blues

and Gospel Festival when Stars of Faith and the Robert Patterson Singers illustrated the full force of gospel music, and the audience awoke to it as though it was some new creation rather than songs which have been sung in churches and on plantations for hundreds of years. Such a feeling is created by the choir on this album, where the spirituals include "Without A God," "Sweet Mother," "Close To Me" and "He's The Same." — J.G.

SONNY BOY I, as he is known (real name John Lee Williamson), was a real blues master — as everyone familiar with his records agrees. His way of singing and playing was profoundly influential on the Chicago blues movement of the late Thirties and the early Forties, but more important to record buyers today is the fact that his music stands up as superb and entertaining blues. Sonny Boy sang engagingly and swung vigorously, and as for his harmonica playing — that provided the inspiration for most modern blues harp. The first side of SONNY BOY AND HIS PALS (Saydisc-Matchbox SDR169) offers almost pure gold: "Tell Me Baby" and a slightly less good "Honey Bee" from '39 with Walter Davis and Big Bill; the classic "Decoration Day, No. 2" with Josh Altheimer and Fred Williams (1940); "Love Me Baby" with Big Bill's guitar, Blind John Davis (pno) and Alfred Elkins (bass); and "I'm Gonna Catch You," "Miss Stella Brown" and "Desperado Woman," the last two dating from '44. The second side, not so memorable but important for blues lovers nevertheless, features other singers — Elijah Jones, Big Joe Williams (in '45) and, on five tracks, the admirable Yank Rachel ("Army Man," "Worried Blues" and "38 Pistol" notable) — with Sonny Boy's harp giving fighting support. Not the least of the pleasures here is Big Joe's vocal on "Vitamin A Blues," on which he sounds almost as mumbly as Sonny Boy. So it is a great LP for hard followers of the art; 14 good tracks, not too clear but not bad for what they are, with all the relevant information for a couple of quid. — M.J.



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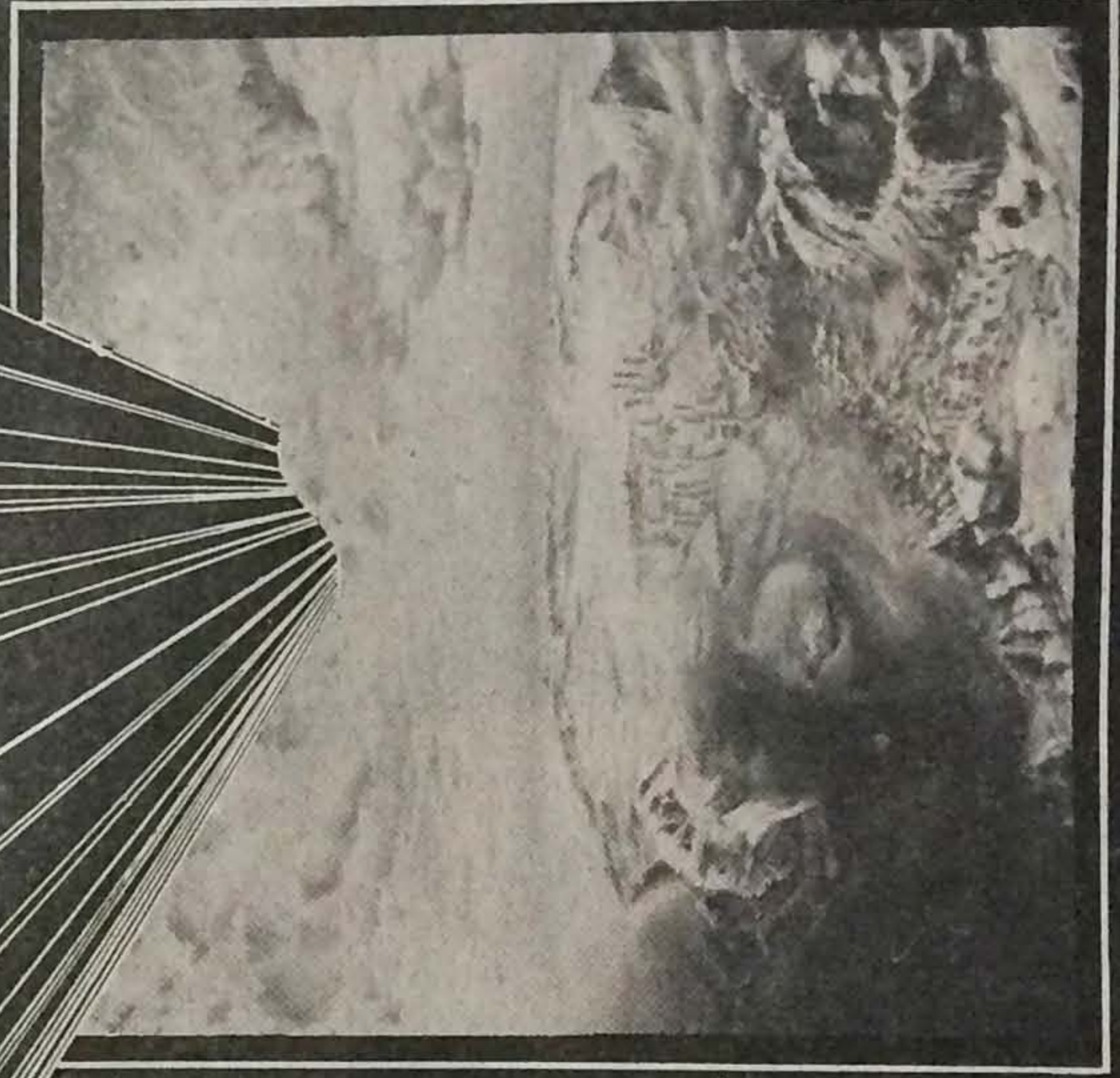
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# Where are the Bonzos at?

BY CHRIS WELCH



BONZOS: they stalk a strange path

WHERE ARE the Bonzos at? It is unlikely anybody on the planet, including the Bonzos themselves know where they are going or what they are doing.

For several years now they have wandered erratically from brilliance to banality. They have made a lot of people laugh and they have baffled as many in the process.

They stalk a strange path between art and rock, success and disaster. Their essence is sustained spontaneity and rebellion.

They go through great spurts of energy and creativity. Sometimes they teeter on the verge of breaking up a welter of argument.

They are currently going through a period of creativity after their not-too-successful trip to America. They have a new album released and it is called "Keynsham."

It is difficult to say whether the album is a success or not. Like the Bonzos it splits off into many different directions, and although there is an underlying theme, this is

difficult for the average listener to detect or understand because it is not much more than hinted at in the lyrics.

The Bonzos are Viv, Stanshall being schizophrenically brilliant, savage, bearable and unbearable... Dennis Cowan quietly playing excellent bass guitar in the background... Rodney Slater, digging his pet parrot and model trains, honest, a rocker at heart... Roger Spear, guffawing... exploding bombs, building machines, rushing around in circles... Legs Larry Smith, tap dancing his way into a million hearts... Neil Innes, a fine musician, writing, trying to steer a course... but where?

They are assailed by influences which they absorb from rock to advertising, comics to theatre and Marat Sade.

But says Viv: "Of course we are influenced in the same way that I am influenced by my newsagent."

The Bonzos are afraid of

ever being labelled or expected to come up every-time with a certain product or approach. They want total freedom, yet total freedom doesn't always help, least of all does it help revolutionaries.

After a recent press show to launch "Keynsham," Viv, Roger and Neil congregated in their suite of offices to chat.

"We did a good show at the reception," thought Roger, "but they turned some searchlights on us which spoil the atmosphere a bit. Loud? Yes, we tend to get a bit loud when we're nervous. We performed the whole LP for the press, but it doesn't really work as a show. We had a few tricks up our sleeve, none of which worked. We had a box of collapsing ceiling — just some harmless rubble, which was supposed to fall down. There were various things which didn't happen. We had some dwarfs and a giant who really enjoyed the show."

Neil: "What was that roaring sound from the back?"

Roger: "Oh that was me playing the tuba. It was a typical show really — everything went wrong."

Neil had a go at explaining the album. "We had all these separate songs, and we thought it would be better if we had a story going through in which our whole existence was a dream, and we were really patients in an asylum who had invented a band as a kind of group therapy."

"The first track 'You Done My Brain In' is an affirmation of madness and the second 'Keynsham' is our 1d — our subconscious."

Said Viv: "Keynsham is the village outside the asylum and the people in the village hate the inmates..."

Neil: "It's completely existential lyrics — a lot of it is very Bosch. The idea of this band has always been to do what we want to do, and we don't just

want to be misinterpreted as people who parody everything. We've tried to steer away from that, and we also refuse to be pop stars, which is why we left America."

Said Viv: "We want to concentrate on writing and go on the road with a show in places where we can set up larger amounts of equipment and put on a good show. I feel gollyard when people pay a quid a head to see us and we disappoint them."

Roger: "Our trouble is nobody takes us seriously."

Neil: "Oh well, I'm going to join the Beatles — and get three years' back pay."

A lot of "Keynsham" is very entertaining and extremely funny. The story don't make much sense like — but a lot of the tunes rock like kwango. One of the high spots is Legs Larry's "Look At Me, I'm Wonderful," and the overall production by Neil and Viv continues to improve on past albums.

The Bonzos continue to be one of Britain's most individual and much loved, well to paraphrase Frank Zappa — "Dandy little combo."

## No more bouncing for Malcolm Roberts

WHEN TRAINS are sticking to the rails with the cold, offices barren because of 'flu, and cars blocking the streets with burst radiators, one would hardly pick December as one's Fave Rave Month.

However, the handsome Malcolm Roberts has absolutely no complaints. "Christmas time has been pretty lucky for me," he says. "Love is All" is in the charts, and it was just about a year ago that "May I Have The Next Dream With You" gave me my first big hit.

Then, when I left Manchester to come to London to join Lionel Bart's Maggie May at the Adelphi, it was also around Christmas.

Later, when I was out of work and living on hot dogs to keep me warm, I got talking to a bouncer at a strip club. He told me he earned £80 for three days' work.

"So I did that for a while. I got into three fights, and I was outnumbered each time. But I have always taken good care of myself."

"But I quit being a strip club bouncer when someone drew a gun on me."

"I then moved to managing the Establishment club — which became the Zebra Club. I decorated the place."

"It was there that I ran into Kenny Clayton, who was playing piano for Shirley Bassey. He was at the club accompanying a very good singer, Kenny Bernard."

"I told Kenny I had tried my hand at writing songs, and he introduced me to my present manager, Tony Lewis — who had just handled P. J. Proby."

"I had no sort of act at that time, but Tony helped me a lot."

"Frankly, I'm hitched on the magic of showbusiness. I

love flowers in the dressing room, travelling first-class — it's so much a part of what show-business should be. And what it used to be. I have the greatest respect for those old music-hall performers who really worked their way up from the very bottom rungs of the ladder.

"I hope I shall still be in the business when I'm 50."

Did 24-year-old Malcolm feel, then, that his act appealed more to an adult audience?

"Definitely," he said. "To those aged 20 and upwards. And, after all, they represent the largest numbers of listeners."

"And they seem to be much more loyal and sincere. I'm not knocking the teenagers, but they do seem to like the young, groupie types."

"And what's wrong with appealing to older audiences? Engelbert Humperdinck and Tom Jones haven't done so badly, have they?"

"Of course, it's always good to have a hit record. But I don't put up my price when I have a hit. Tony and I will only go for something we think is good for me."

"I don't think monetarily. I'd turn down something for £2,000 and take a job at £500 if I thought it was better for me."

"But a hit record is very important from an image point of view. It makes people notice you."

Certainly, these days, people are paying plenty of attention to the imposing voice and appearance of Malcolm Roberts.

He's also building up his song-writing and music publishing interests. So it's highly unlikely he'll ever have to go back to bouncing at a strip club.

Laurie Henshaw.



MALCOLM imposing voice

## MM's SEARCH



WILDMOUTH: placed first by the judges

WILDMOUTH, THE City of London Poly's entry, became the second group to go forward to the Grand Final of the MM's Search when they won their heat at Northern Polytechnic last week.

Wildmouth feature the voice of the diminutive Jo Hampshire and the lead guitar work of Bob Ward, while the rest of the group—Cord Rees (gtr), Gordon Shaw (bass) and Roland Roberts (drs) — build the sort of tension and excitement normally associated with groups like the Pink Floyd.

Opening the evening were Ginn, a very Hendrix-influenced group featuring some good original material and their own arrangements of more familiar pieces. Next came Pony, with a good lead singer and guitarist but who

fell down by using hackneyed material.

Pattern, from the New College Of Speech And Drama, were certainly the most unusual group, playing piano and harp blues numbers, quietly for a change. After Pattern came Gin who played good versions of more familiar numbers. They came second in the heat.

The home entry, Necronomicon, mentioned the MM's criticism of groups doing old Cream numbers and then announced Robert Johnson's "Crossroads." They didn't get away with it that easily.

Finally, Wildmouth — last on, but placed first by the judges.

They go through to the final at London's Lyceum on January 23.



MARSUPILAMI: first group on

THE FIRST group on at a contest is said to have the most difficult job. Marsupilami surmounted the handicap in the third heat of the MM Search at Exeter University and go through to the final at London's Lyceum on January 23.

### TABLA

The group — Dave Lave-rock, Leary Hasson, Jessica Stanley-Clarke, Fred Hasson, Mike Fouracre and Richard Lathan-Hicks — had been nominated by two of the competing colleges, Exeter University and Taunton Technical College. With a line-up of organ, lead guitar, bass,

drums, flute and tabla, they played an extremely professional set of originals.

Second hand to play was Mother Child, a guitar-bass-drums-flute outfit who started solidly but seemed to run out of steam on their final and over-long number.

Blueberry Jam featured nice guitar and piano work on a blues set and Adolphus Rebirth were a heavy rock outfit who played their own material and included an impressive drummer.

As with all the heats — and the final — the voting was done by the social secretaries of colleges and universities. At stake for the winners of the final are a Decca recording contract and agency deals.

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# jazz scene

MORE THAN A DECADE ago, hands were raised in horror at the early records of the Ornette Coleman quartet and their monstrous suggestion that real innovations could come from someone who was prepared to bypass certain cherished principles.

Many grew hot over the type-writer in declaring their preference for an omelette consisting of whole eggs and directed much of their criticism at Coleman himself, leaving only a few vitriolic epithets for the man who played a diminutive trumpet at his side.

Hindsight is the wonderful gift which now tells us, or some of us, that there was not one missionary but two. There could have been even more to pass round, and roast missionary is a delicacy which is more digestible than new truths.

Part of this omission is due to the fact that Don Cherry was at an earlier stage of development, but he was the first after Clifford Brown to offer new possibilities for brass.

His emergence from the Coleman group in 1962 came at a time when the new music was beginning to take root and he joined Sonny Rollins in a group which aroused nearly as much controversy as that of his previous leader.

## Rollins

With Coleman he played in the context indicated by his compositions, but with Rollins much of the book consisted of standards which had never previously withstood such an onslaught. Solos erupted in spite of the chord sequence and those who expected to recognise familiar ground were disappointed.

Hard times followed on his return to the States after a European tour, and work was short for a man who would rather starve than compromise.

The next major step came

in summer 1963 when he joined John Tchicai and Archie Shepp in the group which was to be called the New York Contemporary Five. They began to consolidate what they had learned from Coleman, Cecil Taylor and George Russell without any of those influences dominating their music.

Bill Dixon whose place Cherry had taken, wrote many of their arrangements and thereby left some of his character in the group which soon left for Europe. Two months in Scandinavia produced a legacy of two albums, both of which are still available here.

The two volumes (Polydor 623 235 and 623 267) were recorded on the same evening at Copenhagen's "Montmartre," often the home of pioneers. To my ears, Cherry fared a little better than his

colleagues on the discs, although ironically, what was then essentially a co-operative group now has Shepp's name and picture on its sleeve.

Cherry's cornet, we are told, was used in the Civil War when the aims of the musician were more militant but I doubt if they were more revolutionary than Cherry's musical upheaval. His solos dart about, hinting and alluding, sometimes stating firmly and always arriving at the unexpected.

The tour ended shortly after these records were made and the group split. Cherry returned to New York for more scuffling and little chance of a record contract. His next appearance on disc was again in Denmark, this time with the Albert Ayler quartet late in 1964. They worked in Holland and Sweden for a short time after this, but the one disc they made is no longer available.

## Concert

He did appear on the George Russell Beethoven Hall concert in August 1965, although the clarion call from the piano and the structure of the compositions made this very much Russell's date. The record turned out very well and it is still available from Polydor but Cherry's contribution is a minor one.

An album which he made early in 1966 is available from specialist shops as an import from Italian E.M.I. "Nuovi Sentimenti" (QELP 8154) is

a suite written by pianist Giorgio Gaslini and Cherry is prominently featured. The title means "new feelings" and by this time these were firmly rooted in the younger European jazzmen, due partly to the efforts of visiting Americans who found a better atmosphere on this side of the Atlantic.

Gaslini's composition is in four parts, each with a distinctive mood and expertly constructed to give both continuity and freedom to the soloists. Cherry was superb here. His lyrical qualities and his ability to construct a solo entirely from his own experience had reached complete maturity. Not that this was a one man show. Steve Lacy (soprano), Gato Barbieri (tenor) and the leader added their own contrasts of tenderness, aggression and wit to a session which everyone should here.

1966 has been his most productive year on record so far, with three sessions made under his own name for Blue Note. "Complete Communion" (BST 34226) was a quartet date with Barbieri, Henry Grimes (bass) and Edward Blackwell (drums).

The group achieved a singularity of purpose which held together right through the album, the main binding influence beside the collective understanding being Cherry's compositions. Each side has four sections but there are no breaks between them. The music flows in a continuous movement. Changes of direction and tempo occur, each arising naturally from the previous passage with a real

sense of completeness from beginning to end.

A similar format was used for "Symphony for Improvisors" (Blue Note 84247) only with a larger group. To the quartet he added Pharoah Sanders (tenor and piccolo), Karl Berger (vibes and piano) and Jean Francois Jenny-Clark at second bass. The added turbulence of this expansion brought added excitement.

Recorded only a short time later, but only recently issued, was "Where is Brooklyn?" (BST 84311). Back to the quartet again, this time with Sanders instead of Barbieri. I find his tenor here more interesting than on most of his sessions with Trane and he manages to produce not one strangled sound but about seven.

