

Melody Maker

MARCH 28, 1970

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COUNTRY & WESTERN

SPECIAL SUPPLEMENT STARTS ON PAGE 23



MASSIVE LONDON FESTIVAL

Bo Diddley, Fairport Convention, Rex, Syd Barrett — Olympia



BO DIDDLEY: coming to London



LITTLE RICHARD
centre pages



ROBERT PLANT
page five

ZOOT, SHAVERS FOR RONNIE SCOTT'S

The Ronnie Scott Club has put in bids for appearances by American trumpet star Charlie Shavers and U.S. tenorist Zoot Sims.

The Scott Club's Pete King told the MM: "We have made offers for Charlie to appear for two weeks from May 4, and Zoot for two weeks from May 18. We are awaiting replies."

Appears

Meanwhile, jazz vocalist Annie Ross will now appear on the same bill as American alto star Phil Woods at Scott's for a fortnight from March 30.

The Mike Gibbs Big Band appears at the club from April 13 for a week, followed by classical guitarist John Williams and Soft Machine for a fortnight from April 20.

A MASSIVE Pop and Fashion Festival, titled Extravaganza 70, will be staged in the vast Empire Hall, Olympia, London, from May 29 to June 6.

Already booked are Bo Diddley, Fairport Convention, Tyrannosaurus Rex and Syd Barrett — former Pink Floyd lead guitarist who will be making his first appearance with his own group — Matthews Southern Comfort, and deejays Pete Drummond and John Peel, plus Simon Dee, and the Tremeloes.

At presstime, negotiations were also proceeding for Arlo Guthrie to star at the Festival on the opening day.

The festival is being presented by Mack-Brooks Exhibitions, with Bryan Morrison acting as adviser on the musical attractions.

Brian Mack, joint managing director of Mack-Brooks told the MM: "We run exhibitions in America, Australia and Britain, but this will be our first venture in the pop field."

Says Bryan Morrison: "In addition to the pop and fashion attractions, record companies and all ventures allied to the record business will be taking part. There will be film shows and high divers. £10,000 has already been spent in rent so far."

Simon Dee and the Tremeloes appear on the afternoon of May 30; Matthews Southern Comfort, Pete Drummond and Syd Barrett's group on June 1; Bo Diddley on June 3; and Tyrannosaurus Rex and John Peel on June 4; Fairport Convention on June 5.

"The afternoon attractions will be aimed more at the adults and the younger folk, with the evenings devoted to the 'heavy' bands. The shows appear every day from 2 to 10 p.m. excepting Sundays." Added Bryan Morrison: "Olympia can hold about 10,000 people at one time."

110 pages

Melody Maker POP 30

- 1 (2) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 2 (1) WAND'RIN' STAR Lee Marvin, Paramount
- 3 (3) LET IT BE Beatles, Apple
- 4 (14) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
- 5 (5) THAT SAME OLD FEELING Pickettywitch, Pye
- 6 (8) NA NA HEY HEY—KISS HIM GOODBYE Steam, Fontana
- 7 (17) YOUNG GIFTED AND BLACK Bob Andy and Marcia Griffiths, Trojan
- 8 (9) DON'T CRY DADDY Elvis Presley, RCA
- 9 (4) I WANT YOU BACK Jackson Five, Tamla Motown
- 10 (19) EVERYBODY GET TOGETHER Dave Clark Five, Columbia
- 11 (6) INSTANT KARMA Plastic Ono Band, Apple
- 12 (10) YEARS MAY COME, YEARS MAY GO Herman's Hermits, Columbia
- 13 (7) LET'S WORK TOGETHER Canned Heat, Liberty
- 14 (18) SOMETHING'S BURNING Kenny Rogers and the First Edition, Reprise
- 15 (13) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel, Warner Bros
- 16 (12) UNITED WE STAND Brotherhood Of Man, Deram
- 17 (26) FAREWELL IS A LONELY SOUND Jimmy Ruffin, Tamla Motown
- 18 (16) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros
- 19 (11) LOVE GROWS Edison Lighthouse, Bell
- 20 (15) MY BABY LOVES LOVIN' White Plains, Deram
- 21 (22) ELIZABETHAN REGGAE Boris Gardner, Duke
- 22 (—) KNOCK, KNOCK, WHO'S THERE Mary Hopkin, Apple
- 23 (27) YOU'RE SUCH A GOOD LOOKING WOMAN Joe Dolan, Pye
- 24 (20) VENUS Shocking Blue, Panny Farthing
- 25 (—) SPIRIT IN THE SKY Norman Greenbaum, Reprise
- 26 (24) SYMPATHY Rare Bird, Charisma
- 27 (21) TEMMA HARBOUR Mary Hopkin, Apple
- 28 (28) JOY OF LIVING Cliff and Hank, Columbia
- 29 (—) WHO DO YOU LOVE Juicy Lucy, Vertigo
- 30 (—) I CAN'T HELP MYSELF Four Tops, Tamla Motown

pop 30 publishers

1. Pattern, 2. Chappell, 3. Northern Songs, 4. Carlin, 5. Welbeck/Schroeder, 6. United Artists, 7. Essex, 8. Jobete/Carlin, 9. Jobete/Carlin, 10. Irwin, 11. Northern Songs, 12. Cyril Shamo, 13. United Artists, 14. Carlin, 15. Blue Sea/Jac, 16. Belwin Mills, 17. Jobete/Carlin, 18. Harmony, 19. Mustard/Schroeder/Mason, 20. Cookaway Music, 21. Copyright Control, 22. Saw Music, 23. Shattlesbury, 24. Page Full Of Hits, 25. Great Heatsy, 26. Carlin, 27. Major Oak, 28. Shadows, 29. Jewel, 30. Jobete/Carlin

top thirty albums

- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 2 (3) PAINT YOUR WAGON Soundtrack, Paramount
- 3 (4) LED ZEPPELIN II Led Zeppelin, Atlantic
- 4 (2) EASY RIDER Various Artists, Stateside
- 5 (6) ABBEY ROAD Beatles, Apple
- 6 (5) TAMLA MOTOWN CHARTBUSTERS Vol. 3 Various Artists, Tamla Motown
- 7 (15) FROM MEMPHIS TO VEGAS—FROM VEGAS TO MEMPHIS Elvis Presley, RCA
- 8 (7) BASKET OF LIGHT Reptansonic, Transatlantic
- 9 (19) FILL YOUR HEAD WITH ROCK Various Artists, CBS
- 10 (32) TIGHTEN UP—Vol. 2 Various Artists, Trojan
- 11 (12) HELLO RATS Frank Zappa, Reprise
- 12 (15) HELLO, Y' M JOHNNY CASH Johnny Cash, CBS
- 13 (17) FUNNY GIRL Soundtrack, CBS
- 14 (14) LET IT BLEED Rolling Stones, Decca
- 15 (10) CANNED HEAT COOKBOOK Canned Heat, Liberty
- 16 (10) A SONG FOR ME Family, Reprise
- 17 (18) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 18 (—) WILLIE AND THE POOR BOYS Creedence Clearwater Revival, Liberty
- 19 (8) CHICAGO TRANSIT AUTHORITY Chicago, CBS
- 20 (16) AMERICA Herb Alpert, A&M
- 21 (—) JIM REEVES GOLDEN RECORDS Jim Reeves, RCA
- 22 (—) THE WORLD OF VAL DOONICAN Vol. 1 Val Doonican, Decca
- 23 (22) BLACK SABBATH Black Sabbath, Vertigo
- 24 (24) WORLD OF MANTOVANI Vol. 2 Mantovani, Decca
- 25 (28) HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves, RCA
- 26 (29) THE BEST OF CREAM Cream, Polydor
- 27 (—) BEST OF THE SEEKERS Seekers, Columbia
- 28 (—) BEARD OF STARS Tyrannosaurus Rex, Regal Zonophone
- 29 (20) VOLUNTEERS Jefferson Airplane, RCA
- 30 (—) TEMPTATIONS LIVE AT THE TALK OF THE TOWN Temptations, Tamla Motown
- 31 (—) MIDNIGHT COWBOY Soundtrack, United Artists

BBC BANS NEW EQUALS DISC

BBC RADIO'S Junior Choice programme has blue pencilled the Equals' new single, "Soul Brother Clifford."

A spokesman for President Records says the producer "apparently found the line 'Sister Virgin, you're an old cow' offensive."

Adds the spokesman: "He should hear the kids on the buses I catch lately."

Harry Walters, producer of the series, told the MM: "I was playing the recording in all innocence for timing purposes when suddenly this line hit me. I decided I couldn't possibly include the record in the programme."

"My thinking is this: A school kid goes to school on Monday and maybe calls the teacher an old cow. The teacher blames the parents, then the youngster says he heard the expression on Junior Choice."

"If I consider a single too strong, I don't use it. It's a matter of using one's judgement. Sometimes the youngsters will not take exception to something that may offend adults."

HARTLEY AT ESSEN

THE KEEF HARTLEY Band will top the bill at the seven-night of the Essen Pop and Blues Festival, on April 25. In addition, negotiations have been completed for the band to undertake a ten-concert tour of Germany in June. The new saxophonist with the Hartley band is Lyle Jenkins, from Birmingham Group Guildard.



EQUALS: Soul Brother Clifford banned.

LUCILLE DIES

NEW YORK, TUESDAY. Blues singer Lucille Hegamin died in New York's Harlem Hospital on March 1 after an illness lasting several months. She was 73. The funeral service took place at Evergreens Cemetery, Brooklyn. Lucille Hegamin began recording as far back as 1920 and cut a large number of titles during the early and middle Twenties, including a couple with Sam Wooding's band. In '26 she recorded with Clarence Williams, and was again in the record studios during 1932 and '62.

u.s. top ten

- As listed by "Cash Box"
- 1 (12) LET IT BE Beatles, Apple
 - 2 (10) ABC Jackson Five, Motown
 - 3 (4) INSTANT KARMA Plastic Ono Band, Apple
 - 4 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, Columbia
 - 5 (5) LOVE GROWS Edison Lighthouse, Bell
 - 6 (2) THE RAPPER Jagger, Kama Sutra
 - 7 (8) HOUSE OF THE RISING SUN Frida Pink, Parrot
 - 6 (9) HE AIN'T HEAVY, HE'S MY BROTHER Hollies, Epic
 - 9 (19) SPIRIT IN THE SKY Norman Greenbaum, Reprise
 - 10 (7) EVIL WAYS Salsano, Columbia

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Soul sister Aretha—British dates in July

GEORGE BEST —BY DON

YOUNG BLOOD label has released a single of two tracks from the recent TV documentary on Manchester United soccer star George Best.

Sung by Don Fardon, the numbers are "George The Belfast Boy" and "Echoes"—the latter a ballad. Both titles were written by Johnny Harris.

Don is the Coventry-born singer who was originally with The Sorrows. On going solo, his "Indian Reservation" was a big hit last year in America and Canada, and reached the Top Twenty in Germany and France, but did not make a big impact in Britain.

