

# Melody Maker

MARCH 7, 1970

Is weekly

USA 25 cents

## SIMON AND GARFUNKEL BOUND FOR BRITAIN

SIMON and Garfunkel are bound for Britain! In a great business coup, agent Tito Burns has scooped the Americans on behalf of Gordon Mills' MAM organisation for the world-famous duo to make a brief European tour.

One British date has been set — a performance at London's Royal Albert Hall on Saturday, April 25. And only Simon and Garfunkel are appearing.

Commented Tito Burns on Tuesday: "At the moment I'm in negotiation with Simon and Garfunkel's management on the possibility of their doing TV during their stay in Britain."



# CREAM RETURN FOR ONE CONCERT

## Isle of Wight plan

**C**REAM to reform? There is a good chance the legendary group starring Eric Clapton, Jack Bruce and Ginger Baker may get together for one concert at this year's Isle Of Wight Festival, writes MM's Chris Welch.

If this happens, it would be the most startling development of 1970, following hard on the heels of the revival of Steve Winwood's Traffic.

It has always been believed that the group which formed in 1966 and broke up at the end of 1968, would never play together again. Each member has become involved in different projects, including the Blind Faith experiment, Airforce, Delaney and Bonnie and Jack Bruce and Friends.

In its heyday the band sold millions of albums in Britain and America, set a whole trend in "progressive rock" groups, and became the subject of a BBC-TV documentary.

But on the London group scene at the weekend it was widely believed the "impossible" could happen.

### Effort

Promoters of the Isle of Wight Festival, Rikki Farr and Ronald Foulk said on Monday: "It would be beautiful for the Cream, if they reformed to play the Festival, but we have not even discussed the matter."

"There are many rumours as to who will appear at the Isle of Wight this year. We have been approached by many of the world's top artists to play the event and we shall make every effort to secure them. As for the Cream, no approaches have been made, but if they were we could not help but say yes."

## TUBBY HAYES IN HOSPITAL

**P**OLL-WINNING tenorman Tubby Hayes, who has been ill for the past two months and unable to work in recent weeks, went into hospital on Friday.

Tubby is in the Royal Free Hospital, Grays Inn Road, London, under observation for an unidentified infection.

He is not expected to be back at work for two or three months.

Don Norman, Tubby's manager, told the *BM* on Monday that he was taking no bookings for the tenor star before June. A quartet recording scheduled for Fontana has had to be postponed. Although he will not be in condition to blow for some considerable time, Norman added, Tubby hopes to be able to resume his writing in a few weeks.

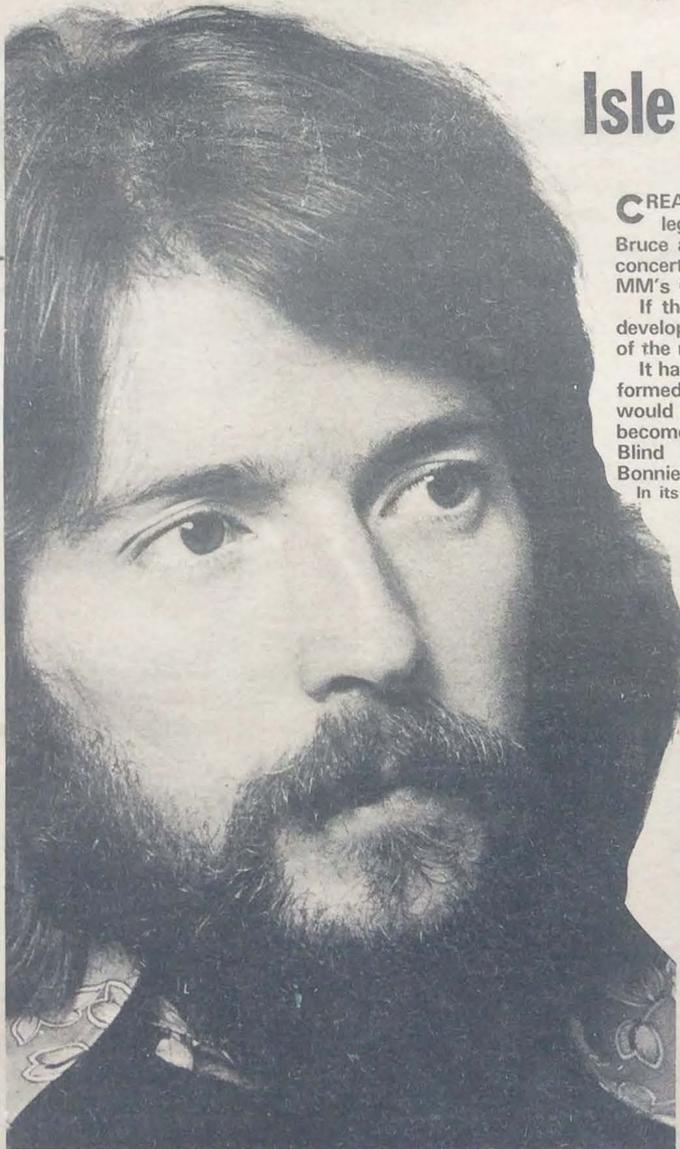


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ERIC CLAPTON: could get together with Jack Bruce and Ginger Baker.

# Melody Maker POP 30

- 1 (2) WAND'RIN' STAR ..... Lee Marvin, Paramount
  - 2 (1) I WANT YOU BACK ..... Jackson 5, Tamla Motown
  - 3 (3) LET'S WORK TOGETHER ..... Canned Heat, Liberty
  - 4 (6) INSTANT KARMA ..... Plastic Ono Band, Apple
  - 5 (4) LOVE GROWS ..... Edison Lighthouse, Bell
  - 6 (5) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros.
  - 7 (9) MY BABY LOVE'S LOVIN' ..... White Plains, Deram
  - 8 (7) TEMMA HARBOUR ..... Mary Hopkin, Apple
  - 9 (8) VENUS ..... Shocking Blue, Penny Farthing
  - 10 (11) UNITED WE STAND ..... Brotherhood of Man, Deram
  - 11 (20) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
  - 12 (12) YEARS MAY COME, YEARS MAY GO ..... Herman's Hermits, Columbia
  - 13 (18) NA NA HEY HEY — KISS HIM GOODBYE ..... Steam, Fontana
  - 14 (13) BOTH SIDES NOW ..... Judy Collins, Elektra
  - 15 (19) ELIZABETHAN REGGAE ..... Boris Gardner, Duke
  - 16 (10) WITCH'S PROMISE/TEACHER ..... Jethro Tull, Chrysalis
  - 17 (23) RAINDROPS KEEP FALLING ON MY HEAD ..... Sacha Distel, Warner Bros.
  - 18 (—) THE SAME OLD FEELING ..... Pickettywitch, Pye
  - 19 (16) TWO LITTLE BOYS ..... Rolf Harris, Columbia
  - 20 (—) DON'T CRY DADDY ..... Elvis Presley, RCA
  - 21 (14) I'M A MAN ..... Chicago, CBS
  - 22 (28) SOMETHING'S BURNING ..... Kenny Rogers and the 1st Edition, Reprise
  - 23 (15) COME AND GET IT ..... Badfinger, Apple
  - 24 (17) I CAN'T GET NEXT TO YOU ..... Temptations, Tamla Motown
  - 25 (26) DOWN ON THE CORNER ..... Creedence Clearwater Revival, Liberty
  - 26 (—) YOUNG, GIFTED AND BLACK ..... Bob Andy and Marcia Griffiths, Trojan
  - 27 (21) HITCHIN' A RIDE ..... Vanity Fare, Page One
  - 28 (—) SYMPATHY ..... Rare Bird, Charisma
  - 29 (—) TILL ..... Dorothy Squires, President
  - 30 (24) WEDDING BELL BLUES ..... Fifth Dimension, Liberty
  - (—) BE YOUNG, BE FOOLISH, BE HAPPY ..... Tams, Stateside
- Two titles tied for 30th position.

## pop 30 publishers

1 Chappell, 2 Jobete/Carlin, 3 United Artists, 4 Northern Songs, 5 Mustaro/Schroeder/Mason, 6 Harmony, 7 Cookaway, 8 Major Oak, 9 Page Full of Hits, 10 Mills/Belwyn, 11 Pattern, 12 Cynl Shane, 13 United Artists, 14 Essex, 15 Copyright Control, 16 Chrysalis, 17 Blue Sea/Jac, 18 Walbeck/Schroeder, 19 Herman, Dareswaki, 20 Gladys, 21 Island, 22 Carlin, 23 Northern Songs, 24 Jobete/Carlin, 25 Burlington, 26 Essex, 27 Intune, 28 Carlin, 29 Chappell, 30 20th Century-Lowery.

Two publishers "tied" for 30th position.

## top thirty albums

- 1 (4) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel, CBS
  - 2 (1) LED ZEPPELIN II Led Zepppelin, Atlantic
  - 3 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
  - 4 (3) ABBEY ROAD ..... Beatles, Apple
  - 5 (6) BASKET OF LIGHT ..... Pentangle, Transatlantic
  - 6 (5) EASY RIDER Various Artists, Stateside
  - 7 (8) PAINT YOUR WAGON ..... Soundtrack, Paramount
  - 8 (10) A SONG FOR ME ..... Family, Reprise
  - 9 (7) TIGHTEN UP Vol 2 Various Artists, Trojan
  - 10 (13) CHICAGO TRANSIT AUTHORITY ..... Chicago, CBS
  - 11 (9) LET IT BLOOD Rolling Stones, Decca
  - 12 (11) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
  - 13 (14) AMERICA ..... Herb Alpert, A & M
  - 14 (29) HOT RATS ..... Frank Zappa, Reprise
  - 15 (12) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
  - 16 (17) CANNED HEAT COOKBOOK ..... Canned Heat, Liberty
  - 17 (22) WORLD OF MANTOVANI Vol 2 ..... Mantovani, Decca
  - 18 (29) ON THE BOARDS ..... Taste, Polydor
  - 19 (—) VOLUNTEERS ..... Jefferson Airplane, RCA
  - 20 (20) HAIR ..... London Cast, Polydor
  - 21 (23) FUNNY GIRL ..... Soundtrack, CBS
  - 22 (15) THE BEST OF THE CREAM ..... Cream, Polydor
  - 23 (—) BLACK SABBATH Black Sabbath, Vertigo
  - 24 (16) TO OUR CHILDREN'S CHILDREN'S CHILDREN LIEGE AND LIEF ..... Moody Blues, Threshold
  - 25 (19) EASY AND LIEF ..... Fairport Convention, Island
  - 26 (17) PUZZLE PEOPLE ..... Temptations, Tamla Motown
  - 27 (27) NICE ENOUGH TO EAT ..... Various Artists, Island
  - 28 (28) HAVE I TOLD YOU LATELY THAT I LOVE YOU ..... Jim Reeves, RCA
  - 29 (21) THE SOUND OF MUSIC Soundtrack, RCA
  - 30 (—) LED ZEPPELIN ..... Led Zepppelin, Atlantic
- Two LPs "tied" for 18th position.

# FOUR TOPS HERE



THE FOUR TOPS, one of Motown's most successful groups, arrive in Britain tomorrow (Friday) for television appearances.

The group come to Britain from Amsterdam where they appeared at the Grand Gala Du Disque. During their brief stay in Britain they will make appearances on Top Of The Pops, Young Generation and the Julie Felix shows.

The group have a new single released to coincide with their visit. It is a re-release of their "I Can't Help Myself" hit coupled with "Baby I Need Your Loving."

## RICK NELSON DUE

RICK NELSON, American teenage singing idol of the late 1950s, arrives in Britain for the first time on Easter Monday (March 30).

He records for Top Gear the next day and plays his first British live date at London's Hampstead Country Club on April 3. On April 4 he sings three numbers in BBC-2's Disco show. Other dates set so far include London's Speakeasy (April 7) and Birmingham's Mothers (11).

Decca is to release a single, the Bob Dylan song "I Shall Be Released," on April 3 and an album, "Rick Nelson In Concert," recorded at the Troubadour, Los Angeles, on April 17.

## u.s. top ten

- As listed by "Cash Box"
- 1 (1) BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia
  - 2 (2) HEY THERE LONELY GIRL Ed Holman, ABC
  - 3 (6) RAINY NIGHT IN GEORGIA Brook Benton, Cotillion
  - 4 (5) PSYCHEDELIC SHACK Temptations, Gordy
  - 5 (3) THANK YOU SLY and Family Stone, Epic
  - 6 (7) TRAVELLIN' BAND Creedence Clearwater Revival, Fantasy
  - 7 (—) RAPPER Rappaz, Kama Sutra
  - 8 (10) MA BELLE AMIE Tee Set, Colossus
  - 9 (4) NO TIME ..... Guess Who, RCA
  - 10 (8) VENUS ..... Shocking Blue, Colossus

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**BRIAN AUGER, FORMERLY FAT HARRY, HAWKWIND**
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# Flock tour dates set

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# Beatles may be hit by disc boycott



THE BEATLES' new single, "Let It Be," may be hit by a boycott of EMI records which is currently being made by many record dealers in the North West.

As many as 500 shops are reported to be taking part in the boycott, which is the result of EMI's cessation of the five per cent returns policy which enabled shops to unload back stocks of unwanted singles.

The boycott is a deliberate attempt to make EMI change its mind about the new policy, and EMI managing director Ken East refused to make any comment about it.

A CLIP from the Beatles' "Get Back" film will be shown on Top Of The Pops tonight (Thursday), accompanying their new single, "Let It Be."

### HAVENS AT PLUMPTON

RITCHIE HAVENS and Tom Rush are lined-up for a two day pop festival at Plumpton Race Course, in May. Organised by the Mike Rispoli Agency, the festival will be on May 23 and 24 and two day tickets costing 50s. will be available from the agency at 4 Gerrard Street, London W1.

### ART FARMER IN

TRUMPET star Art Farmer flew into London specially from Paris last week to take over from Stan Getz at Ronnie Scott's Club. Stan, who had been suffering from pneumonia and had also broken an ankle in a skiing accident, had been rushed to hospital.

WHAT short hair does for a man! The new look Ringo Starr pictured by MM's Barrie Wentzell, with a 1964 hair style looks younger and a suitable candidate for those "Clean Up America" posters. He follows a trend set by Viv Stanshall and John Lennon. Okay Jimmy Page — who's next?

FLOCK, one of America's top-rated progressive rock bands, make their first British appearance at the Fairfield Hall, Croydon, on April 12. Dates follow at Royal Albert Hall (17), Bournemouth Winter Gardens, with Spirit of John Morgan (18), Lyceum, London (19) and Birmingham with Edgar Broughton (20).

THE JOHNNY CASH film — Johnny Cash, The Man, His World, His Music — is showing at the ABC Futurist, Birmingham (March 18), Adelphi, Slough (April 2), Odeon, Swiss Cottage (14), Granada, East Ham (20), Winter Gardens, Bournemouth (May 11), and Century, Bedford (12).

TEN YEARS AFTER start a British tour at Birmingham Town Hall on May 8. Other dates include Albert Hall, Nottingham (May 9), De Montfort Hall, Leicester (11), Liverpool Philharmonic (12), Royal Albert Hall, London (14), City Hall, Newcastle (15), Usher Hall, Edinburgh (16), City Hall, Sheffield (20), and Colston Hall, Bristol (22).

AMERICAN singing star Jack Jones flew into Britain last week to guest on the Engelbert Humperdinck Show. He also did guest spots on the radio. He may return for live appearances later in the year.

A COLLECTION of early P. J. Proby tracks, made in the 1950s when he was singing under the name Jet Powers, is to be released by Liberty Records in April as part of a series of special Rock And Roll Golden Oldies. Another of the LPs will be an Eddie Cochran set, marking the tenth anniversary of his death on April 27, and titled "The Very Best Of Eddie Cochran."

OPENING date of the Junior Walker and All Stars tour has been switched from Bridlington to a double date at the Flamingo, Hereford, and Bingham Hall, Cirencester, on March 13. Tour runs to March 29.

JOHNNY DANKWORTH and Cleo Laine, John Williams, Carmen Munroe and William Rushton appear at Sadler's Wells Theatre, Rosebery Avenue, London, on Sunday (8) for a concert in aid of the Africa Bureau.

### French fest at Easter

SOME 40,000 fans from all over Europe are expected to attend the massive three-day Festival Music Evolution '70, being held at the Exhibition Park adjoining Le Bourget airport, Paris, over Easter. Topping the bill on Saturday (28) will be Ginger Baker's Airforce, Atomic Rooster, Pretty Things and Wild Angels. Sunday afternoon features (29) Cochlise, High Tide, Hawkwind and Skin Alley. The evening concert will star Procol Harum, Renaissance and Trees. Monday's bill includes Bridget St John, Ron Geesin, Al Stewart, Third Ear Band and Edgar Broughton.

### Creedence here in April?

NEGOTIATIONS are under way for Creedence Clearwater Revival to play their first British dates in April. Although nothing had been finalised at press time, the MM understands that they will arrive around April 8 or 9 and do two concerts in Britain before going on to a full-scale Continental tour. The group's new LP, "Willy And The Poor Boys" is released in Britain by Liberty this week.

## Traffic dates...

TRAFFIC'S first appearances on reforming will be at Sheffield Oval May 22, Newcastle City Hall (23), Birmingham Town Hall (29), Fairfield Hall, Croydon (31). King Crimson may also join the tour. Traffic are currently recording their next LP.

# Apple Records THE BEATLES Let it be



You know my name (Look up the number)  
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**CHARLIE ROUSE** has left the Thelonious Monk Quartet after a ten-year stay. He has been replaced by **Pat Patrick**, the former Sun Ra baritone saxist who has now switched to tenor. **Wilbur Ware** is on bass with the quartet and **Beaver Harris** has joined on drums.

**MARSHAL ROYAL**, who has been lead alto with Count Basie since 1951, has announced that he doesn't plan to return after undergoing an operation. He plans to freelance in Hollywood.



THELONIOUS MONK

**DUKE ELLINGTON** has written a concerto based on Beatles' songs and it was planned to unveil the work this week on Ed Sullivan's CBS-TV show. . . . drummer **Joe Morello** is assembling a jazz-rock group for American club and concert dates.

**MICHAEL GARRICK's** "Jazz Praises" will be performed at the New Methodist Church, Guilford, on Saturday (7) by Garrick's Septet and a choir conducted by Peter Mount. Michael's regular sextet plays Kingston College of Technology on March 8 and the Phoenix on March 11.

**BOB RUSSELL**, the lyricist who collaborated with Duke Ellington on "Don't Get Around Much Any More" and "Do Nothing 'Til You Hear From Me," has died in Los Angeles after a long battle with cancer. He was 55.

**JOHN WILLIAMS** Quintet, with Maggie Nichols, guest at the Albion Modern Jazz Club, Fulham Broadway, today (Thursday), followed by the Dave Holdsworth Band (12), Alan Wakeman Quintet (19) and Chris McGregor (26). . . . Featured at the London Music Club, Holland Park, are the John Taylor Trio and Norma Winstone, tomorrow (Friday), Howard Riley (13), Bob Downes (20) and Mike Osborne (27).

**MORE** than 1,000 fans and friends of the late Pee Wee Russell turned up at the village of Martinsville, New Jersey, last week for the first Annual Pee Wee Russell Memorial Stomp. A cheque for 3,500 dollars was presented to Rutgers University's Institute of Jazz Studies to start a Pee Wee Russell Scholarship Fund.

**TROMBONIST** Lawrence Brown and tenorist Harold Ashby have left the Duke Ellington Orchestra. No permanent replacements have yet been set. . . . Trombonist J. J. Johnson has moved to Hollywood after living in New York for 25 years.

**THE FULL** Johnny Dankworth Orchestra makes one of its rare London concert appearances on March 12 at the Old Theatre, London School of Economics when it closes the current series of jazz Centre Society winter concerts. The band opens the following week at the Ronnie Scott Club for a two-week season.

**TENORIST** George Khan guests with Free Root at Redhill Modern Jazz Workshop on March 8, followed by Paul Rutherford (15). . . . The Meistersingers play traditional jazz on Thursdays at the Victoria Arms, Walton Street, Oxford.

**ERIC SILK's** Southern Jazz Band have a BBC Jazz Club airing on April 22. One-nighters for the band include: 100 Club tomorrow (Friday), Thames Hotel, Hampton Court (7), and Castle, Tooting (8).

**THE BIRD** Curtis Quintet will be joined by classical harpsichordist Anne Holmes to present John Curtis' "In The Garden" at the Methodist Central Hall, Grimby (April 19) and Ludlow Arts Festival in July. The Quintet plays the Ashtree, Chatham, this Sunday (8) and the Bull's Head, Barnes, on Monday (9).

**VIOLINIST** Joe Venuti is currently playing at the New Frontier Hotel in Las Vegas with the Harry James Band and a dixieland group led by Phil Harris which includes Stan Wrightsman (piano) and Nick Fatool (drums).

**THE** Alan Elsdon Band visits Acker Bilk's Granary Club, Bristol, on Sunday (7). Other dates include the Baxter Hotel, Bournemouth (9), Manor Hall, Chigwell (10), and London's Chelsea College (13).

**GENE AMMONS** had to cancel bookings at the Village Vanguard and Harlem's Club Baron when he was unable to get a licence to play the club as an ex-prisoner on parole. He was recently released from a narcotics sentence. He did, however, record an album for Prestige with Wynton Kelly, George Duvivier and Rudy Collins.

**STAN KENTON** has secured the rights from Capitol to distribute his early recordings himself through a mail order organization known as The Creative World of Stan Kenton. Kenton fans can get details of releases from P.O. Box 35216, Los Angeles, California 90035.

# MU may lift TV ban on U.S. musicians

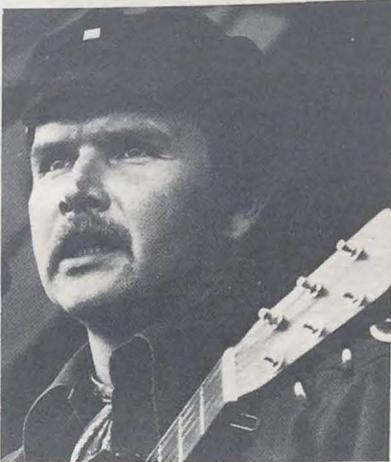
## TOM PAXTON TOUR

**TOM PAXTON** (pictured right) the American contemporary folk singer, is to make an extended tour of Britain.

His first British appearance will be on the Simon Dee show on April 12 and his first concert is on April 30 at London's Royal Albert Hall.

Other dates include: Leicester (May 1), Leeds University (2), Aberdeen (7), Edinburgh (8), Newcastle (9), Sheffield (11), Liverpool (12), Stoke (15), Southampton (18), Bangor University (19), Manchester (20), Birmingham (21), Bristol (22), Bournemouth (23) and Hemel Hempstead (25).

A "Best Of Tom Paxton" album will be released at the end of April.



TOM PAXTON: here in April

A BAN on foreign musicians appearing on BBC-TV may be lifted by the Musicians' Union. The ban, which has prevented such American groups as Chicago, Crosby, Stills, Nash and Young and the Beach Boys from appearing "live" on Top Of The Pops, has been in operation for over a year.

Mel Cornish, co-producer of TOTP, commented this week: "This ban has been very frustrating. It has prevented us from presenting American groups on the show during visits to Britain for concerts or tours."

The ban originated when America's Federation of Musicians — the American MU — barred foreign musicians — including British — from appearing on U.S. TV. Britain's MU in turn imposed a similar ban, though MU assistant general secretary Harry Francis says "there's no question of a battle between us."

**MANY HUNDREDS** of session musicians employed in radio and TV by the BBC will benefit under a new agreement signed by the BBC and the Musician's Union last Saturday.

The agreement, which came into force on Sunday, means that — generally speaking — a session man who appears on a TV show will have his pay topped up to £18 from £12. A similar musician working on radio will get an increase of approximately £2 — from £6 to £8.

A joint statement issued by the BBC and the MU last Saturday says: "The new rates which come into force on March 1, 1970, are the first increases for these musicians since July 1962 in radio and April 1964 in TV. The increase in radio is 33 1/2 per cent and in TV approximately 50 per cent."

## Barbara quits Goodman tour

**BARBARA JAY**, British singer signed to tour with the Benny Goodman Band, quit the tour in Munich last Thursday. She flew home to Britain — and to her husband, tenorist Tommy Whittle — on Friday.

Barbara told the MM on Monday: "It was ridiculous for me to continue the tour; I found I was being completely ignored by Benny at times. One night, he would come up and compliment me on my singing, another time he would look right through me when I said 'Hello.'"

"I also found my numbers were being cut down. At first, I sang five songs, then they were cut down to four — then three. At the Royal Festival Hall I sang only two."

"Then, at Munich last week, we played a club in a big hotel, I was expecting to be called — but wasn't. It was being covered by TV and there were some very important people there — but I was completely ignored."

## SECOND BLIND FAITH ALBUM?

A SECOND Blind Faith album is expected to be assembled from material recorded by the group last year.

A spokesman for the group told the MM on Monday: "There is some forty hours of recording available and tracks will be selected for release later in the year."