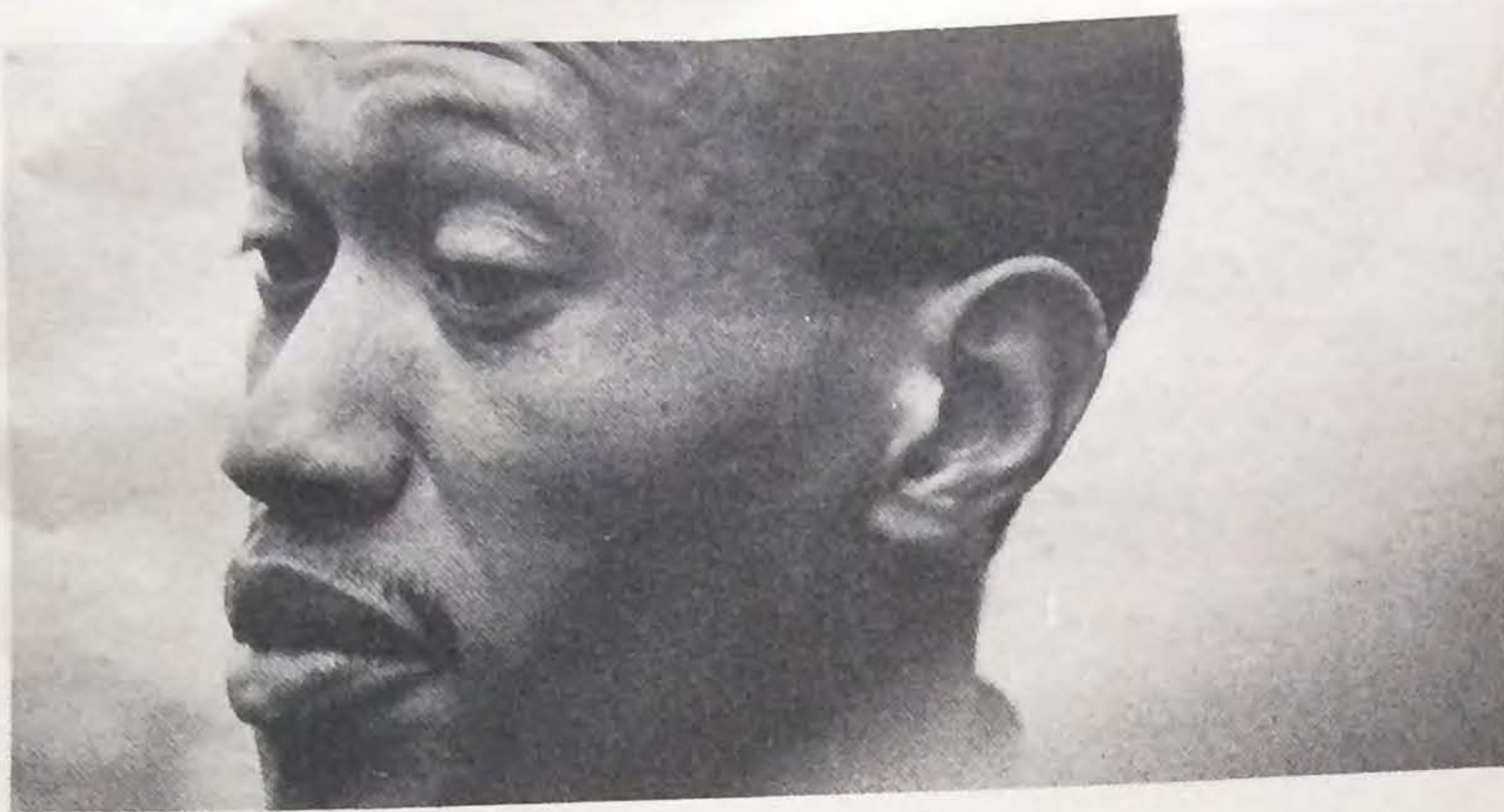
## Waiting

Cherry, on this and the two preceding discs, works so well with Blackwell's drumming. They shared the stand often in the Coleman group without ever sharing the music as evenly as they do here.

These are Don Cherry's records, at least the ones now available. The last was made three years ago so I trust others are waiting. If none have been made in that time then the omission can only be his time in Europe, I suspect called criminal negligence.

Since he has spent much of that he will not have been overlooked, but should the world's top brass have to ask for their records to be issued? — ALAN TWELFTREE.

# Bowl of Cherry



WHAT are we going to do about traditional jazz?

Clearly "Muskrat Ramble" isn't ready for the junk pile. Dixieland societies all over the United States meet regularly to reassure themselves that the good old days are datelined 1969. Next month will mark the 20th anniversary of the Southern California Hot Jazz Society, America's oldest surviving jazz club.

Floyd Levin, a veteran fan who founded the Society in Los Angeles in 1949, says: "Our membership is rising. We started with 12 and now there are 325." Levin grants that this figure falls a little shy of the 500,000 who went to the Woodstock Festival.

Traditionalist organizations are experts at playing records and attending meetings, but when one of their idols opens at a nearby club, they stay away in droves.

Barney Bigard, the veteran New Orleans clarinetist, says: "People aren't supporting Dixieland. You can find it on the North Side of Chicago, but there are only one or two clubs for it in New York, and out here in Los Angeles the pros can only find a couple of nights' work a week. The younger set goes for rock, and you can't fight it."

Levin concurs. "Recently," he says, "I asked a young, black militant, 'Since you're proud of your heritage, why don't you patronise live music played by the pioneers who created it?' He was unconcerned. Modern jazz is more creative, he said, and anyway the guys at the Dixieland clubs play the same old songs."

The militant has a point. If the old dogs were to learn some new tricks, the young cats might react. Meanwhile, if the music is bogged down in "The Saints," this should not impede social action.

The time is long overdue for a tangible tribute to the musical frontiersmen for whom today's dying traditions were yesterday's innovations.

Cruising around New Orleans in a sightseeing bus during last summer's jazz festival, Levin and a group of musicians passed the site of Louis Armstrong's birthplace (the building was torn down years ago after futile efforts to enshrine it).

Lamenting the lack of popular interest in jazz

# A fund to honour Louis



ARMSTRONG statue

history, guitarist Danny Barker (now curator of the New Orleans Jazz Museum) commented: "Maybe someday a collection will be taken up to erect a statue to Louis here in his home town."

Trumpeter Clark Terry, reacting with Pavlovian swiftness, said: "Here's my donation right now!" Levin, Benny Carter and others added their contributions, and have since been spreading the word around the country.

Negotiations already are under way to arrange for a site in New Orleans where, when the funds are available, the Armstrong statue can be placed.

Anyone whose life has been enriched somewhere along the way by jazz in any of its forms (all of which to a degree must be traceable back to Satchmo) is urged to express gratitude by sending a contribution to:

The Louis Armstrong Statue Fund, c/o Benny Carter, P.O. Box 60244, Los Angeles, Calif. 90054.

This project is no spur-of-the-moment daydream. If present plans are consummated, all the traditional jazz clubs in Southern California will join forces and rent Los Angeles' Shrine Auditorium in order to fly in Louis and a constellation of his peers for a concert on July 3, 1970, the eve of his 70th birthday.

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# MAKING TRAD WORK

YOU MIGHT think that starting a traditional jazz-band in this day and age was a little like booking your room at the poor house.

In fact, the Colin Symons Band celebrates its first anniversary on December 14 at the 100 Club, and Colin is well pleased with the way things are going.

"I hadn't even owned a drum kit for five years when I was tempted to buy another and start again after reading an ad in the MM," Colin told me this week. "It led to my joining Mike Messenger's band about 18 months ago and then starting my own band a year ago."

"I started the band with the definite policy that our music should be broadminded and that I would have musicians capable of entertaining. The accent with the band is very much on entertainment."

"For example, the band always wears uniform. And I looked round for players like our guitarist who can play anything from New Orleans style banjo to more modern music on electric guitar."

The guitar player is John Attwood and the rest of the line-up has Alan Wickham (tpt), Les Handscombe (tmb), Carl Hemingfield (clt), Alan Howell (pno), Peter Anderson (bass, bass gtr) and Pam Heagren (vcls).

Colin admits to being an admirer of Chris Barber and would like his band to do more of the jazz-pop experi-



COLIN SYMONS BAND: plenty of work

ments that Chris has been indulging in of late.

"With Pam we do several Aretha Franklin type things. We have to introduce these new things slowly though with our line-up — not having a tenor — the riffs still have a dixieland flavour."

Colin maintains there is plenty of work available for jazz groups which are prepared to entertain.

"About 75 per cent of our work is private engagements and I feel that is because we are able to appeal to a wide audience," he told me. "Though basically what we are playing is jazz."

"We also do regular Tuesdays at the New Merlin's Cave in Margery Street, Clerkenwell, and have regular dates at the 100 Club.

"We still occasionally run into prejudice in jazz clubs when they see the amplifiers. In those cases we experiment with them. If they don't like our more modern things then we give them what they want. But I don't think those sort of people are really jazz fans anyway."

"The point about the scene today is that you have got to make it happen. There is no point sitting there expecting everybody to go wild. You have got to really work to get it across."

"Another factor is volume. I admit we are a noisy band, though we prefer to call it dynamics. To get music across to young people you have to be able to switch on the power when you need it." — BOB DAWBARN.

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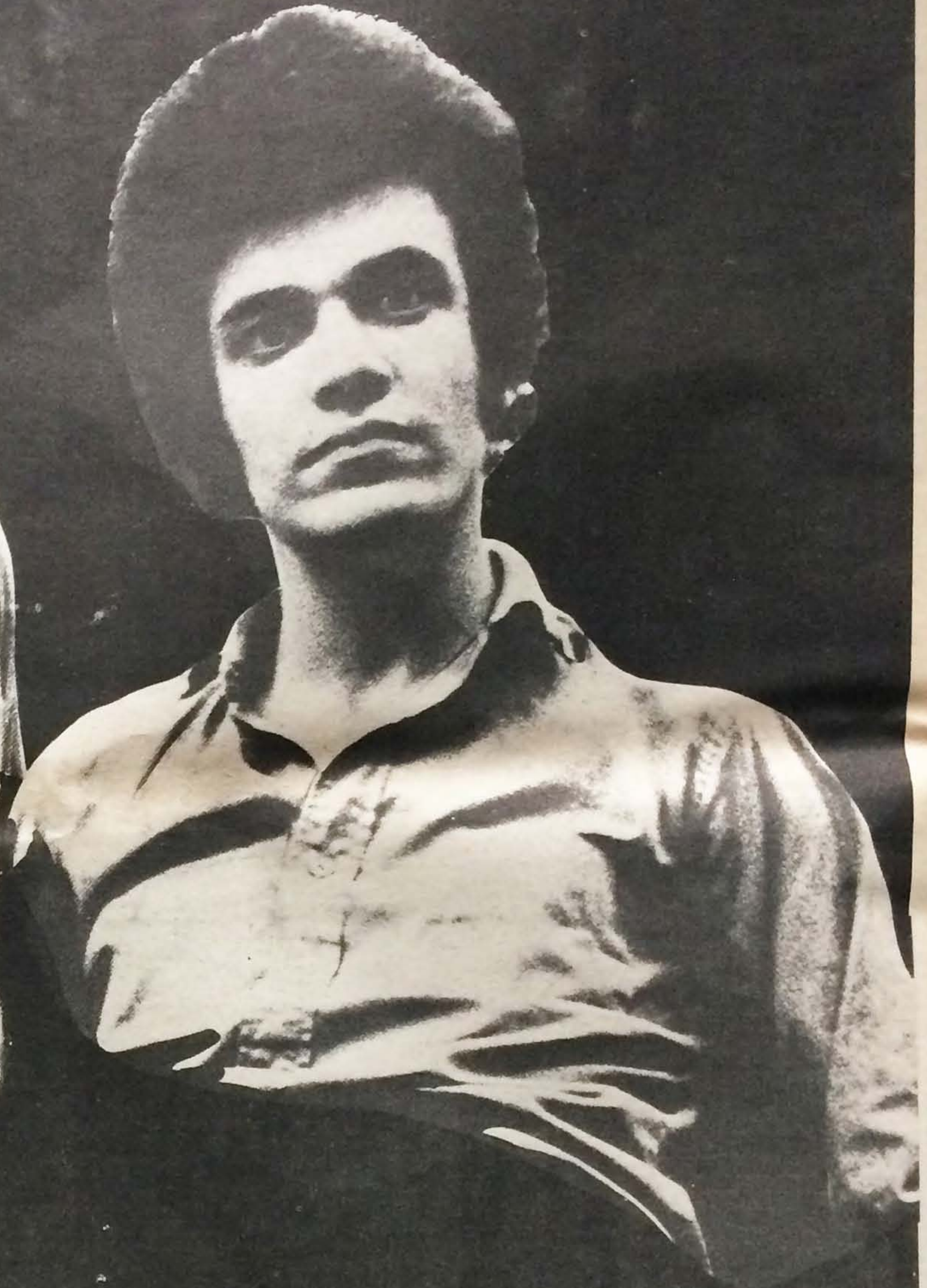
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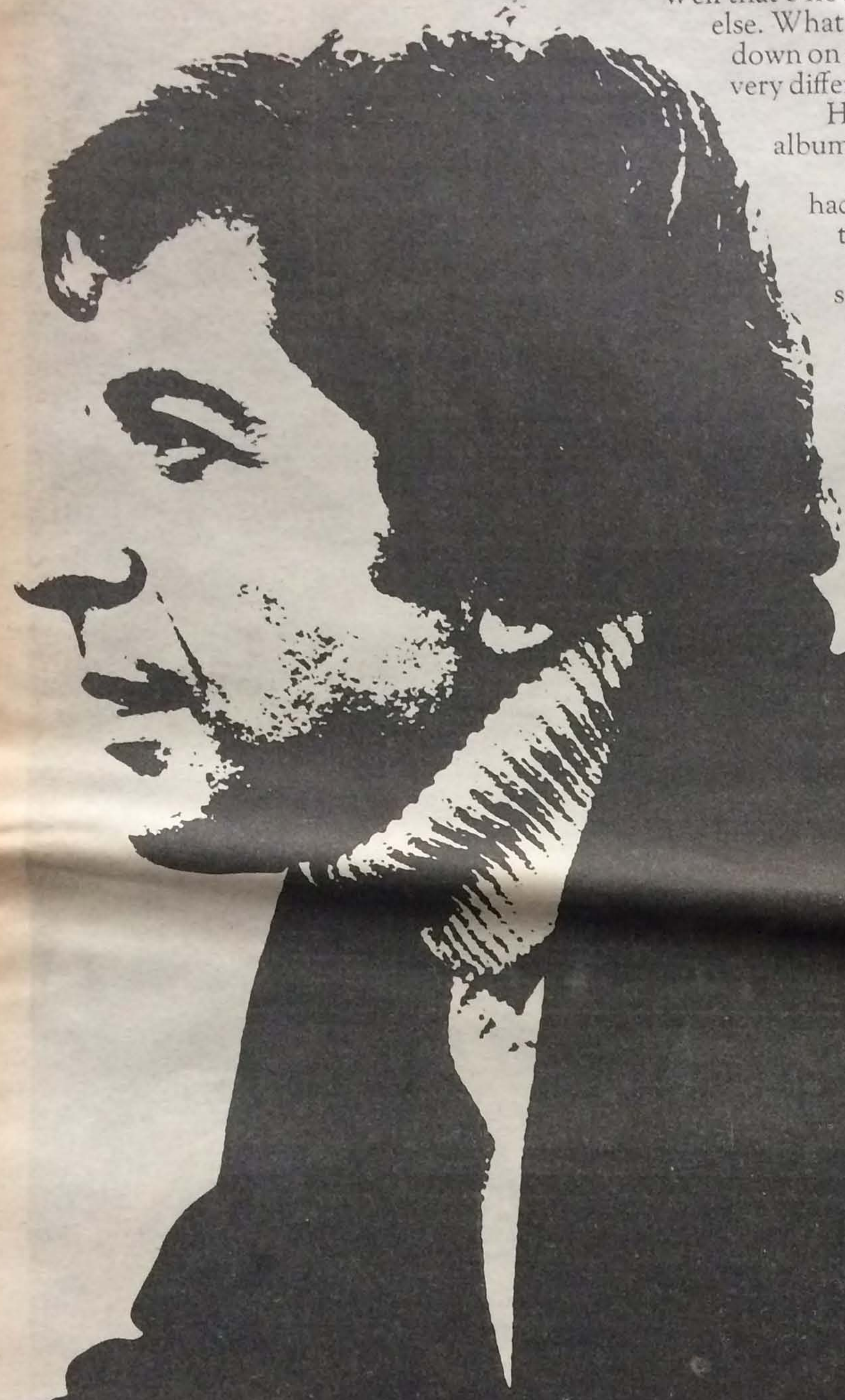
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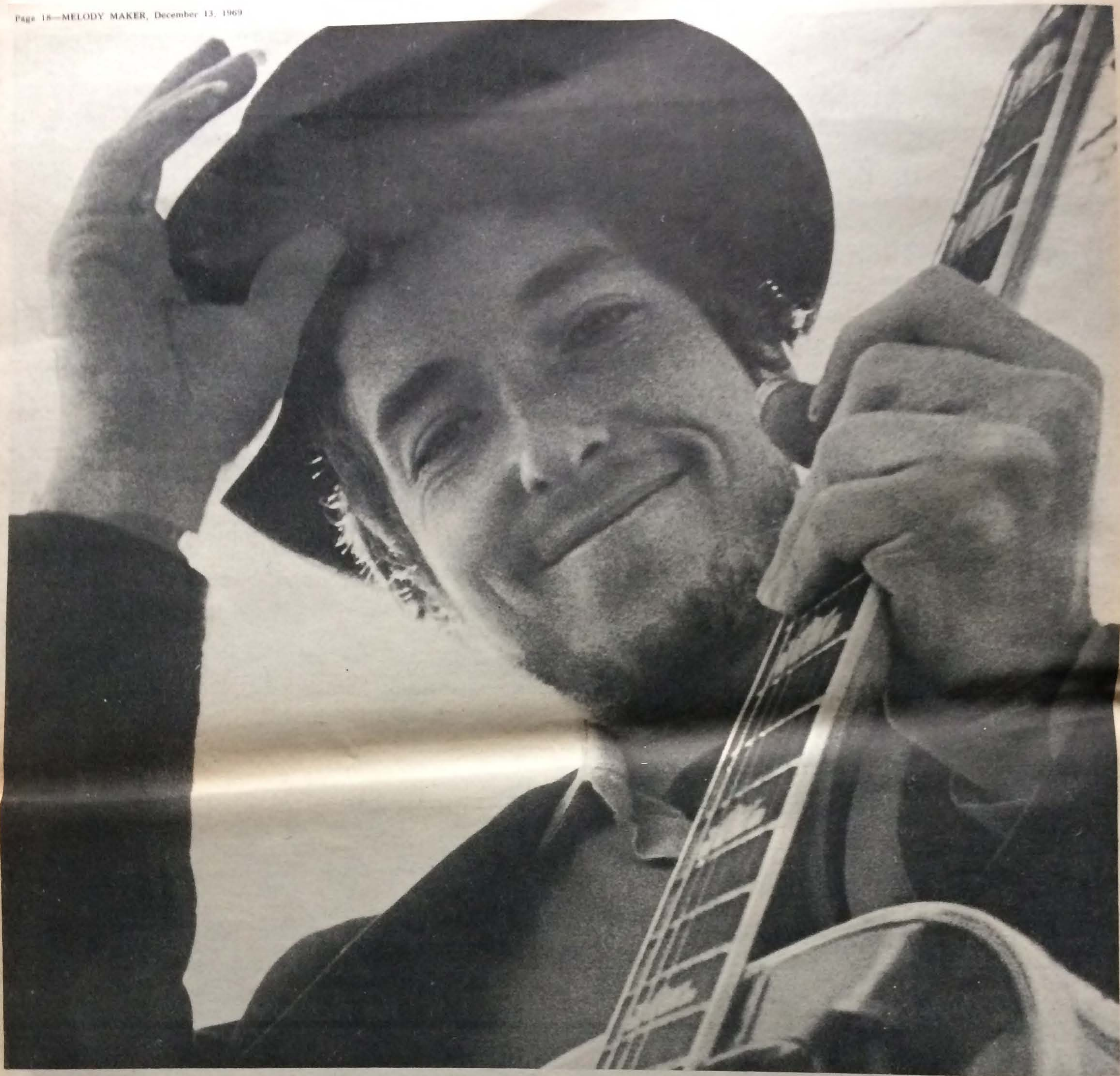


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### THE SOUND OF THE SEVENTIES





# JOHN AND YOKO

## PART TWO

●● People prefer a dead saint to a living annoyance like John and Yoko. But we don't intend to be dead Saints for people's convenience



JOHN LENNON'S "Peace Crusade" inspires a variety of emotions in people. Sadly, few of those emotions are worthy ones.

John and Yoko have been mercilessly lampooned and vilified by the public and the mass media, and a great proportion of this reaction has been thoughtless and hurtful.

It would surely have been enough to make any lesser man, whose heart was not in his cause, retire from the field to a more comfortable, less publicised existence.

But not the Lennons. They have kept up their output of peaceful propaganda in the face of a ceaseless barrage of insults, and the time will surely come when even their most jaundiced and gout-ridden detractors will realise their essential honesty, and their right to exercise it in the way they most see fit.

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### Leadership

But like it or not, John Lennon and his lovely wife are in the process of becoming leaders in the public eye. They stand for a cause, and as public figures they can be held responsible for the failings and excesses of that cause.