The new release has a number of plugs lined-up including Top Of The Pops.

CRESSIDA MAN HURT

IAN CLARKE, drummer with Cressida, was taken to hospital after being beaten up in London's Gloucester Road on Thursday night.

Ian had stopped to get milk from a machine when a carload of men pulled up and asked him for change for the machine. When he said he hadn't any he was attacked, punched and kicked.

Despite a broken rib he was released from hospital and travelled with the group to France on Saturday although he will not be able to work for some days.

Marmalade for States

MARMALADE are likely to make their first tour of America this summer. Negotiations are under way for the group to make a month long coast-to-coast college tour in June.

The group, who were presented with the Carl Alan award for the most popular group on the ballroom circuit last week, are in the studios this week completing their album for Decca.

ARETHA FRANKLIN, who blew up a storm when she played London dates around two years ago, is returning to Britain on July 9.

She stars at London's Royal Festival Hall on July 12, and other dates were being fixed as the MM went to press.

Country Joe and the Fish, who were in line to replace Chicago on their projected British tour from May 8—now cancelled because of Chicago's many U.S. commitments—are now unable to make the trip.

At presstime, negotiations were still proceeding for rock singer Janis Joplin to come in Chicago's place.

HOLLOWAY/SINATRA

Laurie Holloway, pianist-husband of singer Marian Montgomery, will be playing for Frank Sinatra when Frank stars at London's Royal Festival Hall on May 7 and 8.

Laurie will appear with the Count Basie Orchestra—augmented with a British string section—during the second half of the concert, with Sinatra's MD, Bill Miller, conducting the ensemble.

MILLER DATES

THE 18-piece Glenn Miller Orchestra under the direction of clarinetist Buddy De Franco jets into London Airport on Pan-Am Flight 002 at 9 am on Tuesday, April 14 for an extensive tour of Britain.

The tour opens the same night with one concert at Bourne Mouth's Winter Gardens. With the exception of those indicated, two-concert dates then take place.

at the following venues: Assembly Hall, Tunbridge Wells (April 15), Cecil Theatre, Hull (16), City Hall, St Albans (17), Royal Festival Hall, London (18), De Montfort Hall, Leicester (19, one concert), Concert Hall, Lewisham (20), Colston Hall, Bristol (21, one concert), Theatre Club, Wakefield (22), Town Hall, Oakengates (23), Central Hall, Chatham (24), Free Trade Hall, Manchester (25), City Hall, Newcastle (26, one concert), Town Hall, Birmingham (27), Guildhall, Portsmouth (28), Fairfield Hall, Croydon (29).

DOONICAN ILL

VAL DOONICAN, who only recently completed his BBC-TV series, was rushed to hospital last Wednesday. He was admitted to the Fitzroy Nuffield Hospital, London, WI with internal trouble.

A hospital spokesman told the MM on Friday: "Mr Doonican is sleeping at the moment. He is quite satisfactory. He is under observation. We cannot say at this stage how long he will be here."

CREAM LP FOR APRIL

CREAM are to be heard again! A new album is to be released early in April titled "Live Cream." It is a collection of tracks recorded at the group's concerts in America.

Producer Felix Pappalardi had tapes made of the concerts. The numbers—on a Polydor album—are "NSU," "Sleepy Time Time," "Lewdy Mama," "Sweet Wine" and "Rolling and Tumblin'."

Brian Auger in 250,000 dollar record deal

BRIAN AUGER has signed a three years, world-wide contract with RCA Records estimated to be worth 250,000 dollars.

Under the contract, RCA will release two albums a year by Brian and the Trinity and also two albums produced by Brian for his own Nasty Productions.

Nasty's first signing is Litherland's Brotherhood, led by former Colosseum guitarist James Litherland. Brian's first LP released under the new contract will be out in Britain on May 28 and in America early in June.

Brian's American tour has now been put back and will be a six-week trip starting in August. But in mid-June Brian and the Trinity will go to America for three concerts in New York, Los Angeles and San Francisco. They are also booked for the Palermo Festival on July 17, 18 and 19.

Brian has signed to write the music for a 20 minute experimental film being made by Anthony Stern and produced by Judex Films.

DUPREE BUSY

BLUES PIANIST-singer Champion Jack Dupree finishes his present Swiss tour on March 31 and returns home for a short holiday with his family.

He then goes to the Vienna Festival for April 9, 10 and 11, continues in Austria for April 13 and 14, and after that journeys to Switzerland for concert and cabaret dates before appearing at the Hamburg Pop Festival at the end of the month.

In May he will tour Germany (1 to 16), then work in France from May 17 for a week. This will be followed by a Scandinavian stint of 15 days beginning May 24, after which he is scheduled to play the Montreux Jazz Festival between June 17 and 21.

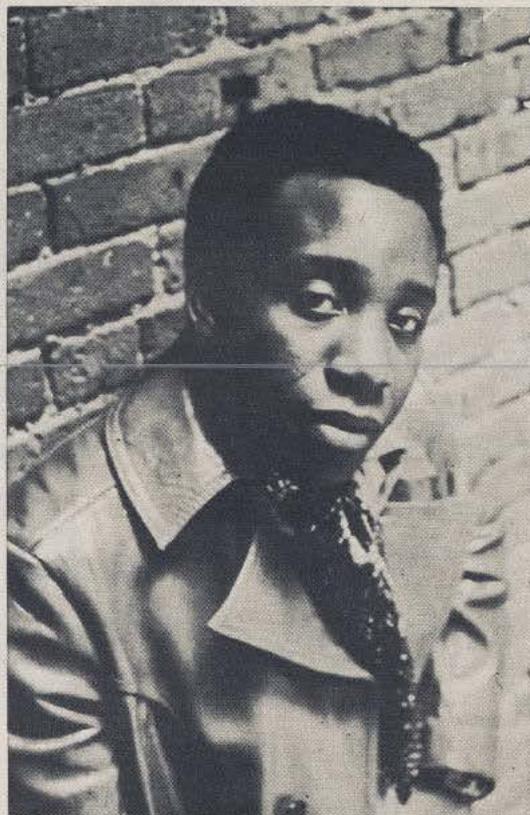
FAME DOWN UNDER

GEORGIE FAME flies to Australia today (Thursday) to make his cabaret debut there. He will be accompanied by lead guitarist and musical director Colin Green and they will be appearing in Sydney for three weeks.

Fame will be unable to attend the Royal world premiere of the Beryl Reid film "Entertaining Mr Sloane" for which he wrote and recorded the title music.



ARETHA: July dates



Dis-que must hear!

Jerry Butler's

Hey Western Union Man MF1058



(If you missed it on T.O.T.P's—catch it on The Simon Dee Show this Sunday.)

WIND UP THE

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Compère John Peel
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SANTANA

SOUNDS OF THE 70's FLY PAN-AM

More firms to raise album prices



TAMMI TERRELL DIES

TAMMI TERRELL, the Tamla Motown recording star, died recently at the age of 24. She had suffered for several years from a brain tumour.

Tammi was a fine solo singer, but it was her association with Marvin Gaye that gained her most recognition. "You're All I Need," "The Onion Song," and "You Ain't Livin' Till You're Lovin'" were among their best selling records.

LOVE AFFAIR CHANGE

LOVE AFFAIR are to change their recording format. Their next single will feature just the group without the orchestra used on all their previous singles. It is likely to be one of their own compositions and not one of Philip Goodhand-Tait's.

Love Affair are in the studios this week completing an album of their own material. They appear at Portsmouth College tonight (Thursday), Harlow (28) and Leeds (31). They start a week's cabaret in Blackburn on April 12 and tour Ireland at the end of the month.

CBS, Philips and Polydor are all following the lead of EMI in raising the prices of their albums. Polydor have also put up their singles.

Commenting that "this is in order to accommodate rising costs in manufacture and distribution," a CBS spokesman said that their increases will take effect from March 30.

The standard pop album will go up from 37s. 6d. to 39s. 11d., while show and soundtrack albums rise from 43s. 9d. to 45s. Realm Jazz issues rise by 4s. to 29s. 11d., and samplers go up 11d. to 15s. 11d.

Two-record sets like Chicago and Taj Mahal are now 49s. 11d. (from 43s. 9d.). Philips' 14s. 6d. budget albums stay the same, but their pop albums also go up to 39s. 11d., and Vertigo "progressive" albums will be 42s. 6d. The medium-price range, which includes the bulk of their jazz catalogue, goes up from 28s. 6d. to 29s. 11d.

Polydor, telling dealers that the increases are "absolutely necessary," have completely revised their price structure. "Low-line" albums are now 19/10d., Polydor Standard LPs are 29/10d., Super albums (which would include records by big names like Cream, the Who, and the Bee Gees) are 42/6d., and "De Luxe" LPs (classical or lavishly-packaged pop albums) are 47/6d. And Polydor singles go up to 9/3d.



JOHN MAYALL: May tour

Mayall—British tour

JOHN MAYALL, now leading his eleventh band, returns home from America next month for a thirteen-date concert tour in May. Duster Bennett will be featured on the tour.

Mayall opens at the Fairfield Hall, Croydon, on May

1. He is currently riding high in the American charts with his latest album "Empty Rooms" which has just been released in this country on the Polydor label.

Decca, his former record company, have just released a budget collection of old tracks and that too is in the

charts. Tour dates include: Regal, Cambridge (May 3), Dome, Brighton (4), Town Hall, Bristol (6), Usher, Edinburgh (9), City Hall, Newcastle (10), Trade Hall, Manchester (11), Sheffield (12), Liverpool (13), Bournemouth (18) and De Montfort, Leicester (17).

GINGER TOUR DATES

GINGER BAKER'S Air Force, the newly formed thirteen strong band, began their concert tour at the weekend. Highlight of the tour is a concert at London's Lyceum on Sunday which will be filmed and recorded.

The group's first single "Man Of Constant Sorrow" was released in stereo by Polydor at the weekend. It features Denny Laine as lead vocalist and was arranged from a traditional tune by Ginger and Denny.

The full list of Air Force tour dates to come is: Fillmore North, Locarno, Sunderland (tonight, Thursday), Le Bourget (28), Lyceum, Strand (29), Copenhagen (April 2), Helsinki (3), Stockholm (4), Gothenburg (5), Wembley (19), Roundhouse (25), Newcastle-under-Lyme (May 23) and Plumpton Festival (24).

JUICY LUCY SIGN

JUICY LUCY have just signed a five-figure recording contract with Atlantic, and fly to America on April 29 for a five-day whistle-stop promotional tour, taking in TV and radio dates.

Negotiations are also under way for a two-month coast-to-coast tour of the States, to begin on May 5, which will be followed by a European tour.

CLEO LAINE, who appeared at London's Queen Elizabeth Hall three days after it opened in March, 1967, gives a concert at that venue on Friday, April 3. The concert is titled "Cleo Laine Spring Collection, and the singer will work with John Dankworth (alto), Laurie Holloway (piano), John Spooner (drums), Kenny Spapper (bass) and Martin Krznaw (guitar).