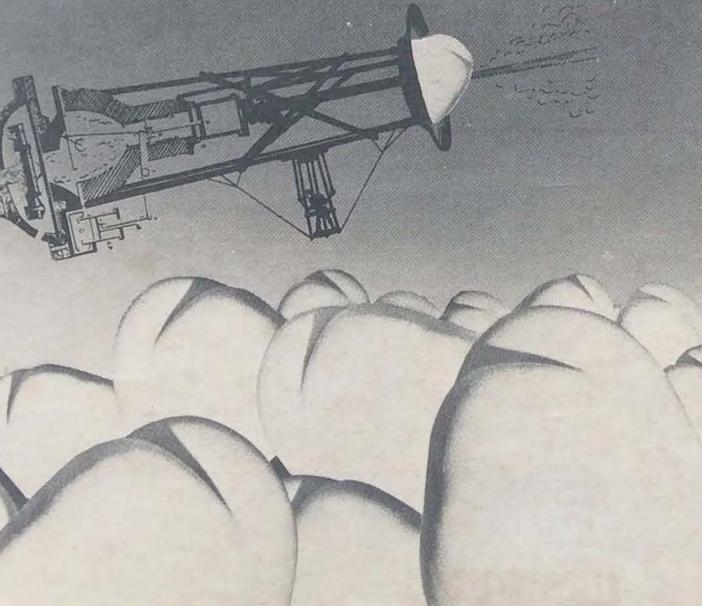
Meanwhile Ginger Baker's Airforce are to release a single and give some concerts in England and Scandinavia. The single is the Denny Lane feature "Man Of Constant Sorrow," a track from their "Live" Albert Hall album.

Airforce are now a 13-piece band including new members Trevor Burton (electric piano, guitar), Steve Gregory and Bud Beadle (saxes) and Alan White as fourth drummer.

They play Victoria Hall, Hanley, on March 20, Leeds University (21), Le Bourget Festival, Paris (28), and London's Lyceum (29).

## STATUS QUO DOWN THE DUSTPIPE

7N 17907



### SHOCKING DELAY

**SHOCKING BLUE** — the Dutch group whose "Venus" reached number one in the States and is still in the MM Pop 30 — have postponed their British visit scheduled for this month.

The postponement is due to "heavy promotional commitments in Europe and the States." The group now plans to come to Britain in June and will promote their follow-up single, "Mighty Joe."

### NO McDOWELL

**FRED McDOWELL** has had to pull out of his scheduled British tour owing to serious illness. But the National Blues Federation have now arranged for Chicago bluesman Johnny Shines to replace him after a series of "yes-no" communications to the States involving various other blues singers.

### ALBERT KING DUE

**ALBERT KING**, the legendary Mississippi blues guitarist, is to tour Britain in May. King with his American band will be in Britain from May 1 until the end of the month.

Unlike other musicals "West Side Story" Grows younger!

**WEST SIDE STORY**

ROBERT WISE PRODUCTION

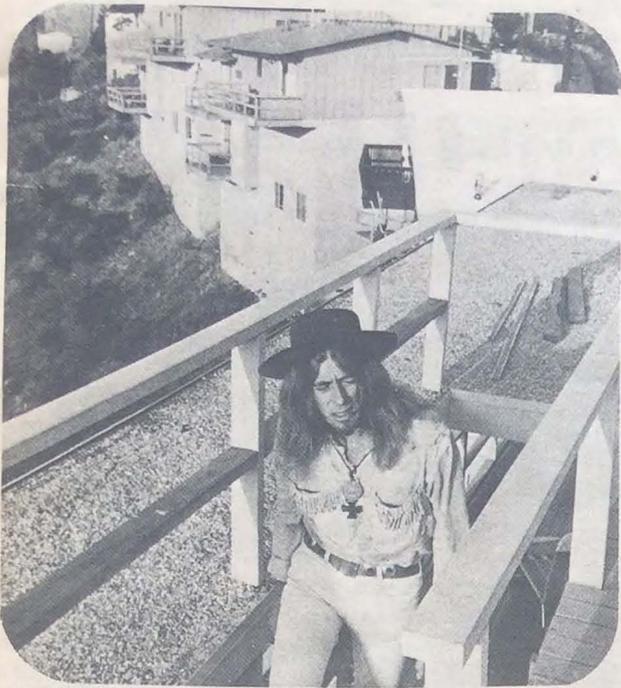
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**Lewis Carroll turns on**



JOHN MAYALL: at home in Laurel Canyon, Los Angeles

# The U.S. Mayall

**IF** the white shade of blues in Britain has run out of a little steam lately it is probably due to the prolonged absences in the States of John Mayall.

Conversely it is probably no coincidence that since he set up home in Laurel Canyon, Los Angeles, there seems to be a rash of white blues bands springing up on America's West Coast.

Though Britain has had its bluesmen for at least 30 years, Mayall probably did more than anyone to bring the music to the level of public acceptance it enjoys today.

## Aware

Even five years ago, we at the MM were becoming more and more aware that Mayall had the most fanatical set of fans since the early days of Presley. His Blues Crusade round Britain's halls resulted in an endless flow of letters demanding recognition for blues in general and John Mayall's Bluesbreakers in particular.



At the age of 37, John obviously remains as obsessed with the blues as he ever was, yet he has continually refused to be tied down to any particular formula and his succession of bands have covered an enormously wide range of blues sounds.

Currently touring the States, for something like the eleventh time, he has introduced yet another element by presenting one-man blues band Duster Bennett with the band — John, Johnny Almond (saxes, fute, organ etc), Jon Mark (guitar) and Alex Dmochowski who has replaced Steve Thompson on bass guitar.

I managed to catch John with a transatlantic phone call at home during a very brief lull in the tour. How, I asked, was Duster Bennett making out?

"He's overwhelmed," said John. "We are featuring him both within the band and separately. Our major problem at the moment is containing it all within a one-hour set. The first gig we played here we did one set and got through about everything in one and a half hours. The next night we really got into it and it lasted two hours. The whole thing needs cutting back and we are working on it."

"We do a bit and then Duster comes on and joins in. First he solos with three of the band, then they disappear and he is left on his own. Then he calls on different members of the band to do numbers with him. Finally we all join in. It's quite interesting and, of course, we will be doing it in Britain on our May tour."

Of new bass guitarist, Alex, John reminded me: "I've known him for years, of course. He was Aynsley Dunbar's bass player and the last time I had seen him before he joined us was when I produced Aynsley's record."

I asked if John had been doing any record production in the States and he cleared up a misunderstanding about the magnificent Flock LP which I thought he had produced.

"No, I had nothing to do with the production of their album," he told me. "I heard them and thought they were great and told a lot of people so. But my only connection

with the LP was that I was commissioned to do the liner notes.

"As far as recording over here is concerned there seems so little time on this tour that I don't think it can happen. I may record some of our concerts, just in case I decide to use them on an album. But while the band is on the road we are really working very hard indeed. We haven't had many days off."

"It's not so much the distances we have been travelling, but the time consumed. You play a small college town and find it is difficult to get to the airport and that sort of stuff."

## Happy

"And there will be no gap at all between our tour here and opening our tour in Britain. We get back just in time to open the tour at Croydon on May 1."

I told John that "The World Of John Mayall" a Decca compilation of tracks from old albums, was in the MM album chart and wondered if, like some artists, he objected to this sort of reissue when he has moved to another company — Polydor.

He seemed quite happy about it: "It's inevitable and so long as the public don't confuse it with a new album I can't see any harm in it. I expect Decca will put out our entire catalogue in one form or another. Anyway, the old records help people to get acquainted with the music."

I asked if John had heard Johnny Almond's new LP, recorded in the States.

"I haven't heard the LP, but they played a cut on the radio the other day," he replied.

"We shall be seeing John back home in a couple of months. Or is it really home now that he has his house in Laurel Canyon? Where, I asked, does he now feel most at home?"

"Over here," he admitted without hesitation. "It's where I go whenever I have time off, so it's home to me now."

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# COLLEGE COLUMN

WHATEVER YOUR bag, Barking College have something to fill it with this week during their Arts Festival which opens on Saturday with Jon Hiseman's Colosseum and Juicy Lucy.



FLEETWOOD booked at Sheffield

Barking have come up with a varied bill of fare for the week long festival. All tastes should be catered for as the college of technology have everything from a Chopin recital to Wild Wally's Rock and Roll Show.

Highlights of the week are as follows: Liverpool Scene, John Peel and the Spontaneous Music Ensemble (Wednesday), Monty Sunshine and the London Youth Jazz Orchestra (Thursday), Al Stewart, the Straws and Mike Chapman (Friday), Writing On The Wall, Wild Wally's Rock and Roll Show and Creepy John Thomas on Saturday. Full details and season tickets are available from the college at Dagenham.

## Barking book Juicy Lucy

Rock and roll seems to be going through another revival in fortunes and apart from Wild Wally's mob of rockers, the Wild Angels are proving surprisingly popular in the colleges. Lancaster Polytechnic who have Love and Spirit of John Morgan appearing at Coventry tonight (Thursday) have booked the South London rock and roll band to appear on Saturday with the Nashville Teens.

The colleges seem to have taken over from the clubs and the ballrooms, especially in the provinces. Brunel University, at Uxbridge, for instance, is the only venue catering for reasonable crowds in the London Borough of Hillingdon. They've had packed houses for their last two

the colleges of course is that they have reasonable control over their own students but cannot be responsible for outsiders. A problem indeed.

Sheffield University have Love on Saturday and have the Pretty Things the following week to end the term. Next term they bring into operation a new policy of promoting bigger names and have already booked Fleetwood Mac for May 19 and Ten Years After for June 27.

Imperial College are holding a jazz week from Sunday (March 8) and hope to give some of London's good amateur and semi-pro musicians a chance to reach a wider audience. Howard Riley is the ring name who appears on Wednesday.

Tonight (Thursday) Taste play for Liverpool Polytechnic at the University Hall tomorrow see Chicago bottleneck blues guitarist Johnny Shines replacing Fred McDowell at Essex University with Arthur "Big Boy" Crudup and the Groundhogs... The New Faces are at the Royal Agricultural College at Cirencester.

On Saturday Hitchin College feature Sam Gopal and Marsupialani at their Bag Ball... Bedford College jazz club presents the Dave Gelly Quartet with Frank Ricotti.

Manfred Mann's Chapter Three and Van Der Graaf Generator are at the Lincoln College Ball on March 13... Keith Tippett returns to his Bristol home-town for the Bristol students festival on March 10... and Terry Reid, Quintessence and the Elastic Band appear at the Liverpool Top Rank Suite for Kirkby, Lancashire, students, on March 25.

News for the college column should reach the MM before Monday of the week of publication.

ROYSTON ELDRIDGE

BRITISH pressings of the Bob Dylan bootleg album "Great White Wonder" are off the market following action by the Mechanical Copyright Protection Society, but it seems likely American copies of this and other albums will continue to be available in Britain.

Among these are Dylan's "Stealin'" and Isle of Wight concert albums, and the Rolling Stones' "Liver Than You'll Ever Be," recorded during their recent U.S. tour.

"Stealin'" includes several tracks cut in Minnesota before Dylan signed with American CBS, plus some takes from the Columbia sessions which produced "Bringing It All Back Home."

"Liver" is from the Stones' Oakland, California concert and has a better sound quality than other bootleggers. It includes "Sympathy For The Devil" and "Honky Tonk Woman."

Harlequin Record Shops whose stores had a ban on them. Said a spokesman: "In view of the desperate demand it's amazing the companies haven't seen fit to put them out properly. Then there would be no bootlegging and the artists would get their money."

## BOB DYLAN'S BOOTLEG LPs BANNED

## THE RAVERS' weekly tonic



RARE BIRD congratulations

Ian Matthews desperate for a new drummer for Southern Comfort.

Are all these pop festivals a good thing — or is someone going to get hurt? Jimi Hendrix back in town they do say.

Nice to see Temperance Seven on the Frost Show... Fearsome sight, a Hells Angel riding a bicycle with "Hillingdon Chapter" on his jacket... Radio Geronimo will play Ginger Baker's Airforce 'live' album, the Doors "Hard Rock Cafe," and "Delaney And Bonnie On Tour" on Saturday between midnight and 2 am on 205 metres, medium wave.

Johnny Gray, ex-Ted Heath tenorist, and band leader, blows breathily on Dorothy Squires chart number

"Till"... Marc Bolan of T. Rex a great Bert Weedon fan... What really happened to Freddie King?

Deep Purple offering £100 reward for the return of Ritchie Blackmore's favourite guitar. It was stolen at Liverpool Philharmonic Hall last Saturday. A black Fender Stratocaster, serial number 221737, no questions will be asked says Ritchie.

Welsh singer Tim Jones, double of Tom, Opportunity Knocks show with a record clapper score of 88.

Good luck to John Lennon and his £14,200 Mercedes-Benz. It's only money after all. Congrats to Rare Bird, on first chart entry with "Sympathy"... the Spinners played to no less than 2,784 at the Free Trade Hall, Manchester on Saturday, equalling Yehudi Menuhin's record in 1952.

John Peel goes to hear more live groups than any other deejay... Faces seen digging the new company — Nasty Productions.

Led Zeppelin quit Crysalis Agency... Ray Smith's window display at Collet's made up entirely of British jazz albums. Unlikely ten years ago — they do say.

In a Madison Square Gardens tribute to Duke Ellington, stars included Louis Armstrong, Sammy Davis, Stevie Wonder, Peggy Lee, Roberta Flack, Ray Charles, Les McCann and Lena Horne. Daily Telegraph's Peter Simple staggered by our Chris Hayes' "Wall of Sound" amplification feature.

New terror gang threatening society, even worse than skinheads or Hells Angels. They are the Wild Chaps. Armed with deadly stink bombs and black face soap they hold debauched See-Backroscope Parties and perpetrate senseless attacks on pedestrians with indoor fireworks. Said a spokesman, Herbert Lane of the Lanettes: "The Soho Chapter of the Wild Chaps has been accepted by the true American founders. A great day in our history man. Whoopee!"

THOUGHT FOR THE WEEK: Said one hippie to another: "Have you ever been picked up by the fuzz?" "No, but it must be very painful."

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MAL DENN

# What the hell is Toe Fat?

WHAT THE hell is Toe Fat? Hiding behind that chiro-podist's nightmare name, it's a group of funky rockers hot footing it to success with their own brand of rocking blues.

Led by vocalist Cliff Bennett, Toe Fat are a new Bennett band concentrating on a music far removed from that which brought "Got To Get You Into My Life," the Beatle raver, into the chart a while ago.



TOE FAT: signing with Motown's Rare Earth label

## States

"What we're doing is, if you'll excuse the expression, music with plenty of balls in it. It's a very heavy, basic sound but it's the sort of sound we're trying to achieve if we're to crack the American market. And by the way they've received the new single in the States it's working."

"We're signing with the new Motown label Rare Earth in the States and they've been on to EMI already to say that they're knocked out by it. We hope to be going over there in April or more probably March when the album is released to coincide with our visit."

"Rik Gunnell is out there and he'll be lining up the colleges and everything. I'm really looking forward to going and by the time we do we should have all our own material."

Gone from the Bennett band is the brass front line

and the organ of Roy Young, now working on his own. Toe Fat is Alan Kendall, ex-Glass Menagerie guitarist, drummer Lee Kerslake and bass player John Glascock, who joined from the Gods, the Hertfordshire band which also boasted Rolling Stone Mick Taylor.

"I split from the Rebel Rousers two years ago this summer. At first I missed the brass, I was waiting for the front line to come in but it's hard to associate the brass with what we're doing now. I had a band very similar to the Rebel Rousers with organ and saxes for a while afterwards but you'd be surprised at the

sound we get with just a three-piece behind. Johnny Winter's only a three-piece and look what he gets!

"A lot of the material we're doing now is in the Johnny Winter vein. A little progressive blues and it's hard to associate that with the brass front line. Some promoters have been expecting us to do our old stuff. They expect to hear 'Got To Get You Into My Life' but I had to progress."

"I've matured and I'm playing now to a more mature audience. Our best source of income in this country is the colleges and we want people to forget Cliff Bennett and the Rebel

Rousers. I don't know if they're booking us on past reputation but they're not getting the same music."

"The single 'Bad Side Of The Moon' is a track off the album. I wouldn't say it's the best one off the album but it's the most commercial, I think, although I've got a terrible ear for commercial records. It was written by Elton John who writes a lot of good stuff."

"There are a lot of our own compositions on the album. I wouldn't say it's progressive but it's very, very heavy with plenty of guts in it. What we want is a basic and raw sound, we haven't gotten the whole way yet but

Johnathan Peal, our recording manager, has some great ideas. We've got the foundation to work on now."

"I hope to go back into the studios in April when we'll have a lot of material written between us. We've got enough tracks in the can at the moment to release another MFP album like we did before but I don't think it will be a good idea. They'd probably release it as Cliff Bennett but I want to make a complete change now. The music's different and the name is different."

## Beatles

"That's why I think America is going to be important to us. We should have gone over there before with the Beatles. Brian Epstein signed us to tour Germany, Japan and the States—including the Shea Stadium appearance—with the Beatles but we didn't get to the States."

"We toured Germany with the Beatles and that did us good because it was then that Paul gave us 'Got To Get You Into My Life.' "He was a tremendous encouragement to us in those days—coming down to the studios early in the morning in his slippers and pyjamas to produce the sessions. If I had to nominate the person in this business with the most talent, it would be him."

## Excited

"Maybe if we'd gone to the States with them, everything would be different. But I feel excited about what is happening now. I'm looking forward to going back into the studio and going to the States. It's all fresh."

# Arrival face the same old problem

THE SAME old problem which has become the lot of so many groups before them has now presented itself to recent near chart-toppers Arrival.

Seeing Arrival on stage you could be forgiven if you thought that they were really four singers being backed by three musicians who might after night sat down to play the same numbers with never a change.

Organist and pianist Tony O'Malley doesn't exactly welcome the suggestion: "It's not a question of us purely playing behind the singers. For one thing we never play a number on stage twice the same way. Each song is different every time we play it because Lloyd, Don and myself could never get into that sort of rut."

Besides Tony the remainder of the instrumentalists in Arrival comprise Lloyd Courteney, drums and Don Hume, bass, who have all, in their own words, "been around for years." Talking to the three together it becomes very clear that making music is to them a subject not to be taken lightly. But in such a local orientated group as Arrival, weren't they in danger of losing their identities as musicians?

Lloyd: "I don't think so. Obviously when you're playing behind four singers you have to keep things pretty straight but we're always experimenting during numbers which of course doesn't always pay off. We do have what you could call a ravey part in the act where we do a few numbers by ourselves and of course during instrumental breaks we're left on our own."

Tony is reputed to be a difficult man to keep under control at the keyboard.

Manager Tony Hall reckons that there are so many ideas buzzing around his head at one time while he's playing that heartrending pleas for a return to sanity and simplicity are necessary.

"The trouble is," says Tony, "that I've had so many influences. I think that you're influenced by music from about the age of twelve onwards. I first started listening to a lot of jazz—people like Cannonball Adderley and Jimmy Smith—so I suppose my playing must have a lot of jazz influence."

"In the future we hope to record much more original material. We chose the Terry Reid song, 'Friends,' because we thought it was a good song. But we would never put something out that the group didn't like, even if we were pretty sure of it being a hit. Frank Collins writes some very good songs which have a very strong jazz feel."

Listening to tapes of Arrival reveals a wealth of information and you can believe Tony when he talks of their many influences.

"Quite a few people have compared us with the Fifth Dimension," says Lloyd, "but we haven't consciously tried to copy them or anyone else. I know that it's such a cliché, but I honestly don't think we fall into any one particular bag and we do have a sound of our own."

Despite having played in various bands around London for the past two or three years, Tony claims it's a frightening sight to see hundreds of faces sitting there watching you play: "We try to be as natural as possible on stage. We play what we feel and the music will always come first." — RAYMOND TELFORD.

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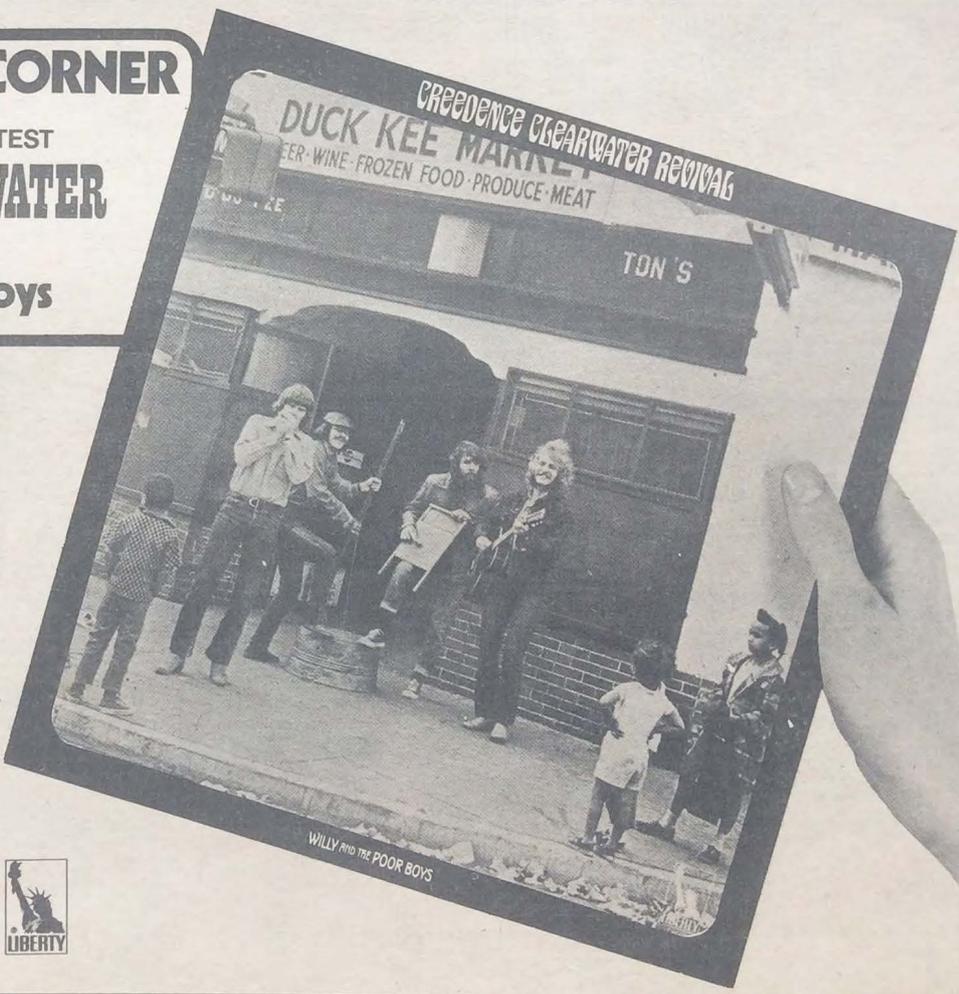


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# JAZZ SCENE



JOHN STEVENS: extremely unusual and demanding writing

THROUGHOUT the four years of its existence, the Spontaneous Music Ensemble has taken many forms, and some idea of the flexibility of its conception can be gathered from the fact that in its two most recent incarnations it has been a duo and a 25-piece big band.

Its life has seen many innovations. The SME was the first jazz unit in this country to realise the potential of true group improvisation, and in the past year it has made the most daring and provocative use of the human voice yet heard in jazz.

Despite the somewhat fragmentary appearance of its history, however, the group has always been impelled by the desire of its leader, John Stevens, to discover new approaches to playing the truest music possible. And anyone who regards the group's music as forbidding or in any way closed should take note of Stevens' recent requests to audiences to join in with their voices, and of his use of semi-trained musicians in the group context.

That, however, is a story in itself, and here I wish to discuss the SME's recorded work, which is limited to three albums cut over a period of three years. They are "Challenge" (Eyemark EMLP 1002), "Karyobin" (Island ILPS 9079), and "Oliv" (Marmalade 608 008).

## SME on record

### SECOND OPINION BY RICHARD WILLIAMS

"Challenge" was recorded in March 1966, soon after the group's birth, and is by the original unit of Kenny Wheeler (flugel), Trevor Watts (alto and soprano), Paul Rutherford (trombone), Bruce Cale (bass), and Stevens (drums). On two of the tracks, Jeff Clyne replaces Cale.

Two of the titles, Watts' "E.D.'s Message" and Rutherford's "2.B. Ornette," will give some idea of their general influences, but even here the overall direction is strikingly original, the mood and attitude extraordinarily relaxed and assured.

With eight tracks crammed into an hour's music, some of the emphasis is necessarily on form and control, and the solos are generally brief and to the point. Compositionally the music is excellent. Three of the themes were written by Watts, three by Stevens, and two by Rutherford. Watts uses several themes inside a single composition, probably to strengthen the unity of the pieces and also to create more basic material for the soloist, giving the pieces a unified, concerto-like quality.

Stevens is rather more adventurous, his writing extremely unusual and demanding. "Travelling Together," for instance, uses the flugel-horn to state the rhythm while the other horns slide around it. "Little Red Head," too, is unorthodox, using a curious "walking" theme to introduce a passage of beautiful collective polyphony, during which Watts and Cale strengthen the piece by alluding briefly to the theme at one point. That kind of intelligence is quite typical of the record.

Rutherford's "Ornette" and "After Listening" are less mature, but "Listening" is rhythmically interesting, with the horns and bass stating the line over double-time drums, and there is also effective use of stop-time. Generally speaking, Watts takes the solo honours. His playing is extremely melodic, usually building from a simple lyric statement to comparative complexity. On "Club 66" for example, he begins in a rather lush manner, but as the solo unfolds he builds on lushness, stripping it away until all that is left is pure melody.

Wheeler's solo on the same track contains one split note in the middle of some precise runs which, intended or not, has a startling emotional effect. His "After Listening" solo, despite its lovely pointillist opening, is not quite so fresh, although Watts takes the flugel's final phrase to begin his own solo with casual elegance.