This is not how they want it. Leadership in any form is the last cloak which Lennon wishes to put on, as he told me.

"I'm not falling for that one. Like Pete Seeger said, we don't have a leader but we have a song — 'Give Peace A Chance.'

"So I refuse to be leader, and I'll always show my genitals or do something which prevents me from being Martin Luther King or Ghandi and getting killed.

"Because that's what happens to leaders. Our whole mistake is having leaders and people we can rely on or point a finger at."

Yoko, as always at John's side, chipped in: "For instance, many people say if you want to do that kind of thing, about peace, don't do anything that is misleading like showing your genitals. Always keep a clean image so that people can believe in your peace movement."

### Honest

"But that's exactly what the Establishment is doing ('And that's what the Beatles did too' — John), taking their children to church on Sundays. This is showing that 'I'm the

President of the United States and I'm all right and I'm healthy and very moral et cetera.' You don't get anywhere that way — you become just another hypocrite, and you're playing the Establishment game.

"We don't want to do that. We try to be honest and the point is if we are really honest, just to make it between us is a lifetime thing, and if we can't make it together and endure each other, the world is nowhere.

"If ordinary couples can make it together and make it with their children and so forth, love-wise ('She doesn't mean 'make it' as in 'lay' — John), then you can look after the world."

### Biafra

John continued: "One thing we've found out is that love is a great gift, like a precious flower or something. You have to feed it and look after it and it has storms to go through and snow but you have to protect it.

"It's like a pet cat. You know, people get a cat and they don't want to feed it, or they get a dog and they don't want to walk it.

"But love has to be nurtured like a very sensitive animal, because that's what it is. And you have to work at love, you don't just sit round with it and it doesn't just do it for you.

"You've got to be very careful with it; it's the most delicate thing you can be given. It's a very delicate situation."

What will John and Yoko do about Vietnam and Biafra, which John mentioned in the letter which

accompanied his MBE back to the Queen?

"We'll keep promoting peace in the way we do which, whichever way you look at it, is our way, because we're artists and not politicians.

### Propaganda

"We don't organise — we do it in the best way we know how, to make people aware that if they want war to stop only they can do it.

"The politicians can't do it. I think our whole movement is successful, as shown by Nixon who's having to wriggle around a bit now and make propaganda films about the Moratorium claiming that the 'silent majority' is with him, with a highly-polished Negro in an Italian suit saying how great it is to be American.

"Nixon has been moved by the peace movement — that includes John and Yoko and all the people in the world who are doing it, and that's how we're going to change it. We're not going to Vietnam to die for it or going to Biafra to die for it.

"We've considered everything, not dying but going to the places.

"People prefer a dead saint to a living annoyance like John and Yoko. But we don't intend to be dead saints for people's convenience.

### Hoax

"They prefer Ghandi and Martin Luther King since they died, but you should see them in India now,

celebrating Ghandi Year — anything less like Ghandi's principles going on in India you've never seen. It's a hoax.

"And so we don't intend to be dead saints — or living saints either. People don't like saints."

Their highly unusual "Wedding Album" has caused its share of controversy. Why did they make it?

Yoko: "It's like a diary, it reflects our love and peace ideas."

John: "When people get married they usually make their own wedding albums. We're public personalities, and I'd enjoy reading Jackie and Onassis's album."

### Private

"Our wedding was public, so we're sharing our diaries and our feelings with the world. So one side shows our involvement with each other, and the other side shows what we do together outside of our involvement with each other, which is promote peace."

Isn't there a danger that the diary of Yoko and John will become too public?

"We have nothing to hide. 'Everybody's got something to hide except for me and my monkey' you know?"

"We keep certain parts of our life private because we're not as wild as people think. I doubt if we'll ever make love in public, or invite the TV cameras into our bedroom, and I doubt if I'll ever go to the toilet in public."

"Just because I think some things, I don't want to show that side of me."

Yoko: "We're from a certain generation, you can't deny that, and for people in our generation it is so difficult, and maybe the next John and Yoko will..."

"Show all," said John. "Maybe we will before we die. People hide themselves from each other all the time, and everybody's frightened of saying something nice about somebody in case they don't say anything nice back or in case they get hurt, or of looking at somebody in case they say 'what are you looking at?'"

### Tensions

Everybody's so uptight and they're always building these walls around themselves.

"All you can do is try and break the walls down and show that there's nothing there but PEOPLE. It's not like looking in the mirror, there's nothing to worry about — it's only people."

Yoko: "And even we are not relaxed enough as people. We have many complexities and tensions. We try hard to be honest and expose ourselves, but there are certain things that we just can't... maybe in the next generation they can, good luck to them. We're trying hard as we are."

John has always tried to carry out his philosophies and campaigns in a sense of fun. Are they, as some cynics suggest, in fact taking the mickey?

### Joking

"That's true, although we're not taking the mickey. Everybody's frightened of being conned, of being tricked. If you say something nice to somebody they're not sure if you mean it, so that rather than

respond to your being movement they'll reject you, and that's what the press do.

Because we're frightened of what we did with the MBE about the Biafra thing, they'll write about my Auntie Mima's reaction to me giving the MBE back, because they don't want to fall for the rest of 's. he taking."

### Humour

"Of course we're taking as well. We mustn't take ourselves too seriously, otherwise it's the end. We think the mistake of everyone, Ghandi and Martin Luther King AND the last wing AND the students and all society is taking it too seriously. If you take it seriously, it IS serious.

"What we try and do is be non-serious about things, but we are very serious about being not serious."

Yoko: "We may be too serious even. We try to have a sense of humour and we try to smile at everyone, a really genuine smile from the bottom of our hearts. But it's very difficult for our generation to really genuinely smile, but we're trying."

### Snobs

John: "It's like when I sent the MBE back, and I wrote that it was against Britain's involvement in Biafra and Vietnam and against 'Cold Turkey' slipping down the chutes. When we thought of that we were screaming with laughter, and so a few snobs and hypocrites got very upset about mentioning 'Cold Turkey' with the problem of Biafra and Vietnam, but that saved it from being too serious and being another Colonel protesting!"

"You have to try and do everything with humour, and not take it too seriously."



NEXT WEEK John and Yoko talk about marriage, babies, contraception, Christmas, and their future together.

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# GEORGIE FAME

on the latest sounds in Blind Date

**JIMMY SMITH:** "Back At The Chicken Shack" from the LP Three Decades Of Jazz Vol 1 (Blue Note).

Jimmy Smith with Kenny Burrell and David Bailey on drums. I can't remember what it's called — something blues! Just right to get me out of bed. I don't know what the album is called but I used to have a load of his albums.

This is his groove along period. He had a good feel and I remember the first album of his I heard — it blew my head off. I went right out and bought an organ.

About the same time I first heard Bill Doggett and Booker T. I also heard Ray Charles play organ on "Genius Plus Soul Equals Jazz." I used to listen to this sort of thing all the time.

There was a time in a Milan jazz club when I sang with him — one drunken night.

**WEB:** "Bewala, 1,000 Miles Away" and "Blues For Two T's" from the LP Theraphosa Blondi (Deram).

What's that — is somebody whistling? Speedy Aquaye and the Uckawis? No idea who it is, but a nice feel. If it's English, it's got Kenny Graham in there somewhere. Hey, I know that voice — John L. Watson.

He used to sit in with me at the All-Niter when he was G.I. I knew that voice — it's the Web. I've seen them, sounds like a nice album. Quite nice. A good sound on the tenor.

**BONZO DOG BAND:** "The Bride Stripped Bare By Bachelors" and "Look At Me, I'm Wonderful" from the LP Keysham (Liberty). Oh, it's the Bonzos doing the northern clubs. I saw their



reception at the Urban Space Theatre. They were very funny but the sound wasn't very good.

The first time I saw them was at Southampton University — years ago. I like the Bonzos very much. A nice bit of sanity in an insane world. They are an oasis of sanity.

**GARY FARR:** "Take Something With You" (Marmalade).

It's nice — sounds almost like Donovan. Whoever it is, he won't like me for saying that. I don't know who he is, but he sounds nice. If he's a solo singer with backing, then he's disguised his voice well because I don't recognise him.

A good easy feel. I'd better not say anymore in case I put my clog into it — he sounds so familiar.

Who is it? Well I wouldn't have believed it. He doesn't sound like Donovan anymore. Did Giorgio Gomelsky produce this? I can just imagine him wandering around the studio scaring the musicians.

**CHARLIE MINGUS:** "Right Now" LP (America).

Oops — English guys? I only said that because of the duff English type recording sound. It's John Handy on alto — pretty wild. That wasn't a guess by the way — I knew from a couple of licks he played. I like the drummer but I can't really hear the bass.

It's not Handy's own group? Is the bass player the leader? Then it's Charlie Mingus.

I haven't heard anything from him for years. It could be Dannie Richmond on drums (correct). Didn't he used to play piano and trombone before to took up drums?

Ah — Mingus! There's not many characters like him. It's great He's another guy responsible for influencing so many people.

**LAUREL AITKEN:** "Jesse James" (Nu Beat).

It's time they found a different bass-line. This has been out for a while surely — nice to dance but you don't dance to the arrangement,

just the beat. I'd love to do some Reggae sessions. I did some years ago with Prince Buster before Rock Steady, when it was called Blue Beat. And I did some gigs with Laurel Aitken. This IS Laurel Aitken?

Ha ha! Well, they all sound alike to me. I don't agree with Enoch — but! (heavy Lancashire accent). Nice one, it will probably be a hit. Bluebeat is just a didn't quite make it variation on American shuffle-beat.

**JOHNNY JENKINS:** "The Voodoo In You" (Atco).

Sounds nice, I don't know who it is singing, but it's got a good feel to it. In fact — if it's a group, it's a very good group. Sounds like Jimi Hendrix — that breathy sound. Or like Paul Butterfield and all that scene. Who is it? Never heard of him.

**JAMES BROWN AND THE FAMOUS FLAMES:** "There Was A Time" (Polydor).

J.B. baby! Ooh, ah! Urrgh! Is this a new single you've brought along, or an old LP track? I'm sure I've heard this years ago on an album. Yeah — I've heard it.

**DRY ICE:** "Running To The Convent" (B&C).

I've heard this one before as well. It's the Hand Live. Johnny Otis did it years ago.

It must have finally drifted over from the States. (Brief demonstration of hand jiving).

**PLAYBOYS:** "Let's Get Back To Rock And Roll" (Capitol).

It's a weak attempt to jump on the rock and roll bandwagon. They're trying to get a Chuck Berry sound with philosophical lyrics.

It's like playing rock at a youth club to 14 year olds for educational purposes. I suppose if you were smashed out of your brain, you might get up and dance.



## Smoke bombs a bottom at the

**THE WHO** are coming into their own and when they've finished their current concert tour of Britain they should have dispelled all doubts about their stature.

After travelling to Bristol to see their incident-packed opening night, I'm left firmly convinced that they are quite simply the best performing ROCK band in existence.

### Fusions

The group have no truck with rock/jazz fusions or other such diversions. They play it hard, from the gut, and they are never afraid to fall back on their own roots.

Unlike so many, they have no need of pretence, and while other groups are busy "progressing," flitting from vogue to vogue the Who concentrate on refining a style which was basically set more than four years ago.

Their stage presence is unique. It's based not on the kind of animal magnetism employed by a Jagger or a Jim Morrison, but on a basic honesty and volatility of temperament which is beautiful because it is completely unpredictable.

### Present

Their appeal is really down to the fact that they're so good, and that's why they'll outlast all the "studio" rock bands.

They also present the best value for money of any group you care to name. The Bristol concert, which is the pattern for the tour, lasted ten minutes over two hours, with no breaks or intervals. Their stamina is nothing short of incredible, and I'm sure they can only keep up that pace because of the real enjoyment they get out of playing.

### Wrestling

Bristol's Hippodrome was chosen because of its excellent acoustics, and the concert was a sell-out. Actually I went first to the Colston Hall, and narrowly escaped an evening's professional wrestling before I was set on the right path by a kindly soul.

I'd just settled into my seat a rather dodgy six rows from the front when the group skulked



WHO: best performing rock band in existence

## Richard Williams reports incident-packed concert

on to the stage and plugged in. Naturally they were a bit "cold." They hadn't played together for a month, and long hours of rehearsal aren't the Who's bag. An unfamiliar opener which may have been called "Eternal Life" was followed by the classic portrayal of the inarticulate mod, "I Can't Explain."

Pete Townshend and Roger Daltrey exchanged rather glum looks, and tore into a slowed-down, teased-out version of "Fortune Teller." They weren't playing badly, but it hadn't yet caught fire.

"Fortune" led into "Tattoo," with typically amusing Townshend lyrics, and then Pete chatted to the audience for a while before introducing Mose Allison's "Young Man Blues," a powerhouse feature for his own guitar and Daltrey at his most uninhibited. However Keith Moon, with a neat bit of stick-twirling, managed to upstage Roger on several occasions.

Moon's clowning, with dungaree trousers hoisted past his knees, was a highpoint of "A Quick

One While He's Away," the mini-opera which Peter introduced as "Tommy's mother." The vocal riffing at the end of this number was remarkably powerful, the three voices jammed tight together and blasting out like a brass section.

The Who's concerts are always well programmed and broken up into neat sections, and the next part was a group of middle-period hits: "Substitute," "Happy Jack" ("Despite its middle-of-the-road flavour, this was our first American hit," said Pete semi-satirically), and "I'm A Boy."

### Fierce

This last song was given a particularly fierce performance after some twit had shouted "I'm a transvestite" as Pete announced it.

Then it was time for "Tommy" ("On Ice," muttered Moon), introduced by Pete at some length as "not meant to be political, or pretentious, or religious — but it is anyway."

This was where the con-

# GEORGIE FAME

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# and a bare Hippodrome



## Reports on the Who's concert in Bristol

cert took off. The fact that the opera was played right through, with no breaks, meant that the band could get really involved in the music without bothering too much about the mood of the audience, because they wouldn't know until the end how well it had gone.

### Absences

In the event, the performance was masterful. It has been said that they do the opera better on stage than on the record: I wouldn't like to make a judgment there, but it's a fact that their concert performance is as good as the recorded version. Two songs from the album are missed out, "Cousin Kevin" and "Sensation," but Townshend's guitar work more than makes up for these absences.

In person he occasionally allows himself to cut loose, and when he does the results are startling. He's not interested in being another guitar giant, but his playing is far more inventive, exciting, and individual than many a more high-

ly touted performer. His unaccompanied work on "Overture" and his ecstatic solos on "Sparks" and "Under-ture" were testimony to this.

Other delights for me were "Pinball Wizard" (of course); the hard-swinging "Go To The Mirror," which sums up all that's best about the Who in the way that the vocal line is tied to a strong chordal riff; the light-hearted Hendrix take-off on "Smash The Mirror;" John Entwistle's rocking bass on "Tommy Can You Hear Me," and the complex rhythms of "I'm Free."

It was during the cathartic finale ("Listening to you I get the music . . .") that things began to happen.

First a smoke-bomb, thrown from a box high up on the right, exploded on stage near a curtain and orange smoke drifted over part of the audience. It kept away from the group, so nobody was too worried.

They received a real ovation at the end of "Tommy," and without respite ripped happily into "Summertime

Blues," with John doing the funny bass-voice bit. "Shakin' All Over" was about half-way through when the next, and most amazing, interruption took place. Another smoke-bomb, hurled by the same hand, landed in front of Entwistle.

A roadie quickly grabbed it, but it was too late to prevent the damage being done. The thick, choking smoke filled the stage, moving Daltrey to throw away his mike and stamp off stage in a righteous rage.

A spotlight was swung on to the box, where the clown who perpetrated the deed saw his chance—and dropped his trousers, exposing his rear to the slightly startled audience.

### Hustled

Naturally he was hustled out of the box, yelling "Fascist bastards" at the group—strangely, because the Who aren't a notably politically activist group.

Then, as he left the box, I saw one of his female companions pick up a bottle and flick it casually into the stalls 20 feet below. That seemed an act of real hooliganism, justifiable perhaps at an anti-Springbok demo but definitely NOT at a pop concert.

If the ladies and gentlemen who cooked up and carried out the scheme would care to write to me and explain their motives, I'd be most relieved. I couldn't figure them out.

### Squashed

Having squashed the trouser-dropper with a neatly-timed "And did you see those PIMP L E S?" Townshend then announced their anthem, "My Generation."

Obviously Daltrey's voice was affected by the smoke, and much of the number was a feature for more visceral guitar at varying tempos. Eventually, drained of music and energy, Townshend halted the number.

### Ovation

This time there was a standing ovation which lasted for several minutes, as Moon picked up Daltrey and carried him round the stage in a fit of glee before departing.

It had been a very good opening night, and as the Who thrive on adversity they managed to weather bombs and bottoms with praiseworthy equanimity. I trust that they won't have to face such unusual tokens of dissent when they visit London's Coliseum next Sunday.

# Deep Purple

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15 minutes clapping so furiously my hands were sore."—*Alan Freeman*. "The audience went wild. It was an act of spontaneous pleasure, the like of which I haven't witnessed since England won the world cup."—*New Musical Express*.

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# letter from america

I AM WRITING from Andrew Oldham's "Monastery," as he calls it, just outside New York in Connecticut. Steve and I have just flown over to see him from Boston where we did three nights at the Boston Tea Party.

Now we have only a few more gigs before we fly over to the West Coast. But I'll do a recount on the gigs we have done.

## Santana

We were knocked out by the first reception we had in New York. The Fillmore definitely has an audience of its own. It was amazing how, by the second night, the whole place stood up and cheered. It was quite a welcome.

The other acts on the bill were two extremes but both went down a storm with the audience. First after us came Paul Butterfield's band. They have changed a lot since the departure of Mike Bloomfield and now have brass and a guitarist who is a little jazz-inclined. Paul's harp playing is one of the best I have heard. He has the harp mike going through an amp, I think!

Santana were topping the bill and they are quite hard to define. I suppose they are a sort of Latin American based band with rock overtones, if you can imagine that. The line-up is conga drums, timbali, various other percussion, Hammond organ, guitar, bass and straight drums. The organist and guitarist sing and everybody either bangs or scrapes something in a percussion break. They have a record out which is being played a lot and they are very popular. Great band, but a bit too contrived for me.

Back to the happy Holiday Inn and get stuck into seven old movies on the TV. That is what you do when you first arrive in New York. You can't keep away from it. No matter what time of day it is you watch either Superman or Hard Day's Night.

We moved to Maryland where we played with Neil Diamond at the University of Maryland. Yet again the



HUMBLE PIE: knocked out by our reception

## by Peter Frampton of Humble Pie

audience were very good and although we did not get quite the same reaction as New York we knew that a lot of the people really liked us. For a crowd that came up to see Neil Diamond we went down a storm. I think he was a bit surprised how well we did go down.

## Rubbish

Having been in America over a week by this time I suddenly realised how behind England America is in a lot of ways — I mean the music. A lot of records on the radio I think are rubbish. Groups here are still hung up with volume and it was quite a shock when people saw how

little equipment we have.

I must own up to the good sounds they have though. For instance, there is a group that I presume must come from Detroit, home of Tamla Motown. They are called the Jackson Five. The oldest is 14 and the lead singer is eight! I'm told they also play their own tracks, but even if they don't they are ridiculous.

I think that together with Boston, Washington D.C. has been my favourite place so far. It is white and green and so clean. I waved to the President as we passed the White House but he was getting barracaded in at the time, ready for the demonstrations.

Next came Cincinnati, Ohio. We played with the Kinks at Ludlow's Garage. It is an

underground garage converted and was very cold and depressing, but we played well and, especially on the second night, we got a great reception.

The Kinks were very loud and I'm afraid I do not like their stage act. But the people who came to see them really liked them and that's great.

We did a TV show in Cincinnati and it was nice to see how American TV compares with the British. About the same. They still want you to turn down your amps. We played live and the mikes went through a PA system like the ones on top of cars campaigning for elections.

We survived all that and I think it could well have sold a few records. Our first album

is starting to sell here and so is the single.