JUDITH DURHAM will star in a 30-minute colour spectacular to be taped for London Weekend TV around the middle of April. She will also introduce guest artists. She also guests in the Mike and Bernie Winters show on May 17, with Roy Castle on May 20, and in a religious programme with Cliff Richard on May 26.

If current plans work out, a new commercial radio station, Radio Andorra, will be broadcasting to British listeners by the end of May or early June. Radio Andorra, situated in the Principality of Andorra in the Pyrenees, has been in existence for 30 years and broadcasts French transmission from 6 am to 9 pm and Spanish from 9 pm to 1 am.

ON April 1 the Syd Lawrence Orchestra is to tape the pilot show for what could well be its own TV series. The programme will be recorded at the Leeds studios of Yorkshire television, and guest artists will be comedian Les Dawson, in whose series the band made its TV debut.

The Lawrence Orchestra has recorded the first tracks for a new Fontana LP featuring tracks associated with other big bands of the Swing Era — Tommy Dorsey, Charlie Barnet, Count Basie, Les Brown, Woody Herman, Gene Krupa, etc.

CILLA BLACK is the guest star on the last of Cliff Richard's BBC-TV series next Saturday (28). Cilla has completed her new album, "Sweet Inspiration," and is returning to the studios to stockpile material for another LP which will be released in the autumn. A new single will be selected for the new material and be released at either the end of April or early in May.

INCREDIBLE String Band—Stone Monkey presentation, U, described as "a surreal, parable in song and dance," will play both Fillmore, East and West, during its forthcoming American tour. The show is previewed at London's Roundhouse from April 8 to 12, with the exception of Sunday, April 12, before they fly to the States on April 22.

The American tour includes Fillmore East, New York

news in brief



CLEO LAINE: spring collection

(April 23 to 26), Syracuse (May 2), Boston (3 and 4), Cincinnati (10), Fillmore West, San Francisco (11 to 13) and Berkeley, California (17). The increased cost album "I Looked Up," will be released by Elektra on April 1.

To coincide with this Saturday's Second International Festival of Country and Western Music at Wembley, the British Country Music Association are issuing their first yearbook and directory. It includes a catalogue of all current C&W albums and a complete listing of country performers, agents, clubs, etc.

EQUALS leave tomorrow (Friday) for a tour of Italy which lasts until March 30. On April 3, they start a four-day tour of Austria and Germany, and also have a single date in France on April 12. A further German tour has been set from April 21 to 26 and will include a concert in Hamburg which may be recorded for a "live" album.

REVOLUTION Club's Jim Carter-Fea opens a series of promotions at the Lyceum on April with a bill starring HM "Search", contest winners Gin House, plus Stanhammer and Black Sabbath. This will be the first major London appearance of Gin House.

ISLAND are to release another budget album. Titled "Bumpers" it will feature King Crimson, Dave Mason, Blindwy Pig, Mott the Hoop, If, Spooky Tooth, Free, Jethro Tull, Claudis, Renaissance, Fotheringay, John and Beverley Martin and Quintessence. The album will be released on May 18 at a cost of 19s. 11d., Island's last sampler album "Nice Enough To Eat" was a budget best seller.

ORANGE

a happy easter from

to all our friends

GREAT BRITAIN 21 280

00

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10th April

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ONE OF these days, Robert Plant is going to surprise a lot of people — mainly those who see him simply as the screammy purveyor of ersatz eroticism to mindless teenyboppers.

In fact although Robert genuinely enjoys working with Led Zeppelin, and wouldn't at this moment want to play regularly with anyone else, his musical brain is altogether in a different area.

Ask him what he really digs, and names like Arthur Lee, Poco, the Youngbloods, and — especially — Neil Young pour forth.

"The only heavy band I really dig is the Zeppelin," he says. "Apart from that I dig the mellower things — for instance I'd love to see Trader Horne make it, because they're doing beautiful things (and Judy Dyble's very pretty), and also people like the Fairport Convention. Even that Matthews Southern Comfort album was really excellent."

INTERVIEW BY RICHARD WILLIAMS

Talked

Does this mean that Robert is ill at ease when he's put on stage with the Zeppelin, raving away on something like "Whole Lotta Love"? "Oh no... that's something I need, that I have to have. It's like bottling it all up, and when I go on stage I can let it all out. It's really very good for me."

"Jimmy's path and my path seem to criss-cross, they meet at certain points along the way, and that's where we meet and play together."

"We're really into very different things, and John Paul and Bonzo are too. In fact I suppose if we all sat down and talked about music, John Paul and Bonzo and I simply wouldn't agree at all."

The last time I saw Robert, back in the autumn, he was plotting and planning the second album, which eventually topped the charts very emphatically here and in the States. That record contained one track, "Ramble On," which was a clue to Robert's real personal direction, but it was neglected.

"Yeah... 'Ramble On.' That was my baby, and I hoped everybody would suss it out and realise that was

where I want to go. But I never even heard it mentioned... I was very disappointed about that."

Now he's planning the third one, which will probably contain more of the West Coast type of music that he loves so much.

"We haven't prepared much material yet, but we have got a few things down. AND IT'S ALL ACOUSTIC FOLKS! You can just see it, can't you: 'LED ZEPPELIN GO SOFT ON THEIR FANS' or some crap like that."

"No, seriously, Jimmy and I are going to rent a little cottage near the River Dovey in Wales where we can lock ourselves away for a few weeks just to see what we can come up with when there's no one else around. The next album will probably come out of that."

Decline

Led Zeppelin came up so fast that you couldn't see them for the smoke, and phenomena like that often don't last too long. Robert obviously has his eyes set on playing his own kind of music, but does he visualise playing it with Zeppelin?

"For a start, I don't think we'll go into a decline. We've made people aware of us, and



"The only heavy band I really dig is Zeppelin"

what we've got to do now is to consolidate the position we've arrived at, so that eventually we'll be able to say what we really want to say, and people will listen to it because it's us.

"That's why we're working so hard now, and I dig it because we can get through to a lot of people. And I enjoy the raving bit, like on 'Whole Lotta Love' I really enjoy

watching their faces when I start it" (imitates facial contortions of young females when confronted by Plant Rampant) "and sometimes I sing the most ridiculous words to it."

"Then I look at their faces again to see if they've sussed it out, and if they haven't... then I laugh all the more."

"One band I hope really

makes it is Bronco, because I've known Jess Roden for a long time. When we were about 15 we were in competing groups, he was in the Shakedown Sound and I was in the Crawlin' King Snakes. I'm not kidding, his band could have blown the Who ten miles off stage... to say nothing of Led Zeppelin."

"I went down to hear them rehearsing, and they sounded

really fine. The lead guitarist was with me in the Band of Joy, and I'm really longing for them to do well."

"Terry Reid, too — he's fantastic. When I started with Zeppelin I was really nervous and I didn't have it too together, but after a couple of weeks with him I realised what I should do. I went to hear him at Mothers in Birmingham some time ago, and

we sang together on the stage. Man, that was fantastic... after only half an hour I was really whacked out."

"Wow, can you imagine it? — Roden, Reid and Plant? That would be fantastic. Maybe that's the sort of way it's going to go, because I really want to work with people like that."

Unlike a lot of other people, Robert is a very enthusiastic listener, and will go out of his way to hear people whose work he admires.

"Crosby, Stills, Nash and Young — well, I spent all that concert wiping the tears off my face. Every time Neil Young did something it was just all too much for me."

"The way he plays guitar is really indescribable. It's very simple, but it pleases my ear a lot more than some people who can play five million notes a second. It's real music."

Audience

"Arthur Lee, too, is incredible, and when you hear bands like Love, or the Youngbloods on stage at somewhere like the Fillmore in San Francisco then you begin to realise where they're at, and that the 'vibration' thing from the audience isn't just something that's talked about at the Speakeasy."

"When I heard the Youngbloods, I realised that they were doing it just how I'd always wanted to do it. Maureen and I stood there smiling all the way through their set — we simply couldn't stop smiling. So beautiful."

By this time we'd reached Heathrow Airport, where Robert was catching a flight to Vancouver to begin their new American tour.

"I have to get there a day early," he explained, "because the long jet journey always ruins my voice for a while."

But all the dashing around isn't for nothing. It's to get Robert Plant to the kind of position where he can reveal what he really wants to do, and when that happens I'm sure we're in for some more good music.



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DEEP Purple, on their second visit to Edinburgh, trooped onto the Odeon stage to a barrage of slow hand clapping and jeers. It may not have been their fault, but whoever was responsible for setting up the all-comers' record for a marathon interval at a pop concert in this city deserves to be abused. This sorely tested audience could throw at them.

Anyway, Deep about their work regardless—and promptly won the people over, obliging with a taste of things to come on their next album. Their opening number, "Speed King," will be on the record. Fueled by Jon Lord's organ, it took off like something from a Cape Kennedy launching pad and had the cinema shuddering while it stayed in orbit. Soli-down brought an earlier offering "Rush," a chunky tune taken at an infectious tempo. They made it seem incongruous that this number was a huge hit for them in the States but did little here. Then something else that's booked for the forthcoming LP, "Child in Time," which, after a deceptively orderly start developed into a showcase for Ian Gillan's frenetic vocal. There was room, though, for lassy guitar from Ritchie Blackmore.

The ultimate reward for a tried and tested audience was a love poem, Deep Purple administering it with "Mandrill Root," a 25-minute excerpt from the "Shades of Deep Purple" album. This performance, the audience agreed, was worth waiting for.

Caught In The Act



while the instrumental ability of Peter Banks (guitar), Tom Kaye (organ), Chris Squire (bass) and Bill Bruford (drums) was displayed in a thoroughly musical performance.

Demand for an encore was satisfied with "Something's Coming" and as Peter's guitar fell to pieces in the climax a roar went up for what must be now one of Britain's top three groups. — CHRIS WELCH.

HEAVY JELLY

JACKIE Lomax is rare talent, appreciated only by George Harrison and the faithful few who bought his fine album last year. His new band, Heavy Jelly, doesn't display his unique gifts to the full, but it's a lot better than nothing.

At the Country Club last Friday they played an exciting set notable for the interplay between the guitars of Lomax and John Moreshead, their prepared riffs and improvisational contrast being particularly rewarding.

The choice of material was interesting, particularly several blues based numbers which were distinctly out of the general run. Their final song, the Mersey Boom classic "Tricky Dicky," was a nostalgic gas. — RICHARD WILLIAMS

NICO

"I THOUGHT this was a rock and roll place," said Nico, smiling between numbers at the Roundhouse last Sunday. She was right, but she contrived to transcend barriers of taste and finally left the stage to warm applause.

Her's is difficult music. It's tonal range circumscribed by the sound of the harmonium, personal, desolate delivery. The emotional range of these interior monologues is, however, unlimited, and among the most memorable of the songs were "My Empty Pages," "No one is There," and a new song — "In Her Native Gown." — RICHARD WILLIAMS.