Rutherford was not then the challenging player he is now, but even then it was almost impossible to spot the influence of other trombonists — least of all the ubiquitous J.J. in his work. On this record he is rather more forthright and less allusive than he is now.

Cale and Clyne are both perfect bassists for this music, and the former has a fine-toned arco solo on "Day Of Reckoning" which contrasts well with his nimble plucked outing on "After Listening." "Travelling To-

gether" sees him using and fragmenting pedal-points behind Watts to great effect. Stevens' drumming is quite reticent in the sense that it is always subservient to the movement of the piece and the soloist. On this record, at least, he rarely suggests directions to the other members of the group, and is content to play an emotional, conventional role. His solos, though, show the same outstanding use of rests and pauses as his compositions (drummers often make good writers because they understand time and space and sound as measured motion, to quote Byron Allen).

In sum, then, a well-conceived record which is extremely accessible, and it is fitting that some of the playing on the last track, "End To A Beginning," should give a suggestion of what we hear on the second album, "Karyobin," which was recorded in February 1968.

The participants are Wheeler (trumpet and flugel), Evan Parker (soprano), Derek Bailey (guitar), Dave Holland (bass), and Stevens. The music is very different from the first record, but in essence it may be said to be an attempt to compose improvisationally the same music that was played on "Challenge." Real instant composition, in fact, with no guide-lines except the abstract links between the musicians.

This type of music is the main concern of Parker and Bailey, and although they lead much of the improvisation, the other musicians immerse themselves just as deeply with the result that this is, at last, true group music.

Writing about "Karyobin" in *Jazz Monthly*, Max Harrison commented that it raised more questions than it answered. Perhaps for the listener that is so, and that's why Stevens has felt the need to bring the music closer to the audience in recent months, while Parker and Bailey have gone on to explore other possibilities in "Karyobin."

In a sense this is easy music, because everything, by definition, has hidden values; there is, and it's for you to recognise or deny the beauty in them. But then again it requires hard listening in order that the peaks of beauty and discovery don't pass by unnoticed.

If you listen casually to this record, it will respond in kind and you will derive nothing from it except a kind of negatively frustrating background music. Listen hard, and it will open up painlessly, with beauty, in addition to a record to which you will never react the same on any occasions: it's entirely dependant on your own state of mind.

This music cannot be described physically, except to both sides of the record, lasts just under an hour, and contains endless contrasts and changes of direction. Parker and Wheeler play like two halves of the same consciousness, Bailey's use of unconventional sonorities is

brilliantly logical, and Holland and Stevens (using his small kit for the first time on record) deploy their playing with complete sympathy. Stevens, in fact, is one of the quietest and hardest-listening drummers in the whole of jazz.

Wheeler, Watts, Bailey, and Stevens are joined on the first side of the Marmalade LP by Pete Lemer (piano), John Dyan (bass), and a trio of female singers, including Maggie Nichols, who was at that time working regularly with the group. The second side is a quartet with Watts, Dyan, Stevens, and Miss Nichols.

The nonet and the quartet perform two entirely different versions of the same number, written by Stevens (music) and Maggie (words) and titled "Oliv" which means "peace" in the singer's own private language (homeste). Despite being a showcase for Wheeler's translucent lyricism, I find the first version impressively, partly because it has less direction, less involvement from all the participants. Nevertheless, it is a fine performance, and one which probably rate it much higher were it not for the brilliance of the quartet version.

Here Watts really comes into his own in his long duet with the singer. They twist and turn about each other, contriving to give the piece a constant feeling of upward surge as they spiral above the bass and drums.

These three recordings are but the tip of the iceberg, and Stevens possesses a huge collection of tapes made at various stages of the group's life which, sadly, may never be heard widely.

However, late last year he and Watts recorded a trio LP with bassist Steve Swallow, on which all three men play better than I've ever heard them. There is a possibility that this will be released by Marmalade, and after that one can only hope that someone will have the foresight and intelligence to record and issue something by the large ensemble Stevens and Watts are currently using, and which can be heard on their forthcoming *Jazz Workshop* broadcast.

But "Challenge," "Karyobin," and "Oliv" are all vital in the evolution of British music, and should be heard as widely as possible.

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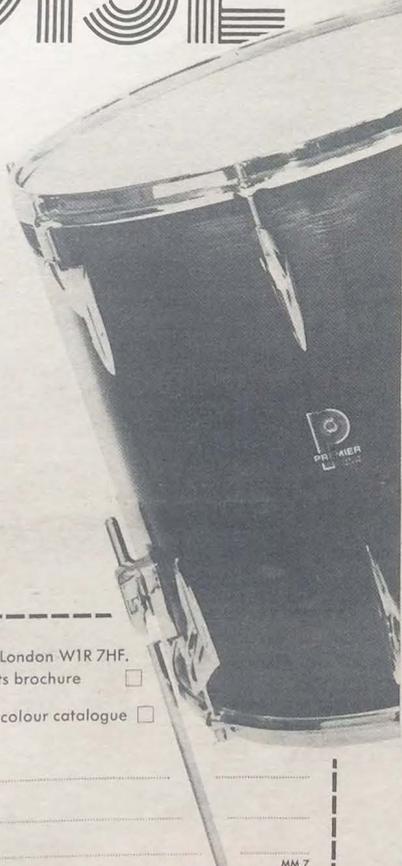
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# SERGIO '70 AND BRASIL '66 . . .

SERGIO MENDES brand of sound that has brought the diminutive Brazilian pianist and his Brasil '66 to Britain this week for their first ever concert tour here.

Their blending of rock, jazz, Latin and bossa nova has earned them international fame and has sold millions of records in the five years since Mendes left Brazil with his first group.

"Before I came to America I was trying different combinations to get the sound I wanted. Only the bass player, Sebastio, has been with me since the beginning," said Mendes when he arrived in London from the Continent.

"Lani and Karen joined me when the other girl vocalist I had from Brazil left to get married. They weren't in the first Brasil '66. Lani joined first and Karen has been with the group since 1968."

Americans Lani Hall and Karen Philipp are the only members of the group who are not Brazilians. The rhythm section is bass guitarist Sebastio Neto, drummer Dom Um Romao and Rubens Bassini on percussion.

"The rhythm section of the group is all Brazilian. To me, the girls are like instruments. My main concern is the overall sound. It doesn't matter at all where the female members of Brasil '66 come from. To me Karen and Lani are like instruments — they could be saxophonists from

Czechoslovakia," he says.

Mendes believes in the blending of the various musical forms although he says he is concentrating more on the Latin sound in his music now rather than a jazz-rock sound.

"I studied classical music from when I was seven until I was fifteen years old. It's possible to mix classical and rock music. It depends on how you put it together. It depends on the taste with which you do it. Two of my favourite groups — Chicago and Blood, Sweat And Tears — have successfully combined jazz and rock.

"I used to be a jazz musician myself. It was only six years ago that I started doing more of the Brazilian material. I felt I should stop playing jazz because I was copying other people. Jazz is really an American form of music.

"I still listen to jazz but they're all old records. Charlie Parker records and old bebop. I like the Motown sound but as far as rock groups go with a few exceptions they all sound the same. The Beatles are unique and as I've already said I like Chicago and Blood, Sweat And Tears. Fifth Dimension are a good group too.

"My music is a success I think because it is unique. People have started to copy us now but we are the only ones playing this kind of music which appeals to the older teenagers, adults, squares, hippies and jazz fans. No one else is really doing what we are doing, although I'm aware that people are copying us and I'm flattered."

Sergio himself is spreading the Latin-rock sound through other groups. He has just completed an album with the Bossa Rio on Blue Thumb records.

They are a young Latin boy-girl type group which I got together. They are very similar to us and have an album that has just come out. The Brazilian government helped me when I first came to America but they haven't helped since. They haven't realised that Brazilian music is as important as an export product as coffee . . ." — R.E.

JUICY LUCY have escaped the wrath of a second Mrs. Grundy by the skin of their teeth.

Their name alone would raise not a few eyebrows among the nation's whiter than white and if the same ever laid eyes on the group's publicity posters—havoc and turmoil would undoubtedly follow.

Happily nothing of this sort is likely to happen although even in the netherworld of pop music the Juicy Lucy publicity has lent itself to many a speculative conversation—all of which goes to prove the value of controversial advertising.

Their bawdy title, however, in no way reflects their music, which as their publicity handouts truthfully point out, describes a band of freshness, excitement, new birth and the maturity of a thoroughbred.

Juicy Lucy were formed only last September from a personnel of very experienced musicians whose past work ranged from the 'Flirtations' backing group to John Mayall's Blues-breakers.

## Acoustic

Last week Glenn Campbell, and Chris Mercer, steel guitarist and tenor saxophonist respectively, talked about their music. I asked them about the latest addition to the group in singer Paul Williams.

Glenn: "We brought Paul into the group simply because he's a really good singer. He was free at the time and it was too good an opportunity to miss."

Both Glenn and Chris were in complete agreement about the difference, in more ways than one, that Paul had made.

# Juicy Lucy bears fruit . . .

"With Paul," said Chris, "we'll be doing some acoustic things. Before everything was pretty heavy. Paul's been working on his own album which is very much country blues and incorporates a few Robert Johnson numbers."

"The group seems a lot more solidified because we're now playing with a singer who has a strong stage personality. Before Paul joined we were getting great audience reaction but they were just on the verge of becoming totally involved. Now with the little bit extra we can do the whole bit."

One of the aims of Juicy Lucy is to exterminate the dreaded super-cool audiences.

"What we want is for the audiences to enjoy them-

selves and have a good time," says Chris. "Basically the same scenes Geno Washington achieved a couple of years ago but on a different level."

"The super-cool audiences are a bit of a problem but I believe the barriers are beginning to break down now. Some groups have brought it on themselves. They achieve too much fame early on and they lose touch with reality. The early rock 'n' roll musicians like Bill Haley were all much older when they made it and it didn't affect them so much. B. B. King's another example — he's very humble."

"The audiences are being talked down to from the stage. They're being told that this is intellectual music and that this is jazz. They

lose the basic emotional feel of the music."

What then have Juicy Lucy to offer above the others? "Everyone's trying hard to prove something but we're not trying to prove that we're great musicians or anything like that. Groups like Led Zeppelin are great but they're playing at the peak of their abilities all the time."

"We're trying to play what we feel and I think this is what gets through. Most music is simple anyway — even although it's hidden away in a cluttered up rhythm section and if you keep it simple it has more impact."

Impact indeed is the word that describes the Juicy Lucy single, "Who Do You Love,"

a track taken from their current LP.

Between mouthfuls of a seemingly never ending Chinese meal, Chris spoke of the LP which has sold 74,000 copies in Britain since its release five months ago and has now been released in the States.

"It was made only a month after we were formed so obviously our sound has changed since then and now even more so with Paul in the group."

## Heads

If the LP is a success in the States there are plans for the group to play over there. How did the prospect appeal to them?

"Every group has a hard time getting started in the States," said Glenn, "but I think we would go down quite well. They're years ahead of Britain in entertainment."

I think Juicy Lucy can look forward to a very fruitful career and certainly if they continue to record material like they are at present. Their heads are obviously set in the right direction now — it's a question of keeping that direction.

RAYMOND TELFORD

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FOR sheer professionalism Sergio Mendes and Brasil 66 are hard to beat. At their only live British appearance at the Royal Festival Hall on Saturday they knocked out a capacity audience with their unique blend of bossa nova, jazz and rock and roll.

Undoubtedly they owe a great deal to lead singers and beautiful Lani Hall and Karen Phillip who gave a flawless performance and at the same time answered all the questions about the Brasil 66 sound.

One of the highlights of the performance was Lennon and McCartney's "Fool On The Hill" which was one of the best received numbers of the evening. Sergio Mendes' admiration for Beatles music was voiced many times throughout the hour and a half long performance through a beautifully arranged "Day Tripper" and "With A Little Help From My Friends".

Although by no means a jazz group, the rhythm section of Brasil 66 could put many who lay claim to the tag to shame. They achieved a beautifully tight sound and swung hard.

Also on the bill were Nucleus — which at first sight seemed an odd choice for support on such a programme. They did, however, make contact with the audience with not too much trouble largely thanks to the playing of Ian Carr on flugelhorn and multi-instrumentalist Karl Jenkins.

The services of Nucleus were also required to augment the beautiful if somewhat unimaginative songs of Brazilian singers Gilberto Gil and Caetano Veloso. They sang their way through a collection of folk songs in their native tongue which was difficult for the audience to grasp but through expert showmanship kept enough attention. — RAYMOND TELFORD.

## FACES

THE new, revitalised Faces are even better than the older and smaller variety. That is the glad tidings I bring from their performance at London's Lyceum on Sunday.

The group sounds heavier and tighter than of old and much of the credit must go to guitarist Ronnie Wood. Rod Stewart not only sounds just right as the new singer but is one of the best pop showmen. In fact the whole group has lost none of its stage presence and looning talent while adding a wider musical dimension. Silver Metre, the new Hickey Waller-Leigh Stevens group, also impressed with a massive rock sound, though they seem to be trying to beat Leigh's old group, Blue Cheer, as the loudest band in the world. A few decibels down would do no harm. A band to watch obviously.

Diabolical distortion from organ and bass guitar amps ruined Brian Auger's set as far as I was concerned — and I'm not sure that Brian should sing Julie's numbers like "Season Of The Witch". But there was some fine, crisp drumming and excellent guitar work.

# MENDES PLAYS THE BEATLES IS A WINNER

People round the hall were raving about a Hungarian group, Illés, and the bill was completed by Silas, competent rather than memorable. — BOB DAWBARN.

## LOVE

HARD to say why I was disappointed with Love at the Roundhouse on Saturday. They get a nice sound — heavy on the more rocking things, nice and light on the more melodic pieces — and they use good original material.

But the spark seemed to be missing despite the biggest crowd at the Roundhouse since the Doors' show. Perhaps the fact that I couldn't get within visual range of the group had something to do with it.

In the absence of Arthur Brown, whose Crazy World of didn't get on due to an apparent misunderstanding about times, the highspot for me was the gentler, country-based music of Ian Matthews' Southern Comfort. Jody Grind have vastly improved since I last heard them too. — BOB DAWBARN.

## ART FARMER

ART FARMER, who took over from Stan Getz at Ronnie Scott's on Wednesday of last week, is there only until Saturday (7). He is not a stranger to the Scott Club, or to British audiences in general, and his high-grade playing of the flugelhorn should recommend itself to anybody who responds to modern jazz which is methodically attractive and not aggressive in any way.

When I heard him on Thursday, Farmer was already sounding comfortable with his British team-mates: Alan Branscombe (piano), Kenny Napper (bass) and Tony Oxley (drums). He is fluent in the manner of a musician with mature taste and secure technique; and thus we are never conscious of any struggle between the man and the instrumental expression of his ideas. His rhythmic phrasing is completely relaxed, too.

## Caught In The Act



and the whole effect is one of smooth under-statement disrupted from time to time by Oxley's violently kicking drums. The numbers included a Latin-flavoured "Cascavello" (I'm guessing the spelling); a gentle exposition of "That Raining Day," notable for the almost mournful flugel tone and for a long and excellent piano solo; and Jimmy Heath's "Gingerbread Boy," faster and happier. Quartet jazz makes a lighter impact than the big-band variety, naturally, but it was my impression that Art was playing better than when I heard him quite recently with the Clarke-Boland orchestra.

Carol Sloane — in the main an understater too — put over sensible and pleasant versions of "You'd Be So Nice," "Folks That Live," "Feeling Groovy," "Honeysuckle," "Georgia" (complete with verse) and "Chicago." An agreeable evening's entertainment if not a shattering one. — MAX JONES.

## GRAHAM BOND

DESPITE the usual blase Marquee audience doing their waxworks imitations, Graham Bond recreated much of the old excitement during his stint last Tuesday.

The Bond fingers have lost none of their cunning on organ and his alto is as individual as ever.

Apart from the excellent drummer, I have some reservations about the rest of initiation who seem unable to keep up with the leader's inventions or ability to build tension. — BOB DAWBARN.

## MOVE

DESPITE tuning difficulties, the Move were able to show at The Belfry, Sutton Coldfield, last Saturday that they are heading towards a much heavier sound now that Jeff Lynne has joined them.

This was particularly evident on "Turkish Train Conductor," a blues number written by Roy Wood, which turned out to be

a far cry from their chart efforts. Indeed, anyone expecting to hear "Blackberry Way," "Flowers In The Rain" etc would have been disappointed because "I Can Hear The Grass Grow" is the only Move hit to survive in the new set-up.

It will take time for the full potential of Jeff Lynne to be realised, but he contributed enough on this debut date to indicate that he will help to make the Move an even more potent force. — DENNIS DETHERIDGE.

## SKIDMORE

THE ALAN SKIDMORE Quintet exemplifies a highly sophisticated, finely patterned form of jazz, introduced to the world by the Miles Davis Band of two or three years ago.

At the 100 Club on Monday night, Skid's also demonstrated how they have refined and developed this method to a new richness. In the leaders tenor, Kenny Wheeler's trumpet and flugel, and John Taylor's piano, they have three of this country's finest soloists, but the emphasis is nevertheless on the overall group concept.

Jeff Clyne (replacing Harry Miller) and Tony Oxley join to weave such a minutely detailed web that consideration of "rhythm section" and "front line" are almost out of the question.

The improvisations change texture and velocity with bewildering speed thanks mainly to Oxley, whose playing is startlingly varied. Their attitude to

their compositions is rewarding, as they run themes together or join them with short drum interludes. The set I heard included John Surman's "My Lady In Autumn" and "Image," the leader's frantic "Free For All," and a turbulent, restless John Warren tune which displayed the horns at their most invigorating.

John Stevens and Trevor Watts shared the bill, and played for an hour with their own particular brand of two headed togetherness. With Watts on alto and Stevens on tenor, the pair seems to reach into each other's minds without apparent effort and the result was uplifting as well as violently exciting. — RICHARD WILLIAMS.

## VALENTE

CATERINA VALENTE, now at the Talk of The Town, is surely one of the most versatile artists ever to appear there. She attacks the audience on all fronts — singing, dancing, clowning, playing — and when her talented brother Silvio Francisco joins her, it's unconditional surrender to the Valentes.

The incredible thing about Caterina is that she is highly skilled at everything — she really does dance, play and sing. And how she can sing.

The excellent Burt Rhodes band was firing beautifully on opening night. Fats Sadi, on bongos and vibes, and the great drumming of Kenny Clare were hefty contributors to the general excitement.

Jet Set '70, the new £60,000 floorshow which has opened at the Talk, is a lavish Robert Nesbitt revue, by far the best seen at the London nightspot in recent years.

Diana Quiseekay gets in some pleasant songs, and the costumes and choreography are something else. — JACK HUTTON.

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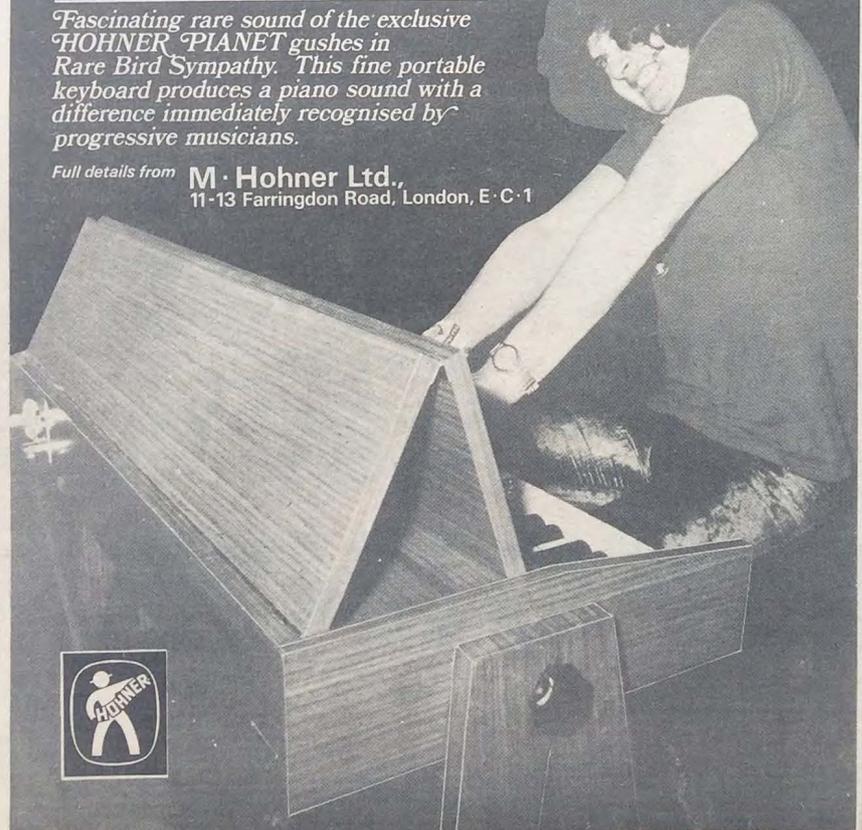
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# Judas Jump



ANDY BOWN

## ...the new rock and roll band

**SUPERGROUP** has already become one of those over-worked terms avidly seized upon by pop papers in search of an eye-catching headline.

But it has served its purpose: broadly to describe groups reformed from the cream of disbanded units.

In this respect, therefore, the newly-formed Judas Jump is a "supergroup." For it comprises Andy Bown and Henry Spinetti (both formerly of the Herd), Alan Jones (who was with Amen Corner), and Charlie Harrison (previously with the Mindbenders). The remaining members are Adrian and Trevor Williams, both of whom are fully experienced in the world of pop.

But Andy Bown qualifies the word "supergroup" with the pointed comment "Everyone wants to be a supergroup. Because of our previous associations, people have tended to tag us with this name. But we consider ourselves a rock and roll band."

"I don't think there is a really good rock and roll band in Britain except for the Who. We want to do our own songs in our own way with our own sound."

To emphasize the point, Andy stresses: "We are a rock and roll band and our songs are nearly all rock and roll. We love rock and roll. Rock and roll will never stop."

"Hony Tonk Woman" for instance, was an enormous record. And by rock and roll I mean everything from the Archies to Ray Charles.

"We hope to do well with our first record, 'Run For Your Life.' Already the sales figures are going up. Another two weeks will see what happens."

How come the name of Judas Jump?

"There's always a problem in finding a name for a new group," says Andy. "I wanted to call the group Jump. But we must have thought of dozens of names and changed our minds a thousand times. We thought of everything from Dutch Schulz to Calamity Bamboo."

"But I still preferred Jump. Then when we were rehearsing at the Isle of Wight we were about to give our first interview. We had to think of a name quickly—and Trevor came out with Judas Jump. I don't think the word Judas

has any significance, but the title rolls nicely off the tongue. So Judas Jump it was."

"Mostly we plan to record our own material. 'Run For Your Life' was written by Trevor Williams. I write and so does Alan."

"These days, I think it's helpful for a group to write its own material. It's not essential, but somehow the public expects it from you. The main trouble is finding sufficient outlet for all these prolific writers."

Already, Judas Jump have been fixed with a heavy itinerary — partly the result of a free-spending and enterprising campaign by manager Don Arden, who also runs Aquarius Records.

Judas Jump are going to Europe on March 4 for a month's tour and will follow through with a month in the States.

They've already made a 10-minute documentary for Southern TV and "other things are in the air."

Despite his affection for rock and roll — "it'll go on for the next 50 years" — Andy believes there could be a revival of the big band scene.

"But I am wondering what they can play," he says. "What the next step will be from Blood, Sweat And Tears. Maybe they'll add another five pieces."

"I'd like to hear big bands playing the hits in the ballrooms again. It would be nice to go along to hear a local band. But they'd have to take an interest in the arrangements."

"Certainly the most exciting big band I ever heard was Buddy Rich — at Ronnie Scott's. I was sitting right near Buddy. He certainly makes them work!"

"I was a classical pianist for six years, so I suppose my interest in music generally stems from this. Maybe I look upon music a little differently from most people of my age."

"So much of the stuff put out today is crap. Like Big Brother And The Holding Company, Spirit, Moby Grape and Grateful Dead."

"Groups seem to rely so much on their lead guitarists, who often play as though they live in a world of their own. They're concerned more with their sound and not with what they play. They play at an incredible volume at times!"

INTERVIEWER: LAURIE HENSHAW



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# JAZZ SCENE

TONY OXLEY, top British drummer according to last week's MM Readers' Poll, is a pretty fair example of just how far jazz has moved in the last decade.

Anything but the thick, narrow-minded, super-cool drummer of popular mythology, Tony is venturing deep into the area of composition, specifically for his own unit, using techniques which, while not revolutionary, are at least new to jazz.

His ever-widening interest in modern music is exemplified by the fact that, a couple of nights before I talked to him, he had visited the Queen Elizabeth Hall to hear a concert of works by such contemporary European composers as Luciano Berio and Karlheinz Stockhausen.

## Hamburg

His first CBS album gave an inkling of his composition talent, and the second, which will be released in July, should contain more provocative examples of the kind of thinking which has led to the recent grant of an Arts Council bursary, with which Tony is to compose a work for six musicians.

The new album is, in fact, by his sextet, which is the quintet (Kenny Wheeler, Evan Parker, Derek Bailey, and Jeff Clyne) plus trombonist Paul Rutherford, who is now a more-or-less permanent addition to the group.