Flying is really getting to me now, especially the short flights. When you are up there it is very hard to believe that you'll ever get down all right after about eight flights in seven days.

We were warned about Detroit. Even the hotel receptionist said we shouldn't take more than a few dollars out with us. While we were in Detroit there were three murders and a fire in a laundry just outside my window. We only stayed about three days in our rooms with the doors locked. You don't open the door until you are sure who is outside.

## Food

We played the new Grande Ballroom with the Moody Blues and had a great time. I'd never realised how nice and normal English people are. The majority of the Americans in the street are so rude. If you say "please" and "thank you" here they won't serve you in a cafe or diner.

Being a vegetarian I have found it quite hard to eat. They don't believe in vegetables — fresh vegetable or any kind of fresh food went out with black and white TV. They really eat bad food here. I do hope England doesn't become the same.

While we have been in each place we have been going to the radio stations and talking about everything and anything. American radio is very relaxed and easy. They have AM and FM stations.

The AM stations are mono and are what is called Format radio stations. They have about 30 or 40 records every week and only these get played — sometimes one of these will be played three times in an hour. If a record is played that often it is usually a hit.

The FM stations are stereo and play album tracks all day. The disc jockey chooses his own show and it is a laugh doing one of them. I ended up in Detroit reading commercials.

## Mountain

On to Boston and we played with Eric Mercury and a group called Mountain. That is the group that Felix Papillardi plays bass for. He sounds a bit like Jack Bruce.

I think they are going to be big. The only thing that annoys me is that the guitarist, although he is technically very good, sounds just like dear Eric. What is the point! It's been done before. No one will ever be as good as Eric if they copy him.

We got a great reception again, in fact I don't think we are doing too bad in the States so far. Chicago, Buffalo, Grand Rapids and then the West Coast. The weather there is supposed to be hot enough for swimming so roll on the West Coast!

THE FIRST TIME we in Britain were privileged to see and hear Jimmy Thomas was when he was a fairly anonymous singer with the incredible Ike and Tina Turner Revue in 1966.

The man from Osceola, Arkansas, spent ten years in that spot — but now he's living over here in London, with a new band just formed, and generally "getting it together," as they say.

"I always had a thing about travel and music," he says, "and I had known Albert King" — yes, folks, THE Albert King — "since I was a baby."

"He was in St Louis, and one day he drove 300 miles to my home to tell me that there was a guy called Ike Turner who was forming a band, and would I like to sing with them."

"I said yes, of course, and Albert drove me all the way back to St Louis to meet Ike. We soon became fast friends, that was in 1959, and later that year he met Tina and cut that hit record, 'Fool In Love.'"

"In '63 we all decided to leave St Louis and move to Los Angeles. Ike and Tina got themselves a house there, and I had an apartment. That's been my home up till now, and we used to tour from March to November, and then come home to play the Bay Area in the winter months. I guess we just wanted to escape all that bad weather."

"I made some records for Sue when Ike and Tina were on the label. Three or four of them did all right in the R and B charts — they were like territorial hits. I did one with Ike's band and the rest with studio musicians, and we used the Ikettes as backing voices."

"Then in late '64 Ike formed his own company with three labels, and I had several local hits around Los Angeles. They did pretty well in the South, too."

"Shortly after that the original Ikettes split and became the Mirettes, and I recorded 'Just Trying To Please You' for Mirwood. That went to about number 20 in the R and B chart, and around the 30 mark in the national pop chart."

"I also did an answer to Esther Phillips' 'Release Me,' called 'You Can Go,' and that hit the charts too."

"Then Mirwood stopped recording singles after five or six big hits. One of my singles should have been released in Britain when we were here on the Rolling Stones tour in '66, but it never did because of that."

"It was while we were here that Pat Arnold decided to stay. She and I and another of the Ikettes recorded some backing vocals on a Chris Farlowe album produced by Mick Jagger."

"I wanted to stay, too, but I didn't know the scene too well and I realised that Pat would get looked after better because she was a chick."

"When we came back in '68 I talked to the people from Southern Music about a producing deal, and I didn't give a definite answer."

"But eventually I decided to do it, and before taking it up I left the group and worked in the Bay Area learning about production."

"Then they called me to England and I came over and made a deal with Spark Records. I was producing for Denny Cordell, and I met a lot of session musicians."

"There aren't nearly so many of them as there are in the States. Over there, for example, you can pick a guy off the street and he can turn out to be a really great guitarist."



TINA TURNER

## A new start for the Ike and Tina Turner man

"I hand-picked the musicians here, and some of them were really good. There is a handful of musicians here who are excellent, and they're very serious about the music."

"I chose my band from the musicians I'd been working with. The conga player had been with Donovan and Marsha Hunt, the guitarist was with P. P. Arnold's backing band, and the organist and drummer came out of a group called Mosaic."

"Some people call my music progressive soul, but I can't really classify it."

"It contains elements of country music, soul, pop, jazz, folk, and even the classics. If you could see my library of songs you'd understand what I mean."

"In fact I don't know what my next record is going to be, because I've got so much material."

"Does he ever regret spending so much of his career in a nightly warm up spot with Ike and Tina?"

"Definitely not — I had a ball for ten years, and it certainly didn't seem that long, because I loved travelling and seeing new places."

"Some people think Ike's a hard man to work for, but that's not true. He just likes everything to be right. He's a professional, and he's the boss so what he says goes."

"Talking of travelling, I'm really looking forward to touring Europe. I only saw Holland apart from Britain when I was with the Turners, and I caught a cold there so I didn't see too much of it."

"Over Christmas we're playing a club in Switzerland, now that's something to look forward to."

Jimmy sums up his performing philosophy thus: "If you haven't got a really powerful image, like the Stones or somebody, you can't say 'I'll play what I want to play and they can like it or not.' You've got to give the people what they want, and I'm ready for that."—R.W.

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# Pop singles by Chris Welch



MRS MILLS: the stuff to give the troops

MRS. MILLS: "Battle Of Britain Medley" (Parlophone). This is the stuff to give the troops! If only Mrs Mills had been playing piano during the great conflict of 1939-45 the Luftwaffe might have been wiped out in no time: "Mein Gott Herman, the English have a new secret weapon. They are dropping pianos on our vital industrial complexes in direct contravention of the rules of war!"

But Mrs. Mills plays with such skill and warmth such well-loved items as "Well, Well, Well," "Merry Christmas," "Bless Them All," "I am sure it was the Mills spirit that saw us through the blitz. A Christmas party winner."

SIMON SCOTT: "Bethlehem" (Polydor). Absolutely riddled with goodwill and soul, Simon sings with good cheer over a Christmas sock it to me beat. Am I ready for

the Judgment Day? Well not quite — hang on a minute, I've just got to pay some dues. I don't know, they're always after money.

LEMON MEN: "I've Seen You Cut Lemons" (Polydor). Sounding rather like Carmen Cavallero playing "The Shadow Of Your Smile," the Lemon Men are more boring than an old orange.

GLADIATORS: "The Twelfth Of Never" (Direc-

tion). Well it sounds all right, in a dull sort of way and the lead lady vocalist has a nice voice, but it's not the kind of bebop I am accustomed to. Incidentally, owing to an error last week the Who was inadvertently spelt Spooky Tooth. This should have of course read "Koloseum."

## Spectre

RICK NELSON: "She Belongs To Me" (MCA). Remember when he used to be known to all his friends as Ricky? Well, none of us are getting any younger and we all demand a certain respect as the grim spectre of middle age beckons.

Mr. Nelson sings the Dylan tune a lot better than some people, and by jingo, it deserves to be a hit. As the 15 stone docker

said in the public bar of the Drunk and Punch Up when offered a glass of orange juice instead of a pint of Bienkin-sop's best wallop: "Super."

NIYAH AND THE SUN-FLAKES: "White Christmas" (Sonet). There are now enough Reggae records being released to reclaim vast areas of the North Sea.

Just think, if we dumped them all off Folkestone we could build beautiful new cities, yachting marinas, bowls clubs and well — it would be a Borough Engineer's dream world.

Funny, I used to know a lot of Borough Engineers. Great fellows, with a keen sense of humour and a fund of fascinating stories about main drainage and stink pipes.

## Soulful

FORTUNES: "Books And Films" (United Artists). Aye a beautiful, soulful ballad, well sung and performed with a string arrangement. Be nice to see the lads get a hit again.

They are lads aren't they? Or am I confusing them with the Rockin' Berries. Now there's a name from the past.

DILLARDS: "Rainmaker" (Elektra). No, not dullards by any means, but cowpokin' sons of country rock with a nice line in wailing geezers and a Band (The) backbeat.

OHIO EXPRESS: "Sausa-lito Is The Place To Go" (Buddah). I say you chaps, here's a corking example of the finest bubble-gum. At the fifth form debating society last night, old Filthahorts Major claimed this was stark bilge.

But I am inclined to agree with Armpits Junior when he said: "This deserves a hamper of tuck for production and uncomplicated beat and lyrics"

## Climax

RAW MATERIAL: "Hi There Hallelujah" (Evolution). Not a bad rock rhythm and clear vocals make it a painless exercise in pop production. It builds up to quite a climax. Oh no it doesn't — sorry about that.

BACHELORS: "My First Love" (Decca). The best way to quell a riot must be to play one of the lads' more romantic epics.

Only the other night a drunken Nazi approached me with a scythe, and hastily switching on my cassette tape-recording, I swiftly charmed him into subservience with a few bars of this delightful air.

SACHA DISTEL: "Rain Drops Keep Fallin' On My Head" (Warner Bros). He's lucky — you wouldn't believe the junk that falls on my

head. Only the other morning I woke feeling as if I had a manhole cover on my head. I reached out — and there was a manhole cover on my head. (Not original, of course).

Ah, Sacha, he sings, how you say, like a bird — la! la! la! C'est superbe mon brave.

Incidentally (and this has nothing to do with the record), did you know if they suspended the Kenya flying doctor service for one hour, it would pay for the cost of six bottles of champagne?

## Edited

CHICAGO: "I'm A Man" (CBS). A tremendous band tearing into the old Stevie Winwood favourite, it makes a change to hear some music in the midst of all the usual tittle-tattle.

This is a heavily edited version and features the percussion interlude — one of the highlights of the album, but not much sense as a single.

KINGPINS: "The Bold O'Donoghue (Orange). Could this possibly be an Irish record? Well it certainly isn't Tasmanian, and there is a great deal of yelling and piano accordion. Great fun and a huge hit in Kilburn.

## Reggae

PYRAMIDS: "I'm A Man" (President). Maybe so, but not the same man Stevie Winwood was on about. This is — good grief — another Reggae, chug-along, do-your-box-in-man piece of sonic torture. Well done lads, I am now certifiably insane, and all in two minutes thirty seconds.

BACK STREET BAND: "This Ain't The Road" (Ember). Quite a cheerful ditty, well sung by a new group, but the tune is too reminiscent of 'Mighty Quinn'. A more boring review you won't read.

## Konga

JESS CONRAD: "See The Tinker Ride" (President). Thunder! Haven't seen old Jess since he was wrestling with Konga in the Thames thus preventing the monster from destroying the House of Commons.

You fool, Conrad — we nearly got away with it too! Little did the Civil Defence know it was I hidden inside that Konga suit, specially strengthened against police truncheons, and small arms fire.

If Jess hadn't interfered all South London would have been under my rule. But grudgingly one has to admit he has made a jolly attractive record, and more than likely to conquer the chart.

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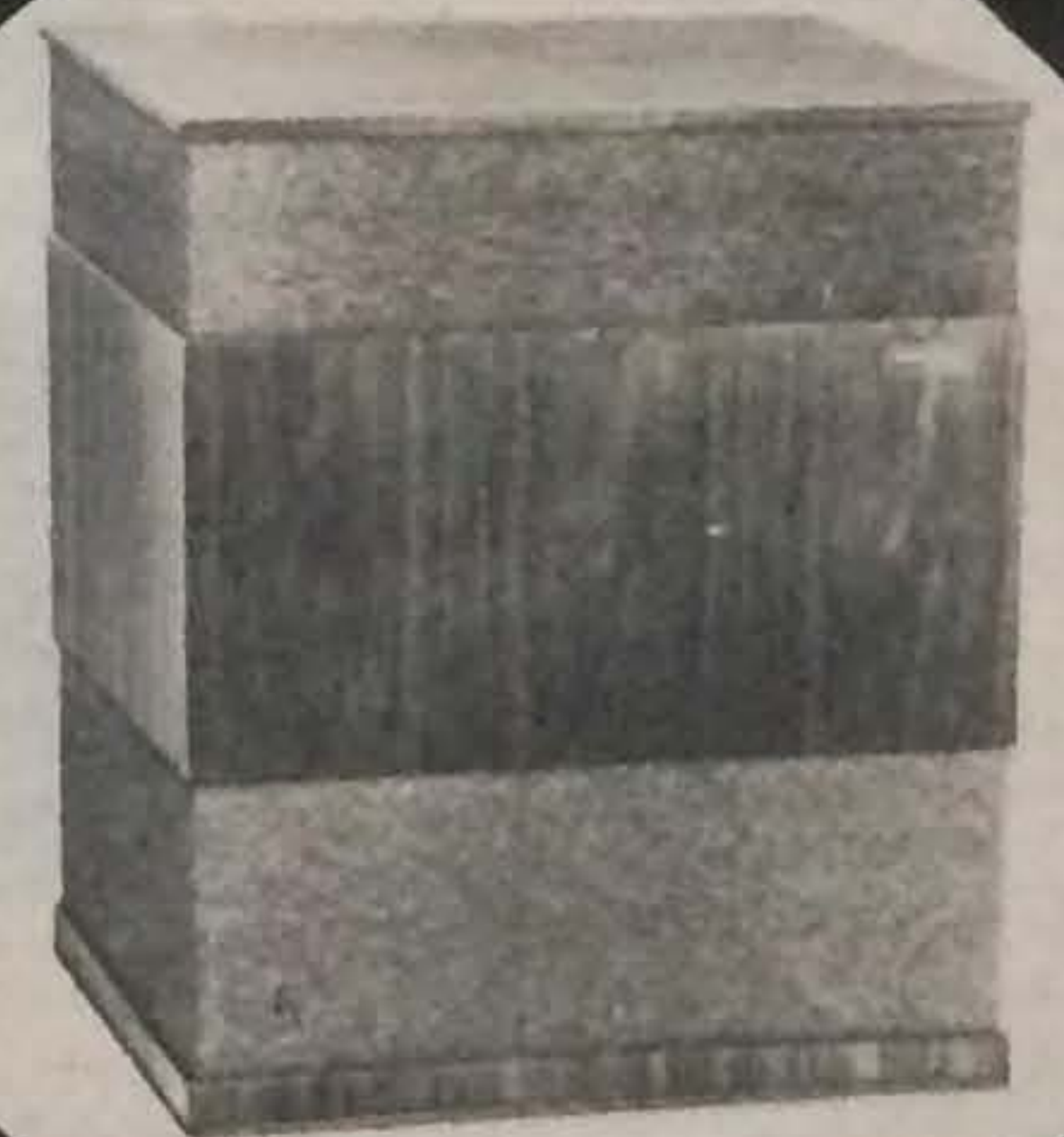
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# Warm and happy jazz from Thad

THAD JONES AND MEL LEWIS JAZZ ORCHESTRA: "Central Park North," Tow Away Zone, Quietude, Jive Samba, Groove Merchant, Big Dipper, Central Park North (United Artists UAS 29058). Jones (flugel), Lewis (drums), Snooky Young, Jimmy Nottingham, Richard Williams, Danny Moore (tpts), Eddie Bert, Jimmy Knepper, Benny Powell, Cliff Heather (tubs), Jerome Richardson, Jerry Dodgion, Eddie Daniels, Joe Farrell, Joe Temperley (reeds), Barry Galbraith, Sam Brown (gtrs), Roland Hanna (pno), Richard Davis (bass, Fender bass). Recorded A&R Studios, NYC, 17 and 18/6/69.



THAD JONES: warm, happy jazz

A PART from the obvious Ducal gentleman, it's my opinion that Thad Jones is currently making the only fresh contribution to conventional big-band writing to be heard this decade.

It's difficult to pin down the appeal of Thad's writing, but it would seem that his arrangements are inextricably wedded to the playing of the fine band he co-leads with Mel Lewis. Like all the best composers, he writes for his men, with their capabilities in mind.

Some of the best Jones charts we've been privileged to hear are contained in "Central Park North," an album which will delight lovers of all kinds of big band music. Don't be put off by the inclusion of two guitarists, or by Richard Davis's "double" on electric bass: it makes virtually no difference to

the sound of what is, first, and last, a JAZZ band.

"Two Away" is a fastish eight-to-the-bar rocker, with screaming tenor by Joe Farrell followed by slightly cooler Eddie Daniels and an amazing ensemble passage. Roland Hanna plays a neat one-finger chorus before some weird and wonderful reed writing takes over, led by the unmistakable sound of Jerome Richardson's soprano.

Hanna takes a great chorused solo on "Quietude," a gentler number with a ballad feel, and the co-leaders star here: Mel whipping the band brilliantly near the close, and Thad's flugel leading the reeds through a lovely theme.

"Jive Samba" is rather hipper than the Adderley original, but the piano rhythm vamp throughout is rather relentless. Richard Williams crackles in and out of mute, and Jerome gives forth with a surprisingly

strong piccolo solo. The finale is a showcase for Snooky Young's incredible lead trumpet.

Richardson's "Groove," arranged by Thad, is a gay theme with a soprano-led reed chorus which quite takes the breath away, and "Big Dipper" is a very relaxed blues which makes typically interesting use of dynamics, particularly behind Nottingham's plungered solo.

The title track is a fiendishly difficult chart which seems to be in four tempos at once, before Thad comes in to play a delicious rubato ballad theme. One wishes he had given himself more solo space, for he is surely the band's best improviser.

Final thoughts: this is warm, happy jazz with an edge over all the other conventional big bands, and the frequent use of soprano to lead the saxes is becoming a welcome trademark. Get this it'll make you happy.—R.W.



SNOOKY

## WINGY MANONE

WINGY MANONE, "Volume 1." Limehouse Blues, Sweet Lorraine, Formal Night In Harlem, My Honey's Lovin' Arms, Boo-Hoo, Oh Say Can You Swing, Blue Lou, It's No Fun Stop The War, Swingin' At The Hickory House, Life Without You, The Image Of You, Mama's Gone, Goodbye Dallas Blues, You Started Me Dreaming, Dinner For The Duchess (RCA Victor RD8050). Manone (tpt, voc) with various lineups 1936 to '41.

WINGY MANONE — singer, trumpet player, comedian and band-leader — was in the days of this collection a pretty stout lead man who believed in entertaining the customers with hot jazz which swung.

He was a Dixielander (from New Orleans) who was equally at home in a Dixieland or swing group setting, equally comfortable with jazz standards or Thirties pops, equally happy with New Orleans stylists like Eddie Miller or George Brunies or such session-mates as Chu Berry and Buster Bailey.

If you require jazz to be serious, only a few of these tracks will reach you. Wingy drew much inspiration from Armstrong, and the bows to Louis—on horn and voice and in his impious approach to the public—are too numerous to detail.

Like Fats Waller, too, he liked to murder the lyrics. He was a deflating kind of personality, frequently accused (like Louis and Fats) of offending against "good taste."

"Oh Say Can You Swing" of 1937, an innocuous enough little swinger with a good touch of tenor in a manner related to the Freeman-Miller school, was in trouble because of its opening line's similarity to "Star-Spangled Banner."

And "Stop The War" ("The Cats Are Killing Themselves"), recorded before Pearl Harbor, was naturally viewed with jaundiced eyes, especially when a few bootleg copies crept into this country.

The album is full of instrumental felicities: Babe Russin, Miller and Chu on tenors; Matty Matlock, Marsala, Bailey, Gus Fetterer and Bill Covey on clarinets; Buck Scott and Brunies, trombones; and Manone and the pianists.