TOM JONES

THE music is incidental to Tom Jones fans. It's just the excuse to go and see him. Although no lemon knickers landed on the Hammersmith Odeon stage on Wednesday night, it was that sort of atmosphere with the lady behind me urging her friend to "look at his trousers" and pleading

there could be a new era of popularity for him. — JERRY DAWSON.

HEATH TRIBUTE

A BODY of British musicians associated with the late Ted Heath, plus Mrs. Moira Heath and other members of the family, assembled at London's Camden Theatre on Tuesday last week to pay tribute to their old guy. The occasion was a celebrity concert presented and recorded by the BBC as a tribute to Ted. The music, and introductions by Alan Dell, can be heard on a special Jazz Club transmission on Easter Sunday (29), Radio 1 and 2, between the times of 11.30 pm and half past midnight.

Jack Parnell conducted an orchestra of musicians, all former Heathmen, which included Johnny Hawkesworth, Lobby Orr, Kenny Baker, Stan Reynolds, Bert Ezard, Duncan Campbell, Don Lushier, Keith Christie, Henry McKenzie, Bob Elford, Ronnie Chamberlain and Norman Stenfall. The programme worked in such favourites as "And The Angels Sing" (for the five-man trumpet section), "Waterloo Bridge," "The Champ," "Baby Blue," and "Swinging Shepherd Blues" — and in addition to the big band offerings there were items by a small group led by pianist Ralph Dellimore.

The band within a band was completed by Eddie Blair, Tommy Whittle, Roy Wilcox, Orr and Hawkesworth.

It was quite a moving evening during which Moira Heath dabbed at a tear now and then. She was guest of honour at a reception, before the recording, at which two or three generations of Heaths seemed to be present. Corporation brass and producers were in the Camden in force. Douglas Muggidge, Mark White, Terry Hensbery, Teddy Warrick, Vernon Lawrence, and Ray Harvey, who produced the tribute, were only a few spotted. The special edition of Jazz Club should be well worth hearing. — MAX JONES.

YES

YES have scored a considerable success with their first major solo concert at London's Queen Elizabeth Hall on Saturday. They tried a brave experiment with added strings and brass conducted by Tony Cox which suffered from amplification problems, but the group scored all the way, playing at a peak which earned a kind of "breakthrough" audience reaction which marks the point when a group have "arrived."

John Anderson sang beautifully his own haunting and patently sincere compositions,

CRAIG

IT was eleven years ago (in 1958) that Craig Douglas crashed into chart popularity with "Only Sixteen." Which seems incredible when one sees him today still looking young, even by teenage pop-star standards.

His cabaret appearances last week doubling the Peco-Peco, Stockport and the Candlelight Club, Oldham, brought back memories of these pioneer days as he reminded patrons of his Six-Five Special appearances and recalled one or two songs of that era.

But undoubtedly, his best numbers were Paul Simon's "Homeward Bound," Jim Webb's "Didn't We Girl," and a number which Craig wrote with his excellent pianist — MD Van Doren, titled "When I See You Smile."

His choice of numbers is good, he sings extremely well but his act is rather messy. Once this is cleaned-up

NEXT WEEK
ALBUM
SPECIAL
NEXT WEEK

WHO INVITED THAT GORILLA ANYWAY?

THE MM's local is used to some pretty strange sights. They have become used to a skinheaded Viv Stanshall; immune to the hairier musicians; and even survived a couple of visits from the Dubliners.



But minds and eyes boggled at the sights of debauchery perpetrated last Friday.

There was Chris Welch idiot dancing with a young lady clad only in a bikini. A gorilla, heavily disguised as Bill Nile, asked Bob Dawbarn to lift its nose so that it could force a pint of best bitter between its revolting lips. A clown played all the good old good ones on alto sax.

Drunken

Apparently it had something to do with a new single by Bill Nile's Good Time Band. Only we forgot to ask the title. And if anybody will see a drunken gorilla will they ask it if it can have Chris Welch back, please.

Paul McCartney has re-written the middle eight of the old Doris Day hit, "Que Sera Sera" for the new single version by Karen Young out this week on Major Minor.

Transatlantic Records received an order for Jerry Silverman's "The Art Of The Folk Blues Guitar" — from train-robber Douglas Goodie in Parkhurst Prison, Isle Of Wight.



McCartney middle eight

Frustrated

Savoy Brown's manager, Harry Simmonds, claims their current American tour has already cost him the price of five top hats. The kids keep snatching them from the head of singer Chris Youden.

Quote from a top London agent this week: "I'm very frustrated. I can't get in touch with any of my artists. It's the new fad. They refuse to give you their phone number and they only phone you when they want money." — The same agent on the much-publicised Danish Sex Fair: "Frankly, I'm getting fed up with it all. I'd rather read Motor."

Snowed up

Card from Steamhammer to Gay: "We're snowed up in Munich, making the most of the drinking facilities etc." It's that etc that has us worried.

Memo to anyone concerned: MM's Roy Eldridge doesn't like being called "Love" by fellers. Ducky, yes. Love, no. . . . May Blitz claim some sort of record for their Fan Club secretary, Mighty Mabel, he tops the scales at 17 stones.

In view of the lack of dressing rooms at Hampstead Country Club, will Billy Fury be taking a horsebox with him when he plays the club on

March 29? . . . Witch-season's Joe Boyd seeking "cellar with high ceiling" for rehearsals. And we'll believe him when he says he has a big group.

Moody Blues turned down a gig worth £1,000 so they can see Simon and Garfunkel at the Royal Albert Hall. . . . Love Sculpture guitarist, Dave Edmonds persuaded to grease back his hair and play boogie-woogie piano on a gig at Aberystwyth with Shakin's Stevens and the Sunsets.

Chinese

Status Quo organist Roy Lynes wed nurse Wendy Fallon at Redhill, Surrey, on Saturday (21). They met looking at an Aston Martin in a Birmingham sales room.

Glasgow is claiming the first Chinese discotheque, complete with Go-Go girls and light-show, at the Cam Wah Restaurant. . . . Norman Bellis, bass guitarist with the Back Street Band, gassed by his tour as a dep with Junior Walker's All Stars.

Among winners at the Carl-Alan Awards were Dave Cash, Jimmy

Savile, Marmalade and the Ray McVea Orchestra. . . . Hope you all managed to survive the breathless excitement of the Eurovision Song Contest.

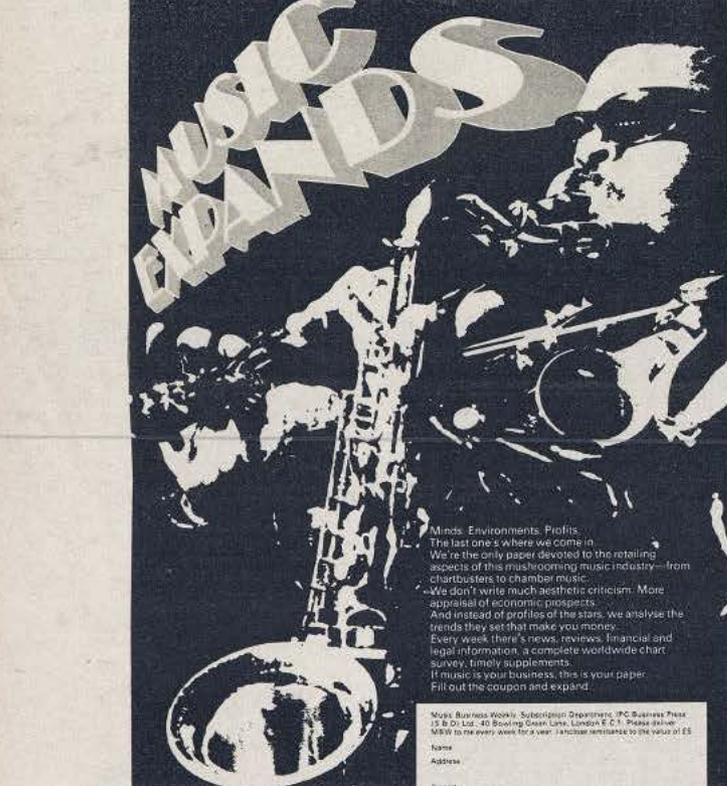
Connoisseurs of the great bad films on telly had a winner with Shlps With Wings. It even had the line after the hero's death about "He would have wanted it this way."

News sheet

Stan Getz visited Tubby Hayes in hospital before leaving for the Continent. . . . Comment from MM's Ray Telford after seeing Chris Welch's bedroom: "All he needs is the road lamp."

Decca's news sheet, The Decca Record, very funny with its screaming headlines. . . . Polydor's list of deletions includes Archie Shepp's "One For Trane."

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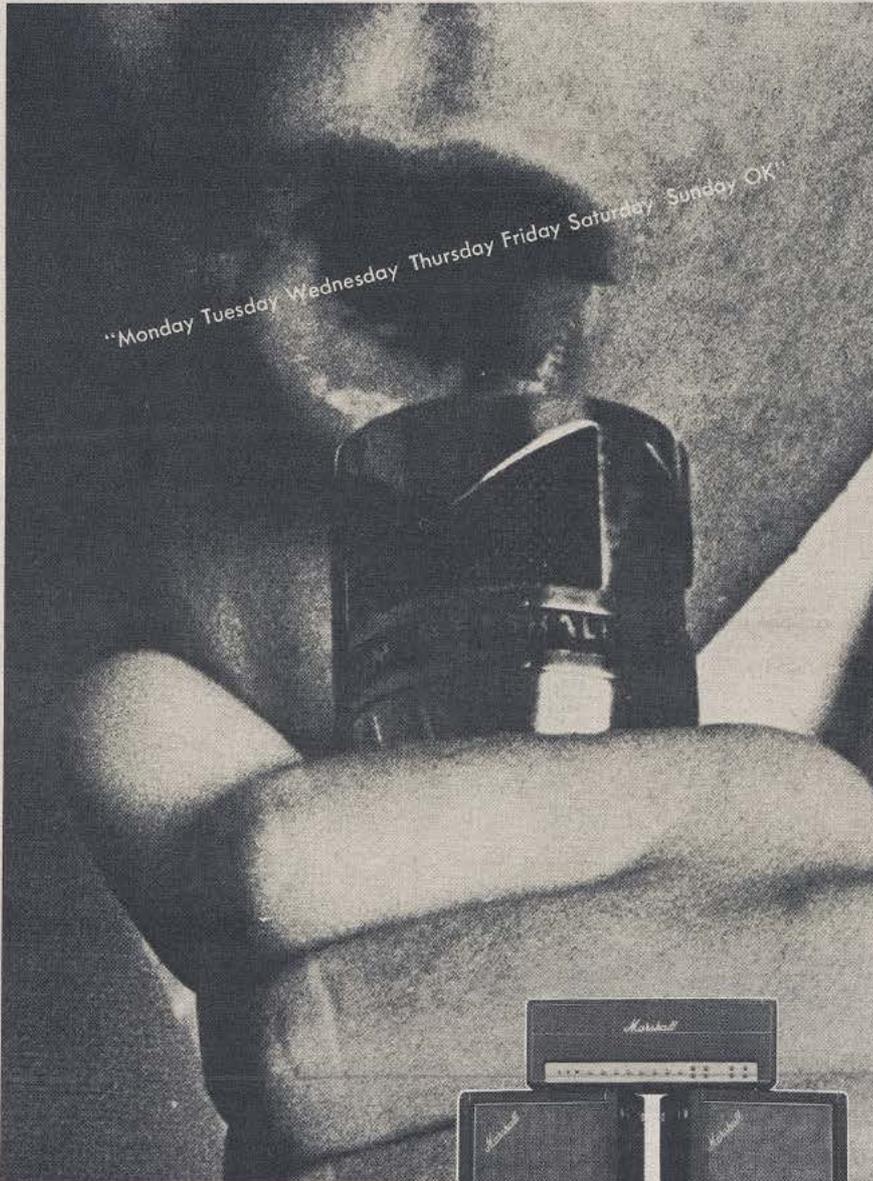
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JAZZ SCENE

John Warren— a name to note

TWO of the most gratifying nights in London's jazz life over the past year have been provided at the 100 Club by an all-star band (Surman, Osborne, Wheeler, Oxley, you-name-it) directed by the long, lean figure of John Warren.