The album will contain "Scintilla," "Amass," "Saturnalia," and "Majaera" — all recent Oxley compositions. "Majaera" is also on the new Alan Skidmore Quintet album, and "Amass" and "Saturnalia" were recently performed in Hamburg, when Tony and Howard Riley took their bands over for television recording at the invitation of Hamburg TV's Hans Gertberg.

Tony has been to Hamburg several times to participate in TV and radio sessions, and is enthusiastic about Gertberg's set-up over there.

"You're invited by letter, and they meet you at the



TONY OXLEY: working on way to amplify his kit

# Forget the thick drummer myth

airport to take you to the office where they refund your fare. After two days you get half your fee, plus general living expenses for hotels and food, and at the end of the week you get the rest of your fee plus the fare back," he says with the relish of a man who is obviously happy with the promptness of it all.

"You're given all week to rehearse in the studios, and then you tape 30 to 40 minutes for TV or radio on the Friday. They usually commission one or two people to write the music, and then get suitable musicians from all over Europe. The first time I went, a year ago, Chuck Israels wrote the music,

and this time it was Howard and I.

"Howard did 'Convolutions,' 'Whirlpool,' and 'Deeper,' and I did 'Parade,' which was a kind of introduction to all the musicians. 'Amass,' which is a graphic score using symbols instead of conventional dots, and 'Saturnalia' for a seven-piece.

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The numbers were split between radio and TV, and they also filmed us at rehearsal for a promotional TV thing."

Why is it that the television people in Hamburg are able to give European musicians a chance to come together and play together so often, while BBC TV contents itself with filming the Expo artists and the odd series like Jazz From Ronnie Scott's?

"I've never been able to answer that question. Maybe the people in power are prepared to spend money on this type of thing, maybe they're not just worried about viewing figures. The persistence of people like Hans Gertberg and Joe Berendt, who have their own way of working, seems to pay off.

## Academic

"There just isn't that kind of opportunity in this country, although what Terry Heneberry does is good and does represent a cross-section of British jazz. I just wish there was an opportunity to record for TV the more adventurous things that are happening.

"It's also very good to go abroad and meet other musicians. Not every time are the musicians compatible, but that's rare because the people who pick the musicians know what they're doing... they know how the various musicians play, and what their general ideas are."

Tony has been invited to go back in April to play in a kind of East Meets West context, with six Western European musicians and six from Poland.

"They're very keen on the workshop idea, which is to get musicians together who would never normally have the chance. For instance, I've no idea which Polish musicians they're getting, but I'm sure it will be worthwhile."

Speaking of Poland, Tony mentioned that the Polish composer Penderecki was one of his favourites, and I asked him what influence contemporary straight music was having on his own concepts.

"There are certain things that the academic music table of crotchets and quavers and so forth doesn't cover. You begin to realise this when you first start moving away from convention.

## Symbols

"So you have to start using something else, maybe symbols, and in the preface to each piece you have to provide a guide to what each symbol you're using means. It's just like developing a new language. I'm still using notation, but I don't use key signatures or even tonal centres, for instance."

Another area into which Tony is moving is the modification of the conventional drum kit. In fact he's at present working on ways to amplify his kit — "not for the sake of extra volume, just the opposite. It's to bring out things that you can do when you're playing quietly — certain kinds of texture. I feel a definite bond here with what Derek and Paul play, and I think I may have the answer to this soon."

But Tony was quick to point out that these experiments could never be in any way an end in themselves.

"After you've done all that the drums have still got to be played, haven't they?"

# Guitarist Martino looks East

ALTHOUGH HE was named guitarist "deserving of wider recognition" in the 1969 Down Beat critics' poll, Pat Martino is virtually unknown in Britain. Yet the man he narrowly outpointed to take this award — Dennis Budimir — is a familiar name to most listeners over here.

The reason for this lack of appreciation for 25-year-old Martino's abilities on this side of the Atlantic is no mystery. He has never played here and only one album, on which he is played as a sideman, has been issued in this country.

Consequently a good many people are missing out on a very talented player. Martino is one of those quiet, straight ahead cats who know where he is headed and how he can best contribute to the art form he loves above all else — jazz.

Pat was born in Philadelphia on August 25, 1944, of Italian and Arab parentage. His early influences were Dennis Sandole, Johnny Smith and Billy Dean. He was really turned on to jazz guitar by Smith's records with Stan Getz in the 1950s.

When his father, a singer, bought him a guitar, Martino bought his career got under way. "I was kind of pushed into it really," he told me, "but once I had the instrument it fascinated me. A cousin of mine who is a guitarist gave me some tips."

Further encouragement was given to the aspiring jazz electricist by Sandole who has become something of a father figure to a whole generation of Philly musicians.

Meanwhile Pat was doing some field work by listening to people like Red Rodney, Art Blakey, local boy Lee Morgan, Johnny Collins and John Coltrane. Later he became good enough to sit in with these men and others such as James Moody, Benny Golson, Art Farmer and Jim Hall.

While in his teens, Martino put away some solid experience under his belt by working with Red Holloway, Willis Jackson and Sleepy Anderson. These rugged rhythm and blues ruffians taught Pat the importance of a good, swinging beat.

The next couple of years found the guitarist employed with a whole string of organists — Jimmy Smith, Jack McDuff, Groove Holmes, Jimmy McGriff, Don Patterson and Trudy Pitts. Much as he digs the combination of the guitar and organ he found it confining. "It's more or less one groove all the time, that's the big hangup."



PAT MARTINO deserves recognition

It was while he was back in Philadelphia, studying and resting his ears from the organ's roar that Pat received a call to join saxophonist John Handy's quintet.

He values the eight months he spent as a member of the Handy group.

"I respected John and what he was trying to do but as the group developed I found that our musical aims were different so we went our own separate ways."

Since splitting from Handy, Pat has worked with a variety of groups — some of the inevitable organ combos — plus a few units of his own.

The majority of his record appearances have been on the Prestige label which has used him on dates by saxophonists Eric Kloss and Charles McPherson, organists Groove Holmes and Don Patterson and his old boss Sonny Stitt.

In addition, Martino cut four albums under his own leadership for the Prestige concern.

"East!" (Prestige 7562) is an excellent sample of the Martino guitar which marks him out as possibly the most accomplished player of this instrument to emerge in jazz since Wes Montgomery.

Perhaps the most remarkable effort to date by this imaginative young man is his highly-praised suite "Baiyina (The Clear Evidence)" inspired by a chapter of the Koran. Using an instrumentation of two guitars, alto sax, bass, drums, tabla and tamboura, the music epitomises the successful and compatible blending of jazz and Eastern sounds — a rare feat.

MARK GARDNER

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RICHARD WILLIAMS

# Mickey Waller: diary of an international drummer

**YOU'VE GOT to go international to make it in today's music world.**

Take Silver Metre, formed by British drummer Mickey Waller and American guitarist Leigh Stevens, formerly of Blue Cheer. The group has been seen at London's Lyceum but it is firmly based on America's West Coast.

"Both our names mean more in the States than here," says Mickey. "But, in any case, I feel we should make it over there first."



WALLER: better known in the States

## Single

The group which is completed by singer Jack Reynolds, formerly with Hair, and ex-Fleur De Lys bass guitarist Peter Seers, have an album and a single, "Superstar," doing well in the States already and both will be out here soon on the Island label.

In fact, despite three American tours with Jeff Beck, it's odd that Mickey should be better known in the States than Britain. His career reads like a history of British pop over the past ten years.

He took up drums "because of being of small stature at school." "When I was 13 I was a champion sprinter, but I just stopped growing," he explains. "I got a big chip on my shoulder about it all and started playing drums as some sort of compensation. I played school dances and things like that."

## Stones

"Remember a group called the Fleereekers? Well I was playing with them and then I was with Joe Brown and the Bruvvers ten years ago while I was getting my A levels."

"Then I joined the Cyril Davies All Stars but I only stayed two months. I wanted a bit of the bright lights and didn't enjoy playing all those terrible clubs, so I joined Marty Wilde and the Wildcats. And I'll tell you something — Marty was a brilliant harmonica player. He was every bit as good as Cyril though nobody believes it now."

"I stayed with Marty a year, but while I was working with him I played with the Rolling Stones a couple of times

when Charlie Watts couldn't make it. I also did a tour with Little Richard which taught me the secret of the Stones' success.

"I was the only white guy in Richard's backing group and these two guitarists played in a very weird way — very odd timing and a little out of tune. I kept wondering where I'd played with a band like that before and then realised it was the Stones."

After leaving Marty, Mickey had another of his brief gigs. This time with Georgie Fame and the Blue Flames. "I stayed two weeks," he recalls. "Georgie was doing the bit of trying out two drummers and the other one just happened to be Phil Seamen. Every night I was playing, Phil was there, standing at the side of the stage shouting abuse. I really got a complex. So one night I didn't show up. I knew Phil would be there anyway."

## Drag

"Then I got a group together with Brian Auger and a bass player called Ricky Brown who is now at the Royal College of Music. We tried it at first with Brian playing piano. Then he decided to switch to Hammond Organ and that was the birth of the Trinity. After about seven months Vic Briggs joined."

"The next thing was the Steam Packet being formed with us, Long John Baldry, Julie Driscoll and Rod Stewart. Then the inevitable round of one-nighters for a year — I added it up once during that time and found I'd spent a total of six months in hotels. "On top of that I fell in love with Julie Driscoll and it was the world's most one-sided love

Little Richard concert and got involved with the Walker Brothers. I really loved those guys. I went to Australia with them and also did their last tour. It was all very sad when it finished. After that tour I started off a band for Cat Stevens but he decided to quit after three months and that's when I joined Jeff Beck.

"I went to the States three times with Jeff and you'd be surprised how big Jeff was over there. When I left last February I decided I wouldn't waste my time any more either I would get a group together or forget it."

## Keen

Leigh Stevens of Blue Cheer was over here making an LP and Ronnie Wood and I decided to start a group with him. But Ronnie went back with Jeff Beck and Leo went back to the States so I joined Steamhammer.

"That didn't really work out. They were so keen. I meant they'd travel to Manchester just for the joy of playing even if the money wasn't good. I tried to get along with it, but I couldn't."

"I was also going to be in Brian Jones' new band when he left the Stones. We were going to start a sort of Creedence Clearwater thing."

"Then finally Leigh kept phoning me to go to the States and start this group with him. Eventually I went over in September. We decided we needed a singer so I came back from Frisco to find a good singer and we got Jack Reynolds."

## Group

"Now I go back to the States in a couple of weeks and we will get the group going in the States. We are already well-known in California — the single reached number one in some of the cities there. We've signed a record contract with Buddah there."

"Of course I still want to make it big in England, but I think we should do it in America first. The name Silver Metre? It comes from a song on a John Patton album — Graham Bond used to play it."

"I met Scott Walker at a

# DORIS TROY AND THE MARRIAGE OF MUSIC

DORIS TROY is ready. After ten months of plotting and planning and working and having a ball in the depths of Apple's Savile Row Studios, she's all set to step out into a brand new career.

The first taste of this comes with her first Apple single, a funky thing called "Ain't That Cute" which she wrote with George Harrison, who produced the cut. Most people will know Doris from the days of "Just One Look" and "What'cha Gonna Do Bout It," two Atlantic classics released years ago, during what seems now like a golden age for Soul music. When the first of these was released she was an unknown, an ex-Apollo usherette starting on a dual career as singer and songwriter by making demos for other artists in the Atlantic studios.



DORIS: a brand new career

"In the States I had charts for a 12-piece band, but the musicians they gave me here couldn't read, so sometimes it was pretty hard. But at that time I mostly sang things that were pretty well known, so it was just a matter of telling them what key to do it in," she says. She came back in 1966 for a while, "to look for a new environment in which to work, and to get into the production side of things."

But the big move came early in 1969, when she came here with the intention of settling. The breakthrough came when her friend Madeline Bell got her a job on a session, without telling her what the session was.

## Rushed

"I got there before Madeline" she said, "to find that it was George Harrison producing Billy Preston. Anyway I'd met George before and he rushed over to say hello — we'd had some rave-ups in the old Ad Lib days, you know?"

It wasn't long before Apple signed Doris as a singer, writer, and producer, and she began to work with Harrison and Preston on material for singles and albums.

"Producing knocks me out. It's harder work, but it's great to be able to sing something then do what you want with it yourself and play it back until it sounds just like you want."

"I like the pace here better than in the States, and if I hadn't signed with Apple I'd have got a contract with another British label. Here you're allowed to sit and think things out, instead of being rushed around all the time."

## Soul

"Over there the fast dollar is all important, but here the people are groovier and more dedicated, particularly the young musicians. They have a different attitude — they'll try to get it and nine times out of ten they will. American musicians just come in, play their licks, and go home. Here they try very hard."

"Soul music can't get hurt by the underground. Some people can't take that kind

of music, for a start, but I listen to it because I like to get new things into my music.

"That's what's so great about being here. What we're creating is a marriage of my sound, the English sound, plus what we're trying to achieve together. So we win three ways."

## Ringo

Doris's next single may be a track co-written with Steve Stills, about whom she says: "Oh, he can really write. The things we did together are terrific, and there's one I want to release... the words are so strong, it'd be very big."

On the session Doris and Steve did was Ringo Starr, whose playing Doris enjoys very much.

"So many people aren't hip to Ringo. He's got his own approach, and he really drives everybody with a very funky beat. He inspired us that night so much that we wrote three songs."

The result of all these ses-

sions, some of which have George on guitar and Preston on piano and organ, will be revealed when Doris's album is released in the summer. But first she wants to get out and perform live in front of an audience. "It's been a long time... but I decided that I wanted to be able to sit down and write my songs for a while. Now I've done it, and I'm ready to go out and see the people."

She hopes to form a Doris Troy Revue, rather on the lines of the Ike and Tina Turner Show, with dancers and other singers plus a big band.

## Right

"I've been to all the Albert Hall concerts, and there's been something missing. I'm Soul Show came closest to that excitement I want." But there's no hurry. "I'm taking my time," she says, "trying to make sure that each thing I do is the right thing. There's no rush."

RICHARD WILLIAMS

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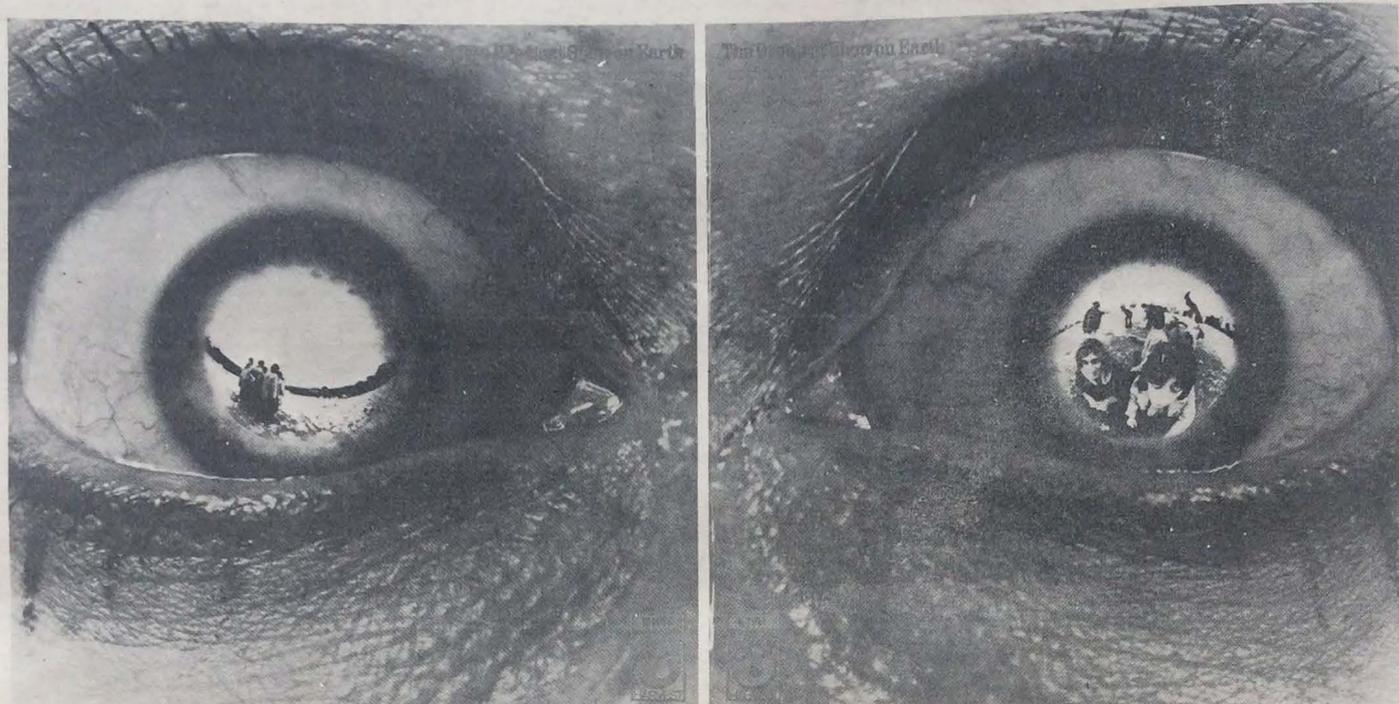
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# ROCK AND ROLL LIVES ON!

A "NEW" SUPER STAR emerged at Rock And Roll At The Roundhouse—Bert Weedon! The guitar hero of an earlier, more naive age of rock, earned an ovation as hippies, Hells Angels, and Teddy Boys joined in common cause—the worship of pure pop in its most noble and heroic state.

Bert and fellow stalwarts of early British rock—Marty Wilde, Tommy Bruce and Joe Brown, put on a sensational, trouble free show at Chalk Farm, London's centre of hippy and art, last Thursday.

The Wild Angels, Roy Young and deejay Emperor Roscoe helped keep at fever pitch a superbly entertaining show that raged non-stop from eight to midnight.

Every classic tune in the rock song book must have been shaken all over at least twice, as the hallowed names of Berry, Presley and Richard were toasted in rhythm.

There was nervousness among both artists making a comeback, and a management haunted by the spectre of Teddy Boy trouble.

They closed the bar for a while, but soon it became plain, with now't but rock, free of any taint of psychedelia, fans would refrain from bowing and prostrate on the important business of living. The bar stayed open.

## Living

Quartets of big blokes in leather jackets danced together energetic steps like physical training exercises. Marc Bolan of Tyrannosaurus Rex, who had come along in his tattered school blazer to see Bert, informed me this was called the Chicken Slop.

Hippies in red velvet suits, and flowing hair dashed about happily, occasionally conceding to pop or stare in amazement at the scarcely credible sights and sounds on stage. Hells Angels looked grim but cheerful as they ordered pints of Brown Ale and expressed consternation at the price.

Smartly dressed Teddy Boys with beautiful girl friends, jived as if the trams had never been scrapped and the Festival Of Britain was still being built.

## by BOPPIN' CHRIS WELCH

Arriving at the Roundhouse, my wrist was immediately stamped with the pass-out slogan "Don't Buy South African Goods." Someone was heard saying: "Mine says 'Save The Argyls,'" but this seemed unlikely.

Tommy Bruce was in throaty form destroying such ballads as "Lavender Blue," and plodding away with "Shakin' All Over."

"You missed Micky Jupps Legend from Southern," breathed the voice of a stranger in my ear. "Give 'em a write up. They're really great."

But my attention was distracted by a riveting performance from the Wild Angels, from South London. Achieving a superbly balanced sound, and with high instrumental ability, they charged through Chuck Berry and Eddie Cochran favorites. Lead vocalist, Mal Gray, looking not unlike a young Gene Vincent, sang authoritatively without pretension. Billy Kingston ripped up the piano in time honoured fashion and the band managed to sound like the original 78s as Bob O'Connor the drummer stood up to play and Rod Cotter (bass guitar), and John Hawkins (lead guitar), steamed into "Good Golly



MARTY WILDE

Miss Molly," and "Johnny B. Goode."

But one man did come back—the great Bert. Mr. Weedon in immaculate blue suit stepped out front with his guitar and gave us "Forty Miles Of Bad Road." Great cheers echoed to the rooftops.

"Would you like some more?" he inquired, beaming with delight.

"Yeah," roared fans as he gave out with the mean "This Guitar Was Made For Playin'." Still they wanted more and it was time for the ultimate—"Bert's Boogie."

Ex-Cliff Bennett singer and pianist Roy Young and his band were on top form, and after a seemingly endless succession of lesser, but equally enthusiastic musicians—it was startime once again ladies and gentlemen.

Out stepped a backing group and three girl vocalists. They looked suspiciously Carnaby—but it was okay. They could rock all right and there he was in our midst at last—Marty Wilde!

## Strength

A huge man, with broad shoulders, sideboards and a mauve suit, he had a big wholesome voice to match and tearing into "Lawdie Miss Claudie," proved what a great singer has been lost from the main stream of pop to cabaret.

No mere Presley-copying pip squeak, Marty sang with strength and displayed a



BERT WEEDON

better tone, taste and stage presence than many latter day balladeer.

"And now," said Marty. "We'll do songs we did just before the war back to the days of 6.5 Special when



TOMMY BRUCE

Elvis was a teenager, when Billy Fury and Cliff Richard were teenagers—and when Adam Faith was a virgin."

Before you could say "Oh Boy," we were listening to "Rubber Ball," and "Teen-



JOE BROWN

ager In Love," not to mention "Running Bear," complete with Red Indian chants and chirps of "bouncy, bouncy."

As we rocked around the clock to midnight, Joe Brown came smiling on stage to join

his old mate on "I'm A Hog For You Baby," and "Sweet Little Sixteen."

It summed up the night when Joe turned to Marty and said: "What shall we have as a last rave-up? Oh you've done Blue Suede Shoes already."

The power was turned off by a worried caretaker, but quickly restored following a chorus of boos, and the whole company joined in the hallowed words of "Whole Lotta Shakin'—as moving an occasion as football fans singing "Ave Maria" at Wembley Cup Final.

## Nervous

AFTERMATH: Next day offers poured in for the triumphant rockers. Bert Weedon told the MM:

"It was an excellent show and a breath of the old days. I haven't done a rock show for years and we were all a bit nervous. I was knocked out and there is talk now of us doing a package tour. I am going to do a rock LP and offers have been pouring in for clubs and colleges."

"Modern groups are okay—but they don't have the spirit of rock."

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## ...and Angels fly high

HIT of the Festival and one of the country's first rock revival bands are the Wild Angels, five cheerful South Londoners, who gave up secure jobs two years ago to play the music they love.

Their lead singer, sharp-witted and zoot-suited Mal Gray, told how the group had survived "three rock revivals," and was working harder than ever.

Many knocked rockers as impudent rogues, scarce able to play. The Angels are so good, many top progressive bands refuse to play on the same bill, and their fans are not restricted to rockers. They appeal to all who seek excitement.

"We started about two years ago and went professional in '68 after a Bill Haley concert. We were the first revival group as far as we know. There is no rivalry between rock groups because we haven't got any competition. The others are making the same mistakes we made when we started."

Mistakes? Oh...mistakes in the music, in their dress, the things they say to people. They demand everything as a right. You have got to make compromises occasionally. It was a grind when we started. We invested everything in the band. The drummer and myself were self-employed building contractors and started playing for a giggle. Let's face it, people want entertainment. Most groups play depressing music."

What sort of people go for the Angels? Lots of hippies listen to us and in a way they are our biggest fans. They are biased than the rockers and will go out and listen to some



WILD ANGELS: first rock revival

music to find out what it's about. We play to skinheads as well. At the Isle Of Wight, a lot said they would give up Reggae after hearing us.

"Our main concern is to release as many produced records. All our records have been done in demo studios. At one session they just recorded rehearsal. We've done three LPs actually—and thrown them all away."

"The latest one was recorded at the Revolution Club. We just need a bit more time. We did one LP in 45 minutes!"

"But we've been working regularly. Since our Disco Two TV show, the money has gone up to ten pounds a night! We are going to France and we may even go to America in August—fingers crossed."

"There's a lot of groups who won't play with us now. We challenged Dave Clark to a rock and roll contest, but he refused. He said he hadn't played live for three years and we were just after publicity."

"We don't mind groups like the Who and Led Zepplin playing rock. We just don't like it. If any group wants to get to its audience—they end their act with a rock rave-up."

"We've lived through three rock revivals and survived them all. The first was a big concocted hype, but to stop it now they would have to hype it out, which has been tried."

"A lot of big money earners would be affected if rock took over. If the front pages of all the papers said rock and roll was dead, it wouldn't affect us one bit."

"The trouble is a lot of people don't know what we are all about. They say we have got to progress. So we say all right, we'll add another chord. They can't figure us out."

"Handled with sincerity rock and roll could have a comfortable percentage of the market. Obviously we don't want it to be the ONLY music."—CHRIS WELCH.

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# MANFRED MANN

## TRADER HORNE: "Here Comes The Rain" (Dawn).

I don't know who it is, but in a strange way my tastes go from one extreme to the other. I can really like Ornette Coleman, but at the same time sing along with the Edison Lighthouse single.

This to me comes into a really nice pop record category, but it doesn't really sound like a hit. In fact, it reminds me of some of the early Byrds stuff.

## 5TH DIMENSION: "Blowing Away" (Liberty).

I saw this was a Liberty label, but it just has to be an English group, surely! It's like a terrifically British version of a Tamil record.

So it's the 5th Dimension! I feel slightly embarrassed — I've really liked some of the things they have done. This has a nice feel, but I don't really like it.

## Joke

## COLD BLOOD: "You Got Me Hummin'" (Atlantic).

This has a good feel and is really well recorded. But it just doesn't stand out in any way. The whole song and everything sounds as though it has been done to a formula. But it's sung really well.