"Mama's Gone," an Orleans oldie by Bocage and Piron, is well sung and played; the fast and fluid "Limehouse," no vocal here, is marvellous for Berry's long solo and Bailey's spiky clarinet; "Blue Lou," also a '39 instrumental, has more fruity Chu plus knocked-out Wingy;

and gutty ensemble abounds on "Boo-Hoo," "Hickory House," "Blue Lou." As for the trumpet singing, part and parcel of Wingy's atmosphere, it is out of Louis and in line with Louis Prima and, if you like, Acker Bilk. Anyway, it's all part of good-time jazz history, 52nd Street, something gone but worth recapturing.—M.J.



## ARCHIE SHEPP

ARCHIE SHEPP, "Three For A Quarter, One For A Dime" (Impulse SIPL 520). Shepp (tnt/pno), Roswell Rudd (tmb), Donald Garrett, Lewis Worrell (basses), Beaver Harris (dr). Recorded at Both/And Club, San Francisco, probably 1/2/69.

THE MUSIC contained in this album is one long piece broken only by the action of turning the record over, and is in every sense typical of a club or concert performance by Shepp's group a couple of years ago.

I can't help thinking that this kind of performance, which has its roots in Coltrane's marathon workouts of the early Sixties, is merely a stage on the way to the development of the new music.

More and more, improvisers are being drawn into an organised context where their work is given more light and shade than in the rather naked framework of a quartet or quintet.

Shepp here plays with that writhing, histrionic quality which is his trademark and which somebody (not Nat Hentoff, who repeats it in the notes to this album) rightly defined as "speaking in tongues." He has a holy-roller feeling which probably derives from Mingus.

Rudd plays a good solo on the second side, while the rhythm is fast and furious most of the time. Shepp also plays spare, darting piano behind the trombonist, and judging by this and his previous efforts on the keyboard, he might do well to expand this side of his personality.

If you already have "Mama Too Tight," "Fire Music," "On This Night," and "Live In San Francisco," then you already have much of the music on this record.—R.W.



RUDD: good solo



Bill Evans swinging

Before Bill Evans turned to introversion and fame, he was a fine, swinging pianist with more than a dash of bop in his playing. Those who know him only from the Scott LaFaro days can find out what he sounded like in 1956 by purchasing "SPEAK LOW" (Riverside 673 023), a reissue which finds the pianist accompanied by Teddy Kotick (bass) and Paul Motian (drums). There's a lot of bite and kick in Evans' treatment of these 11 songs, and it proves that his music was just as interesting (not, you understand, more interesting) as his later impressionist work which made him fashionable. This is a very rewarding record apart from being an early example of his work, and it's rather sad to think that if he had continued in this excellent vein he might not be the "name" he is today. It's specially interesting to contrast things like "Waltz For Debby" and "My Romance" with their later versions by the pianist. Recommended.—R.W.

You must get pretty sick of reading that such-and-such an organist has made yet another "run-of-the-mill organ album." Sadly, I have to report that there's little else to say about "LOVE BUG" (Blue Note BST 84317) by Reuben Wilson, whose playing is so ordinary that it defies description. The formula is the usual: a medley of recent hits and so-called "originals," played by a group including a good jazz front line (Lee Morgan on trumpet and tenorist George Coleman, in this case), the inevitable Grant Green on guitar, and a heavy-handed drummer (Leo Morris). It's all amazingly inoffensive, unless you happen to be offended by the sort of mediocrity which stifles real talent. As it is, Morgan and Coleman are given no chance by Wilson, who let's everybody know that it's his date.—R.W.

It's a little difficult to figure out just whom Stan Tracey's new album is aimed at. "THE LATIN AMERICAN CAPER" (Columbia Laddowne SCX 6358) contains flavours other than jazz to upset the purists, and yet the odd blasts of Stan's powerful piano would be enough to wake smooching lovers from their reveries. Thus it falls between two stools, although I'm sure it was a ball to make. Three basic formations are used on the album: Tracey's trio with Alan Branscombe on vibes and Barry Morgan on LA percussion, the same group plus Tracey's Big Brass, and the trio plus vibes and bongos plus a woodwind section of three flutes and three clarinets. The latter outfit is the least successful, and Stan's piano occasionally erupts through the placid surface to register what sounds like an un-mute protest. "Obiah," "Quida," and "Because I Tell You So" are the best tracks—if only because they feature the basic ensemble and give Stan more room than the others.—R.W.

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**FRIDAY (12)** — 4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs), 8.5 p.m. J: Jazz Unlimited (Fri, Mon-Thurs), 9.45 U: James Brown, 10.30 Q: Jazzstudio Frankfurt, 10.45 A3: R and B, 11.5 E: Stan Hasselgard's Jazz Clarinet, 11.30 T: Nostalgia (Pre-war Bands and Singers), 12.0 T: Dave Brubeck Quartet, 12.5 a.m. J: Underground Music, 12.15 E: (2) Judy Collins (3) Bola Set at Monterey JF, 1.5 J: Jazz.

**SATURDAY (13)** — 4.5 a.m. J: Finch Bandwagon, 12.0 noon B3: Jazz Record Requests (Steve Race), 2.35 p.m. H1: Radio Jazz Magazine, 6.45 B1: Jazz Club (Ronnie Stephenson Group, Stan Tracey Big Band, Humph), 10.20 Q: (2) Acker Bilk (7) Oscar Peterson, 11.0 A1: Jazz Scene, 11.30 T: Big Bands (Harry James, 1952), 12.0 T: Duke Ellington.

**SUNDAY (14)** — 9.30 p.m. J: Silhouette (Religious programme featuring pop and jazz groups), 12.5 p.m. J: Finch Bandwagon, 6.45 A3: Sister Rosetta Tharpe (Hugues Panassie), 7.30 B1: Mike Raven, 9.0 E: Jimmy Smith Trio, 11.0 B1 and 2: Best of Jazz on Records (B3 stereo at approx. 11.15), 12.5 a.m. B1 and 2: Just Jazz (John Dunn), 12.30 B1 and 2: Jazz Workshop (Alan Cohen Band, Brian Blain).

**MONDAY (15)** — 8.0 p.m. A2: Get to know Jazz, 8.10 H2: Jazz with Rita Reys, 10.20 E: Kurt Edelhagen Ork, 10.55 H1: Newport JF 1969 (Miles Davis), 11.0 A3: R and B, 11.15 A3: Free Jazz, 11.30 T: Pop and Jazz, 12.0 T: New pop-rock, blues and jazz records, 12.5 a.m. J: Bobby Troup Show.

**TUESDAY (16)** — 2.30 p.m. H1: Jazz History, 5.15 H1: Jazz, 5.45 B3: Jazz Today (Charles Fox), 10.20 Q: Jazz For Everyone, 10.30 V: Montreux JF, 10.30 Q: Jazz Journal, 11.0 U: Berlin Sanders, Mangelsdorff, Ellis), 11.15 A3: R and B, 11.30 H2: Jazz (Harry Verbeke Quartet), 11.30 T: Glenn Miller Memorial Programme on the 25th anniversary of his disappearance.

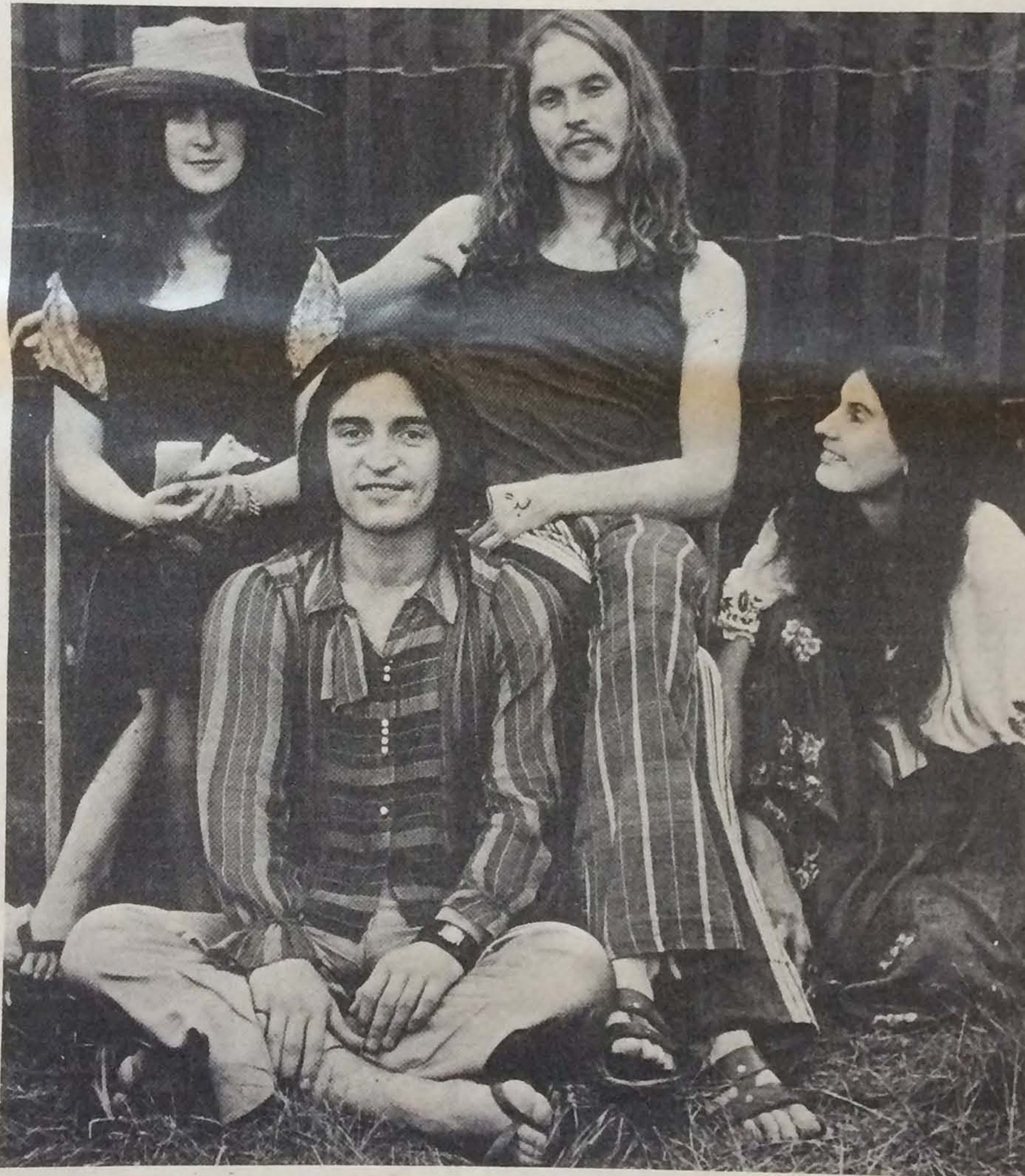
**WEDNESDAY (17)**: 5.0 p.m. B3: Jazz In Britain (Michael Garrick Sextet, Miles Kingston), 9.30 A3: R and B, 11.20 H1: Radio Jazz Magazine, 11.30 T: Modernaires with guests Ray Eberle and Tex Beneke, 12.0 T: Glenn Miller AAF Band (Jazzmen in Uniform, Paris, 1945), 12.15 a.m. E: Big Band Jazz.

**THURSDAY (18)**: 7.0 p.m. H1: Big Band Beat (Sky-masters), 9.0 Q: Clarke-Boland Big Band, 10.15 A3: R and B, 11.30 T: Tex Beneke and his Ork, 12.0 T: Glenn Miller AAF Band, 1943-44.

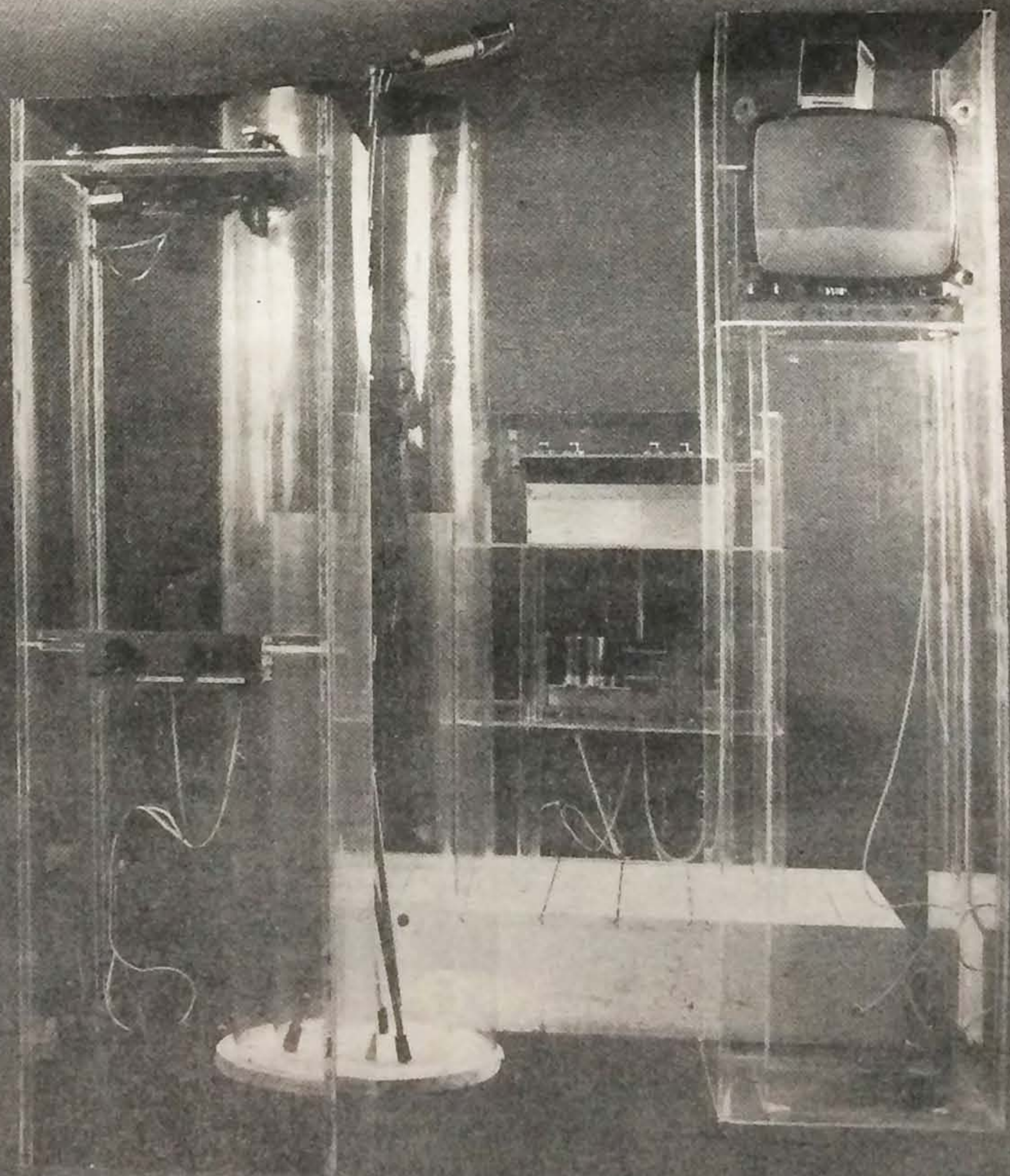
Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES — A: RTF France 1-1829, 2-348, 3-848, B: BBC 1-247, 2-1500/VHF, 3-464/188/194 VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, Q: BR Munich 375/187, R: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Raidió Eireann 530.



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# The quiet man who's too young to quit

MR HENRY Mancini, pipe-smoking, athletic, tall and serious, looks more like an accountant or successful lawyer than a musician. If one accepts the general picture of a musician often presented to the public. And not least by musicians themselves.

Henry Mancini, of course, is one of the most respected and most talented film-music composers in the world today. Not only have his scores enhanced the films they were written for, they have produced a spate of melodious hits that rate among the best songs to appear in the charts in recent years.

Titles like "Moon River," "Days Of Wine And Roses," "Dear Heart," "How Soon," "Pink Panther" and "Baby Elephant Walk." Moreover, Henry Mancini has won three "Oscars" and a string of additional awards that must make his contemporaries want to fold their music stands and steal away into the night.

He has been feted by presidents Lyndon B. Johnson and Nixon at the White House and appeared before Her Majesty Queen Elizabeth The Queen Mother.

## Penthouse

Quite a man is Mr. Henry Mancini.

He is justifiably pleased with a beautifully produced Press brochure setting out all his achievements, and of the incidental fact that "Moon River" has been recorded by some 600 artists on a world-wide basis. Mr. Mancini has lost count of how many millions it has sold in toto.

Henry Mancini is here to



MANCINI: yet another film

work on yet another film. And he was ensconced in the same penthouse suite at London's May Fair Hotel where he penned the music for four previous films. "This room has been kind of a lucky room for me," says Mr. Mancini with a wry smile.

Before turning to film writing, he played piano with the Tex Beneke-Glenn Miller Orchestra. "I also arranged for Tex and got a lot of experience in big-band writing for strings and that sort of thing. But as a pianist, I had no illusions about scaring Oscar Peterson — and I still don't," he adds with becoming modesty.

In the context of his later film work, it is odd to note that he obtained his first Hollywood break in 1952 when he scored the Abbott and Costello film, *Lost In Alaska*.

"At that time I was a contract writer for Universal and had to do everything that

came my way," he says. His salary? Two-fifty dollars a week.

Barely a cabman's tip by Mr. Mancini's standards today, but, recalling this period, he says: "It provided me with a general training ground which is non-existent these days.

"Nowadays, new composers usually seem to start at the top with a picture," Henry Mancini feels that a thorough mastery of the technical as well as the musical side of film scoring is invaluable if a composer is to compose with complete freedom.

## Draggy

"I think nothing of it now," he says. "But many boys who come to do a picture are really hampered by having to learn these things in a short time. This sometimes inhibits their writ-

ing — they're not really writing music; they're just using the technique. A sequence you may be called upon to write has to be just right — timed absolutely correctly. Otherwise, the tempo may be wrong — too hurried or too draggy. Overcoming problems like this has to be learned with experience."

## Evolution

Though legitimately schooled — he was at Juilliard — Henry Mancini is refreshingly catholic in his approach to music.

He has no phobias about electronic instruments and effects. "They're a new thing to use," he says. "I would not use them as a substitute for any instrument, but if I wanted to get a particular effect, then I would use them. An arranger will always look for another voice to use."

Henry Mancini often employs such special effects in his scores. One that comes to mind is the "Dream Street" sequence from *Arabesque*.

As a "product" in one sense of the big-band era, does Henry Mancini think that the days of the big-bands are over?

"Things have to move on," he says. "It's a matter of natural evolution. The rock groups are now incorporating more instruments in their line-up, but I think we are coming to the end of the traditional big-band line-up."

"For instance, I use saxes very rarely. It's mostly flutes and woodwind. At my concert at the London Palladium (which took place last Sunday) I am using four french horns, four trumpets,

four trombones and woodwind, 20 strings and a rhythm section."

If there is any other change on the music scene, Henry Mancini thinks it will be a return to melody. "Jimmy Webb, Burt Bacharach and Randy Newman are all writing some great melodic songs," he says. "I see more of this coming along rather than the rock jazz type of thing. The Beatles, for instance, are producing a lot of melodic songs."

Henry Mancini speaks highly of British musicians. His only problem — there aren't enough topline men around.

"Right now, in Hollywood, there are six or seven full orchestras going at any one time. And all composed of top-class players."

## Talented

"But when I'm doing a picture over here, I have to book the men sometimes a month ahead to be sure of getting the ones I want."

It would seem that there is always room at the top for the truly talented. Which explains why Henry Mancini is where he is today.

Financially, I imagine, he is in the happy position of being able to quit the music scene whenever he wants to.

Put the question to him, however, and 45-year-old Mr. Mancini replies with a dry smile: "I'm too young to quit. Anyway, my accountants wouldn't let me!"