Warren is not yet a household name of British jazz but he is definitely a man to note for 1970. His compositions appear on the recent LPs by John Surman and Alan Skidmore and, as a result of Surman taking one of his pieces to Montreaux, he has a commission from Geneva to supply arrangements for their Radio Orchestra — "I've done about nine or ten, so far."

A 31-year-old Canadian who still speaks with a lazy Transatlantic drawl that makes Gary Cooper sound like Groucho Marx, he came to Britain in 1962. Warren plays saxophones and flute, and one reason for emigrating was to get big band experience.

At the time there were jazz bands working regularly, like Dankworth and Heath and all those people. And I wanted to get other kind of musical experience, you know, section playing and reading. The early days were hard. I didn't know anybody. My first gig was ten months on the boats. Then I took a palatial job in Nottingham where I worked for a year and a half. I did the cruises again to get some sun, came back and did nothing for a long time apart from a couple of summer seasons. It was quite fun a lot of the time, a big rave up and all that. I had met John Surman my first year here when I played with him in a rehearsal band that Alan Cohen had, and then I bumped into him again and started to go down to the Old Place. I first got into this scene through Mike Westbrook. He asked me to play in the "Celebration" band. At one time he was asking people to write things for that band, which I did. He



WARREN: "I'd rather play crap than write it."

never used them, but that is when I started writing. Then John and Mike Osborne were doing those Monday nights at the Old Place and I did a workshop date there. After that, John asked me to write something for his Octet, and then Alan Skidmore was interested so I started writing tunes for his quintet. He is the person who has played most of my tunes. That was really a challenge; it was a new group so I didn't have any preconceptions of it, just of all the individual people in it. This made me open up more, stretch my ideas of what to write. I like writing tunes, per se. I probably do that better than orchestrating. I always tend to think of the people I am writing for, whether the tune actually gets to them or not. I always think of some particular person playing it."

genuine Tong funeral! I think more in terms of individual pieces, which are tending to get longer and to be more like suites."

He enjoys much of today's so-called "free" music but points out that "It's very hard to assimilate these ideas into a larger context. I do prefer some sort of structure or shape. I like tunes!"

In spite of this he has managed to involve many free spirits in his band, and they clearly have themselves a ball. "There must be something good about it because everybody does dig doing it. There is nothing really far out in any of my music, it's pretty straight ahead, but there is room for doing things a little differently."

Earning a living from jazz in this country is never easy, but Warren is slowly beginning to make out. His supplements his income by doing a few copying jobs and playing the odd session or jingle date, though he is not far into the commercial scene.

"I don't really want it that much, though I could use the money. There is some good stuff, but you usually get to it through doing all the rubbish first. For some weird reason I would rather play crap than write it. I enjoy playing in a dance band or pop group, or anything."

"As for the jazz scene, in the years I have been here it has moved immensely forward and expanded, and I like the musical environment, as well as the quality of the musicians."

TED WARD radio jazz

BRITISH STANDARD TIME

FRIDAY (27)
8.10 a.m. J: Jazz Unlimited (Mon-Thurs), 8.5 p.m. J: Jazz Unlimited (Fri, Mon, Tues, Thurs), 9.10 U: Spooky Toth, Electric Prunes, 10.30 O: Jazz studio Frankfurt, 10.45 A: R and B (Fri, Mon-Thurs), 11.30 T: Bands and Singers, 12.0 T: Jazz Collector's Items, 1940's and 1950's, 12.5 a.m. J: Underground Music, 3 J: Jazz.

SATURDAY (28)
11.10 a.m. M: Jazz, 12.0 BS: Jazz Record Requests (Steve Race), 2.0 p.m. E: Buddy Tate's Celebrity Club OR, 6.45 E: Jazz Club (Phil Seaman Band), Mike O'Brien Trio, Hamburg, 11.30 A: Jazz, 11.30 T: Big Bands (Doc Severinsen OR).

A COUNTRY PUB tucked away in the heart of County West Meath, Ireland, is not the most likely spot to find an exiled American jazz man. But it was at the Fox, Ashbourne, that Mal Waldron turned up recently to play a week of dates for the owner, Irish-American sax player-turned-landlord, Jim Riley.

New York born Waldron now lives in Munich and is working in the different roles of writing film scores and acting, and playing jazz.

Waldron's name may be familiar in the context of Billie Holiday, for pianist Waldron worked as Billie's accompanist for two years, from 1957 to 1959, just before she died.

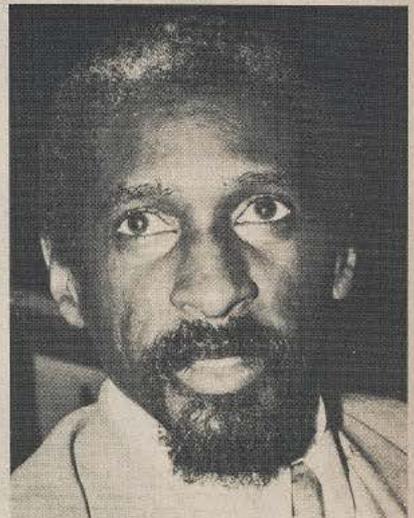
Waldron had, some time before, quit playing with the Charlie Mingus group, having played with Mingus from 1954 to 1956. "I wasn't playing too much jazz these days, I was just getting things together," recalled the quietly spoken, chess playing Mal.

Waldron joined Billie through the services of writer Billy Duffy — "He wrote the book on her. He was a good friend of hers" — and Waldron went to Philadelphia to start work with Lady Day.

Although he doesn't say too much about that period, Waldron commented, "It was beautiful, inspiring. There were no problems from her. There were problems from the police."

With Billie Holiday, Waldron played concerts, radio and television. "We came to Europe in 1958, to Paris and Berlin and London in 1959. In fact it was just before she died. We played the Chelsea At 9 show."

With Billie Holiday, Mal Waldron went to Max Roach and played with his group



MEL WALDRON: writing film scores

Waldron— an exile in Ireland

until 1960, then moved on to accompany singer Abbe Lincoln for a year, then for the next three years worked alongside Eric Dolphy and Booker Little.

In 1963, Mal came to Europe and worked through France and Italy eventually arriving in Munich.

"I came down to Cologne to work a club and then I got an offer from Kristien Burcharth, a vibes player, and was formed a quartet and with him I came to Munich."

As a pianist, Waldron is rhythmic and is very much a group stylist rather than an individualist. He doesn't allow technique to override feeling and prefers to play around the middle of the keyboard, using a tight, economic approach.

As a recording artist, he has 12 albums to his credit including six for Prestige recorded between 1955 and 1960 and has cut sides for the Impulse, Karim, Bethlehem, GTA and Columbia labels. His latest is "Free At Last" for EGM in 1969.

As a sideman, he has recorded with Billie Holiday, John Coltrane, Mingus, Roach, Dolphy, Jackie McLean and Teddy Charles.

A prolific composer, Waldron has been reckoned to have written several hundred pieces including "Soul Eyes" recorded by Coltrane and "Dilemma" recorded by Art Blakey.

Since 1963 he has been writing film scores. "In 1965 I wrote the score for 'Three Bedrooms in Manhattan' and in 1965, 'Sweet Love, Bitter' the life of Charlie Parker."

"I find writing for films a challenge to me to find music to fit the scenes in the film. I also enjoy the challenge of working with different musicians in each country I'm working in. It

keeps my mind alive, it keeps me going."

As well as writing film scores, Mal is also a film actor. "I did some short films, I acted in one in Holland, 'No Place For Zagreb', and I wrote the score for it too. I had a short part in 'Three Bedrooms in Manhattan'."

"I enjoy acting, and now I'm getting my first full length role, in a German film, and I'm playing a gangster." Quite a contrast from the quiet, easy going jazz pianist.

As a man with a vast wealth of jazz playing experience, I asked Mal if he had any thoughts on today's crop of modern jazz musicians.

"I think a lot of them are trying to jump on the bandwagon. But I do think there are a lot of good ideas in today's free jazz. They haven't jelled yet. It takes time to jell ideas. And then you throw away all the bad ones and the good ones will stay."

He's found that travelling as he does — this year Mal will be visiting Japan and Eastern and Western Europe — helps him get fresh ideas. "You find the more you travel from one country to another, with the change of atmosphere and attitudes, that this helps the music to form. It inspires music."

"In America the music is all the same. You can travel great distances, but the feeling stays the same."

"And in that place, the whole attitude to jazz is that it's the lowest form of animal life. They think you're still all junks. I'd never go back to America until that attitude changes."

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DIZZY GILLESPIE on Wednesday

LOUIS ARMSTRONG on Wednesday

Marsupilami

Transatlantic

The new world of Arthur Brown

DON'T SAY Arthur Brown, say Fire. For most people, in this country at least, the two things have become synonymous because after his tremendous success with "Fire" in 1968 he got rather stuck with the "God of Hell-fire" image.

by **STEVE PEACOCK**

People erected the image, and the flaming head-dress, the masks and paint, and the flowing robes became Arthur Brown. What should have been the Crazy World of Arthur Brown, phase one, became Arthur the Devil, the flaming head, the firebringer.

The Pop Machine caught them up, and in America the inevitable happened. Vincent Crane (organ) and Carl Palmer (drums) left with some harsh words and formed Atomic Rooster.

Little has been heard of Arthur for a long time, but now he is back playing small clubs, one or two colleges, and the Roundhouse, with his new Crazy World — guitarist Andy Rickell, bass guitarist Dennis Taylor, and Drachen Theaker, his drummer from the days

before Carl Palmer, who has since recorded with American group, Love.