The individuals — the basic playing and singing — are so good it's difficult to put it down. But really the whole thing adds up to nothing.

## CHRIS SPEDDING'S NEW BAND: "Rock And Roll Band" (Harvest).

This has quite a good feel, but I find myself smiling — I don't know why. I find it incredibly surprising to know it's Chris Spedding. I don't know what I expected.

Who's the violinist? Is it meant to be a joke? There's a nice rough feel about the record; I feel it could make it in a funny sort of way.

## BROTHER JACK McDUFF: "Down Home Style" LP (Blue Note).

I find organs and organists incredibly limited — especi-



## on the latest sounds in Blind Date

ally in view of the multiplicity of sounds the instrument can make.

If you listen to pianists — from Oscar Peterson, to McCoy Tyner, Fats Waller, etc. — they all sound individualists, and differ from each other. This is a quality organists seem to lack. It seems difficult for them to put their own personality on to the organ.

Lots of guys have got different stage routines and play different kinds of music — like one can go into Bach and

someone else do a funky thing. But very few seem to have any real individuality. Can anyone do an organ what Miles does on trumpet, or Bill Evans on piano — instruments which can only essentially produce one sound (which is, of course, an oversimplification).

Of people I've heard of on organ in this country, I like Dave Greenslade and Jon Lord — when he plays unaccompanied. I myself find it difficult to impose myself on to the organ rather than the

organ on me. I've now given up trying to play the organ properly; I'm trying to play me.

## HOT ROD ALL-STARS: "Skinheads Don't Fear" (Torpedo).

I really loved some of those Desmond Dekker records. They were really strange — they had quite a weird quality about them.

I dig some of the reggae things, but this is so badly recorded and doesn't have a

very good feel. I don't really like it.

## ALAN SKIDMORE QUINTET LP (Deram-Nova Series):

Kenny Wheeler is really gorgeous — a really beautiful player. I came over from South Africa with Harry Miller (bass on the album), who lived very near me over there.

I'd rather give a general impression of the music the band plays as I actually heard it — though maybe not with the same lineup — on a broadcast, and I thought it incredibly good.

At the same time, I find myself — broadly speaking — not listening to this musical idiom any more. It seems to me that some of the really nice things I hear I would like to hear over a different kind of rhythm section. Personally, I don't care any more for the rhythm section being part of the front line, so to speak.

Although I like a lot of the Coltrane things with Elvin Jones, where a lot of it started, I feel I don't want to hear collective improvisation any more. I'm more interested in hearing one guy playing on his own over a rhythm section. This doesn't mean I don't like this LP, though.

## Guts

## CREEDENCE CLEARWATER REVIVAL: "Willy And The Poorboys" LP (Liberty).

I'd rather talk about the group and their past records than this LP. This is a very, very good rock band and I've enjoyed every one of their records. They're played with tremendous feel, lots of guts and life. But in the States, oddly enough, they're considered a teenybopper group.

If they came from England, the Americans would consider them a hard rock underground British group. I like what they do — but I don't have any of their records.

## LOVE SCULPTURE: "In The Land Of The Few" (Parlophone).

I like the intro, but I don't like the mix. It sounds like another record just done with a complete lack of character. I can't see this happening.

I'm sorry about that. I hate saying this about guys who have put everything into a record. I know how long it takes and how many hopes one focuses on two minutes of music — it's so terrible for some smart guy sitting in an office saying "it's not going to happen."

## Good

## DUSTY AND TOM SPRINGFIELD: "Morning Please Don't Come" (Philips).

(After guitar intro) That's nice. I like the voices very much. Dusty, isn't it? She has an incredible voice; she's incredibly good.

In this country, people don't really appreciate her. She's somebody who has been around for such a long time, there's no sort of excitement about her appearances on TV. But she's so much better from a musical point of view than many people considered trendy in a given year.

Fashions are completely absurd sometimes. At the same time, I confess to having no Dusty Springfield LPs. Why, I don't know.

# SCOTT:K THE JAC

AFTER SEVERAL years of uproar, scenes and chaos, Scott Walker achieved the most amazing feat of his career last year—he vanished.

Scott has always been a trifle perverse and has left many who thought they could guide his career wringing their hands and doubtless mouthing silent oaths.

With a charming smile and a wave of his hand he often appeared intent on dashing his career to pieces.

The shutdown came when he pulled out of a British theatre tour, leaving irate audiences wondering why he chose to sing a song twice in succession.

From then on — a deafening silence prevailed, although his succession of albums, originally titled Scott one to four, upheld the faith of his fans.



## Rumours

With his penchant for exotic foreign parts, like Moscow or the Isle of Wight, many assumed that on the conclusion of his BBC TV series he had taken the Orient Express to seclusion.

"But I've been living right here all the time," he protested this week. "Who started these rumours?"

Nor has Scott been entirely idle. He has found a new manager, the affable Mr. Ady Semel, who managed Abi and Esther Ofarim. "And we have creative plans for the future," he promised.

Scott was back at the BBC and singing when I traced him to Shepherd's Bush, London. A guest on the Nana Mouskouri show he sauntered from gloom into bright studio lights, dark glasses and blond hair appearing on a trio of colour monitor screens while strings scraped unseen in the musicians enclosure.

not to do any work. Now I don't do any but I don't worry about it! In Japan I shall be singing my Japanese hits and all the things from the LPs and in the band will be Terry Smith and Ray Warleigh."

How about a few English concerts?

"How about a few English concerts! Well, I'm probably not a big enough draw now. We'll wait until they've heard the next album. But we do have some substantial creative plans."

## Collapse

"Did you know there is an LP coming out called the Incredible Walker Brothers?" Pause for hearty laughter. "Gary Leeds is working in a mortuary in the States. That's just the sort of thing that would appeal to his sense of humour. A least that's what John told me the other night, and you know what he's like after a couple of whiskies."

What was Scott like after his collapse?

"I had a period when I was going to quit. I had this thing once a year when I called everybody up and said: 'I'm going to quit!' The last time, everybody said: 'We thought you had quit already.'"

"The point is I am not trying to make a career out of being a singer. I'd still like to be a film director. I've had all sorts of film offers, but I'm not interested in appearing in films — I want to make them. Orson Welles made Citizen Kane when he was only 25 and that was one of the greatest films ever made. I'm not saying I'm the next Orson Welles — I wish I was Orson Welles. I'd like to be Buddy Rich as well!"

## Legend

One of Scott's more startling revelations was that during his 'I'm Gonna Quit' period he rang Alan Price to ask if he could join his group on bass guitar.

"I wanted to join a group so I asked Alan Price and he said 'No, but Georgie didn't phone me back and I couldn't get a bass and my dog was giving me some aggro that day so I gave up.'"

"I wanted to join Blind Faith as well, but I heard they got Rick Grech. One of the reasons I wanted to quit was because I felt that a lot of people really had the

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## Concerts

"Influenza is plaguing me at the moment, although everybody thinks I am lying every time I say I'm ill. This is my come-back. No depression at all and a new attitude to work. My attitude used to be

# KEEPING JACKALS AT BAY

## AN MM EXCLUSIVE: CHRIS WELCH MEETS SCOTT WALKER

needle for me, and when you have to fight that all the time . . . well there was a legend or myth that Scott Walker was a problem. But that last TV series was the easiest I had done.

### Doomy

"People think I'm a doomy, depressed person. I don't know why. Perhaps it's the material I have been singing. There will be some lighter things in

future to show I can be as much a clown as anybody. Maybe I went too far — you explain it."

He was talking to his manager at the time, but if one might be permitted to offer one's own explanations — Scott is intent on enjoying himself, sing a few songs, writing a few more, and keeping the jackals at bay. With his unique life style and talent — that shouldn't prove too difficult.



SCOTT: 'Everybody thinks I've emigrated to Amsterdam'

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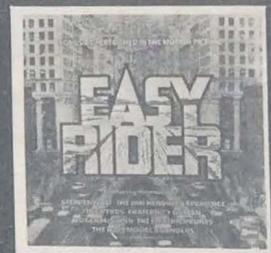
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# melody maker LP supplement

**THE AGGRESSORS:** "Reggae Steadfast Go" (Marble Arch). A new reggae band with a selection of reggae standards.

**ALLMAN BROTHERS BAND** (Ato). Former Muscle Shoals session guitarist Duane Allman has assembled the kind of white blues band which sweeps aside any doubts about validity. Rooting, virile, convincing music with exciting vocals, guitar and organ all the way.

**LONG JOHN BALDRY** (Marble Arch). Reissue set of Baldry the ballad singer — emotional stuff with orchestral backings.

**BANGOR FLYING CIRCUS** (Stateside). Sort of jazzed-up Vanilla Fudge but lacking the Fudge's impact or the jazzman's imagination. Competent, though.

**HARRY BELAFONTE** "Homeward Bound" (RCA Victor). Sophisticated and smooth pop-folk including "If I Were A Carpenter" and "Little Bird."

**TONY BLACKBURN** (Polydor). Tony gets the best treatment with arrangements from Les Reed, Keith Mansfield and Johnny Spence and production by Bill Landis and J. Smith.

**BLACK SABBATH** (Vertigo). Aggressive, doomy sounds from a very popular blues-based Birmingham band who are well into Black Magic Heavy going.

**BLUE MINK:** "Melting Pot" (Phillips). A tremendous album, full of good music from the recent hitmakers. One of the most exciting sounds in Britain today.

**ALAN BROWN:** "The Alan Brown" (Deram). A band who

seem to have missed the boat in acceptance but always produce worthwhile albums. Robert Palmer is a good replacement for Jess Roden as lead vocalist, and they obtain a hot brass sound.

**BOX TOPS:** "Super Hits" (Bell). Well named. Highly recommended.

**CANNED HEAT:** "Vintage" (Pye International). Early Canned Heat, in the days when everyone was playing 1950s R & B. It's in no way representative of their talent, and there's even doubt that Canned Heat play on all the tracks. It runs for only 23 minutes.

**THE CARNIVAL** (Liberty). Tremendous two-boy two-girl group with a touch of Sergio Mendes and Fifth Dimension about them. The singing ability is fantastically big and the arrangements are clever.

**ROY CASTLE:** "Sings Songs For A Rainy Day" (MFP). A very polished and professional set.

**RAY CHARLES:** "Doing His Thing" (Stateside). Ray is not blessed here with the greatest songs (most of which have a Jimmy Lewis tag on them somewhere) but he still has one of the best voices in the business.

**CHAMBERS BROTHERS** "Love, Peace And Happiness" (CBS). Interesting double album from a very dynamic rock band. One side was recorded live at Bill Graham's Fillmore, the other contains their "Love, Peace And Happiness" suite.

**THE CHECKMATES LTD.:** "Lived At Caesar's Palace" (Ember). All the excitement of a live performance is captured on this jumping album.

**ROGER JAMES COOKE:** "Study" (Columbia). A tasteful, sensitive album by the Blue Mink man. Thoughtful and intelligent songs, many of them composed by Roger and his partner Roger Greenaway.

**CRESSIDA** (Vertigo). Well played but entirely unmemorable rock, not up to Vertigo's usual standard.

**DANDY:** "Your Music Doctor" (Trojan). Reggae from Dandy who had chart success with "Reggae In Your Jeggae." He wrote most of tracks.

**SAMMY DAVIS JR. AT TOWN HALL** (Coral). 1958 recording — a ring-a-ding-ding sound which is dated today. But Sammy is in good shape.

**TYRONE DAVIS:** "Can I Change My Mind" Atlantic 888209). Title track was one of the best soul songs of 1969. Wild vocals, plenty of brass and a funky beat are maintained throughout, but there's nothing to match the title track.

**DELANEY & BONNIE:** "Home" (Stax). Bonnie tends to shriek in rather unconvincing fashion, at least on "live" performances. But their material here is all faultless rhythm n'funk and with a Stax rhythm section it's hard for anyone to go wrong.

**NEIL DIAMOND:** "Touch You, Touching Me" (UNI). Neil is a good writer ("And The Singer Sings His Song," "Holly Holy," and a fine singer.

**THE DILLARDS:** "Copperfields" (Elektra). Honest, virile American country music from a mature but un-corny group. Heart-lifting harmonies and beautiful play-

ing on guitars, dobro, banjo, mandolin and drums.

**JUDITH DURHAM:** "Gift Of Song" (A&M). Judith sings sweetly through compositions by Nilsson and Mason Williams but the LP as a whole is not completely convincing.

**FACES:** "Faces" (Warner Bros). The Small Faces are back, plus Ronnie Wood (guitar) and Rod Stewart (vocals). They have retained much of the original appeal with a much heavier overall sound. Occasionally they sound ragged but there is drive and strong emotion to compensate.

**GEORGE FAME:** "Does His Thing With Strings" (CBS). A beautiful album full of feeling and emotion. Drips with jazzy nuances and much sensitivity.

**BILL FAY** (Deram Nova). A little reminiscent of Peter Sarsted though his songs are more poetic and less cynical. The arrangements are really excellent.

**THE FIFTH AVENUE BAND** (Reprise). Unpretentious album of solid, American rock and roll music like a slightly less devious Lovin' Spoonful. An exceptional record which won't fade.

**TOMMY FLANDERS:** "The Moonstone" (Verve/Forecast). Relaxed performances of great songs with a slightly country tinge from the ex-Blues Project man.

**FLYING MACHINE:** "Down To Earth" (Pye). Unashamed teenybop music with good production and nice harmonies on some tuneful Tony Macaulay-John Macleod songs.

**FREDDIE AND THE DREAMERS:** "Oliver In The Overworld" (Regal). Freddie and Co. embark on a story by

Mike Hazlewood with songs by Mike and Albert Hammond. The kiddies will love them.

**FUGS:** "The Fugs 11" (Fontana). Originally available on ESP Disk in '67, the music is good rock and roll, but the lyrics aren't particularly clever or shocking.

**THE GODS:** "To Samuel A Poem" (Columbia). Puerile lyrics and unmemorable songs executed with relentless mediocrity in a sort of pop opera.

**GRAND FUNK RAILROAD:** "On Time" (Capitol). Great A rocking and grooving album from an American trio who deserve to go far. Unbelievably solid drumming from Don Brewer.

**THE GRASS ROOTS:** "Leaving It All Behind" (Stateside). Typical hitmaking sounds from the American Dunhill label: slick, dynamic, produced and impeccably arranged with horns and strings. But all rather mechanical and soul-less.

**GREATEST SHOW ON EARTH:** "Horizons" (Harvest). A worthy enterprise of "progressive rock" with some of the worst brass playing imaginable, clumsy arrangements and lifeless vocals. No blood, no sweat and plenty of tears.

**ARLO GUTHRIE:** "Alice's Restaurant" (United Artists). Of little music interest to anyone who hasn't seen the film.

**ARLO GUTHRIE:** "Running Down The Road" (Reprise). Host of excellent musicians, notably Ry Cooder from Taj Mahal's band, and the result

is a strong Nashville style set of country/rock numbers, with the steel guitar in prominence throughout.

**TIM HARDIN:** "The Best Of Tim Hardin" (Verve). The contemporary singer-guitarist's more famous compositions including "Black Swan Boy," "Lady Came From Baltimore."

**HARMONY GRASS** (RCA). Seven Tony Rivers compositions, their hit "Move A Little Closer" and others which were well tackled with thorough professionalism.

**RICHARD HARRIS:** "A Tramp Shining" (Stateside). Useful reissue of classic album featuring McArthur Park and other extravagant Harris/Jim Webb songs.

**MIKE HART:** "Mike Hart Bleeds" (Dandelion). Pleasant, sometimes mildly amusing, but rarely distinguished collection of songs with what seems to be a very Northern slant. Documentary rock.

**RICHIE HAVENS:** "Stone-Richie" (Verve/Forecast). If you — and it's all the better because most of the songs are his own — you don't, this album convert you.

**EDWIN HAWKINS SINGERS:** "He's A Friend Of Mine" (Buddah). Their visit here wasn't entirely successful, but this is something else: magnificent, inspiring music with the full, 40-strong choir soaring majestically behind moving hymns and ending soulfully on handclapping raves.

**RONNIE HAWKINS:** "Arkansas Rock Pile" (Roulette). Rock and roller Ronnie Hawkins with a selection of the old material, one feature on one side the Hawks who've now found fame as The Band.

**HIT PARADE ITALIA:** (RCA International). Italy's chart toppers in action, all sung in Italian.

**JAMES GANG:** "Yer Album" (Stateside). A powerful American three-piece who occasionally remind one of early Small Faces and who but have plenty of their own thing going. Well worth exploring.

**TOMMY JAMES AND THE SHONELLERS:** "The Best Of Tommy James And The Shonellers" (Roulette). Reissue set that includes "Ball Of Fire," "Money Money" and "Sugar On Sunday."

**LINDA KENDRICK** (Phillips). One of the stars of Hair! branches out on her own and sounds great. Beefy accompaniments from Johnny Arthey and Keith Mansfield.

**P. C. KENT:** "Upstairs Coming Down" (RCA). Refreshing set from a new British group with a sense of fun. Tasteful acoustic guitar, piano and vocals on some melodic, wry and intelligent songs.

**THE KINKS:** (Pye). Great double album set of selected tracks from Kinks LPs.

**DUNCAN LAMONT:** "Best Of The Bossa Nova" (Music For Pleasure). Duncan Lamont arranged and plays tenor sax in this selection of Latin American favourites.

**PEGGY LEE:** "The Song Is You" (Music For Pleasure). Oh, yes, a good buy at the low price, Miss Lee, abetted by Mr Nelson Riddle.

**THE LITTER:** "Emerge" (Probe). Straight, unadorned electronic crap. Pure boredom.

**THE LONDON CHORALE:** "You'll Never Walk Alone" (Phillips). Very square but beautifully sung versions of songs like "Count Your Blessings" and "What A Wonderful World."

**LOVE SCULPTURE:** "Forms And Feelings" (Parlophone). A

nice album with the group doing very much their own thing, which includes several tracks with classical overtones.

**DR. MARI GOLD'S PRESCRIPTION:** "Pictures Of Life" (Marble Arch). Lively, well-performed teenybop from a band who've built up quite a following through backing top American acts over here.

**THE BEST OF AL MARTINO:** (Capitol). Sounding a bit dated today. Al launches himself into "Here In My Heart," "The Story Of Tina."

**SERGIO MENDES AND BRASIL '68:** "What The World Needs Now" (A & M). Not nearly as good on record as in the flesh, but still pretty good. Nice arrangements and the fine backing orchestra.

**MATT MONRO SINGS FLO AGY** (Carmichael Music For Pleasure). Beautiful album made in 1962 with Matt in healthy voice.

**MOVE:** "Shazam" (Regal Zonophone). The Move's last album with Carl Wayne and there seems some uncertainty of direction. Lots of good things, but generally rather a hodge podge.

**ONE:** (Fontana). Superb album with a strong Richie Havens influence from a tight band who play with great fire and punch. The brass arrangements are a gas, as is the singing of Alan Marshall.

**GARY PUCKETT AND THE UNION GAPS:** "The New Album" (CBS). Nothing new, but the same formula that brought them success through "Young Girl."

**RAPHAEL:** "Live At The Talk Of The Town" (Hispanovox). Includes some of the young Spanish singer's biggest hits.

**LOU RAWLS:** "The Way It Was, The Way It Is" (Capitol). Mainly standards from vocalist Rawls who sings a mixture of blues and jazz.

**JEANNIE C. RILEY:** "Things Go Better With Love" (Polydor). The Harper Valley girl with a selection of country flavoured love songs.

**JEANNIE C. RILEY:** "The Songs Of Jeannie C. Riley" (Capitol). Harper Valley PTA was a nice, countryish hit single. A whole album of Miss Riley is, however, less to enthuse over.

**ROCK BLAST FROM THE PAST:** (Liberty). Indispensable rock performances by Ray Orbison, Carl Perkins, Jerry Lee Lewis, Merrill E. Moore, Bill Haley, the Platters.

**DICKIE ROCK AND THE MIAMI:** "The Wind Will Change" (Pye). Golden Guinea. Varied set of easy listening songs, superbly played and sung by one of Ireland's top bands.

**TOMMY ROE'S GREATEST HITS** (Stateside). One of the original bubblegum practitioners before it was known as such.

**THE ROUNDTABLE:** "Spinning Wheel" (JayBoy). New arrangements of familiar songs done in a jazzy vein by a new instrumental outfit.

**PEGGY SCOTT AND JO BENSON:** "Lover's Heaven" (Polydor). One of the newest but probably the most exciting soul duo around at the moment. A funky album that includes "Sugar Maker," "Show It" and a great title track.

**SETTLERS:** "Major To Minor" (Marble Arch MAL 1226). They're probably performing better now than at any other time. Contains songs from Lightfoot, The Beatles, Jackie Trent and Tony Hatch, plus some exciting originals.

## POP INSTRUMENTAL

**JOHNNY ALMOND MUSIC MACHINE:** "Hollywood Blues" (Deram). A little bit of history making with British rock 'n' roll saxophonist Johnny Almond blowing shoulder to shoulder with top line American jazz stars Curtis Amy, VJ Reid, Hadley Caliman, Joe Pass and a most swinging rhythm section.

**HERB ALPERT AND THE TIJUANA BRASS:** "Going Places" (A&M). The famous sound of many of their notable hits, including "Tijuana Taxi" and "Spanish Flea."

**HERB ALPERT AND THE TIJUANA BRASS:** "The

Brass Are Comin'" (A&M Records). Very well played versions of such songs as "Sunny," "Moon River," and "I'm An Old Cowhand" by that oh so successful sound.

**ACKER BILK:** "Bless 'Em All" (Columbia). Acker exhibits his natural singing and playing abilities on a set of World War Two songs. A knockout.

**LLOYD CHAMBERS:** "Reggae Is Tight" (Trojan). Instrumental reggae from an un-named band led by Lloyd Chambers who plays organ and piano.

**THE CITY OF WESTMINSTER STRING BAND:** "Latin Escapade" (Pye). Lush versions of songs like "Good Morning Starshine."

**DANCE PARTY** (Marble Arch). Stereo 2 double album which lives up to its title.

**THE FIFTY GUITARS OF TOMMY GARRETT:** "Mexican Leather And Old Spanish Lace" (Liberty). Music to eat by and love by and sleep by.

**AL HIRT:** "Paint Your Wagon" (Pye). Pleasant if not outstanding orchestral arrangements of songs from the Lee Marvin film "Paint Your Wagon" plus some additional music from Andre Previn.

**HENRY MANCINI:** "Six Hours Past Sunset" (RCA). Mancini is in a class of his own when it comes to arranging songs like these.

**BROTHER JAKE MCDUFF:** "Down Home Style" (Blue Note). Swinging organ sounds by the excellent McDuff, this time aimed more for the soul-pop rather than the jazz market.

**STAN PEARSON:** "A Stereo Salute to James Last, Vol 2" (Marble Arch). Former Ted Heath trumpet player Stan Reynolds plays some of the world's best known tunes.

**FRANCK POURCEL** (Columbia). Beautifully ar-

ranged and played versions of such songs as "Good Morning Starshine," "Aquarius," "Goodbye" and "Midnight Cowboy," in Studio 2 Stereo.

**ROGERO'S BRAZILIAN BRASS** (Pye). The familiar brass sound on a wide range of material from "Aquarius" to "Hare Krishna."

**RAVI SHANKAR:** "In San Francisco" (Columbia). Shankar and the great Alla Rakha at their collective peak.

**GEORGE SHEARING:** "The Fool On The Hill" (Capitol). Latin treatments of beautiful songs by the Shearing Quartet and Quintet. Tasteful and rhythmic.

**CYRIL STAPLETON ORCHESTRA:** "Women In Love" (Pye). A dozen famous waltzes given the full orchestral treatment in Panoramic Stereo.

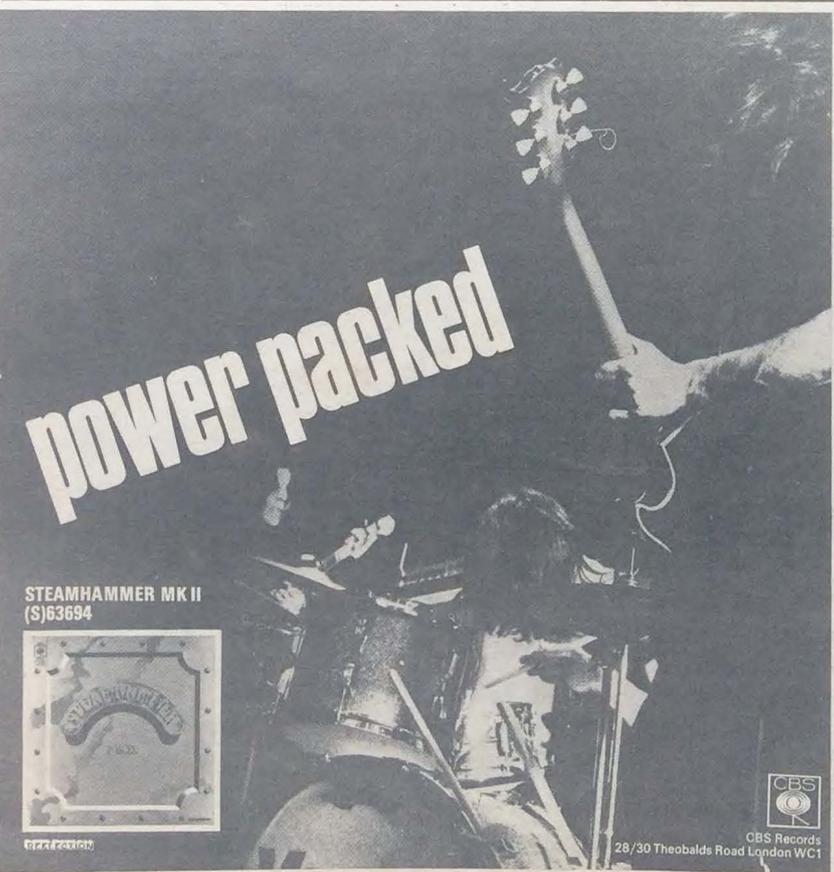
**THE SWINGIN' SAFARI:** "Salute To Kempter" (Music For Pleasure). Like the title says, with tracks like "African Beat" and "Swingin' Safari."