LAURIE HENSHAW

# Clodagh looks back on a year of success



WITH THE end of the year approaching, the pretty blonde-haired, green-eyed Clodagh Rodgers can look back over the past twelve months with a great deal of satisfaction.

This year has seen her, in fairly quick succession, net three chart entries, with "Come Back And Shake Me," "Goodnight Midnight" and her current hit, "Billjo."

"We timed it to have three hits before the end of the year," says Clodagh "and now with three hits under my belt, I feel I have established myself."

Her second album, "Midnight Clodagh" has just been released by RCA Records. "It's night-time listening," comments Clodagh.

The 22-year-old Clodagh has come a long way since she made her professional debut at the age of 13 at Ballymena, Northern Ireland, on the same bill as the late Michael Holliday.

But even now, with the weight of three hits behind her, she is still cautious about the moves she is making in her career.

"We've been offered a lot of good things," says

Clodagh, "I was offered a television series earlier this year but I turned it down because I thought it was a little too soon. I'm waiting until June because then it will be good for me."

However she has been thinking about what she'd like to do should she accept a television series in the New Year.

"I have certain ideas about how I'd like to do the show. I'd have guests, of course. In fact there is one particular Irish comedian who, if I did get the series, I'd like to get on."

Had Clodagh been offered any film parts? "Yes, I have had one. It was in a film called *Nick The Click*, about Soho. The part was to be some kind of singing tart, but I didn't fancy that."

The pace is beginning to hot up for Clodagh now that she has entered the realms of international entertainment and she says, "I'm glad that all this didn't happen when I first started recording seven years ago. I was 15 then and full of high hopes about the chart. But looking back, it would have been a disaster if I had had a hit then." — Tony Wilson.

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**FOCUS ON FOLK**

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**folk albums**

**Clever monologues  
from Jeremy Taylor**

**JEREMY TAYLOR:** "More Of His Songs" (Fontana STL 5523). Mr Taylor has long since joined the ranks of the effective folk singer/satirists as opposed to the ineffective. As there are not many such people about, it is always refreshing to hear Jeremy Taylor's commentaries on major world issues and less important traits. Alun Davies provides accompaniment to suit the mood and Taylor takes a geographical excursion round England, to Ireland, South Africa and so on, and comes up with some clever monologues, notably "Parliament of Fools." He attacks immigration, UDI, politicians, transplants, riots and pot, and those who already know of Jeremy Taylor do not need telling of the techniques he uses for these hilarious exploitations.



**ODETTA**  
brilliant



**JUDY**  
collection



**PRICE**  
leading light

**MALCOLM PRICE:** "His Songs And His Guitars" (Saga FID 2156). Malcolm Price is, and has been for some years, a leading light in the propagation of British country music. Here he can be heard on a bargain price album which is a must for lovers of country music. For the sincerity and the zany wit and flippancy all come across well. His flat picking on six and twelve string guitars is admirable and his range of songs is wide. Who else would dare to put Blind Lemon Jefferson's classic country blues "Black Snake Moan" on the same album as "Nine Hun-

dred Miles" and "Streets Of Laredo" and get away with it? An almost flawless set which is typical of Price in any folk club, anywhere in Britain.

**ODETTA:** "Folk Songs By The Greatest, Odetta." (America 30

AM 6066). My first thoughts that the title of this album was rather pretentious, quickly vanished. For even knowing Odetta's great voice, and more important, her great presence, I would not have thought it possible to produce an album of such brilliance. Banjoist Larry Mohr lends valuable assistance, and some of the tracks were taken live from the Tin Angel, San Francisco. It is particularly interesting listening to such tracks as "John Henry," "Old Cotton Fields Back Home" and "Rock Island Line," bearing in mind that they were given the full treatment by skiffle groups twelve years ago. Here, Odetta gives very soulful renderings of each, but she is in lighter mood on tracks like "The Frozen Logger" and "Car, Car Song."

**JUDY COLLINS:** "Recollections" (Elektra EKS 74055). This album is announced as "a very special collection of Judy's most requested songs of the 'folk years' recorded from 1963 through 1965." The album certainly features the best of Judy's material from five years ago, and all are given 1969 treatment. She pays tribute to Bob Dylan, Gordon Lightfoot and Billy Edd Wheeler among others, and the tracks include "Tomorrow Is A Long Time," "Early Morning Rain," "Anathea," "Turn Turn Turn," "Daddy You've Been On My Mind," "Mr. Tambourine Man," "Winter Sky."

IT'S TYPICAL of Roy Harper that he has already written his own obituary. In musical terms, anyway. His song, "Goodbye," was meant as a sincere farewell to the whole music business when he decided to quit a few months ago.

Today, with his fourth and musically most successful album out on Harvest, that obituary seems rather premature. But it is part of the unpredictability of the man that he has already said his farewells.

No one would be too surprised if, having disposed of the formalities, he just suddenly upped and vanished from the scene with no more ado than that. Frankly, I don't think he will, however.

In fact, his definition of the difference between our industrialised show biz and the music of communities where it is an essential part of life, gets right to the heart of the question with a conciseness that has so far been denied to the airy platitudes of the International Folk Music Council.

"You can always tell the difference between a rich country and a poor country," he says, "in the poor country the people get together with the dogs and the sun and the kids and the dirt in the village square or whatever it is.

"And they listen to the music and the music reaches strange and glorious and very vast full heights. And the people all dig it and even the kids dig it and it's a great scene.

"But in a rich country it's different. They all pay to see somebody who is stuck on to a stage and the whole ugly commercial act of, Christ you know what it is, goes on in front of you.

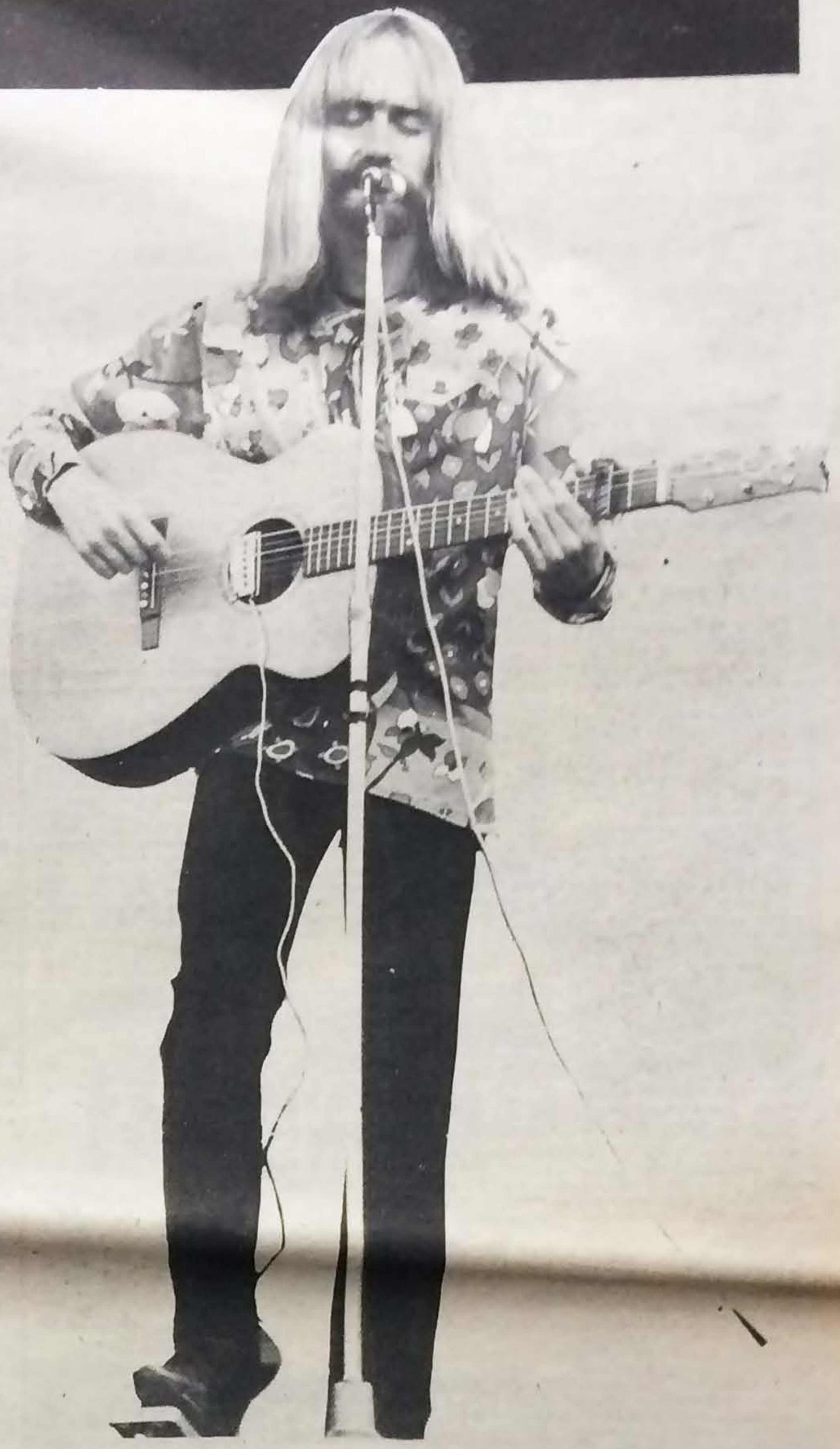
"And not only that, you pay to see it.

"And not only that, but most of the time in a rich country you can't hear yourself for the people talking around you. That's where they're all bending over each other to tell each other how good you are or how bad you are or how sloppy they thought you were tonight.

Basically, his approach is an attempt to transplant the "poor country" sheer appreciation of music as one vital part of the total environment into the "rich country" rat race he's condemned by accident of birth and class background to be in. As such it must fail.

It's a tragic failure, but a noble one too, for though the dictators of various political persuasions and various economic systems try to make him dance to their tunes, Roy is singing his own tunes.

He has been seen as a new golden boy to take the world by storm when taking worlds



**BY KARL DALLAS**

by storm is not what he plans to do.

Another golden boy before him pointed out that there was no he or she or it or them that you belong to, and has spent the rest of his artistic career trying to escape from the acoustic and electric and artistic prisons erected around him by critics and fans.

In fact, golden boys are not what we need, whether they be assassinated Presidents or pop stars or Oriental chair-

men of people's republics or rebels murdered in Bolivian jungles. Roy Harper is no golden boy.

Just as Mick Jagger identifies with Satan in "Sympathy For The Devil," Roy identifies himself with Judas in "Don't You Grieve," perhaps his most significant song. "Hells Angels" with its clever use of his new wah-wah electric guitar may catch at a current mood, but when he poses as Judas, who betrayed his best friend with

a kiss, Roy is telling us something important about himself.

For here is the paradox. The pop star of yesterday, who put himself up on a Brylcreem pedestal, obsessively denied everything that made his own personality real. Today's pop musician needs no mock humility of the star blowing kisses to a winnerful audience, for he gives them the only thing he can truly offer: himself.

This is what Roy Harper does. Not occasionally, but every time he appears. When he is exciting or when he is just plain boring.

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# FOCUS ON FOLK

FINBAR AND Eddie Furey specialise in songs of Ireland's heritage; just like their father and grandfather did, just as their younger brothers George and Paul are doing now, and just as future generations will continue to do.

The Fureys come from Dublin, and are not unlike any musical family who inherit traditional songs, reels and airs, which they learn how to play on the traditional instruments, whistle, fiddle, pipes, banjo and mandolin.

But Fin and Eddie Furey have gone just a few steps further. The first was across the Irish Sea to England. The most recent was across the Atlantic; for Fin and Eddie have just returned from the States after a highly successful tour with the Clancy Brothers. Irish traditional airs in the Carnegie Hall with Finbar Furey strapped to his treasured Uilleann shoulder pipes. Who would have thought it possible? Certainly not Fin, for when the audience of 3,000 stood to the Fureys stamping and clapping furiously (if you'll pardon the pun) Fin and Eddie were shaking in disbelief.

And yet the tour only came about because of a telegram from the Clancys asking them to go out.

"American audiences love the Clancy Brothers, after thirteen years there, but we had to pick our stuff carefully because we knew that pure Irish traditional music dies the death in America at the moment. But we felt great after the first night. We did 'Lonesome Boatman' and 'Madam Bonaparte' and the audience listened silently. Then they let rip, and we were shaking with embarrassment.

Finbar, exponent of pipes, Indian and penny whistles, mandoline banjo, and so on, receives a good deal of encouragement from his attractive wife Sheila. And among his favourite artists on the folk scene are Robin and Barry Dransfield and The Corries. Eddie Furey joins in on guitar, and does most of the arranging and writing but either could pursue solo careers, and they almost chose this course quite recently.

"I want to play traditional Irish music, and I found that I wasn't getting the chance to play Indian flute and penny whistle on stage. When people heard, they begged us not to split, saying it would be an awful shame for Ireland. The Clancy Brothers nearly went mad when we told them, so we don't think we'll split now."

Fin and Eddie have never regretted the move from Ireland, even though they found the going tough to begin with. They enjoy spreading Irish traditional music across the British Isles, and hope that they can convince not only

## Bringing Irish music to the people

BY JEREMY GILBERT

eventually arrived in London about two years ago.

"We've got a British tour lined up with the Clancy Brothers at the end of January, and will probably be going back to the States, although I certainly couldn't do as they have done, and settle down there. I was really glad to get back to London... I just kissed the ground when we arrived back."

When Fin used the same phrase to describe the reception to an American, the latter offered his condolences. It was not until later that he realised that "going down a bomb" meant that they had bombed.

"Many people associate Irish traditional music as rushing on stage and singing 'Fine Girl You Are' and things. But this is not our style, and we

were pleased that audiences over there took to the pipes so readily. We just stood dumbfounded, then Liam Clancy told us to bow, and we ended up bowing for fifteen minutes. With British tours, there's just no comparison. We even received a police escort in Chicago!"

With Eddie living in Ireland and Fin in Scotland, the Fureys are certainly doing their bit towards the propagation of Irish music. "We want to introduce Irish music to everyone as the Clancys have to America. The pipes seem to be dying out. The Uilleann pipes are a beautiful instrument, but it seems to be exclusive among old people only. It's a very big instrument, which is elbow blown and played on the knee, with a regulator, chanter and bag fitting under the arm."

"It's great to come across to England and find people playing the pipes and singing Irish material. It's a pity there's no one to teach them new stuff, as they don't get the chance to learn as we do, and the same songs keep cropping up."

### NEXT WEEK

# STONES AT THE SAVILLE

## folk news

THE CLANCY Brothers will make a three week tour of British venues in January. The tour is being promoted by Irish millionaire property dealer Bill Fuller.

The tour, which includes a concert at the Royal Albert Hall, will take in Sheffield, Newcastle, Dundee, Glasgow, Croydon, Edinburgh, Birmingham and Stockton.

Tommy Makem has been replaced by the fourth Clancy brother Bobby who was with the group during their recent US tour with fellow Irish musicians and singers, the Furey Brothers.

A Christmas album and a single "Jennifer Gentle" and "Beer Beer" written by English folk writer Eric Winter, recorded with the Fureys earlier this year in London, have been released in America but no British release dates have yet been announced.

Gordon Lightfoot has been signed by Reprise Records. In announcing the deal label manager Mo Ostin said: "We think Lightfoot will be as big in the United States as he is in Canada. He is another strong example of Canada's resources of contemporary music talent for the international market." Lightfoot previously recorded for United Artists.

Fellow Canadian Bonnie Dobson has returned home after her successful British debut at the Queen Elizabeth Hall. She has been doing some television work and recording several programmes for the CBS radio show which she competes. She returns to England on Saturday to appear in concert with Ralph McTell at Hornsey Town Hall on Saturday.

A new folk club has opened in Westbourne Park Road in Notting Hill. It's one of the few late night folk clubs and features Mudge and Clutterbuck and Carl, a resident poet.

The death of Fred Hamer on November 28 marked a sad loss to the folk music world. The long awaited album "The Holly Bears The Crown" featuring the Young Tradition with Shirley and Dolly Collins, will not now be released.

### THURSDAY

AT FOX, ISLINGTON GREEN, N.1.

NICK HARRISON

NEXT WEEK COLIN SCOTT

AT PRINCE OF WALES, 11 Little Road, West Brompton Station

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FOLK CENTRE HAMMERSMITH COME ALL YE FAITHFUL Next week Noel Murphy and Shaggis

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WHITE BEAR, Kingsley Road, Hounslow.

BRENDA WOOTTEN JOHN THE FISH

Chas Upton, Alan Howard

### FRIDAY

AT COUSINS, 40 Greek Street, 7.30-11

JO ANN KELLY

Friends and guests. Add 5s

AT THE AULD TRIANGLE, Eton Hotel, Adelaide Road, Swiss Cottage. THE PINWOOD VALLEY BOYS, (latest LP The Old Home Place), residents Tony Butler and Chris Harvey.

AT THE FERRYBOAT, 11 p.m.-2 a.m., 207 Westbourne Park Rd., W.11.

MUDGE & CLUTTERBUCK

JOHN PEARSON and top folk & blues guests. Also open every Friday and Sat., 11 p.m.-2 a.m. Wed. 9.30 p.m.-12.30 a.m.

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DR HOBBS!! Gloucester Hotel, King William Walk, SE10.

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# FOLK FORUM

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### SATURDAY

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AT COUSINS, 40 Greek St., W.1 GER 5413, 7.30-11

STEFAN GROSSMAN

Next week: Martin Carthy

ROY HARPER

Apologies for not appearing at Cousins and Country Club due to hang-up with flu

AT THE HOUSE, Cool Sharp House, Camden Town Spm. SHIRLEY COLLINS, PETER WOOD with Dave Cooper.

AM would like to apologise to THE BEGGEMEN for the misspelling of their name in last week's issue.

PEANUTS, Kings Arms, 313 Bishopsgate. Early atmosphere, good beer. NICK HARRISON, MARK SMITH, HARRY KEN MAY, THE ACTION MAN, LOVELY GIRLS. Coffee from 11 till midnight. 3s before 8.30. This week we also have

DAVE LIPSON

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BASILDON ARTS CENTRE, SAT, DEC 20, 8 pm. TICKETS 20s, 17s 6d, 15s.

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THE GREENWICH THEATRE FOLK CLUB, The Mitre, Greenwich High Road, SE10, opp. Crooms Hill.

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JOHNNY JOYCE & PAUL BRETT CONCERT BARNSELY

NAGS HEAD, 205 York Road, Battersea

### TERRY GOULD

Next: JOHN TIMPENY

RAILWAY HOTEL, DARTFORD

### MURPH & SHAGGIS

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THE COMMON ROUND, St Martins in the Fields, 2.30 pm. admission free.

THE ENTERPRISE, Hampstead. THE ORANGE BLOSSOM SOUND plus residents. The Folk Enterprise opposite Chalk Farm Stn. 2.30 pm.

### WEDNESDAY

IAN ANDERSON performed at address: 5 Waterloo Street, 7th floor, Bristol 2. Tel. 8644. For further details of Sunday Concerts 101 City Road, or Barry Webb on 025 54181.