They are living and working from a large farmhouse near Dorchester, where I asked why it had been so long between the break up of the old band and the appearance of the new.

"It was a question of meeting the right people," said Arthur, "and that took quite a long time. For what we are doing being musicians isn't enough — you've got to be able to forget that you are one."

"Just because bands are musically good, doesn't make them good bands."

One of the things that the Crazy World are trying to do is to break down the wall that automatically goes up between player and audience — they are musicians, we are the audience; they are a group up there on the stage, we are just ordinary people, down here watching.

"It is strange that at one point in people's lives, like when they are at school, they are all doing the same thing, yet a few years later one of them will pay £1 to go and see the other play at the Roundhouse and there is a barrier. But there really isn't much difference between them," said Andy.

"I'm sure people have very

strange ideas about the sort of lives we lead. I hate to think what they imagine goes on."

This blatant difference between "musicians" and "audience" is a difficult one to do away with because it manifests itself in so many ways. People pay to see the group, they stand and watch the group on stage, the group are holding the instruments, and so on.

The ideal is so far away from Western traditional ideas of music, yet the Crazy World want to go as far as possible towards it so that everyone can get as much from the music as they can.

They argue that they are not making music, the music is there all the time, and all they are doing is acting as a focal point so that, at one particular moment in time, we are aware of it. In this way, they are not creating, but the creative part comes in their interpretation of the music.

In the same way as people like the Third Ear Band and SME, they rely heavily on communication with the listeners to make things work, to give them the inspiration for the music which they are improvising all the time.

"In a way they are using us as instruments for their imaginations," said Arthur. "It's like a multi-wave telephone between the people in the band, with everyone else. You play at different places for different people every time, so you are bound to change from night to night."

"There is no reason," said Andy, "why people's perception should stay at one level, say at a 12-bar song. I'm sure the average person doesn't

realise what awaits him in music from people like Stockhausen, but I think they can be led towards it."

"I think audiences are a lot more interested now in what is going on," said Arthur. "There is not so much violence towards performers, and there is a much more receptive attitude."

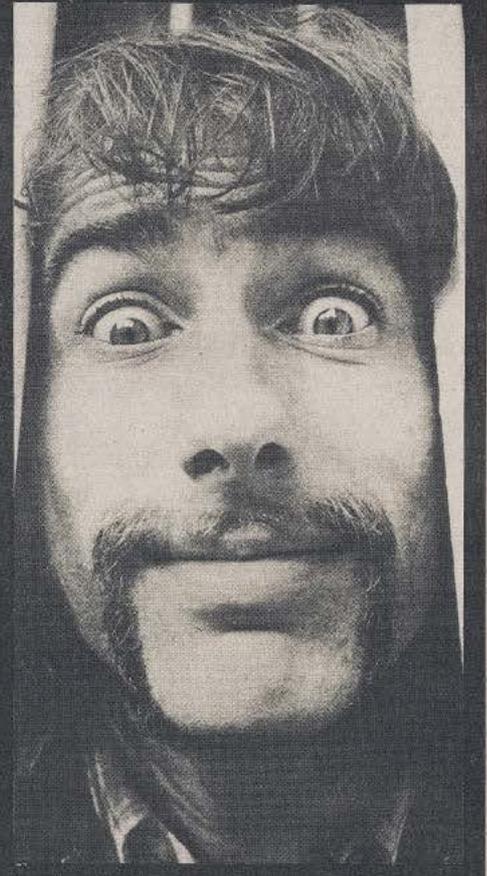
"Music has been one of the last art forms to develop, but I think now people are becoming much more audibly aware."

"When we play the relationship with the audience is that we give them energy, and they give us energy."

Which must be very close to the relationship they want, where everyone is working together with the music. The "them and us" divisions are beginning to dissolve to create a situation similar to the way Gypsies make music. The guitarist at the fireside is not entertaining the others, he is providing the focal point for a common experience.

Now that the "Fire" Image has, they hope, died away, the Crazy World of Arthur Brown can get on with the things they want to do. They can play clubs and places like colleges and, unlike so many British groups who have virtually priced themselves out of the market, they have decided not to charge ridiculously high fees.

In 1968, Charles Fox of the New Statesman described Arthur as "disconcerting, even faintly perverse, but distinctly original and very, very, English." On one level, this is still true but beneath that there is a lot of sincerity and a great desire to communicate through music.



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THE SOUND OF  THE SEVENTIES



'We need a new generation of old men'

says Rod McKuen

BY RAYMOND TELFORD

"IF WE had to turn the country over to the kids tomorrow we would be in pretty good shape." The words spoken by Rod McKuen, American singer / poet / composer / film producer, from plush Claridge's Hotel suite, when he visited London recently.

Certainly in the States and to a certain extent in Britain, Rod has found favour with young people. In every sphere of his work, especially through his poems and songs, he has made contact with a very aware youth.

Music is a very important part of his life and he

praises the current scene. "The music of today has gone through a complete change. It's getting quieter and easier on the ears and lyrics are meaning much more to people. The time when any rock group could make it is over."

As far as his own music goes and, taking a look at Rod's recording career he seems to have spent a great deal of his time in British studios.

"I've been recording in Britain for about four years," he says, "and I've always found it very exciting. One of the attractions here are the beautiful string sections. They're about the best you'll find anywhere. The nearest you can get to it in America is on the West Coast."

Anyone who has studied the work of Rod McKuen could hardly have failed to miss the strong feeling of peace and contentment that it reflects — and he is a very placid person talking in a soft voice which invariably dies away to a whisper at the end of each sentence.

"I suppose people tend to think of me as something of a lonely I can work," he says, "but it's not true, at least not in the accepted sense. I suppose I am in a way though, for instance I like to be alone when I'm working and that's the only way I can work."

At this juncture the almost inevitable question of John Lennon and his peace crusade cropped up.

"The War is Over if You Want It," said Rod with relish. "That is a marvellous slogan. I admire what Lennon's doing but I'm not sure it'll work the way he's going about it — I mean lying in bed for a couple of weeks isn't going to solve much. There must be an easier and more palatable way to do it."

When Rod says that all he wants to do is just to go his own way and contribute what he can — he

has already achieved much more in this respect than many other people who share his sentiments have.

Undoubtedly his principal medium has been through his songs which have been recorded by such artists as Frank Sinatra, Andy Williams, Eddy Arnold, Dusty Springfield, Henry Mancini and Glenn Yarborough, selling more than fifty million records. A very impressive list and one which has earned him a lot of dollars. Commercialism?

"I don't think I'd write a song purely for commercial purposes. I did write a couple of songs once which more or less were meant to be hits but they got nowhere. Kids today aren't so easily deceived. I mean they were the first to see through the Maharishi."

"Even the term kids is wrong because they aren't kids anymore. It's being proved all the time like the letters to the musical press which really have something constructive to say. There's no such thing as teenagers nowadays because they are people demanding to be treated as people."

A quote from one of Rod's poems he says sums the whole thing up. "We need a brand new generation of old men overnight" is a line from his last book and he feels this is true more than ever because as he says the ones who are running things now aren't doing a very good job. "Sure there'll be mistakes," says Rod, "but people should be allowed to change and to make mistakes and not be crucified for it."



DUSTY: recorded McKuen compositions

JUDITH DURHAM AND THAT DEMURE IMAGE

THE COVER of Judith Durham's first solo album shows a misty photo of Judith with her left hand held demurely at her throat.

The image is that of wistful innocence — and this is reflected in the song selection on her album for the A&M label, "Judith Durham Gift Of Song."

With one exception. And that is the track titled "I Wish I Knew," a gospel-styled song on which Judith really lets her hair down. And she receives a truly stimulating backing from a swinging assembly of American jazzmen.



JUDITH bare shoulders

JAZZMEN

The album sleeve, in fact, lists the line-up as including guitarist Dennis Budimir, Victor Feldman and Larry Bunker (drums), Bud Shank and Buddy Childers — a former lead trumpet with Stan Kenton, no less.

And Judith responds to this jazz-orientated environment by revealing a vocal maturity that was less evident in her days as the eye-catching member of the Seekers group.

If it would appear that A&M records were also aware that here was a "new" Miss Judith Durham.

BY LAURIE HENSHAW

IRRITATED

"There were two photographs available for the album cover," says Judith. "One showed me with bare shoulders," she laughed. "But they chose the demure one you see on the cover."

Possibly A&M decided to play along with that preconceived image after all.

"I must say that before I was married, I sometimes felt a little irritated about the 'demure' image so many people had of me," says Judith. "But now I'm pleased if they think that way."

Certainly that image found an echo in many hearts. Not least among those men who repeatedly wrote to her with proposals of marriage.

But there are some good losers among those far-off admirers. "One sent a congratulatory telegram to Ron and me when we were married," says Judith with genuine gratitude.

"Ron" of course, is her musical director and pianist Ron Edgeworth. And she couldn't have chosen a nicer chap.

SPIRITUAL

Judith left the Seekers some 18 months ago. And it took her this time to compile the song material for her album. There's a spiritual feel about other tracks too, which include the Billie Holiday classic, "God Bless The Child."

"I've always been very influenced by gospel music," says Judith. "In fact, I've been interested in Negro

music generally." How would marriage now fit in with her career? Did she visualise any conflict between home life and her work?

"I think everyone has to find some fulfilment," says Judith. "I should imagine I should achieve what I want to do within two years."

SLIMLINE

Certainly Judith doesn't see herself living out of a suitcase indefinitely. "That was one of the reasons I left the Seekers," she says.

As televisioners will have seen, Judith is today a slimline young lady far removed from the homely, well rounded girl who first left Australia to find fame in Britain.

"I've changed to a vegetarian diet," she explains. "But I never was a big meat eater. I'm not fanatical about vegetarianism. I don't object to wearing leather shoes or a leather coat. But these are really animal by-products. It's different from killing animals for food."

TEMPTED

"Mind you," she says with a womanly touch, "I was sorely tempted to buy a beautiful fur coat I saw in Copenhagen. But I decided to leave it. I felt I should stick to my principles."

Obviously, that "buttercup" gloss hides a woman of firm convictions. And intriguing ones, too.

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INTERVIEW BY LAURIE HENSHAW

CHRISTINE PERFECT had a touch of the blues when she called at the MM's offices last week. And it had nothing to do with Blues in the musical sense.

Christine was brought down because she has not made one solitary TV appearance since she won the MM Top Girl Singer award six months ago.

Rivals

Which is hardly a good scene for any artist who can beat off scores of rivals to emerge triumphant with a massive silver cup firmly clutched in her hands.

Then Christine was understandably all smiles. But she was smiling only ruefully as she lamented her lack of TV and radio exposure since her win.

"I'm not so much frustrated as puzzled," said Christine. "When Julie Driscoll topped the poll, it proved very helpful for her. She had so many offers; I can't see why I should be ignored."