**JOYCE TAYLOR:** "Taylor-Made Hammond (Joy). Organ for dancers with a series of Medleys to cover most popular dances.

**THE VENTURES:** "Swamp Rock" (Liberty). It's a corny thing to say but this really is great music for a party.

**THIS IS KAI WARNER** (Polydor). A successful sampler of easy to take mood music from Mr Warner.

**PETE WILLISHER:** "Guitar Magic" (Joy). Multi-instrumentalist Pete plays an arrangement of string instruments here thanks to multi recording.



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**MIKE SAMMES SINGERS:** "Smooth" (MFP). Yet again the Mike Sammes Singers demonstrate their immaculate style.

**SETTLERS:** "Settlers Alive" (Columbia). Recorded at the Queen Elizabeth Hall last September. It's straight, well-lubbed "folk" with excellent harmonies.

**PAUL SIEBEL:** "Woodsmoke And Oranges" (Elektra). Taut, tasy, and authentic: as fine a collection of Country Rock material as you're likely to hear, from a really unusual singer/guitarist who could be very popular.

**JOE SIMON:** "Better Than Ever" (Monument). Joe has a pleasant soulful voice and, allied to clever arrangements, he presents an interesting album.

**SIMON AND GARFUNKEL:** "Bridge Over Troubled Waters" (CBS). Title track, already a hit single, is the best number, but Simon's fragile charm ensures that it's almost all worthwhile. The use of rock techniques is particularly responsible and intelligent.

**SIREN (Dandelion).** Little we haven't heard before on the white blues scene. Pleasant, relaxed and rather inconsequential.

**BILLIE JOE SPEARS:** "The Voice Of..." (Capitol). Billie Jo has a nasal country voice which is attractive in small doses and rather boring over the whole album.

**JEREMY SPENCER:** (Warner Reprise). A great deal of humour pervades the Fleetwood Mac guitarist's solo outing. But the material indicates Jeremy has his roots deeply embedded in early pop history with bows in the direction of Buddy Holly and Bo Diddley.

**ST STEVEN (Probe).** More trivial American rubbish from Probe, this time dressed up as a couple of suites. Why do they bother?

**MAVIS STAPLES:** (Stax). One of the famed Staples Singers, Mavis takes time off to tackle a solo album of well-worn soul standards.

**JEFFERSON AIRPLANE:** "Volunteers." We Can Be Together; Good Shepherd; The Farm; Hey Fredrick; Turn My Life Down; Wooden Ships; Eskimo Blue Day; A Song For All Seasons; Meadowlands; Volunteers (RCA SF 8076).  
 Grace Slick (vcl), Jorma Kaukonen, Marty Balin, Paul Kantner (guitars, vocals), Jack Casady (bass guitar), Jerry Garcia (pedal steel guitar), Steve Stills (organ), Nicky Hopkins (piano), Mary Gannon, Marilyn Hunt, Diane Hursh, Denise Jewkes (vocals). Recorded San Francisco, 1969.

POP LP OF THE MONTH

Up the Volunteers!

HERE it is, folks: "Volunteers Of Amerika," complete with mild obscenities, rather ambiguous shouts of "Up the Revolution!" and some extremely bally playing from all concerned. It was only after a lot of hassling with the moguls of RCA that

the Airplane finally managed to get this released, and even then they had to prune the title after a real body called the Volunteers Of Amerika turned up and threatened to sue. Peripheral trivia aside, this is a superb rock album. Perhaps not quite as organic or inspired as the classic "After Bathing At

Baxter's," it nevertheless has an overall spirit of togetherness, mental and musical. "Hey Fredrick," for instance, is as powerful as anything they've done. Grace Slick slides in underneath the guitars, hitting the consonants and stretching the vowels over bar-lines until she becomes as much a part of the ensemble as

any instrument. Other highlights are Jorma's lovely acoustic-backed "Good Shepherd," with piercingly poignant guitar, and Paul and Grace duetting on "Wooden Ships," where that thick West Coast choral sound is well to the fore. But it's really all very good, and you should hear it soon.—R.W.



HIGHLY RECOMMENDED



**ARGENT (CBS).** An unqualified success for ex-Zombie Rod Argent's new band. A magical combination of great original songs, great vocals and beautiful playing that grabs your attention from the very first play. The arrangements are a gas.



**EAST OF EDEN: "SNAFU" (Deram).** Extremely exciting and inventive rock with a strong and honest jazz tinge from the horns, plus some pretty neat electronic tricks to make you smile, and incredible violin from Dave Arbus. A rewarding album.



**LORRAINE ELLISON: "Stay With Me" (Warner Reprise).** If one had to pick out one cut that epitomised real soul, then the title track of Lorraine Ellison's long awaited album would be the one. Authentic gospel rooted soul, with brilliant production by Jerry Ragovoy.



**JOHN MAYALL: "The World Of John Mayall" (Decca).** No matter which you considered the best of Mayall's bands, you'll find it represented on this excellent reissue album, from 1966 (with Clapton, McVie and Flint) to 1969 (with Green, Dunbar and McVie).



**STEVE MILLER BAND: "You're Saving Grace" (Capitol).** Thoroughly joyous rock and roll from one of the best bands in America, eclectic the best possible way and played with immaculate relaxation and (horror!) taste. Unassuming, but masterful.



**ROD STEWART: "An Old Raincoat Won't Ever Let You Down" (Vertigo).** Rod The Mod back at his peak, waiting on a great collection of hard-rock and folksy numbers with superb playing by Ron Wood and others. A total gas — more, please!

**STEAMHAMMER: "Mark II" (CBS).** Communicative and varied songs, using flute, sax and two guitars within a compact and compelling rhythm section. Highly original.

**STEPPENWOLF: "Monster" (Stateside).** The "revolutionary" slogans occasionally bring it down, but mostly this is good hard rock with funky touches from piano, organ and girlie soul chorus.

**RAY STEVENS: "Have A Little Talk With Myself" (Monument).** Ray plays piano, writes the arrangements and over dubs all the vocal sounds. You can't help feeling

overworn at the staggering amount of work and talent.

**ANDY STEWART: "My Hamlet" (Music For Pleasure).** One to twist the hearts of Scots exiled and produce floods of tears.

**STRAWBS: "Dragonfly" (A&M).** The arrangements are sound, and the session musicians are used to good effect but there really isn't the same incisiveness about their work as the first album.

**THIRTY-SECOND TURN OFF (Jayboy).** A blues based album from an unknown group. All eight tracks were written by Eddie Grant of the Equals who also produced.

**UPSETTERS: "Scratch The Upsetter Again" (Trojan).** Bargain priced reggae from the successful Upsetters. The twelve tracks were all written and produced by the group's musical leader Lee Perry.

**VARIOUS: "Wonderful World Of Reggae" (Music For Pleasure).** Reggae hits performed by lesser-known artists. Includes hits like "007," "It Meek," "Israelites," "My Boy Lollipop" etc.

**VARIOUS: "Boy Meets Girl" (Stax).** A great collection of soul cuts from various boy-girl combinations of William Bell, Eddie Floyd, Johnnie Taylor, Carla Thomas,

Cleotha, Mavis and Pervis Staples.

**VARIOUS: "Reggae With Byron Lee" (Trojan).** Byron Lee, the leader of the Dragonaires, with a budget album of fairly routine reggae.

**VARIOUS ARTISTS: "Oldies But Goodies" (Blue Horizon).** Singles which failed to make the grade from such as Chicken Shack, Duster Bennett, Amsley Dunbar Retailation, Champion Jack Dupree, Otis Spann, Guitar Crusher, Bobby Parker and Garfield Love.

**VARIOUS ARTISTS: "Hit-makers" (Marble Arch).** Inter-

esting but oddly-matched assortment of early tracks by then unknowns like Dave Clark, Donovan, Mike D'Abo, John Paul Jones, Otis Redding, Lou Christie, Nina Simone, Engelbert Humperdinck, David Bowie, Karen Young, Anita Harris and Joe Dolan.

**VARIOUS ARTISTS: "In Reggae Time" (Ember).** Reggae from little known artists like Norma Lee, Vernon Vermont, Laris McLennon, Maynell Wilson, Samy and the Daffodils.

**VARIOUS: "Soul From The Vaults" (Ember).** Early recordings from the Isley

Brothers, Don Covay, Joe Tex, Betty Everett, Garnet Mimms and the Teen Queens among others.

**VICTIMS OF CHANGE (Stable).** Bizarre, puzzling and rather pointless hotch-potch of rock, jazz, classical and avant-garde music interspersed with electronics, sound effects and animal noises.

**TONY JOE WHITE: "... Continued" (Monument).** Faintly sinister, Creedence-like "swamp rock." He has a virile voice and plays nice guitar and harmonica as well as writing all the material. A worthwhile LP.

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## JAZZ LP OF THE MONTH

# Gale force ghetto music

**EDDIE GALE:** "Black Rhythm Happening." Black Rhythm Happening; The Gleeker, Song Of Will, Ghetto Love Night, Mexico Thing, Ghetto Summer-time, It Must Be You, Look At Teyenda (Blue Note BST 84320).  
Gale (trumpet), Roland Alexander (soprano, flute), Jimmy Lyons (alto), Russell Lyle (tenor, flute), Joann Gale Stevens (guitar, voice), Judah Samuel Henry Pearson (bass), Elvin Jones (drums), John Robinson (African drums), Sylvia Bibba, Paula Nadine Larkin, Carol Ann Robinson, Sondra Walston, Futumi Prince, Charles Davis, William Norwood (voices). Recorded in New York, probably 1969.

**EDDIE GALE'S** "Ghetto Music" was for me the freshest and most important record of 1969. This is its successor, expanding the first principles while managing to retain the integrity and spirit which is one of the musician's most attractive qualities.

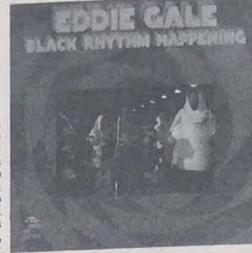
Somehow, Gale has managed to combine the more recent developments in jazz with the pre-blues feeling of African music, using voices in a thoroughly organic and integral way.

The numbers are shorter and tighter on this album than on the first, but some of the techniques are even more astounding, for instance the use of Joann Gale Stevens' guitar behind the soprano

on "Ghetto Love Night" where she suggests a tonality (i.e. not the Western tempered scale) which can be heard disappearing in the work of the early Country Blues singers.

There isn't a lot of space for solos, but Gale, Alexander, Lyle, and especially Lyons make good use of their spots. On "Mexico" Lyons plays a typically turbulent, and totally lacking in cliché—

plays his broad vibrato'd tone on "Love Night." The leader is in fine form, leading the ensembles and charging through his solos with a controlled attack which gives the band's sound much of its flavour. Elvin and the basses show up well, creating fire and fury, and are typical of an album which is totally original, totally convincing, and totally lacking in cliché—R.W.



stands out on this very run-of-the-mill album, recorded at last year's Montreux Festival. McCann sings — enough said.

**BLUE MITCHELL:** "Bantu Village" (Blue Note). Hard driving "Africa" music built on riffs and rather boring. Fortunately Blue Mitchell brings it all to life.

**KEN MOULE:** "Adam's Rib Suite" (Ember CJS 823). A charming album with Moule successfully combining a string quartet with the jazz talents of such as Kenny Wheeler, Roy Wilcox and Louis Stewart.

**PHAROAH SANDERS:** "Karma" (Impulse AS-9181). Not another "Tahuid," but extremely melodic for the most part, with a strong spiritual base. Sanders plays with that broad, gritty tone, and is joined by singer Leon Thomas, whose yodelling is... different.

**HORACE SILVER:** "The Best Of..." (Blue Note BST84325). There are those who will argue with the title but there are certainly nice things on this album of tracks recorded between November 1956 and 1962. Among the musicians represented are Donald Byrd, Hank Mobley, Kenny Dorham, and Blue Mitchell.

**CHARLES TOLLIVER:** "The Ringer" (Polydor 583 750). Unhappily quartered format brings out some great trumpet from Tolliver, who should be much better known. He's a potential "great," and is assisted by Stanley Cowell (piano), Steve Novosel (bass), and Jimmy Hopps (drums).

**STAN TRACEY QUARTET:** "Free An' One" (Columbia SCX685). Five excellent Tracey originals ranging from free music to ballad. Much fine improvisation from Tracey and Peter King, well supported by Dave Green and Bryan Sprung.

**JOE VENUTI-EDDIE LANG:** "Venuti-Lang 1927-5" (Porthophone PMC7091). Beautifully performed chamber jazz and the overall effect is one of restraint, light swing, melodic originality and immaculate musicianship.

### HIGHLY RECOMMENDED



**JOHN SURMAN:** "How Many Clouds Can You See" (Deram SML-R 1085). Surman blowing up a storm in a variety of contexts from duo (with drummer Alan Jackson) to full big band. Best of all is the quartet work with John Taylor, Barre Phillips, and Tony Oxley. Another milestone.



**JOHN COLTRANE:** "Selflessness" (Impulse AS-9161). Two tracks by the quartet with Roy Haynes on drums from 1965, plus a cut from the "Kulu Se Mama" session with Pharoah Sanders. Trane is particularly stately and majestic on the quartet tracks, and like all his records it's virtually indispensable for anyone interested in his personal progress.



**ZOOT SIMS AND FRIENDS:** "Jive At Five" (Polydor Special 54510). Volume 5 of the Polydor Jazz Masters series and another beauty. Recorded in 1969, this has the tenorist with Dave McKenna (piano), George Tucker (bass) and the driving Danny Richmond (drums). It's unpretentious, swinging, joyous jazz of a very high standard.



**ALAN SKIDMORE QUINTET:** "Once Upon A Time" (Deram Nova SDN-11). Another major triumph for British jazz. Skid, Kenny Wheeler, and pianist John Taylor all play brilliantly helped by great work from Harry Miller and Tony Oxley, and the balance between the fascinating themes and eloquent solos is just right.



**FATS WALLER AND HIS RHYTHM:** "Ain't Misbehavin'" (RCA International). Glorious tracks of riotous fun and music from Fats and his cohorts. Impossible to feel gloomy while they're playing and singing items like "Honeysuckle Rose," "Ain't Misbehavin'," "Two Sleepy People," "It's A Sin To Tell A Lie."



**MARION BROWN:** "Porto Novo" (Polydor 583 724). Altoist Brown reaches full maturity on this glowing Amsterdam-recorded trio set. His playing is commanding, with a great deal to say, and is superbly prompted by Maarten Van Regteren Altena (bass) and the furious Han Bennink (drums).

**STANLEY COWELL:** "Blues For The Viet Cong" (Polydor 583 740). Lots of quick-witted, lyrical piano from the former Max Roach sideman, ably assisted by bassist Steve Novosel and drummer Jimmy Hopps, and recorded last year in London. Excellent.

**BOB DOWNES:** "Bob Downes Open Music" (Philips SBL 7922). Score for the ballet "Blind Sight" takes up one side, and there's a lot of excellent flute throughout, with nice assists from John Stevens (drums), and Harry Miller (bass).

**THE GEORGIANS:** "Georgians Vol. 3" (VJM VLP14). VJM label's third set of recordings by this white jazz group of the Twenties contains all the band's sides made between January and November of '24. Also included are vocalists Eddie Cantor, Dolly Kay and Blossom Seeley. Melodic and surprisingly relaxed.

**JOHNNY GRIFFIN:** "The Big Soul Band" (Riverside 673025). Lithe tenor and snazzy band sounds running up against each other are the ingredients of this admirable

Griffin set. Arrangements are by Norman Simmons, former McRae and Staton pianist.

**LIONEL HAMPTON:** "Hamp's Big Band" (RCA International). Beautiful, swinging music with delicious vibes from Hamp all the way through. Band includes trumpet man Cat Anderson. Titles include "Flying Home," "Airmail Special," "Night Train."

**IN A MELLOW TONE** (Riverside 673026). Clark Terry in superb form plus such Ellingtonians as Johnny Hodges, Billy Strayhorn, Quentin

Jackson, Sam Woodyard, Paul Gonsalves and Tyree Glenn recorded in 1957. A must album for lovers of Ellington-styled small groups.

**AHMAD JAMAL:** "At The Top / Poinciana Revisited" (Impulse S1PL521). Jamal is quite an exciting proposition in person, but it doesn't happen on this LP. Pleasant but not far above background music.

**ROLAND KIRK QUARTET-BENNY GOLSON ORCHESTRA** (Mercury SMWL21043). The collaboration between Kirk and Golson which takes

up side one was an unusually happy idea. Probably one of Roland's best records.

**ROLAND KIRK:** "Volunteered Slavery" (Atlantic 588207). One side recorded in the studio and the other live at the 1968 Newport Festival. A couple of sub-standard tracks but the rest make up for it with some brilliant Kirk and a nice supporting group.

**GENE KRUPA:** "Swinging With Krupa" (RCA INTS 1072). A compilation of three EPs including a big band chugging through Fats Waller tunes, a "Chicago" re-crea-

tion ruined by dire vocals and four superb mid-thirties all-star jams featuring Benny Goodman, Chu Berry and Roy Eldridge. Krupa's play is better on the pre-war material.

**RAMSEY LEWIS:** "Another Voyage" (Chess CRLS 4557). Extremely ephemeral music from Lewis, who is now deeply entrenched in the sweat-thump-funk bag with a dash of the nouveau-Afros.

**LES McCANN AND EDDIE HARRIS:** "Swiss Movement" (Atlantic 588 206). Only guest trumpeter Benny Bailey

## BARKING COLLEGE ARTS FESTIVAL

MARCH 7th-14th

<p style="text-align: center;">SAT., 7th</p> <p style="text-align: center;"><b>ARTZITZ RAG QUEEN BALL</b> Jon Hiseman's <b>COLOSSEUM JUICY LUCY</b> Main Hall - 8 p.m. - 14/-</p> <p style="text-align: center;">MON., 9th</p> <p style="text-align: center;"><b>CHOPIN RECITAL RAY LUCK</b> Main Hall - 8 p.m. - 6/-</p> <p style="text-align: center;">TUES., 10th</p> <p style="text-align: center;"><b>BARN DANCE</b> Clay County Travellers 7.30 - 5/- on door</p> <p style="text-align: center;">WED., 11th</p> <p style="text-align: center;"><b>POETRY &amp; MUSIC LIVERPOOL SCENE</b> Spontaneous MUSIC ENSEMBLE <b>JOHN PEEL</b> Main Hall - 8 p.m. - 10/-</p>	<p style="text-align: center;">THURS., 12th</p> <p style="text-align: center;"><b>JAZZ AT BARKING</b> <b>MONTY SUNSHINE'S JAZZ BAND</b> London Youth Jazz Orchestra Main Hall - 8 p.m. - 6/-</p> <p style="text-align: center;">FRI., 13th</p> <p style="text-align: center;"><b>FOLK CONCERT</b> <b>AL STEWART</b> The STRAWBS Mike Chapman Leon Rosselson John Gosling Main Hall - 8 p.m. - 12/-</p> <p style="text-align: center;">SAT., 14th</p> <p style="text-align: center;"><b>FINAL RAG BALL</b> <b>WRITING ON THE WALL</b> Wild Wally's Rock and Roll Show Creepy John Thomas Main Hall - 8 p.m. - 6/-</p>
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# melody maker LP supplement

# blues

**ETHNA CAMPBELL:** "Tis I Myself" (Golden Guinea GGL 444). The album provides a nice sampler of Ethna Campbell's ability. Although she has been around the radio and television scene for a long while, the Irish lass is a newcomer to the recording studios. A pleasant, if not outstanding collection, featuring "The Spinning Wheel," "Moonshiner" and "I Know Where I'm Going."

**NADIA CATTOUSE:** "Earth Mother" (RCA SF 870). Nadia Cattouse is back with a vengeance. This Sandy Robertson production is packed with excellent material, and excellent musicians.

**MICHAEL CHAPMAN:** "Fully Qualified Surveyor" (Harvest SHVL 764). More of Chapman's complex guitar work and singing in that unrefined Northern accent. He still leads his field.

**CLANCY BROTHERS:** "Flowers in the Valley" (CBS 63923). There's not much doubt that the Clancy Brothers get better with each album.

**COUNTRY FEVER:** "Listen To The Country Fever" (Lucky LUS 3003). This is an outstanding album in the opening batch of Lucky albums, and possesses a wide variety of material and a high standard of musicianship. Their version of "Ruby (Don't Take Your Love To Town)" is excellent.

**BONNIE DOBSON:** "Bonnie Dobson" (RCA SF 8079). It's a pity RCA have waited a year before putting this album out, as Bonnie, thanks to her visits here, has a lot of admirers in Britain. However the album is not brilliant. Bonnie's voice is pleasant, the arrangements are strong but her songs are nothing special. "Morning Dew" and "Rainy Windows" show her at her best.

**FOGGY DEW-O:** "Born To Take The Highway" (Decca SKL 5035). These two northern lads are finding a considerable measure of success in London. This album is a good launching pad, with pleasant guitar and harmony work on contemporary material. Pity they failed to bother with the overworked "Both Sides Now."

**MERLE HAGGARD:** "A Portrait Of Merle Haggard" (Capitol ST 21331). One of the great C&W singers and his voice is matched by a unique talent for songwriting.

**THE HILLSIDERS:** "The Hill-siders" (Lucky LUS 3002). The Hill-siders, from Liverpool, are one of Britain's leading country groups; they draw from a wide source, and also feature three of their own numbers.

**WANDA JACKSON:** "A Portrait Of Wanda Jackson" (Capitol ST 21530). The arrangements are beautiful but Wanda's voice seems strained. Fortunately she covers a nice variation of numbers.

**DEE MULLINS:** "The Big Man" (Polydor 583 754). Very ordinary collection of songs, given a country treatment. Dee Mullins' voice sounds horribly contrived and certainly does nothing to give the songs any character, although, heaven knows, they need it.

**CODY NASH OUTFIT:** "The Cody Nash Way" (Lucky LUS 3001). Humour and happy go lucky country pickin' from the CNO highlighted in their

## FOLK LP OF THE MONTH

# Are you ready for the stormbringer



**JOHN AND BEVERLEY MARTYN:** "Stormbringer" — Go Out And Get It; Can't Get The One I Want; Stormbringer; Sweet Honesty; Woodstock; John The Baptist; The Ocean; Traffic-Light Lady; Tomorrow Time; Would You believe Me? (Island ILPS 9113).

"STORMBRINGER" has not been conceived in the folk idiom nor does it bear much resemblance to anything John has done in the past. But when a young folk singer leaves such a strong mark on the scene during the transitional stage, and his talents continue to blossom in natural progressions, who

can decide exactly when the conversion from one tag to another takes place? And anyway, who cares? John wrote six of the numbers and his wife Beverley the other four. Last summer they went to the States where producer Joe Boyd set up the best sessionmen available: Paul Harris, Levon Helm (The Band), Billy Mundi (Mothers) and Harvey Brooks (Electric Flag) bore witness and assisted in the creation.

The fusion has proved for the first time that excellent British songs need not fall on stony ground given the right exploitation. John and Joe Boyd knew exactly how to

keep it cool, natural and acoustic. But don't try and make a special effort to dig it because it won't work. "Stormbringer" is a relaxing agent which acts like a drug. If John and Bev turn you on they leave a lasting impression; you first become high on the arrangements, then the nature and quality of the songs become addictive and songs like "Sweet Honesty" and "Stormbringer" bore their way into you; but they take time to sink in, so give them a chance. Ahead of its time? Who knows — time loses all meaning and relevance when "Stormbringer" is on the turntable.—J.G.

extremely original version of "A Boy Named Sue" — "Happy Go Lucky Guitar" illustrates their instrumental virtuosity.

**LEONARD PEARCEY, JENNIFER PRICE AND JOE HYMAN:** "Singaround" (Pye Golden Guinea GSGL 10436). The excellent blending of the voices, simple but effective guitar work, and superb arrangements of traditional material such as "Scarborough Fair," "Oh Fare Thee Well (10,000 Miles)" and McPeake's "Wild Mountain Thyme" make this a memorable album.

**DAVE PLANE & LISA TURNER:** "Country Cousins (Lucky LUS 3004). Dave Plane, well known in the folk clubs, teams up with Lisa Turner, and the duo feature guitar, Jew's harp, autoharp and dulcimer. It's a nice collection, which opens with "Eleven More Months And Ten More Days," and also contains impressive versions of "Coloured Aristocrat" and "Good Old Colony Days," with a couple of contrasting blues.

**CHARLEY PRIDE:** "The Sensational Charley Pride" (RCA SF 8045). The album never stops swinging from the moment Mr Pride launches into Doug Kershaw's "Louisiana Man" to the time he winds up with "We Had All The Good Things Going." His strong, interesting voice over the neat Nashville sounds puts this in the top bracket.