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TROUBADOUR, 9.30 MICHAEL CLAIRE

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 Hampton Court, Middlesex

Friday, December 12th  
**BRIAN GREEN'S JAZZBAND**

Saturday, December 13th  
**ERIC SILK & HIS SOUTHERN JAZZBAND**

**FISHMONGERS ARMS**  
 WOOD GREEN

Sun., Dec. 14th  
**ALEX WELSH & HIS BAND**

Next Week:  
 Alex Welsh Christmas Party  
 with Beryl Bryden

**COUNTRY CLUB**  
 210a HAVERSTOCK HILL, N.W.3  
 (opp. Belsize Park Odeon)

Thursday, December 11  
**MOTT THE HOOPLE**  
 & KELLY JAMES  
 Students 6/-

Next Thursday: TEA & SYMPHONY

Sunday, December 14th  
 First U.K. appearance of  
**BRUCE BARTHOLOMEW (EX-COUNTRY JOE)**

**FORMERLY FAT HARRY**  
 GARY PETERSON, BRUCE BARTHOLOMEW, PHIL GREENWOOD, ALAN JACKSON  
 + SHIRLEY SCHWARZ

Next Sunday: ROCK 'N' ROLL PARTY  
 D.J. JERRY FLOYD - LIC. BAR

# CLUBS

COPY FOR DECEMBER 27th ISSUE OF MELODY MAKER  
 BY DEC. 15 PLEASE

**FLAMINGO**  
 AT 33-37 WARDOUR STREET, W.1

FRI., DEC 12th, 9 p.m.-8 a.m.  
 ANNOUNCING  
**THE TEMPLE**  
**THE NEW UNDERGROUND**  
 NON PLASTIC JUST A NICE PLACE TO GROOVE WITH NICE HEAD SOUNDS AND LIGHTS - SEE DISPLAY AD IN LAST COLUMN

\*\*\*\*\*  
 SAT., DEC 13th, 8 p.m.-6 p.m.  
 A WELCOME RETURN OF A FAVOURITE GROUP  
**A GREAT SOUND! A SOUL SOUND!**

**DAVE DAVANI FIVE**  
 ONE OF THE COUNTRY'S BEST ACTION-PACKED SOUL SHOWS DON'T MISS SEEING THEM IT'S AN ALL-NIGHT SESSION - COME EARLY

\*\*\*\*\*  
**THURSDAY**  
**ABRAXAS CLUB**, 81 Bellsize Park Gardens, NW3.  
**DISCOTHEQUE**  
 Girls free. Bar restaurant till 1 a.m.

**ALBANY JAZZMEN** at The Roebuck, Tottenham Court Road. Last session of 1989. Guest musicians welcome.

**ALBION, HOWARD RILEY 3**, King's Head, Fulham Broadway. Next week, **ALAN WAKEMAN**.

**BICKLEY ARMS**, Chislehurst. Julia Dalg. Pete Bond Trio.

**BREWERY TAP, WALTHAMSTOW**, Dolphin Street, Six.

**CORINTHIAN DISCO**  
 3 Circus Road, NW5. Licensed till 12 o'clock. Dancing to 1 a.m. live groups.

**HOPBINE HOTEL**, Opp. Nth Wembley Station **DENNY OGDEN OCTET**.

**SPLIT GREYHOUND HOUNDS**, Dukess Head, Barking Road, Eastham.

**DRY ICE**  
 GROMIT LIGHTS THANKS TO WILDMOUTH

**THE THREE HORSESHOES**, Heath Street, Hampstead, nr. Tube.  
 GUEST: RAY WARLEIGH and resident SPIRITUAL UNITY.

**THOMAS BENNETT LOWER SCHOOL**  
 TILGATE, CRAWLEY, SUSSEX.  
**BLOSSOM TOES & TRAIN**  
 SEETHING LIGHTS 6s. 6d., 7.30 p.m.

"WHITTINGTON," PINNER. YARRA-YARRA JAZZBAND.

**FRIDAY**  
**BICKLEY ARMS**, Chislehurst. **PHIL BROWN'S JAZZBAND**.

**BILL BRUNSKILL**, Lord Napier, Thornton Heath. Also Sunday lunchtime, evening.

**ERIC SILK**, 100 Club, Oxford Street.

**MIDNIGHT SUN** has set - but will arise elsewhere in the New Year.

**OSTERLEY JAZZ CLUB**, MAX COLLIE'S RHYTHM ACES. NEXT WEEK, Christmas Party. **GEORGE CHISHOLM**, **BERYL BRYDEN**, **CHARLIE GALBRAITH**.

**THE FABULOUS NEW ERA JAZZBAND**  
 Elm Park Hotel.

**SATURDAY**  
**BLACKBOTTOM STOMPERS**, Green Man, Blackheath.

**BLACK CAT BONES**  
 LLANDAFF TECH, CARDIFF.

**SATURDAY cont.**  
**ERIC SILK**, Thames Hotel Hampton Court.

**INDO-JAZZ FUSIONS**  
**BASILDON ARTS CENTRE**, SAL, DEC 13, 8 pm.

**MICK BURNS**, Lord Napier, Thornton Heath.

**TOFTS, FOLKESTONE**, Grace Hill.

**ATOMIC ROOSTER**

**THE ALLEY**  
**DOLPHIN HOTEL, RAYHEAD ROAD**  
**MAIDENHEAD**, STARTS 8 p.m.  
**ASHKAN**

**THE FABULOUS NEW ERA JAZZBAND**  
 Ship Aground, Lea Bridge Rd.

**THE ORIGINAL EAST SIDE STOMPERS**, Ware.

**MONDAY**  
 AT PLOUGH, STOCKWELL, SW9  
**JIMMY HASTINGS**  
**NORMA WINSTONE**

**BEXLEY, KENT**, Black Prince Hotel. Alexanders Jazzband

**BIRD CURTIS QUINTET**, Green Man, Blackheath Hill. Free.

**BLACKBOTTOM STOMPERS**, Tudor House, Maidstone Jazzclub.

**BLACK CAT BONES**  
**RADFORD, COVENTRY**

**COOKS FERRY INN**  
 ANGEL RD, EDMONTON  
**ALAN BOWN**

**READING SHIP**, Duke Street, KEN COLYER.

**THE ORIGINAL EAST SIDE STOMPERS**, "Green Man," High Road, Leytonstone

**TUESDAY**  
**ALAN COHEN HEATING SYSTEM** Big Band, Studio, 54 Kennington Oval, Oval Tube. Food 7s 6d.

**BARNET**, The Salisbury **TERRY LIGHTFOOT**.

**BRUNEL UNIVERSITY**, Woodland Avenue, W.3 Christmas free view!

**GRACIOUS**

**CARDBOARD ORCHESTRA**

**FROSTY MOSES**

**GATEHOUSE**  
 HIGHGATE VILLAGE IN THE LOUNGE BAR  
 PLEASE NOTE: Closed this week only December 23rd **DON RENDELL/STAN ROBINSON**.

"GEORGE" **MORDEN SAMMY RIMINGTON**.

**HOUNSLOW ARTS LAB PRESENTS**  
**BOB DYLAN FILM 'DON'T LOOK BACK'**  
 FIRE  
 White Bear, Kingsley Road, Hounslow

**SPLIT GREYHOUND**, Greys White Hart, Collier Row, Romford. Temporarily closed. All members welcome at Hound Club, Duke's Head, Barking Road, East Ham (Thursday).

**100 CLUB**  
 100 OXFORD STREET, W.1.  
**GREATEST SHOW ON EARTH**

**WEDNESDAY cont.**  
**TOBY JUG**, Talworth Surrey  
**KEEF HARTLEY**

"WHITTINGTON," PINNER. Xmas Party **TERRY LIGHTFOOT**, plus Amazing Gas Medicine Show Bar to Midnight!

**FOR SALE**  
 1/- per word  
**COMPLETE DISCOTHEQUE**, speakers, decks, mixer/amp 85W, £110 - 850 3727 (days)  
**GERRY ALLEN** organ trolley As new £35 - 01 542 7882  
**TWO SP25** decks, fade in and out, controls for discotheque 01 372 0352

**EEL PIE ISLAND, TWICKENHAM**  
 MAIC NEMTON PROMOTIONS presents  
 Two-night residency!  
 Fri. Dec. 12  
 Sat. Dec. 13  
**WARM DUST**  
 + Rock n Roll from SOMETHING ELSE  
 Rockers Beware!!!  
 Wed. Dec. 17  
**STRAY**  
 LIGHTS - MASS SPECTROMETER D.J. - JASON  
 CHEAP MEATS, COFFEE, CONE, ETC.

**SUNDAY**  
 A MODERN JAZZ SESSION, lunchtimes. Resident rhythm section Stew Mick, Dave, welcome jazzers. Blows, good parking, food. Admission free. **GRAVEL DIGGERS ARMS**, Oxford Road, (Redhill), Denham, Uxbridge.

**AT GROOVESVILLE**  
 "WAKE ARMS," EPPING (A11)  
**QUINTESSANCE**  
 Two bars, members 7/6, guests 8/6  
 NEXT SUNDAY, EAST OF EDEN

**BEXLEY, KENT**, Black Prince Hotel. Ferris Wheel.

**BOB HARLEY'S DIXIELANDERS**  
**ALBANY DIVE BAR**, opp Great Portland St Station, 12-2 free.

**BOTTLENECK**  
**BLUES CLUB**, Railway Tavern, Angel Lane, E15

**SPENCER DAVIS**  
 PLUS PALE GREEN LIMOUSINE

**COOKS, CHINGFORD**  
**ROYAL FOREST HOTEL**  
 Wellingcome you to happy jazzade  
**CY LAURIE**

**COOKS FERRY INN**  
 ANGEL RD, EDMONTON  
**1984**

**DENNIS FIELD**, Lunchtime, Green Man, Plumstead.

**GOTHIC JAZZBAND**, Green Man, Plumstead, every Sunday midday.

**GREYHOUND, REDHILL**, BRIGHTON ROAD, FROM 8.  
**MIKE WESTBROOK**

**TANGERINE AGENCY**  
 representing  
**SOUNDS INC.**  
**RAY KING SOUL BAND**  
**THE MOHAWKS REBEL ROUSERS**  
**MICHAEL ALBUQUERQUE**  
**ANDY FORREY HAIR BAND**  
 (from West End Musical Front)

74 Wigmore Street, W.1  
 (01) 935 3195/723 1881  
 All enquiries  
**VICTOR SUTCLIFFE**

**MAPLE OAK**  
**THE PIED BULL**  
 1 LIVERPOOL ROAD, ANGEL, ISLINGTON ROAD, FROM 8 p.m. ADMIS- SION 4s

"SUN," Croydon **PHIL BROWN'S JAZZBAND**.

**WEDNESDAY**  
**BLACKBOTTOM STOMPERS**, Green Man, Blackheath.

**ERIC SILK**, 100 Club, Oxford Street.

**GREENFORD, JAZZBARN**, Oldfield Tavern, 1089 Greenford Road.

**SAMMY RIMINGTON**

**RONNIE SCOTT'S**  
 47 FRITH STREET, W.1  
 GER 4752/4239  
 8.30 till 3 a.m.

appearing until Saturday, December 27th  
**BILL EVANS TRIO & BLOSSOM DEARIE**  
 UPSTAIRS: Discotheque and Dancing plus Special Guests  
 plus Friday and Saturday: **THE RHYTHM SOULS**  
 Lady members free night Wednesday  
**December 29th, for 1 week**  
**JON HENDRICKS**  
**January 5th-4 weeks**  
**ROLAND KIRK**

**JAZZ AT THE TORRINGTON**  
 HIGH RD., NORTH FINCHLEY  
 Tel. 445 4710

Thursday, 11th  
**TUBBY HAYES BIG BAND**  
 Next Thurs.  
**HAROLD McNAIR**

Sun., 14th  
**FRANK RICOTTI QUARTET**

HOPBINE (Next N. Wembley Stn.)  
 TOMMY WHITTLE presents  
 Tuesday, Dec. 16  
**LOUIS STEWART**  
 with  
**TONY LEE TRIO**

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES  
 01-427 9100  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
 Wednesday, Dec. 17  
**THE NEW DON RENDELL 4**

**COUNTRY CLUB**  
 50 yards Belton Park Tube, N.W.3

**DISCOTHEQUE REGGAE**  
 Every Saturday Night

**BULL'S HEAD**  
 BARNES BRIDGE PRO 5241

Resident Trio  
**TONY LEE TONY MANN TONY ARCHER**

Tuesday, Wednesday and Thursday  
 Resident Rhythm Section  
**BILL LE SAGE TRIO**  
 Fri. Sat. & Sun. Lunchtime and Evening  
 Friday, December 12th **RONNIE ROSS**  
 Saturday, December 13th, Lunchtime  
**DICK MORRISSEY & TERRY SMITH** with TONY LEE TRIO  
 Evening Special  
**BILL LE SAGE QUINTET**  
 feat. **Bob Efford & George Kisch**

Sun., December 14th, Lunchtime & Evening  
**DICK MORRISSEY & TERRY SMITH**  
 Monday, December 15th  
**TUBBY HAYES BIG BAND**  
 Tuesday, December 16th  
**DON RENDELL FOUR**  
 Wednesday, December 17th  
**KATHY STOBART**  
 Thursday, December 18th **RONNIE ROSS**

**FISHMONGERS ARMS**  
 Wood Green

Tuesday, December 16th  
**BLUES NIGHT**  
**SAM APPLE PIE**  
 Next Tues.:  
**JUICY LUCY**

**THE CRUCIBLE**  
 6a New Compton Street, W.C.2

Thursday, Dec. 11th  
**PEOPLE'S BAND**

Friday, Dec. 12th  
**STEEL BAND**

Saturday, Dec. 13th  
**MIKE WESTBROOK - SPONTANEOUS MUSIC ENSEMBLE**  
 Licensed Bar - Chinese Food

**FREAKEASY**  
 Friday, December 12th  
**ATOMIC ROOSTER**  
 Next Fri.:  
**WHITE TRASH**  
 D.J.: JERRY FLOYD. Music from Musicland, Berwick Street

**THE VILLAGE ROUNDHOUSE**  
 LODGE AVENUE, DAGENHAM

Sat., Dec. 13th  
**LIVERPOOL SCENE**

Mon., Dec. 15th  
**EDGAR BROUGHTON**  
 Licensed Bar

**RAILWAY \* WEALDSTONE \***  
 THIS SUNDAY  
**RAY & ROADSHOW**  
 Friday: **BARON RAY SOUND**  
 Sat., 30th **LAUREL AITKEN**

Sund. - 1.40, 10.11, 11.18, Car Park, Harrow & Wealdstone Stn. (10.11 a.m.)

**COUNTRY CLUB**  
 50 yards Belton Park Tube, N.W.3

**DISCOTHEQUE REGGAE**  
 Every Saturday Night

**THE STAR HOTEL \* W. CROYDON**  
 Monday, December 15th  
**THE WILD ANGELS**  
 Next Monday: EAST OF EDEN  
 Reduced rates for members and students with S.U. Cards  
**D.J. KEITH PEMBERTON LIGHT SHOW 9 LIC. BAR**

**ARRIVAL**  
 Sole Representation: Stuart Littlewood Associates  
 WARRINGTON 35105/6

**THE TEMPLE** 33/37 Wardour St., London W.1

FRI., 12th DEC. 9 p.m.-6 a.m. 12/6  
**ALL-NIGHTER JUICY LUCY**  
**TRADER HORNE - FROSTY MOSES - FAMOUS**  
 Black Sunlight Circus Light Show - Sounds with Simon Stables  
 Films - Fruit - Events  
 Bookings: Red Bus Company, 01-734 9466  
 Next week: **QUINTESSANCE**

**KING'S HEAD**  
 ROMFORD MARKET

Mon., Dec. 15th  
**EDGAR BROUGHTON**  
 Licensed Bar

**RAILWAY \* WEALDSTONE \***  
 THIS SUNDAY  
**RAY & ROADSHOW**  
 Friday: **BARON RAY SOUND**  
 Sat., 30th **LAUREL AITKEN**

Sund. - 1.40, 10.11, 11.18, Car Park, Harrow & Wealdstone Stn. (10.11 a.m.)

**KLOOKS KLEEK**  
 RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSHIRE, N.W.6

TUESDAY, DECEMBER 16th  
**ALAN BOWN**  
 plus AUDIENCE  
 Next Tuesday  
**GRAHAM BOND**

WEDNESDAY DECEMBER 17th  
**POLICEMAN'S BALL**  
 WEDNESDAY, DECEMBER 24th  
 Christmas Eve Party with  
**HARDIN & YORK**  
 Sounds: **PAT BOLAND**

**THE STAR HOTEL \* W. CROYDON**  
 Monday, December 15th  
**THE WILD ANGELS**  
 Next Monday: EAST OF EDEN  
 Reduced rates for members and students with S.U. Cards  
**D.J. KEITH PEMBERTON LIGHT SHOW 9 LIC. BAR**





STRAND W.C.2

SUNDAY, 14th DECEMBER  
**JOHN HISEMAN'S COLOSSEUM**  
 DADDY LONGLEGS  
 SWEET WATER CANAL  
 TEA & SYMPHONY  
 LIGHTS — ITYS  
 SOUNDS — ANDY DUNKLEY

ADMISSION 15/-

Concert commences 7.30 p.m. - 11.30 p.m.  
 Extras: Licensed Bars and Food. Enquiries: 01-734 9186  
 Advance tickets available as below

Tickets are now available for  
**BONZO DOG BAND**  
**SUPER CHRISTMAS PARTY**  
 London premiere of "OUTRAGE" SHOW —  
 Sunday, 28th December  
 16/- in advance. £1 at the door on the night

Advance tickets available for both shows only at the following branches of MUSICLAND:

|                                     |          |
|-------------------------------------|----------|
| 44 Berwick Street, W.1              | 734 5626 |
| 230 Portobello Road, W.11           | 229 3077 |
| 153 Kilburn High Road, N.W.6        | 624 0507 |
| 11a Church Street, Kingston, Surrey | 546 7372 |
| 226 High St., Hounslow, Middx.      | 570 2654 |

**FARX** THE NORTHCOTE ARMS, NORTHCOTE AVENUE  
 OFF SOUTHALL BROADWAY (UXBRIDGE ROAD)  
 SOUTHALL, MIDDLESEX  
 BRITISH RAIL: SOUTHALL  
 BUSES: 232, 130, 207, 105 OR 105

SUNDAY, 14th DECEMBER  
**JUNIORS EYES**  
 D.J. TERRY WILLIAMS — LIGHTS BY APHRODITES RAINBOW

Next Sun: THE FREE. CHRISTMAS EVE SPECIAL: YES!

**MUSIC EVERY NIGHT**  
 and Sunday Lunchtime, 12-2 p.m.

**THE KENSINGTON**  
 RUSSELL GARDENS, HOLLAND ROAD  
 KENSINGTON, W.14  
 Buses: 27, 73, 31, 9 (Olympia)

Thurs. 8-11 p.m.  
**STAN GREIG/DAVE SHEPHERD**  
 with Roger Hobbs on vibas, Barry Richardson (Bass), Terry Jenkins (Drums)

Friday 8-11 p.m.  
**TONY LEE TRIO** LOUIS STEWART  
**JOHN WILLIAMS TRIO**

Saturday 8-11 p.m.  
**BILL NILE'S GOODTIME BAND**

Sunday night, 8-10.30 p.m.  
**FAT JOHN COX** WITH GUEST SINGERS  
**JOHN WILLIAMS TRIO**

Tuesday 8-11 p.m.  
**BARBARA THOMPSON/ART THEMAN QUINTET**

Wednesday 8-11 p.m.  
**DAVE GREEN (Bass), TONY LEVIN (Drums), HOWARD RILEY (Piano)**

Thursday 8-11 p.m.  
**JUDD PROCTOR (Guitar), BRIAN LEMON (Piano), REG PETTIT (Bass), PHIL SEAMAN (Drums)**

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

**THE TALLY HO!**  
 FORTRESS ROAD, KENTISH TOWN  
 N.W.5  
 Buses: 63, 134, 137, 214 or  
 Kentish Town Tube Station

Thursday 8-11 p.m.  
**BRIAN GREEN NEW ORLEANS STOMPERS**

Friday-Saturday 8-11 p.m.  
**PHIL SEAMAN (Drums), REG PETTIT (Bass), BRIAN LEMON (Piano)**

Sunday Lunchtime, 12-2 p.m.  
 and Sunday Night, 8-10.30 p.m.

**TALLY HO! BIG BAND**

Monday, 8-11 p.m.  
**JOHN BEDINGFIELD BIG BAND**

Tuesday, 8-11 p.m.  
**DENNY OGDEN OCTET**

Wednesday, 8-11 p.m.  
**BILL NILE**

**GREYHOUND** PARK LANE CROYDON

Sunday, December 14th, 7.45 p.m.