Wanted

"When I won, the BBC wanted me to go on their Today programme. They asked me to sing my latest single. But at that time, I hadn't recorded a solo single. So they said come back a fortnight later — when the record was on the point of being released. Then, for some reason, the appearance was cancelled. I still haven't had any TV, and the radio exposure of my first record was negligible."

"I can perform on stage, so why shouldn't I be able to do the same sort of thing on TV? So many girls who haven't had similar success appear fairly regularly. It's all a big mystery. It's not unreasonable

A touch of the blues

to expect something for someone voted Top Girl Singer. But I've nothing more than a Cup," she added with a wry smile.

"Fortunately, the gigs I am doing with my own group are very rewarding. I enjoy doing them, and the four guys I have with me sound fine. But you just can't go along on the same even keel all the time. You need an occasional booster."

Why had Christine waited so long to make a follow-up recording to that first single, "When You Say"? "We spent a lot of time on rehearsals to get the band sounding just right," she explains. "Now I've made an album with some of my own compositions on it, plus a couple of Bobby Bland numbers. There's also 'I'd Rather Go Blind,' which I did when I was with Chicken Shack. It's a very Blue LP, and we're putting out one of the tracks as a single."

Strange

"If I had the right single, I could really be right up there — provided it was played."

"But would it get played? When Chicken Shack released a single called 'Maudie' it became No. 1 in all sorts of places abroad, but so far as I know the BBC played it only a few times. It went into the charts in other countries, but not over here. It's all rather strange, as it was a very good single."

Proved

"But if I release a single — no matter how good it is — is it going to be played? It does seem that Blue Horizon doesn't get as many plays as any other label."

Duster Bennett, for instance, is very big in America, but how many record plays does he get over here? Except those by John Peel.

"It was the same with 'Albatross' by the Fleetwood Mac. At first, that didn't get many plays, even when it was in the Top 20. Yet it proved to be good enough to get to No. 1."

Meanwhile, while lamenting over the lack of radio and TV exposure, Christine is pleased at the reception she is getting from audiences around the country.

"But I don't want to live out of a suitcase all my life," she says. "In fact, after a gig I do my best to get back home. I can't stand staying in hotels. I only do so when it's absolutely necessary."

Christine also misses the company of her husband John McVie, who is, of course, touring full time with Fleetwood Mac.

Imagine

"I don't suppose John and I have seen much of each other over the past six months," she says. "They're on the Continent at present, and when they return on April 4 they'll only be a few weeks in London before going off to America again for four months in June."

"Between October last year and this coming October, I don't expect we shall have seen each other for more than four months — he will have been out of the country for eight months."

"But that's the way the business goes," says Christine philosophically. "There's nothing we can do about it. John can't give it up — he's making so much money — and neither can I. I couldn't possibly imagine going back to a 9 to 5 job. And if I did give it up, what would I do? Sit and twiddle my thumb all day?"

Crossed

Christine certainly has no intention of "twiddling her thumbs." She is keeping her fingers crossed in hopes that her new single and album will meet with some response from those in a position to bring it before the public.

For if Christine is again ignored, the silver on that MM cup is going to look a trifle tarnished. And in this respect, Christine certainly doesn't want to go on singing the blues... Basically, she's a much too cheerful person to nurse any bitter feeling.



CHRISTINE PERFECT: "I'm not so much frustrated as puzzled."

JULIAN'S TREATMENT

Phantom City/Alda dark lady of the outer worlds

The sound of space a double A side stereo single from the forthcoming album 'A time before this' a new single from Young Blood records released March 27

Jeremy Gilbert takes a highland jaunt...

THE CABBIE was filled with shock followed by amusement when I announced my destination on arrival at Edinburgh Airport.

"Innerleithen!!! Aye that's alright—but it'll take us a wee while yet." After taking the ring road out of town he could hold back his curiosity no longer, and enquired why I could be paying only an ephemeral visit to his native country—and all the way from London, too.

The information seemed a fair exchange for the fact that I had deliberately withheld my destination until we were well on the road out of the airport, fearing he might have second thoughts about making the journey.

I muttered something about the Incredible String Band which had a similar effect to lighting the blue touch paper. The cabbie exploded into a cacophony of noises from which I gathered that he was aware of their existence. "They're the people who live up on the estate with strange clothes and long hair," he acknowledged.

After that he decided to put the proverbial foot down, and friendly yodel's clarity of direction suggested that he had been asked the same question many times.

In search of the Incredibles



MIKE HERON: 'We're recording an overture'

Cottages

Evidently word of the Incredible String Band and Stone Monkey had spread far wider than the walls of the huge estate up in the Peebles-shire hills where they live. We arrived and I set out in quest of eight terraced cottages, stopping en route to enquire where I could find Mike Heron.

The cabbie was obviously hoping to catch a glimpse of these long-haired hippies, but was forced to succumb because it would have involved driving up a few steps and along a three feet wide footpath.

Mike Heron answered the door of number one grinning enthusiastically. A variety of ornamental stringed instruments lined the multicoloured walls and I was aware that I had interrupted a rehearsal with Robin Williamson.

"We're recording the overture for the pantomime in Edinburgh tomorrow which involves splicing together bits of all the songs in the show. We've really got to get this together, so how about meeting the others first?"

In number two lives Rakis, one of the innovators of Stone Monkey, described by colleague Malcolm Le Maistre as "a brilliant dancer of demons with vivid facial expressions." Unfortunately Rakis was away in Nigeria for a few days to pick up some material for costumes, which were mostly being put together by dressmaker Jane Mock.

Full rehearsals had temporarily ceased, besides which it was St Patrick's Day and there was an Irishman in the camp—Ivan Pawle from Dr Strangelove. Strange, which seemed adequate reason for cracking a bottle of wine. It appeared as though luxuries such as these were being judged from the childish delight of those in number five.

Telephone

Cottage number three contained the first tangle link with the sanity of the wider world—a telephone belonging to Rose Simpson, the ISB's bass player, but in vain calls are communicated and thwarted by the fact that Rose, apparently, is seldom to be found in number three. It was she who escorted me from cottage to cottage.

In number five are Robin and girl friend Janet Shankman, who has proved to be an integral and necessary part in the creation as a painter and designer of the settings. Robin explained that for each scene in U, which he describes as a "surreal parable in song and dance," there is a backdrop. But because it would be impractical to paint and transport full size props, they are making the miniatures into coloured slides, which will be projected from both the front and rear.

Robin, Janet, Malcolm and several of the others are all busily engaged in painting. Malerie, Jane and Ischoco spend their time designing and making costumes, while one is engaged in this

people" to play that many parts.

"I'm not trying to get through to the hip people at all. In fact the music is just like a String Band gig," he explained.

"Early movement is the original form of communication and music and dancing in this are the ultimate. This is what I've got against classical ballet, it's too organised. Obviously there's got to be some sort of organisation, but it would be so much better if Nureyev could relate what he's doing to the audience rather than to himself."

Malerie added that the Stone Monkey don't change from reality at all to go on stage, and they enjoy dancing to the ISB type of music.

Heroes

"The local people are expecting great things of us. We're their local heroes you know, young boys ask us for autographs and records. The estate is owned by a millionaire called Colin Fenant and he put on a party for us at Christmas. We all turned up at a village hop in Peebles on another occasion and no one was really dancing at all. So we started going through all the motions of a band. The gig we had everyone dancing along. This place used to be a village, and we put the local people in or rehearsing," adds Malcolm.

Paradoxically, they are very reluctant to divulge details of the play or allow outsiders into the camp. Everyone plays eight or nine parts and they feature about thirty different instruments.

Meanwhile, in number five Robin had finished rehearsing, and offered to sing two of the more humorous numbers from U, "Bad Sadle" and "El Ratto," which at least gave some inkling of what to expect. He is pleased with the progress being made and is very enthusiastic about the pantomime's chances on both sides of the Atlantic. He explained that Jane, the Los Angeles dressmaker, was working eighteen hours a day for conflict and a lot of decisions are made by the ten of us taking a vote. It's very much a dance thing rather than mime; in some sketches the music will provide the background and in others the dancing will. There's an equal amount of humour and power, and there's no central mood at all. Everything is evenly balanced and because the framework of the story is thin, there's plenty of opportunity for adding sketches as we feel like it. The whole thing contains over twenty songs and should run for over two and a half hours."

Conflict

"Most of the things for this play have worked out well, but there's always room for conflict and a lot of decisions are made by the ten of us taking a vote. It's very much a dance thing rather than mime; in some sketches the music will provide the background and in others the dancing will. There's an equal amount of humour and power, and there's no central mood at all. Everything is evenly balanced and because the framework of the story is thin, there's plenty of opportunity for adding sketches as we feel like it. The whole thing contains over twenty songs and should run for over two and a half hours."

Malcolm explained that the pantomime was a balance of electric and acoustic instruments, and he hopes that U will lead to further ventures of the same nature.

He has already taken the translation of Stone Monkey and readapted it into a marathon pantomime which he has great hopes of putting on with a cast of "super fit

A MELODY-MAKER EXCLUSIVE

CROSBY, STILLS and Nash started out together just to make some nice, harmonic sounds together. Their first album was a huge world-wide hit. Two million people thought their harmonic sounds were nice enough to buy. Only drummer Dallas Taylor was on that LP in addition to C S & N. It was the kind of record that had something for probably everyone's taste.

Question: how the hell do you follow that? The answer comes from Atlantic records in a couple of weeks, when they release the group's second, and even better (would you believe?) album.



CSN&Y: produced the LP themselves

A review of the Crosby Stills, Nash and Young album 'Deja Vu' by Allen McDougall in Hollywood

turn into butterflies over the nation. Heavy. Side 2 begins with Crosby's title track, "Deja Vu," which in this context means that we have all been here before (in another lifetime). Tempos vary in this one, illustrating the excellence of Taylor's drumming, and Greg Reeves' bass. John Sebastian adds some wily harmonica to the dreamy parts.

"Our House" is dedicated by Nash to the log cabin he used to live in Laurel Canyon with his lady, and their two cats. Pretty Lah-lah-ing choruses, with Nash's various voices and piano strongly shining through.

"4 + 20" was written

by Stills The Loner when he was four and twenty years old. Beautifully tragic song, just Stephen's voice and his acoustic guitar.

SEARING

"Country Girl" is an epic production by Neil Young in which he succeeds in out-Spectoring Phil Spector, and even out-Nitzscheing his former producer Jack Nitzsche.

And finally, a rocking bit of Stills/Young boogie called "Everybody I Love You" where the whole band really gets it out. Anybody who's not believed the high, searing, floating quality of vocals.

FUNKY

Titled "Deja Vu" and performed by, to give them their new, official band name, Crosby, Stills, Nash and Young, Dallas Taylor & Greg Reeves, it comes in that LP in addition to C S & N. It was the kind of record that had something for probably everyone's taste.

The album was produced by the chaps themselves at Wally Heider's excellent little Hollywood studio, immaculately engineered by Bill Halverson, over a period of around two months.