**TEX RITTER:** "Cruck Wagon

Days" (Capitol ST 21332). Good month for country music lovers, with many albums suddenly appearing. Among these is a set from cowboy, Tex Ritter, but it's nothing outstanding, and probably gave him more pleasure in recording it than the public will gain in listening to it.

**IAN RUSSELL:** "Sing Something Sinful" (Lucky LUS 3006). Irishman Ian Russell has come up with a whole collection of hilarious material — from Vera Johnson, Tom Lehrer and Jeremy Taylor, listen to "The Merry Minuet," "The Irish Ballad," "Love Locked Out" and "The Belle From Barnstable." **RON RYON:** "My Way Of Life" (Lucky LUS 3005). Highly original country album, seven tracks having been written by Ron himself. He succeeds in conveying a feeling of loneliness in blues form, with some nice country harmonica and guitar in support.

**JERRY SILVERMAN:** "The Art Of The Folk-Blues Guitar" (Xtra 1096). Jerry Silverman's excellent tutor for budding blues guitarists is issued at budget price. The record is definitive, explicit and easy to follow. It is accompanied by a booklet which contains songs, tablatures and guitar licks.

**THE SPINNERS:** "The Spinners' Clockwork Storybook" (Fontana SFL 13191). The Spinners never seem lost for new ideas and different songs. This was recorded in the presence of an enthusiastic audience of school-children. The album includes "Stop, Look And Listen," "The Fox" and Pete Seeger's "Abyoyo."

**TOMPALL & THE GLASER BROTHERS:** "Now Country" (MGM-CS 8115). A pretty very pleasant, bouncy sound and a nice choice of numbers. In fact their versions of the hit records "Homeward Bound," "Proud Mary" and "Those Were The Days" are very warming. The group's harmonies give them an Everly Brothers sound at times and it all makes very nice listening.

**DAVE TRAVIS:** "Pickin' On The Country Strings" (Poly-

dor Special 236557). This kind of material would set any folk club audience into raptures. It really swings from start to finish, and can only enhance his already rapidly growing reputation. Fine country and bluegrass treatment to traditional folk chorus songs, augmented by Brian Golbey, Dave Cousins and Emmet Hennessy.

**WHITE LIGHTNIN':** "File Under Rock" (Stateside SSL 10294). Despite the misleading title, this is very much a bluegrass record. "White Lightnin'" are two old country gentlemen by name of Byard Ray and Obay Ramsey, and they have successfully managed to combine the straight bluegrass idiom (guitar, fiddle and banjo) with piano, bass and so on.

**HANK WILLIAMS JNR:** "Live At Cobb Hall" (MGM CS8116). A typically versatile live set.

**HANK WILLIAMS:** "The Essential Hank Williams" (MGM CS8114). Impossible to find fault with this set which contains just about everything that brought him fame.



**BONNIE DOBSON:** nothing special

## STAGE AND SCREEN

**BUTCH CASSIDY AND THE SUNDANCE KID** (A&M Records). The original film score composed and conducted by Burt Bacharach. The hit from the film "Raindrops Keep Fallin' On My Head," sung well by B. J. Thomas. Very nice indeed.

**EASY RIDER/CHE!** (Beacon). People who saw the two films

Easy Rider and Che! will welcome these reminders. The first contains the best music.

**POOKIE** (Paramount). The music from the film starring Liza Minnelli with the Sandpipers singing "Come Saturday Morning," "Montage," and "End Walk." The music is composed and conducted by Fred Karlin.

**BLACK CAT BONES:** "Barbed Wire Sandwich" (Decca Nova SDN 15). The Bones are unfortunate in having to wait so long for the release of this album. Since the recording they have undergone personnel changes, and while this isn't at all bad, who needs more British blues rehashes?

**BLUE BLOOD:** "Blue Blood" (Sonet SNTF 615). Prodigies of Mike Raven, Blue Blood provide an entertaining and lighthearted look at the blues. Blues lovers will hate it for its lack of authenticity but more broadminded listeners will accept it in the nature it's been given.

**ALBERT COLLINS:** "Trash Talkin'" (Liberty LBS 83276). Albert is backed by a small rhythm section, and it's difficult to pin him down to any style. If there's any justice, this should establish him as a fine, original blues guitarist — jerky and jumpy, but extremely incisive. Pity there's not more vocal work.

**CHAMPION JACK DUPREE:** "Champion Jack Dupree" (Sonet SNTF 614). New stuff from Champion Jack, which was recorded in Copenhagen between 1960 and 1963. The recording balance is a bit out, but the humour and excitement which Dupree generates come across in no uncertain fashion.

**"BLIND WILLIE JOHNSON"** (Xtra 1098). The semi-legendary Johnson, certainly one of the most impressive of all singing evangelists, is beautifully recommended on this bargain-price LP — an absolute must for folk and blues lovers. In addition to his music, there are tracks of interviews and song by people who knew him, also some by Blind Lemon and other artists. A gospel record of this or any month.

**JOHN LEE HOOKER:** "That's Where It's At" (Stax SXATS 1025). John Lee strikes and holds on to the top of this excellent example of his vengeful-sounding blues art. Titles include such favourites as "Please Don't Go," "Two White Horses" and "Grinder Man."

**B. B. KING:** "Live And Well" (Stateside SSL 10279). Side one was recorded live at New York's Village Gate and proves he is still humorous, and with a great knowledge of guitar styles. A very fine LP.

**FRED AND ANNIE MAE McDOWELL:** "Going Down Slow" (Polydor Special 236 570). A number of these tracks have been made available on the recent "McDowell In London" albums but this in no way detracts from the brilliance of this budget price album, on which he is joined by his wife Annie Mae, who adds fine vocal support. It includes "Amazing Grace" and "Get Right Church."

**SUNNYLAND SLIM:** "I Done You Wrong" (Storyville Special 616012). This reissue album holds a lot of rough-voiced singing and knock-out piano playing by Sunnyland (Albert Luandrew) Slim. Among the better tracks are "I Done You Wrong," "Miss Ida B" and Big Boy's "That's All Right."

**VARIOUS ARTISTS:** "Blues From 'Big Bill's' Copa Cabana" (Chess CRLS 4588). Nothing captures the spirit of the blues in quite the same manner as a live nightclub recording. This session features the Chess giants Buddy Guy, Muddy Waters, Howlin' Wolf, Willie Dixon and Sonny Boy Williamson along with all the natural dialogue and ten typical tracks.

**VARIOUS ARTISTS:** "Modern Chicago Blues" (Polydor Special 545 031). Otis Spann, Big Walter Horton, Maxwell Street, Jeter Horton, and Robert Nighthawk are among the featured artists, and the album provides a comprehensive picture of the modern Chicago scene at budget price.

**STEREO SOUNDS OF STAGE AND SCREEN**, Volume 2 (Marble Arch). Artists associated with the cinema, ranging from "People" to "Yellow Submarine" via "Exodus" and "Ball Halls." Artists include Jackie Trent and Tony Hatch, Sounds Orchestral, Roy Budd and Clinton Ford.

## BLUES LP OF THE MONTH

# Tasty slice of Jellybread



**JELLYBREAD:** "First Slice" — River's Invitation; I Pity The Fool; Never Say No; Chairman Mao's Boogaloo; Evening; I've Got To Forget You; Boogie Sandwich; Rusty Blade; No Brag Just Facts; No One Else; Don't Pay Them No Mind (Blue Horizon 7-63853).

The belated release of Jellybread's first album opens an important chapter in the history of British blues.

The Sussex University band have succeeded in bridging the gap between blues and soul, and proudly label it "1970's R&B." This should be the album British blues enthusiasts have been waiting for; no strained notes, no striving for effect, but played straight from the soul.

Jellybread provide an exciting balance of old soul numbers from Bland

and Mayfield, and some exciting originals. Prominent throughout is pianist-vocalist Pete Wingfield, who sings powerfully over a driving brass section on "I Pity The Fool" and shows all his keyboard capabilities on "Boogie Sandwich."

The rest of the group, Chris Waters (drums), John Best (bass), and Paul Butler (guitar) swing along in fine support — and the album does swing.

It opens with three solid soul numbers, then to Wingfield's "Chairman Mao's Boogaloo" (more piano virtuosity) and finally to the Wither- spoon classic, "Evenin'" with Butler handling the vocal part excellently.

Side two is packed with new material and lots more keyboard excitement. Not quite as convincing, but still highly original, powerful and unbelievably creative.—J.G.

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# NEW POP SINGLES

# BY CHRIS WELCH

**RADHA KRISHNA: "Govinda"** (Apple). An interesting story surrounds the meaning of the title.

Back in the twelfth century before Krobe, the great god of all knowledge and socks, La, the little known mystic rose from his bed in the Temple of Kwaal and spake to the men of the mysterious Blang Sect the words they had waited two hundred nights without food or bing to hear:

"Go forth my people and await the word of Krobe. Frankly I can't think of anything much to say that will be of interest. I'm sure old Krobe will think of some mystical nonsense to impress the primitive minds of twentieth century Europeans. Incidentally can anybody tell me what Govinda means?"

And with that he returned to his bed of straw while the Blang Sect, riddled for two days in their disappointment. The Temple turn in a mean and soulful version of the old Tibetan jive hit, and with crazy string arrangements and vocals that make like Ike and Tina Turner this will be a sure fire hit. Nice wow-wow guitar phrasing that reminds one of Sparky the Magic Piano.

**NEWS FLASH:** Good grief, I have been playing Bob & Earl's "Pickin' Up Love's Vibrations" on UNI for the last ten minutes by mistake! Now to play the Temple Oh dear — dullsville. But they're keeping a good time and it keeps them off the streets, you know what I mean?

**Mr. Bloe "DJM."** Hot harmonically instrumental with excellent drumming and piano. A good dance sound ideal for those parties where after the fourth pint of cider all gather in a circle and do the bop.

**CHOICE: "Cecilia"** (Page One). A Paul Simon song given a West Indian treatment. Quite effective rhythmically but the tune gets a bit lost.

**FRESHMEN: "Halfway To Where"** (CBS). A song reminiscent of the recent Marlaide hit. Good choral passages and fresh vocal lead but the arrangement takes too much from "Reflections Of My Life."

**ANITA HARRIS & THE NEW WORLD SYMPHONY ORCHESTRA: "The Only One To Love Me"** (CBS). A Jackie Trent and Tony Hatch song for Anita, who sings in bell-like but intimate tones. Beautifully recorded in monoaural and a must for all Anita Harris fans.

**AL STEWART: "Electric Los Angeles Sunset"** (CBS). A track from Al's album "Zero She Flies." Al is a highly popular contemporary singer who maintains a high standard of meaningful composition and performance and made many friends with "Love Chronicles."



**RADHA KRISHNA TEMPLE: dullsville**

Let's hope he can find a niche in the chart, with a bright and rocking description of the big city.

**MAGNET: "Something To Remember Me By"** (CBS). Interesting in that it quite cheerfully borrows a passage from the Who's "Tommy" but as that sounded much like "Green Tambourine," it can hardly matter.

**CHAMBERS BROTHERS: "Love, Peace And Happiness"** (Direction). Hate, war and misery can be fun too you know. The British Hatred Party, recently formed plan to place striking car workers in the stocks, deport from these shores all men with red hair, arrest all painted theatricals on charges of obscenity, and set unruly students to work in the asbestos mines. Said a spokesman last night: "The Permissive Society, a phrase we recently coined in our propaganda, designed to make the public imagine freedom of any kind is some kind of act of benevolence bestowed by the all wise masters of power between those world wars when society can fulfill its noblest purpose, to destroy 'Rock' and roll and the Chambers Brothers fall miserably to understand these simple truths."

**LINCOLN BLACK: "Famous Last Words"** (Penny Farthing). A fine production

with attractive vocal harmonies on a bright pop ditty distinguished by dramatic opening piano chords.

**STATUS QUO: "Down The Dustpipe"** (Pye). A curious song title but there is nothing strange about the group's chugging back beat that naturally reminds one of... what's 'is name? Its nice anyway, and will probably be a hit.

Shucks, I just remembered — Creedence Clearwater — that's the sound! Where did I put my hearing trumpet? What time is it? Now do I live? Where are we — ULP!

**DR. MARIGOLD'S PRESCRIPTION: "Breaking The Heart Of A Good Man"** (Bell). A Bert Kreez production in Glorious Grey Colour and Double Vision.

Incidentally as my old TV set could only pick up Leslie Mitchell, Sylvia Peters and Muffin The Mule from Alexandria Palace bringing news of Churchill's election victory and the Korean War, I thought it time to order an all new wonder colour TV set. They was three months ago. A huge aerial that can probably monitor the Apollo Space Programme has been attached to the chimney, but apparently the manufacturers don't think TV will really catch on and are only making two sets a year.

Meanwhile I shall have to make do for home entertainment with magic lantern slides of the Crimean War and this superb example of pop production and vocal expertise.

**DAVID BOWIE: "The Prettiest Star"** (Mercury). David sounds as if he is tossing fitfully in his sleep on the keyboard of a mighty organ. Look out, his elbow is jammed between the diapasons! Not such an original composition as his "Space" hit, but a pleasant performance and quite likely to twinkle from the top of the hit parade.

**TONY BLACKBURN: "Don't Get Off That Train"** (Fontana). I wouldn't get on that train if I were you Sir. Owing to an unofficial strike by every man jack of the staff of British Rail there will be no movement of any kind. In fact the entire network is to be dismantled and sold to Bulgaria. Alternative transport will be provided by a fleet of ex-GI motor cycles.

By gum our Tony has a fine voice and this is his best single yet. A smash hit or my name is not Isambard Kingdom Brunel.

**JIMMY & LOUISE TIG: "Who Can I Turn To"** (Deep Soul). How about Dr. Heinrich Schultz, the well known airship designer? If they have ANY problems, he can give them the benefit of years of experience in building hopelessly air-worthy dirigibles that crashed in flames time and time again, if they are building dirigibles — that is.

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**FOCUS ON FOLK**



SIMON AND STEVE: 'we like to communicate with our audiences'

IT IS one of the great anomalies of the music scene that some of its most worthy participants fail to exploit the right media to gain recognition.

Three years ago Simon Prager and Steve Rye were in at the start of the big country blues resurrection which sparked in Bristol and swept across the country.

They are also about the only revivalists in this idiom who have stuck to their task rigidly without the usual aberrations which tend to take over after the initial burst.

For while most musicians have forsaken the blues halfway in order to do their own thing, Simon and Steve have run the gamut and come out with their own natural, original interpretation.

And all they have to show for their efforts are odd tracks on blues anthology albums, with a completed album on tape but with no company to release it.

Says Steve: "There's a lot of variety on the album, and we've used people like Bob Hall, Ron Needes, who used to be with Panama Limited, and Dave Griffiths. We're very pleased with the album and feel we've covered a reasonable spectrum."

"Most of our work comes from the folk clubs," Simon explained. "The blues boom gave us some work, but not a great deal, and we're doing infinitely better now."

Although Steve has done a lot of blowing with the Groundhogs, John Dummer's Band and the Cross Ties, his academic studies have always come first, and as a result, has hitherto decided not to take the plunge and turn professional.

Steve is studying for a Ph.D. in applied micropalaeontology (something to do with geology) while Simon is a civil servant (something to do with preserving ancient buildings). But they may decide to turn professional given the right break, and they aim to start

# Simon and Steve

BY JEREMY GILBERT

by finding a more assuming name than Simon and Steve — a tag which they have been unable to shrug off.

"We like to entertain and really communicate with our audiences," says Simon. "They seem to be more receptive to the blues, but certainly more discriminating too. We're working with Bob Hall on most of our bookings now, but we're not sticking to the entirely derivative stuff — we're putting some modern stuff in our repertoire, which is balanced between blues and gospel material."

Simon Prager is particularly pleased with the guitar which was specially made for him by Tony Zermaitis — a huge guitar with tremendous volume. He is also temporarily in possession of a rare Gibson — the model originally played by Blind Blake, one of Simon's greatest influences. Unfortunately it is shortly being sold to a buyer in the States.

With the help of people like Blind Blake, Gary Davis and John James, Simon is now developing an exciting ragtime style to complement Steve Rye's harp playing. Steve, one of the smallest but most powerful of the British blues men, began with the Cross Ties.

"In the group were Dave and John Peveret and Chris Youlden, who moved on to Savoy Brown; but all through

my career I've been bugged by exams," he explains. "Harps? I must have hundreds; they usually end up in the church jumble sale. As for Simon and Steve — we're a lot better musically than in the past."

Steve Rye is a scholar, collector and preserver of the blues, having recorded Gary Davis and blown harp with Sonny Boy Williamson.

"Sonny Boy was always encouraging, and it was a great feeling playing lead with him playing the backing. As for Gary Davis, he was responsible for introducing me to Simon."

## Tracks

The two Gary Davis tracks on the "Blind Boy Fuller On Down Volume II" — "Throwing Up My Hand" and "Cross And Evil Hearted Woman" — were recorded by Steve.

"I'm going to make sure he gets the royalties, and we're certainly going to credit as many tracks as possible to the originators on our album." Steve Rye, apart from being one of Britain's top harp players, has another claim to fame. Some years ago he was taking the dog for a walk in Streatham and blowing his harp at the same time. He just happened to be passing the house of Jo-Ann Kelly who saw him "doggin' it" and promptly "discovered" him.

## News from Cattouse ...

NADIA CATTOUSE is a woman of many talents — star of stage, television and recordings. But because of her widespread interests, she is unable to devote as much time to each as she and her fans would like to each of them.

For instance when she spoke to me recently about the release of her new album "Earth Mother," she was rather breath-

less and pre-occupied by another venture — a play which had just opened at the Roundhouse called "The Blacks" in which she is appearing.

All of which suggested that she wouldn't be finding much time to promote "Earth Mother," which is probably a good deal better than Nadia believes.

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Free Trade Hall, Manchester — Friday, March 20th at 7.45 p.m.

Tickets:— 15/-, 12/6, 10/6, 7/6 from Hime and Addison Ltd., 37 John Dalton St. and Lewis's

Colston Hall, Bristol — Sunday, March 22nd at 7.30 p.m.

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## Transatlantic Where Trends Begin

from British Honduras in 1951, admitted that this was only her second album.

"No one seems to be writing songs for women anymore; other than Dylan's early songs, there's nothing. I started singing when I heard songs that I felt sufficiently moved to sing myself — calypsos and things, purely for the fun of it. But right now I want to lose the tag I've acquired of being a religious singer; I also want to learn how to play guitar properly."

"This is my big problem as I can't afford to retain musi-

cians to back me wherever I play. This is why I haven't played many folk clubs in the past; it's a case of either finding an accompanist or learning to play properly."

"My whole career was planned purely by accident, and now I've got to the stage where I take each day as it comes; but I really must plan ahead more this year."

Nadia aims to let things take their own course, but she would particularly like to do more acting.

"I lost my voice while acting recently, and it's an exciting

thought that it may be replaced by a different kind of voice."

"What I like doing is taking a song, and then trying to bring it out. This is why Edinburgh is so good, and the impact of the live recording is far greater than the studio recording."

Nadia, who draws her songs from widespread sources, would please a lot of fans by making more records. For it is obviously her training in voice projection that stands her in such good stead when it comes to singing her message.—J.G.

# FOLK NEWS

**FOLK-BLUES** guitarist Stefan Grossman arrives in England this week, and opens at Cousins tomorrow (Friday). His other dates are Highcliffe Hotel, Sheffield (March 7), Ramnor Students Hostel, Sheffield (8), University of Kent, Canterbury (11), Room At The Top, Redruth (12), Aberystwyth University (13), College for Distributive Trades, London (18), Poole College, Dorset (19), Basilidon Arts Centre (21), Cousins (22), and Houldsworth Hall, Manchester (24).

Stefan's Cottillon album with Danny Kalg "Cross-currents" is an limited release through Atlantic, and Transatlantic are to release an instrumental album entitled "Yazoo Basin Boogie" midway through March.

## Poems

Bonnie Dobson appears on Wednesday's Night Ride (March 11 and 18) and hopes to be making concert appearances with Ralph McTell.

The Pinewood Valley Boys appear at the Grove Folk Club, Cannobury (March 13), The Barley Mow (15), Folk Voice Festival at Islington Town Hall (May 23). The group's new line up is: Del Robinson, John Smith and Ian Maley, with a double bassist to follow.

Vera Johnson appears at Calton Folk Club, Liverpool (March 6) Country Meets Folk (7), Crypt (8), West London College (12).

An extended Country Meets Folk (BBC Radio) on Saturday will feature the Hill-siders, the Johnny Silvo Group, Malcolm Price and Vera Johnson with some of the songs and poems sent in on the theme of conservation and wildlife — this is to coincide with European Conservation Year.

# Grossman tour opens this week

The New Modern Idiot Grunt Band appear at the Kennet Folk Club, Aldermaston (March 6), followed by Manchester Sports Guild (7) and Keele University (8). The Kennet Club also have Terry Masterson (March 13) and Dave Turner (20).

The Spinners, who celebrated their third consecutive sell out concert at the Manchester Free Trade Hall on Saturday, appear at Buxton tonight (Thursday), followed by Liverpool Philharmonic Hall (March 6), Ripon College Of Education (7), Bury Town Hall (8), Derby (11) and ATV's Golden Shot (15).

The Leesiders left England this week for radio, TV, club and concert work in Germany and Holland.

The Strawbs appear at Guildford Civic Hall tonight (Thursday), followed by Dam Club, Slough (6) and Ewell Technical College (7).

## Single

Leon Rosselson's "Songs For Scapular Circles" album is being reissued on Acorn Records in mid-March. Leon appears at Birmingham University (March 6) Stevenage (7), Wolverhampton (8) and Bournemouth College (9). At the end of March he plans to visit the States.

Appearing at the Manchester Sports Guild on March 7 are the New Modern Idiot Grunt Band and the Bardsley Brew, followed by Alex Campbell and the Free Folk (8), Jo-Ann Kelly, Bob Hall and John MacAtee (14).

Gasworks and the Cumbrian Folk (15).

Ralph McTell appears tomorrow (Friday) at the Stuart Hall, Norwich. Studio 4, who are promoting the concert, have Heart Of England at their club (March 8) Tony Capstick (15) and Diz Disley (22).

Shirley Collins appears at the Three Tuns, Beckenham (March 12), followed by David Bowie (19).

The Humblebuns have a single released on March 19 by Transatlantic. The "A" side is Gerry Rafferty's "Shoe Shine Boy," coupled with Billy Connolly's "My Apartment," and it is the first single ever produced by Bill Leader.

Manchester's Rosemary Hardman began a Southern tour this week and appears at Farnborough tonight (Thursday), followed by Maidenhead (6), Lebury (7), Cardiff (8), Uxbridge (11), Southend (12) and Troubadour (15). She will be appearing with Bob Axford on all bookings other than at Ledbury.

Alan Ainsworth's club at the Accrington Sportsman's Club is still running.

Simon Prager and Steve Rye appear at Southampton University on March 8, and then at Eastbourne (12), Basilton Arts Centre (21), Walton on Thames (23), Three Tuns, Beckenham (26) and 100 Club (31).

The Beggarman, resident at the Crown and Anchor, Manchester, start a tour of folk clubs at RAF bases in Germany on April 1, opening at RAF Bruggen. They return to Manchester on April 8. Meanwhile, they appear at Redcar tomorrow (Friday), followed by Poynton (8), Preston (9), Liverpool (10) and Rochdale (13). Guest at their club include Archie Fisher tonight (Thursday), Christy Moore (12) and Andy Irvin (19).

Marie Little, currently preparing for her first album, appears at Winsford, Cheshire (March 7) and Enfield Hop Poles (9).

Tom and Smiley play the Pennines' Club, Hyde (March 5), Railway Hotel, Failsworth (10), Myerscough Hall, Preston (11), Romily (20) and Manchester Sports Guild (22).

## Solo

Contemporary singer/song-writer Pete Ryder appears at Gernaal (March 5), Heaton Village, Bolton (8), Doghouse, Walsall (9), Pennines' Club, Hyde (12), St. Martin's, Lancaster (13), Congleton (16) and Bollington (17).

Guest at the Springfield Hotel, Brighton on March 6 is Peter Wood, followed by Cyril Tawney (13) and Miel Dean (20).

Lizzie Higgins appears at the Marlborough Club, Brighton on March 10, and other guests are Tim Broad-bent (24) and Anne Briggs (31).

Rod Machling and Johnnie Winch are at the Stanford Arms (March 8), followed by Jeremy Taylor (22) and Jon Isherwood (29).

The Pug O' Junch, Lewes, celebrate their fifth anniversary on March 7, after which they have Paul Setford (14), Lea Nicholson (21) and Derek Lockwood and Robin Arzonie (28).

Lea Nicholson is now working solo from 88 College Lane, Hatfield. He records this month for Bill Leader's label.



GROSSMAN: at Cousins

## THURSDAY

AT PRINCE OF WALES, West Brompton Station, URBAN CLEARWAY Musicologists forward.

BLACK BULL, High Rd, N 20. DAVE AND TONI ARTURI! Host — DENNIS O'BRIEN.

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NEXT SATURDAY RALPH MCTELL Frankie Armstrong, Brian Pearson, John Faulkner, Sandra Kerr, Tom Paley (from America), Willesden College of Technology, Denzil Road, NW10. 7.50. Bsr 7.45 pm.

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NEW OVERLANDERS VERA JOHNSON, NOVA CARMINA FOLK SERVICE 2.30 DAVID GILCHRIST.

THE ENTERPRISE, Hampstead. GORDON GILTRAP with residents The Folk Enterprise (opposite Chalk Farm Station, 7.30 pm).