**LIVERPOOL SCENE**

plus **MOTT THE HOOPLE**  
 & **JEFF DEXTER**

3 Licensed Bars — Lights and Sounds — S.U. Cards

Extension to 12 midnight

Next Sunday: **KEEF HARTLEY**

**PHEASANTRY CLUB**  
 152 King's Road, Chelsea

10th DECEMBER

**JON HENDRICKS AND FRIENDS**

Admission £1 9 p.m.

**MANFRED MANN**  
**CHAPTER THREE**  
 + **AARDVARK**  
 Fri., Dec. 12th, 8 p.m.

City Poly. S.U.  
 London Wall, E.C.2  
 Moorgate Tube  
 10/- in advance  
 12/6 on door

**WILD MOUTH**

P.S.: This weekend it's Redbridge College on Friday and Barking College on Saturday  
 Enquiries: **PAUL** or **IAN, ASGARD ENTERPRISES**  
 01-599 8205

**BRUNEL UNIVERSITY**  
 KINGSTON LANE, UXBRIDGE  
 (Tube: Uxbridge) Buses: 204, 223, 207

SAT., DEC. 13, 7.30-12 midnight

**CHRISTMAS RAG RAVE**  
**JOHN HISEMAN'S COLOSSEUM**

JIGSAW • CLASSICS • GUEST GROUP  
 EXPLOSIVE SPECTRUM • LIGHTS  
 8/- adv., 11/- door, 6/- ladies

Booked through College Entertainments 01-437 4000

**JOHNNY HOWARD BAND**

**LAURA LEE • DANNY STREET • TONY STEVEN**

Robin Agency, 28 Gloucester Mansions, Cambridge Circus, London, W.C.2 01-836 2016

\* **CHEESES** \*

SUPREME, STANSTED, ESSEX. TEL. 3591

SUNDAY, 14th DECEMBER

**PRINCIPAL EDWARDS MAGIC THEATRE**

SUNDAY, 21st DECEMBER

**MIGHTY BABY**

7.30-10.30 — LICENSED BAR

**CUSTOMERS TRACK**

Joint Management  
 Roger Balcombe 4 Theydon Crescent, Basildon, Essex  
 Laurie Stanbridge 50a Sheen Lane, East Sheen, London, S.W.14  
 All enquiries to **Laurie Stanbridge, 01-876 2131 (day) 01-669 5868 (eve)**



8 p.m. 8/- (Membership 5/-) Lic. Bars

**WOLVERHAMPTON**

MONDAY CONCERTS

15th DECEMBER

**ROY HARPER**

22nd DECEMBER

**THE FREE**

29th DECEMBER

**MEDICINE HEAD** with the

entire **SIoux NATION**

5th JANUARY

**SPIRIT OF**

**JOHN MORGAN**

12th JANUARY

**KEEF HARTLEY**

**NOVA EXPRESS LIGHT SHOW**

Undoubtedly the NOVA EXPRESS have added to the atmosphere and success of our dances.

They did more for the dance than ten groups could have done!

It would cost us a fortune to decorate our halls. NOVA EXPRESS do it for us with their lights.

Sole Agents  
**Alan Arnison Agency Limited**  
 226 Wellington Road South, Stockport. 061-480 2448

**FRIARS** NEW FRIARAGE, WALTON ST.  
**AYLESBURY**  
**QUINTESSENCE**  
 Monday December 15th

Andy Dunkley Head Sounds — Optic Nerve Lights  
 Amazing atmosphere by Home Counties heads

**FRIARS** ADDISON CENTRE  
 ADDISON HOWARD PARK  
 BEDFORD ROAD, KEMPSTON  
 BEDFORD  
 NEXT THURSDAY, DEC. 18th, 7.30 p.m.

**EAST OF EDEN**

TONIGHT (Thursday, 11th) FREE  
 HEAD SOUNDS by Andy Dunkley. Light Direction by Optic Nerve. Plenty of love

**KEY**

DETAILS: 504 8349 — 539 4962

**OPEN EVERY NIGHT**  
**WHISKY A'GO GO**

Wednesday Dec. 17th  
**THE UPSETTERS**  
 Thursday Dec. 18th  
**THE RAY KING SOUL BAND**  
 Saturday Dec. 20th  
**MICKEY FINN**

Artists supplied through Red Bus Company  
 33-37 WARDOUR STREET, W.1 01-437 7676

**VINCENT - RUDMAN & HAINES**

are proud to announce that they are now  
 Sole Agents for The "GUV'NER" of New Orleans Jazz

**KEN COLYER**

All enquiries to Keith Box, Vincent Rudman & Haines,  
 14th Floor Suite, Tower House, Fairfax Street, BRISTOL 1

Telephone  
**0272 293291 0272 292539**

**WALTHAM FOREST COLLEGE**

FOREST ROAD, E.17 (Victoria Line)

present at WALTHAM FOREST ASSEMBLY HALL (next door to College)

THURSDAY, DECEMBER 11th

**MANFRED MANN, CHAPTER III**  
**KEEF HARTLEY, EAST OF EDEN**

EXPLOSIVE SPECTRUM LIGHTS  
 8 - LATE — BARS — Booked through COLLEGE ENTS. (GER 4000)

Watford College Union presents on  
 Saturday 13th December Hempstead Road, Watford  
 Licensed Bar, Refreshments, 7.30 - 11.30 pm, 10s.  
 Gracious, Optic Nerve Lights, and  
**BLOSSOM TOES**

**U.E. CLUB**  
 THE BEST CLUB IN LONDON  
 FOR ENTERTAINMENT  
 5A PRADO STREET, BARNHAYTON, W.3  
 TEL. PAD 8378  
 Monday-Thursday  
**COUNT SUCKLE SOUND SYSTEM**  
 WITH BAND  
 Friday, Dec. 12th From America  
 The Fabulous  
**PLATTERS**

Saturday, Dec. 13th  
**FREDDIE MACK & THE MACK SOUND**

Sunday, Dec. 14th  
**MOUSE & CAT BAND**

Club open 7 nights a week  
 Please apply for membership  
**LADIES' FREE NIGHT**  
 Tuesday, Thursday, Sunday  
 Gent's free night Wed.  
 Licensed Bar

**PORCHESTER HALL, W.2**  
**WEDNESDAY, 17th DEC.**

**QUINTESSENCE**  
 + **LISTEN**  
**BAR LIGHTS RECORDS**

7 p.m. - 11.45 p.m.  
 6/6 in Adv. 8/6 at door  
 For tickets apply to:  
 Kilburn Poly S.U., Kilburn  
 Polytechnic, Priory Pk Rd,  
 N.W.6 Tel. 01-624 9369

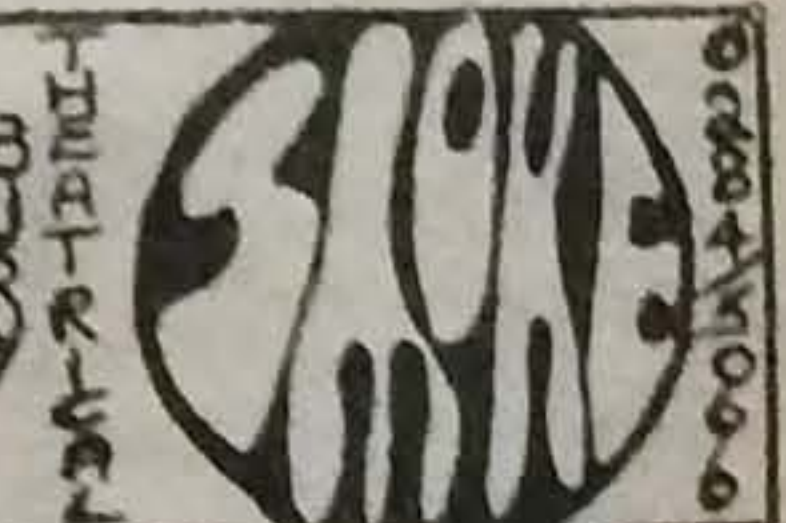
**THE GOLDEN STAR CLUB**  
 46 WESTBOURNE ROAD  
 off Mackenzie Road, N.7  
 Tel: 607 6573

present on **SATURDAY, DEC. 13th**  
 the dynamic

**THE UPSETTERS**  
**SATURDAY, DEC. 27th**

The fantastic  
**THE PIONEERS**  
 Open 6 nights a week

Licensed Bar and Restaurant  
 Monday, Wednesday, Thursday,  
 Sunday — ladies free admission  
 Buses & Tube to  
 Colindale Road, N.7



**CALIFORNIA BALLROOM**  
 Whipnade Road, Dunstable 67804

**SATURDAY, DECEMBER 13th**

**DESMOND DEKKER & THE ACES**

Car Park Supporting Groups Bar etc.

**BOURNEMOUTH RITZ**  
 Friday, December 12th

**JOHN HISEMAN'S COLOSSEUM**

Friday, December 19th

**ZOOT MONEY**

Saturday, December 20  
**THE PIONEERS**

**STRAY**

Represented by  
**BOB SANDS AGENCY**  
 01-534 3521

**COPY FOR DECEMBER 27th ISSUE OF MELODY MAKER BY DECEMBER 15 PLEASE**



**SKIN ALLEY**

Clearwater  
 01-229 2177/8228

**EEL - PIE - ISLAND**  
 TWICKENHAM

presents the first London appearances of

**WARM DUST**

FRIDAY, 12th, &  
 SATURDAY, 13th DEC.

Admission 6/- — Doors open 7 p.m.

**KINGSTON HOTEL** WOOD ST. (opp. Kingston Bus Stn.)  
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 Allendale Road  
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 Sunday, December 14th  
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 Special attraction from U.S.A. for one night only

**THE RONETTES**  
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 RESIDENT DJ — JOHN ROLAND plus LIGHTS

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 MONDAY, 22nd DECEMBER, at 7.45 p.m.  
 JOHN & TONY SMITH PRESENT

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SEATS: 15/-, 13/-, 10/-, 8/-  
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 Manager: Thomas J. Pyper, M.I.M.Ent.  
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 JOHN & TONY SMITH PRESENT

**TYRANNOSAURUS REX**  
 IN CONCERT WITH BOPPING FRIENDS

SEATS: 17/-, 15/-, 13/-, 10/-, 8/-  
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**CRAMONS ENTERPRISES and TAN MODELLING & CASTING**  
 presents a grand Reggae and Soul Dance and Parade of all the Afro-Caribbean models, actors and actresses at the Kensington Town Hall on the 24th December, 1969, from 7 p.m. to 11.30 p.m.

Artists appearing:  
**LAUREL AITKEN**  
**THE CATS** (Swan Lake)  
**THE NIYAH SHUFFLE** (Moon Walk)  
**MILLIE SMALL** ★ **NICKI PRICE**  
**DERRICK MORGAN** (Moon Hop)

Models, actors and actresses who would like to take part in the parade, please write to 40 Church Street, Marylebone, N.W.8, or telephone 262 7800 - 274 0817 (evenings).

An appeal fund will be launched for the children of Biafra. Comper will be Mr. C. Goodwin. Tickets are 15/- each.  
 Buses: 52, 28, 31 and 77—nearest underground station Kensington.

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December 15th and 16th

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 Wednesday, December 17th  
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**D.J.s & ELECTRIC RAINBOW**  
 Friday, December 19th  
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 Saturday, December 20th  
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 "I Am Here—You Are There"  
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 present a Reggae Soul Concert and Dance at the Nettlefold Hall, West Norwood, S.E.27, on 26th December, 1969, from 7 p.m. until 2 a.m.

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**MILLIE SMALL** (My Boy Lollipop)  
**PAT KELLY** (How Long Will It Take)  
**NICKI PRICE** ★ **HEAT WAVE**  
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**JAZZ FROM OTHER ANGLES**  
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**NORMA WINSTONE**  
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playing FACADE — WALTON  
 Setting from Roget — Don Banks  
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 7.30 - Midnight

**FAMILY QUINTESSANCE**  
**GRISBY DYKE**

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 Licensed Bar

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 on FRIDAY, DECEMBER 12, 1969

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**HEATWAVE-SUPER EAGLES-CAPS**

Comper: STEVE MAXTED

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**DECEMBER 27th ISSUE**  
 (ON SALE DEC. 23rd)

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**BASS GUITARIST** for blues influenced semi-pro band. Medway area — MED 54863

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**BASS-GUITARIST**, organist, wanted to complete Dance Band. — 520 7697

**BASS GUITARIST**, pro based France, heavy rock. — Tours France, 03-11-23 evenings

**BASS GUITARIST URGENT FOR CONTINENT JANUARY, EXPERIENCED**. — 01-385 0575.

**BASS GUITARIST** vocals, versatile. — 01-272 0352

**BASS GUITARIST** wanted for soul/reggae band. — (01-992 5942) after 6.30 pm (01-731 1654) ask for Vennie

**BASS/GTR.** Vocals, drummer / vocals must read pop standards. — Phone Mike Allen, Blackburn 50101

**C & W DRUMMER** required, South London based group, work available. — Phone 733 2376

**CHART GROUP** require good looking musician very competent singer/guitarist and singer/bass player. Must be over 18. Opportunity of a lifetime. Please reply to — Box 8856 with photographs.

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**EAST OF EDEN**  
require Drummer  
Auditions immediately  
after Christmas  
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**GOOD RHYTHM** guitarist to complete trio, possible ship work. — 414 2020 evenings

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You sing like them? You play like them?  
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Phone Mike/Reino 874 9904

**GUITARIST & VOCALIST** required for semi-pro soul/blues group. N.W. London. — Paul, 959 1943

**HEAVY LEAD** guitarist needed for newly formed group, original material, must rehearse, turning pro when ready. — 226 4593 Jeff

**EXCEPTIONAL LEAD & BASS**  
POWERFUL AND CREATIVE FOR  
Something nice coming together  
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**WANTED**  
Drummer for name group  
Must play double kit and  
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Box No. 8852, c/o Melody  
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Rehearsing February, opening March  
Artistes also required for future West End cast replacement  
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**ALTO/TENOR**, Clar. — CL1 4811

**ALTO SAX**, clarinet, violin, organ. — Holmes, 01-KE1-4441

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**BASS/BASS GUITAR**, residency, gigs. — Burgh Heath 51381

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# MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

WE HARDLY ever hear underground music on the radio as it is rare for an underground group to make a single, and Radio One rarely plays LP tracks.

We have Top Of The Pops on TV and Pick Of The Pops on radio for singles and commercial artists.

As LPs are growing more popular, why can't we have an LP Top Of The Pops on radio or TV, on which a track would be played from each LP in the LP Top Twenty

Another idea would be to play a track from the top album of the week on BBC 1's Top Of The Pops. — JOHN FRANCIS, Berkhamsted, Herts.



MIKE WESTBROOK: success



MICK TAYLOR: brilliant



JOHN MAYALL: versatility

## More LPs on radio!

HAVING read recently of reggae being accepted by the general record-buying audience as well as by a skin-head minority, I believe that this form of music will die off more quickly than any other form of music, due to the fact that it is so monotonous.

A rival to progressive music? This is too laughable to think of, and I only hope the British public are not brain-washed by disc jockeys into buying this mind-rot.— F. MILLER, Gorton, Manchester.

I AM surprised that Mike Westbrook's "Earthrise" received so little attention from the critics. MM included a short paragraph on the first performance by Richard Williams, who commented he would have liked to hear the work again before reviewing it.

I attended the second performance, and felt that by and large the project was a success as did the audience.

who warmly applauded the main solos and the band at the end of the performance.

Having in recent weeks seen both Clarke-Boland and Ellington still making valid and progressive contributions to jazz, it would be refreshing to see an end to the blind condemnation of the avant-garde. I personally do not like Shepp, Ayler or Sun Ra, but would not dispute the validity or otherwise of their music.— R. F. THATCHER, Caterham, Surrey.

AFTER Mick Taylor's brilliant guitar work on John Mayall's "Laurel Canyon," and having heard "Let It Bleed" by the Rolling Stones, I don't think that a lead guitarist has ever been quite so wasted. The Stones are great, but what a waste of Mick.— J. RIPMAN, Rugby School, Warwickshire.

I FEEL someone should write on behalf of music followers who are unfortunate

enough to be at work, rather than students.

The reason is the current trend for entry to college gigs being restricted to SU-card holders. Are the student organisations so affluent that they can afford to be so selective about their customers?

Come on, you social secretaries, the time is right to boost musical interest, and therefore your bank balances. I hope the situation changes before the few clubs that are left on our side begin asking for insurance cards before allowing entry.— ROBIN STEWART, Thornton Heath, Surrey.

I WOULD like to thank, through you, John Mayall for the last four years of his music. For in those last four years he has made me happy and sad with his brilliance.

Through him, the blues scene in Britain has really been established and extended

through his members (all trained by him) into wider and wider fields of versatility.

If this man isn't standing on stage when he dies with a guitar in his hands and a harmonica in his mouth, he will have done the world a disservice, as every man on earth deserves to hear his brilliance.— M. J. GROVES, Portsmouth, Hants.

JOHN LENNON, by returning his M.B.E., in protest at Britain's support of Vietnam and involvement in Biafra, has shown himself to be an extremely honest person with a strong conviction to his ideals. I admire his integrity.— COLIN BRINTON, Dovercourt, Essex.

OUT OF the thousands of records released this year, only about a dozen, if that, have been of new British jazz groups. We have some of the most brilliant and original

players in the world, who deserve to be heard on record, not to be lost in Britain, to gain fame in other countries.

Why don't the BBC provide a record outlet or let some other recording com-

pany release some of the Jazz Workshop and Jazz Club recordings? Why let these recordings go to waste?— B. TYLER, Kilburn, London, N.W.6. ●LP winner

## Don't mix music with prejudice

RE the letter from Basil Wilson, printed in MAILBAG, of 29/11/69, about forming a band to play 1930s dance music.

Music is, at best, a means of communication, Mr. Wilson, not merely a vehicle for the expression of prejudice.

"Serious minded musicians" are too busy, I think you'll find, making music relevant to today, to consider wasting precious time re-creating the commercial music of the late 30's.

Enjoy your old recordings by all means; make your favourite music — but don't denigrate those who seek to relate their music-making to the contemporary world.

In the last few years, music has become more inventive, more exciting and more worthwhile than ever before, with a great deal of cross-pollination between forms... why not open your mind and listen? — CHRIS HUGHES, c/o Don Lang and his Music, Empire Ballroom, London, W.C.2.

● LP WINNER

I HEAR the new album from John and the others is to be "Live Peace From Toronto."

About ten minutes before the Lennon band came on-stage in the Varsity Stadium last September, near the close of Little Richard's act, members of the bike gang who organised and policed the event attacked one of their mates, ripped off his clothes, jerked out his hair and slugged him unconscious with steel-tipped cowboy boots.

Nobody saw; everyone in the gang's special section was ordered to stand up, clap, sing and shout while it happened. The bikers who had created the festival ruled it.

Later, they screamed "Lennon is a faggot" in the rock numbers, gave out with their own version of "Give Peace A Chance" and boned Yoko.— GORDON BURN, Newcastle.

IT'S ALMOST a year now since the Stones' famous rock and roll circus was filmed. This was a wonderful occasion for all concerned. It was also, sadly, our last chance to see Brian with the group. How much longer are we going to have to wait to see it?— LYDIA STUTZMANN, Sheffield, Yorks.



STONES: Why no Circus?

Watch out for those phoney "progs"

PLEASE warn everyone not to buy programmes outside concert halls.

I bought a "programme" before the Delaney and Bonnie concert at the Albert Hall for 2s 6d, only to find that it contained about 180 inane words on D and B, less on Eric Clapton and similar write-ups on the Moody Blues, Who, Ten Years After and Blodwyn Pig.

Hold it a different way up and it becomes the "programme" for another concert. Turn it inside out and it covers two more.

Admittedly, there is a tiny inscription: "This book is designed for your further enjoyment of the show — it is not a programme." But no attempt was made to warn me of this as I handed over their 900 per cent profit and asked for a "programme."

Inside the hall, a much more informative official programme, printed for the occasion, was on sale for the same price.— MIKE DOCKER, London S.W.6.

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