THE FOLK CHAMBER presents THE JOHNSTONS The Nags Head, London Road, High Wycombe, 7.30.

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- THURS., MAR. 12 OXFORD (PRIVATE)
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DRUMMER, 28, available for
group, experienced. — 892 2290.
DRUMMER. — 583 9010 (days),
9010 (evenings).
DRUMS, PRO. — 236 5218.

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4

Enquiries: FLEet Street 5011, Ext. 171, 176 & 234
PRESS DATES. Every effort will be made to include classified advertisements received after
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CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO
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PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

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every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

ENGAGEMENTS WANTED

(continued)
ELECTRAXOX / ACCORDION
gigs/residency. — Les 669 5350.
EX GRAPEFRUIT DRUMMER
wishes to work with good working
band, no rubbers. Tel. 461 6097.
EXPERIENCED BLUES bass
wants working progressive band.
— John, 452 3874 after five.
EXPERIENCED DRUMMER re-
quires mid-week and week-end
pub work. — Ring Jed. 455 1477
after 5 pm.
GIRL BASS GUITARIST, doubl-
ing vocals, would love to play
with professional blues group. —
Write Box No 9087.
GO-GO DANCER seeks work. —
Jill, 628 3557 (day time).
GOOD BLACK singer, 18, PA
top show, steady, plays piano.
9618. 7 pm. McQueen.
GOOD BLUES guitarist, excep-
tional drummer, wants pro-band,
will travel. Spud, Maidstone
38185.
GUITAR / BASS GUITAR / AR-
RANGER, WIDELY EXPERIENCED
PRO. 455 8506.
GUITARIST GIGS/Residency. —
ROD 0281.
GUITARIST JAZZ/DANCE. — 452
3191.
GUITARIST RHYTHM, semi-pro. —
Welyyn Garden 21422.
GUITARIST, rock/dance, gigs,
combo. — Edgware 952 8755.
GUITARIST - STANDARD, gigs. —
567 4200.
GUITARIST, VOCALIST, read,
buss, Latin, standards, dance. —
567 4200.
GUITARIST wants to FORM/
JOIN DYLAN, FAIRPORT, PEN-
TANGLE, influenced original group.
Dedicated to turn professional.
West London if possible. — Phone
992 3136, days please.
GUITAR/VOCALS. Experienced,
versatile. Summer season. — 444
5493.
HAMMOND ORGANIST, electric
piano, with vocals, seeks estab-
lished group or residency. —
340 1665.

ENGAGEMENTS WANTED

(continued)
ALL INSTRUMENTS, read and
buss, State age, experience. —
Box No. 9072.
BAND THE LIFE GUARDS.
Vacancies for Bb Clarinet, Bas-
son, Pianist, String Trio, etc.
Drummer Apply: Director of
Music, Combermere Barracks,
Windsor, Berks. Tel. WINDSOR
61391.
BASS/BASS guitar, Latin Amer-
ican style, show group, South
London. Box 9061.
BASS DOUBLING VOCALS for
recording harmony group. — 01-
804 6197.
BASS FOR integral part in
original progressive working
band. Tel. Jeff 01-724 9466.
BASS GUITAR, original,
jazz/rock band, good equipment
essential. S. London area. —
Gordon 777 6197.
BASS GUITAR, pop/standards
style, cabaret/broadcasting group.
Box 9062.
BASS GUITARIST, and drum-
mer for big band. Must be good
readers, short London season,
also summer season, North Wales.
— Box 9078.
BASS GUITARIST for heavy-
rock/jazz group now forming;
must be willing to rehearse and
have own transport. — 229 5573.
BASS GUITARIST required for
newly formed jazz band. Semi-
pro. Romford area. Ingre-
bourne 44801.
BASS GUITARIST/vocalist for
pub work. — 242 9815.
BASS GUITARIST with good
equipment, 12 years, 12 years, for
semi-pro and heavy band. Tel.
997 5378 after 6.30.
BASS GUITARIST, young image,
for semi-pro, working pop group.
Bromley, SE London. — 01-460
4600.
BASSIST, STRING or electric,
for forming jazz/rock band, for
classical, rock, jazz, etc. Reading.
Reading.
BASS OR BASS guitar, trumpet
and piano work for summer
season South Coast, with stage
band, must be young and keen.
PA, particularly, age, etc. — Tel.
To Stanley Osborne, 28 Chisle-
hurst Road, Orpington, Kent.
Orpington 25831.
BRIGHT HEAVY drummer
and bass (doubling lead), for
classical, rock, jazz, etc. Tel. 01-458
6290.
CLARINET PLAYERS. Vacancies
exist in RAMC Staff Band, Apply:
Band Secretary RAMC, Ash Vale,
Aldershot.
CONGA PLAYERS, progressive
group re-forming, SW Lon-
don. 01-677 3129.
DRUMMER, blues / progres-
sive group re-forming, SW Lon-
don. 01-677 3129.
DRUMMER for original pro-
gressive Clearwater style,
semi-pro group. Must be loyal
and willing to rehearse original
material. 460 2476 evenings.
DRUMMER for versatile outfit.
Recording March. Work when re-
quired. 969 9384.
DRUMMER, NEEDED for
brilliant semi-pro, S.E. London
progressive band currently
astounding audiences with 100 per
cent original material. Must
rehearse. — Phone after 5 pm. 01-
302 1498.
COLDSTREAM GUARDS band
has vacancies for re-hearsing,
musicians on flute, clarinet and
bassoon. For further details
please apply to the Director of
Music, Coldstream Guards, Duke
of Yorks Headquarters, Chelsea,
S.W.3.
COMPETENT SOLO clarinet re-
quired, also flute. British Legion
band. — Tel. 01-892 5534.
DRUMMER, blues / progres-
sive group re-forming, SW Lon-
don. 01-677 3129.
DRUMMER for original pro-
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302 1498.

Lead Guitarist

Ex-venue with recording TV, radio. Experi-
ence, seeks good working group with
future.
PHONE JOHN, 632 6358 NOW!
(No no limo-wasters, please)

LOWREY / HAMMOND ORGANIST,
Leslie, Solo or Duo/Trio, Dance,
Jazz, pop, London or season. —
Tinchley 4376.

ORGANIST/VOCALS

(Ex-Top Name Band)
Young, Hammond, image and highly
professional, invites offers.
Phone: 01-675 2375
(after 6 p.m., please)

ORGANIST, VOCALS, pops,
standards. 01-360 8795.
ORGANIST VOCALIST, 1st class,
own Hammond organ, seeks good
position, any area. — Phone 889
1178.
ORGAN DUO, Sally Neale, own
Hammond/Leslie, Ricky Neale,
drums/compe, seek summer
residency. 2 or 3 nights weekly.
Winchester, Portsmouth, South-
ampton or area. 27 Valdean Park,
Alrehead, Tel. Portsmouth 34735.

ORGAN/PIANO. — 228 1846.
PIANIST AVAILABLE for re-
sidential/club etc. Can supply tel. —
674 6586.
PIANIST, Condon Dixieland /
Dance. Background music.
London/Surrey. — Burgh Heath
56295.
PIANIST, PROFESSIONAL, sight
reader, own transport. — Mick
Hamer, 969 7616.
PIANIST, residency/gigs. —
876 9554.
PIANIST—TEL 734 2040.
PIANIST (1068).
ROCK, BLUES, lead, Strat/
Suprem, seeks pro group. Hat-
field 65633.
SAX/FLUTE requires intelligent
working band. — Mike 731 0881.
SWING, any area. — Tel. 01-
201 Django style outfit. — 674
6586.
TENOR ELECTRIC SAX, Gigs.
Group. Residency. — 524-3740.
TENOR/FLUTE/CL, young, ex-
perienced. — 898 7862 24 hours.
TENOR SAX/violin. — 674 6586.
TRIO, high musical IQ. — Syd,
01-693 629.
TRUMPET, COLOURED, Read,
Bugs, Jazz, Soul. — Tel. 01-229
7100. Room 10.
TRUMPET SEEKS inventive
earning group. — 703 2461.

MUSICIANS WANTED

1/- per word
DRUMMER, KEEN, willing to
rehearse for semi-pro heavy
beat group. South London Leather-
head 5904.
DRUMMER, READER, London.
— 236 8895.
DRUMMER urgently required by
good semi-pro group. — 01-300
0425.
DRUMMER WANTED for enter-
taining semi-pro, 4/6 piece band
for original progressive, strict
tempo, read and buss, very keen
and smart. Preferably living
South Coast. Average 2/3 nights
weekly. Box 9058.
DRUMS / VOCALS, BASS /
doubling trumpet or trombone,
Jersey season. — Box 9068.
ENTERTAINING DUO's and
trio's able to play for dancing in
small holiday camps and enter-
tain in bars for 16/18 weeks
summer season on the South
Coast. Good money and accom-
modation supplied. Send photo-
graphs and particulars to:
Billy Forrest, Suite 19, 56b High
Street, Sutton Coldfield.
EXCELLENT ORGANIST/vocals,
trumpet, bass, double bass, etc.
(Croydon). — 654 4514, 6-7 pm.
EXPERIENCED DRUMMER,
trumpet, bass, double bass, etc.
(guitar preferred). Summer sea-
son, North Wales Holiday Camp,
Perran, Perranporth, Cornwall,
Chester, M16 9WY.
FIDDLE PLAYER wanted to join
guitarist for folk type group. Folk
music. Write or call: Dave
Zampy, 20 Ivinghoe View, Ayles-
bury, Bucks, or phone Aylesbury
5406.
FIVE REHEARSAL band vacan-
cies. Ring 608 6770 9-8.
Reading and improvising. Even-
ings 7/4 24/7.
FOLK SINGERS / Walters, Folk
Singers / Waitresses, any nation-
ally required for West Coast
summer season. — 424 4444.
GIRL SINGERS want backing
group of 4 or 5 musicians,
guitar/bass guitar, drummer,
pianist/organist for pop music. —
01-229 8850, about 10 am, ask for
Kim.
GUITARIST for known progres-
sive band/agency/management
group. Good gear, prof sing and/or
double other instrument. — 794
8659.
GUITARIST, good reader, with
strong pop feel, for name big
band doing 20 week season in
top residency. Excellent money. —
01-969 6664.
GUITARIST/VOCALS for 3/pro
rock group reforming, no
live blues, Middlesex area. —
Vik 384 or W3 4810, evenings.
HAMMOND ORGANIST/vocalist
required for leading solo show, full date
sheet. Apply Barry Collings
Agency, Southend 0702 4243.

MUSICIANS WANTED

(continued)
LEAD GUITARIST to complete
group, good gear, transport
essential. South London Leather-
head 5904.
LEAD GUITARIST / Vocalist
urgently required for recording
harmony group. — MOG 2479.
LEAD VOCALIST and drummer
for semi-pro/pop/rock group.
Work available. PA supplied if
necessary. — Rich, 856 3418.
MANFRED MANN Chapter III
seeking a first violin player. —
Phone 935 0985.

MUSICIANS WANTED

(continued)
URGENTLY REQUIRED
drummer/percussionist and guitarist
electric, acoustic for folk, rock
backing group. — Moneys,
work. Major British concert tour
end March. Prospective US tour
May. Managers. Excellent training. Apply
immediately with telephone num-
ber. — Box 9083.
VACANCIES EXIST in the band
of the Royal Corps of Transport.
All instruments considered.
Doubling musicians preferred.
Vacancies also exist for young
musicians aged 15-17 years.
Excellent training. Auditions
should write to: The Director of
Music, Butler Barracks, Alder-
shot, Hants.
VACANCIES for experienced
musicians all instruments
considered. Boys 15-17 years
considered with some musical
experience. Apply to Major E. W.
Wootton, preferably doubling in-
strumentally string, brass or
reed.
Jazzes, LRAM, ARCM, PSM, Di-
rector of Music, The Blues and
Royals, Wellington Barracks,
Birdcage Walk, London, SW1.
VERSATILE DRUMMER required
urgently for youth club demon-
stration. Excellent training. Auditions
regular commitment basis. Full
expenses paid. Evening. Apply to:
Mrs Ann's House, Venn
Street, S.W.4.
WANTED URGENTLY FOR
ORGANIST/PIANIST FOR
SOUTHPART SUMMER SEASON.
MUST BE GOOD READER AND
HAVE OWN INSTRUMENT. AUDI-
TIONS AND REHEARSALS TO BE
HELD IN MIDLANDS. —
DETAILS, RING BARROW 24498.

MUSICIANS WANTED

(continued)
MUSICIAN, VOCALIST or duo
required for the finest restaurant,
motel in Wales. Six month
contract. Please write stating ac-
cess to car. Live in, all found. —
The Sandowner Motel, Sandowner-
foot, South Wales.
ORGANIST/PIANIST, Demostrator /
saxman for established music
business, Surrey. Excellent pros-
pects for high standards. Write
indicating age, experience, etc.
Box 9030.
ORGANIST FOR jazz trio, must
rehearse. — Phone, evenings, PIN
1863.
ORGANIST LEON SANG? LIVES
TWO MILES FROM BURGERS GREEN.
WANTS TO GO ON SHIP. Contact
Box No. 9068.
ORGANIST/PIANIST
WANTED URGENTLY FOR
SOUTHBASED GROUP.
EXC. PROSPECTS, GOOD
WORK, MUST TRAVEL
WHEN NECESSARY.
PHONE: SOUTHDEND 44376.

MUSICIANS WANTED

(continued)
ORGANIST/PIANIST required
for summer season in Cornwall,
accommodation provided. Apply to: Greg
Lewis, Perranporth, Cornwall.
Phone Perranporth 0241/3023 bet-
ween 9 am and 5 pm.
ORGANIST WANTED, urgent. —
558 3446.
ORGANIST, YOUNG, must read
for cabaret act. — Phone Steve-
nage 4919.
PIANIST and drummer, season
Jersey. — 883 2453.
PIANISTS FOR SOUTH LONDON
weekend lounge work. Top rates.
— Clayman's BIS 5531 (day).
PIANISTS, START WORK THIS
SUMMER. WIDE CHOICE OF
types of lounge work, 1-5 nights weekly.
All areas. New, increased rates.
Contact: Mrs. Bishopsgate 9331
(day).
RECORDING GROUP require
musicians for recording lead guitar-
ist/vocals. Phone David Marshall,
01-624 7711.
ROCK ROLL PIANIST re-
quired urgently for working semi-
pro band. — 734 8655.
SOUNDING TRIO, guitarist
wanted. — 902 3193. Semi-pro.

MUSICIANS WANTED

(continued)
STEEL
GUITARIST
Wanted for C & W Band just
formed in Ireland. Good wages.
— Phone 01-272 4688/9.
SUCCESSFUL IRISH GROUP
Recording, Radio and TV, seek reliable and
versatile. — Phone 01-272 4688/9.
LEAD GUITARIST
Vocals a must. Reliability a must. Familiarity
with W.1 important. Immediate work and
mutual contract for suitable applicant.
Phone: 733 2907.
TINTAGEL, acoustic / electric
band, all original material, way
off heavy/image scene, seek in-
strumental musicians. Very little
bread but nice things beginning
to happen. — Ring 462 1646.
TOP PROFESSIONAL GROUP
Electric pianist/organist wanted.
— Tel. 727 8503.
TOP RECORD PRODUCTION
Company forming new progres-
sive group from known musi-
cians need fantastic drummer
and incredible lead guitarist. —
Phone Colin Richardson, Hill
Road Productions Ltd, 29-31
Oxford Street, London, W1. 01-437
3106.
TRIO WANTED, Piano, drums,
compere or lead guitar, bass
guitar, drum. 736 2400.
TRUMPETS/VOCALS: RE-
quired immediately. Very little
bread but nice things beginning
to happen. — Ring 462 1646.
TWO TRUMPETS, own tenor and
one alto sax (doubling), drum-
mer and/or drummer preferred.
Refer to: Mr. J. J. Jones, 25
References/additions may be re-
quired. MU conditions, etc. Appl.
closed. — Tel. 01-272 8503.
TWO TRUMPETS, young, good
readers, doubling an advantage,
for name big band doing 20 week
tour in top residency. Excellent
money. — 01-969 6664.

MUSICIANS WANTED

(continued)
URGENT
TOP SONGWRITER
TEAM REQUIRES
Attractive, aggressive, uninhibited
GIRL VOCALIST
for important heavy album project
Photos and Demo if possible No
Amateurs. All letters answered.
Box 9059, c/o "Melody Maker",
161-166 Fleet St, London, E.C.4

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WANTED!!

5 YOUNG SWINGING SHOW BANDS
for 12 months' residencies
in Top South African Hotels
Suggested line-up—
Organ
Bass Guitar/L. Guitar
Drums
Tenor
Trumpet
Girl Singer

Would suit bands currently working
in a ballroom residency
Ring B & J Management (01-580 4821)

Through Unforeseen Circumstances

THE BAILEY ORGANISATION LTD
ARE FREE FOR THE SUMMER SEASON
Write, in first instance, to:
MR. ROY DRUMMOND, MUSICAL DIRECTOR
THE BAILEY ORGANISATION LTD,
CAVENDISH HOUSE, CROSSGATE, SOUTH SHIELDS
Co. DURHAM
Inquiries: Phone 01-904 4643
22 Ledway Drive, Wembley Park, Middlesex

MUSICIANS WANTED

(continued)
URGENTLY REQUIRED
drummer/percussionist and guitarist
electric, acoustic for folk, rock
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(continued)
MUSICIAN, VOCALIST or duo
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contract. Please write stating ac-
cess to car. Live in, all found. —
The Sandowner Motel, Sandowner-
foot, South Wales.
ORGANIST/PIANIST, Demostrator /
saxman for established music
business, Surrey. Excellent pros-
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indicating age, experience, etc.
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PIANISTS, START WORK THIS
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All areas. New, increased rates.
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Refer to: Mr. J. J. Jones, 25
References/additions may be re-
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TWO TRUMPETS, young, good
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for name big band doing 20 week
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money. — 01-969 6664.

MUSICIANS WANTED

(continued)
URGENT
TOP SONGWRITER
TEAM REQUIRES
Attractive, aggressive, uninhibited
GIRL VOCALIST
for important heavy album project
Photos and Demo if possible No
Am

**Lewington LIMITED**  
144 Shaftesbury Avenue, W.2  
Tel. 01-240 084  
Hours: 9.30-5.30. All day Sat.

**ALTO SAXOPHONES**  
LEBLANC, Revolutionary system, new £134  
NORMANDY, Top F2, new, complete £150  
KING SUPER 20, superb £140  
SELMER Mk. VI, excellent £110  
CONN Underling £75

**TENOR SAXOPHONES**  
YAMAHA, Top F2, new, complete £172  
SELMER Mk. VI, new £85  
PAN AMERICAN, perfect £75  
PENNSYLVANIA £70  
NORWAY, V.I. Baritone, low A £290

**FLUTES**  
KREUL, new, complete £156  
NORWAY, Open Hole, complete £133  
GARRAUD, Open Hole £136  
CONLEY, new, Silver Plate £86  
NORMANDY, new £69

**OTTO LINK**  
New Super Tone Master  
Ball Mast Saxophones/Multiphones  
Tenor £27.70  
Alto £24.10  
Seven days' approx. agent cash

**CABINETS**  
KOHLETT BASS CLARINET, perfect £158  
BUFFET, latest model, new £127  
NORMANDY, new £150  
FENZEL MUELLER £45  
LEWINGTON, new, complete £26

**TRUMPETS**  
OLDS RECORDING, immaculate £91  
YAMAHA, new, complete £91  
CONN 108, Capron Bell £90  
SCHERZER, new £76  
HUTTL, large bore, excellent £45

**TROMBONES**  
CONN BASS 72H, Bb/F £190  
COURTIS, new £65  
CONN 24H, reconditioned £35  
PAN AMERICAN £32  
LEWINGTON, new, complete £25

# GROUPS! IS YOUR PA UP TO THE Sultan STANDARD?

Sultan Doubleton 200 W PA  
+ pair 4 x 12 100w. Columns

Experience shows that the PA system is the weakest link in group equipment. If you would like your PA to come over crystal clear, and not be drowned by the instruments, have a look at Sultan's range of top quality PA Systems.

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# England: you're too narrow-minded

READING YOUR article on the Dutch group Shocking Blue (February 7) and their big hit "Venus," I had the feeling I must write you something about other continental groups because I really think the English record buyers are too narrow-minded.

It's a fact that there's no country in the world where it's so difficult to break into, especially for a foreign group, though we have here on the continent bands like the Golden Earring, the Sandy Coast (both from Holland), Oia and the Janglers (from Sweden) and the Wallace Collection (from Belgium) — one of the best groups in the whole world I think!

They were the greatest surprise on the MIDEM Festival 1970 and make a kind of classical rock, but in a completely different way from Procol Harum, Nice or Spooky Tooth. Yes, I really think the time is right to stop ignoring our continental artists. — K. GOVAERTS, St. Truiden, Belgium.

Misbehavin'." "Chinatown."

Considering the exposure given to less-deserving modern and mainstream jazz artists, British and American, let alone the occasional venture into the avant-garde, I think we lovers of New Orleans jazz might have been given a little more air-time, particularly as one of our very best N.O. bands was concerned and the distinguished former pianist with the Bunk Johnson and George Lewis bands surely deserved a television spot as well! — LES PAGE, Kings Norton, Birmingham.

THERE HAS recently been plenty of praise for the Who concerning their performances on "live" gigs. This is, of course, fully justified, but I feel that some of this praise is also commended by their roadie — Bob Pridden.

Bob sets up the PA wiring, tunes all the amplifiers and mixers to produce the perfect acoustics heard wherever the Who play. The Who are a great group, but they also have (and need) this great roadie. — J. HUBBARD, Hull, Yorks.

AFTER WAITING a long time for the BBC to notice the Barry Martyn Band, we finally heard him with Alton Purnell on last Saturday's "Jazz Club." We heard Alton play just 4 numbers; "Yearning," "Alton's Blues," "Ain't

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# £2 records? At least make them good!

I HAVE read that the price of an album is to be raised to £2 or more, and would like to say that before record companies put their prices up, they want to make sure the records are made properly.

I have recently bought LPs by Ten Years After and Jeff Beck; I have found white scratches in the grooves and these cause the needle to jump across the groove concerned, which means you cannot listen to the track as it is ruined.

Friends of mine have had the same trouble with "Led Zeppelin II" and Chicago. Be fair, record companies, 37/6 is a lot to pay for an unplayable LP and what's worse, the record shop won't take them back.—W. G. WHITBY, Dinas Powis, Glamorgan.

SO THE already exorbitant price of LPs is to be increased. I suppose this was to be expected since sales of LPs now exceed those of singles by an appreciable amount.

The real crunch comes when we learn that EMI in their infinite wisdom, are to increase their Harvest label to 45s. I should like to challenge this price increase. To me this is just a case of exploitation. I fail to see, apart from the two-colour label, how different the Harvest records are from the ordinary run of the mill EMI discs. Certainly the quality of the recording is no better, both Edgar Broughton's "Wasa Wasa" and Roy Harper's new LP (the two Harvest LPs I have) being of mediocre quality.

No, I'm sorry Edgar, either change record labels or I'm afraid I shall have to suffer and do without your new LP (when it eventually comes out).—JOHN HOWELL, Romford, Essex.

CONCERNING THE reasons given for my leaving Formerly Fat Harry in the MM: musical dissatisfaction was the sole cause of my departure.

Erroneous journalism cannot really conceal the fact that the critics' beloved "jazz-pop" entente is just not happening. Incidentally, I am not married and hardly respectable. — ALAN JACKSON, London.

I DO WISH the girls on Top Of The Pops weren't stood in a row behind bars — they look like a load of tart's tooting for customers. — R. HEAD, Tunbridge Wells, Kent.

I HAVE read with great interest the method Jonathan King intends to use to signify his presence in his new Daimler — surely, would it not be more appropriate if he had a pennant designed which could be flown to indicate his presence behind the blackened windows. After all the Queen employs a similar method to show she is in residence in the several royal palaces. — T. JONES, Soho Square, London, W.1.

RUSSELL UNWIN'S "Contemporary Classics" column this month features reviews of records of music by Vivaldi and Giuliani (18th century), Rossini (19th century) and Ravel, Dukas and Gershwin, who were all dead by the end of 1937.

It would be a pity if "Contemporary Classics," a unique and valuable contribution of which Melody Maker can be proud, were to be allowed to degenerate into "Pop Classics"; records like this are widely advertised and stocked by most record shops, unlike those of contemporary music which so desperately needs a wider dissemination than it at present gets. ANTHONY WREN, Hatfield College, Durham.

ALONG with many others I enjoyed the Benny Goodman concert at the Festival Hall last Saturday, and I agree with most of the comments of your reviewer.

However, I consider it most unfair to dismiss the artistry of Miss Barbara Jay as "a girl vocalist" with no mention of her name at all. Barbara Jay has established herself as one of our top girl singers and her performance was a very popular part of the concert.

I am surprised that a supposedly musical paper like the Melody Maker should not even take the trouble to find out her name. — JACK EMBLOW, Uxbridge, Middlesex.

## Those TV blues...

THOUSANDS of people ask me each day why I don't appear on television. So now I'm asking you, "Why don't I appear on TV?"

Hundreds of unknown bands appear regularly, yet I still haven't made the grade.

I am writing to you because if it hadn't been for Max Jones and others I wouldn't have appeared anywhere.



Both channels have gone coloured, what's the matter with me? — CHAMPION JACK DUPREE, London, W.1.

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