Kicking off with a really cooking "Carry On" by Stills, this is actually two of Stephen's acoustic songs—"Carry On" and "Questions" broken up by their inimitable unaccompanied harmonising for eight bars.

PLEA

"Teach Your Children" is Graham Nash's simple little plea to us to teach our children well, so that we can learn from their dreams. Jerry Garcia from The Grateful Dead adds some Country flavour with his Steel Guitar.

A true reflection of Crosby's personal American paranoia follows with his song "Almost Cut My Hair." But he didn't cut his hair, he tells us. He preferred to "let his Freak flag fly!" There's some great guitar from Stills and Young on this track, both of them working together and against each other, compatibly.

Young's "Helpless" follows, a slow song about the town in North Ontario where he grew up, and went through all his changes. Now he can't go back there, as it's all a big drag, and he feels helpless. Neil Young on lead guitar and voice, Stills on Cowboy piano, C S & N harmonising in the highest imaginable way.

HYMN

Closing the first half of the album is the group's rocking version of Joni Mitchell's hymn about the greatest-ever kids' get-together, "Woodstock." Nash and Stills sharing most of the singing about the half-million Children Of God together in The Garden of Celebration. And about how Joni dreamed she saw the bomber jet planes, riding shotgun in the sky,

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JAZZ SCENE

THE OLD dictum that you can't be all things to all men and still retain your integrity occasionally doesn't hold water.

Roland Kirk, for example, is just that, and Nucleus, in a very different way, seem to be about to succeed at it as well.

Formed a few months ago with six of the best young British jazz musicians, they are playing the way they want to play — and yet are gaining the attention of all kinds of audiences.

Paradoxically, says their trumpeter Ian Carr, they don't have any problem getting the music over to the younger, rock-orientated fans. It's the jazz people they have to fight for.

"What we're doing is sometimes way-out enough to be unacceptably to the jazz audiences," he says. "At one jazz club in London we played our normal hour-long set with no breaks, and the manager, actually complained and asked us why we didn't stop between numbers and do the announcement bit."

"But at the Marquee, for instance, they sit as quiet as mice and listen to everything that goes on. These days you seem to be able to play a lot of difficult music to a general audience."

A few days before I saw Ian they'd played at the Marquee and at Ronnie Scott's club on the same night. Both places gave them an ovation, which goes some of the way towards proving the point.

"We're not striving to achieve any effect or bridge any gap," Ian stresses. "What we're doing is perfectly continuous with what we've



IAN CARR: "We're not striving to achieve any effect or bridge any gaps."

FIGHTING FOR A FOLLOWING

always done, and it's important to realise that this is the first band of major jazz musicians who've tried to do what we're doing.

"It's to do with the blues,

and the feeling of the blues. To me, jazz has split down the middle; half the people are going after the Western Art Music thing, and the other half are going back to the roots. We're very definitely in the latter camp.

"We manage to cover a lot of ground, musically, and some of the most subtle things I've played have been with Nucleus... and a lot of those have been the rock-tinged things. There are a couple of Karl's things, '19/16' and 'Elastic Rock,' which are really difficult.

"But they don't sound difficult to the audience, which can approach them and enjoy them on a different level. In fact I think we might miss out on approval from some of the critics, who'll think we aren't serious enough.

"But too many musicians these days are so solemn. I'm just as serious as them, but I'm not solemn about it.

"I get slightly irritated when people accuse us of being clever for the sake of cleverness. What we do, we do because it's exciting, not as an intellectual exercise.

"I like Stockhausen, but I've no intention of competing with him, which is what a lot of people seem to be trying to do. You can like something and listen to it, but what's the point of copying?"

"I've always maintained that there's a vast audience for the kind of music I play. It just never hears the music, but when it does it goes over beautifully.

"The whole thing with this band is to get the music over. We have to play the things which excite us, and if they excite us then the odds are that they'll excite the audience too. I like being stretched, emotionally and technically, and this band does it."

One of the main problems about having a settled group in the London jazz scene is keeping it together, because the best men, the men in demand, are playing in several bands simultaneously.

"We haven't had to bring deps in for a long time," commented Ian. "John Marshall, Jeff Clyne, and Chris Spedding have all given up a lot for Nucleus. Spedding, for instance, is a musician of the highest principles, and I'm delighted that he's so interested in it.

"Karl Jenkins and Chris and I are doing a lot of writing, and we've already discarded a lot of material since the band started. As soon as something stops being exciting, out it goes."

The band's first album, titled "Elastic Rock," comes out in May on the Vertigo label, and Ian and Karl profess themselves pleased with the result.

Pete King, their manager, added: "I'm so excited about it that I can't stop playing the tapes to people. I really can't wait to put them on."

"The band reminds me of when Ronnie Scott's small band started in the Fifties. It's got that same excitement surrounding it, and it has the same ability to rise to the big occasion."

Karl, sitting quietly in the background, added: "Every- thing we play is completely natural. It's part of what we've been brought up in, and without dogma, it's an attempt to use everything in our experience."

RICHARD WILLIAMS

NEXT WEEK

CLEO LAINE

IN

JAZZ SCENE

NEXT WEEK

Wein stops the rock at Newport

NEWS LAST week of the first wave of bookings for London's Jazz Expo '70 was a sign that plans for the big festivals are under way. Another sign was the arrival in London of sundry business talks, of George Wein of Newport fame.

Last year at Newport, and after Newport, Wein received a few jabs for mixing rock with the jazz fare. In 1970 he is going to do things differently. In London last week, on his way to the Continent, he told me:

"There'll be no pop at the Newport Festival. But one night will be given over to honouring Louis Armstrong. And for the first time there will be a Part Two of the festival held in New York."

"The Newport part takes place on July 10, 11 and 12. Then comes the second part on July 17 and 18 at Madison Square Garden in New York. This place has the finest acoustics of any indoor stadium I know."

Wein couldn't tell me all the names lined-up for the festival, but assured me there would be the usual "great list of jazz artists, including this year Ella Fitzgerald."

He has been working on the afternoon presentations. The Saturday session, he said, would begin at noon instead of two pm and feature a series of unamplified workshops.

Unamplified? "Yes, so that the kids can get up close and really listen and ask questions. We'll have a trumpet workshop, guitar workshop, also a blues guitar workshop, a drum workshop and so on."

Newport is the daddy of the big events, but George Wein has irons in other festive fires. This year for the first time, he will be producing the New Orleans Jazz-fest which takes place in April.

"They asked me to do it, and I agreed as long as we had a changed format," said George.

"To begin with, we are calling it New Orleans — Its Jazz. And Heritage. It deals almost exclusively with New Orleans people. The only outside man will be Duke Ellington who is writing for New Orleans, suite for the occasion.

The beauty of a New Orleans festival is that there's such a wealth of talent in the city — young and old, blues, gospel and Cajun. In putting this one together, I'm drawing on experience I've had at the Newport Jazz and Folk festivals.

"I'm making it a combined indoor and outdoor affair. It takes place at the Municipal Auditorium in Beauséjour Square, which used to be Congo Square. So we are putting a seven-foot canvas stage around the square and attaching it right to the auditorium.

For the afternoon sessions, the people will enter through the auditorium and pass out as they wish into the square. There will be events inside and out — a cornucopia of music — and the public will be free to wander about.

"Indoors, we shall put on a special type of programme to a seated audience. But they will be numbered, so that everyone is free to sit or move about at will."

And what shape will these special programmes take? "Well, one will be devoted to the French music of Louisiana, and this will examine the Cajan music, black and white, and of course Creole jazz. Then there'll be sets of ragtime and New Orleans jazz of today and yesterday.

Dick Allen of Tulane Institute will present a programme covering ragtime to Jelly Roll, and Bill Russell will do the New Orleans bands, including a re-creation of the Sam Morgan band and so forth.

"As the older musicians in the city will be involved in the festival, Willie Humphries will help Russell to MC, and Mahalia Jackson will be featured with a special choir.

"Billie and DeDe Pierce will be there, and Punch Miller, Emile Christian, Harry Shields, Sharkey Bonano and



WEIN: making it a combined indoor/outdoor affair.

all the brass bands such as Eureka, Onward and Young Tuxedo. In addition, we plan a reunion of Barney Bigard and Duke Ellington.

"The New Orleans Jazz-fest, which sounds all right, kicks off on Wednesday, April 22 with a Mississippi boat ride, continues with three full days in the auditorium and closes on Sunday (26) with a sacred concert by Duke Ellington and band with the Xavier College Choir.

As for the Armstrong night at Newport, this, said Wein, was going to be a New Orleans Tribute to Louis for which a number of Crescent City musicians would be travelling to Newport.

"It will be an organised tribute at which, among other things, a series of great trumpet players will present their own versions of tunes associated with Pops. I cannot

tell you the names yet, except to say that Dizzy and Clark Terry will be there."

One further item of news concerned Wein's own group, the Newport All-Stars. George, at the piano, leads a new edition completed by Joe Newman (trumpet), Kenny Burrell (guitar), Larry Ridley (bass) and Lenny McBrow (drums).

This sounds like an interesting departure for the All-Stars but we shall not be hearing them at Jazz Expo this October.

"We're not coming over this time," George told me. "You have to have a change now and again. You know most of the bill for London's Expo — Rich, Rollins, Brubeck, Tony Williams and the MJQ."

"On the Continent, as part of our package, we are presenting Dizzy Gillespie with the Clarke-Boland Big Band. But I understand you won't be hearing that in London."

With which sad parting shot, George of Newport said goodbye.

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BLACK WIDOW: warnings from witches

That old black magic...

MAGIC in music. Is it a big hype or is there something in the ancient art which a number of groups are utilising both on stage and on record?

Black Widow are a Leicester-based band formed last summer from the remnants of five Midlands groups. They developed their individual interest in witchcraft into a group stage act that involves sacrificial and demon raising scenes.

Fact or fiction, is there an element of the unknown in what many think, not surprisingly, is just another pop group gimmick? Clive Box, drummer with Black

Widow, gave his views:

"Personally I've been interested in witchcraft for about three years. When we started as Black Widow we were looking around for a stage act and I suggested that witchcraft would be a basis of a tremendous act which is what we have perfected today.

"The act includes a seduction conjuration and sacrificial ceremony. Everything is authentic and we attempt to raise Lady Astaroth who is played by a young girl. Lady Astaroth is not a demon, she's a goddess with a lot of demons under her control.

"When we started doing this we had quite a few phone calls from witches who were against what we were doing. There are two classes of witches — hereditary and gardenarian. It is the gardenarian witches who have tele-

phoned us because they believe that the ceremonies should not be held in public as they feel you are giving away secrets.

"Since then we have had help from Alex Saunders, the leading authority in Europe on witchcraft and he has helped us. He is a hereditary witch and was worried in case something did happen in our act.

"We get the audience involved in our act and with all those minds, there's so much power that something could materialise and Mr Saunders has advised us what to do if Lady Astaroth did materialise. Apparently she could possess the girl who portrays her on stage.

"I don't really think there's anything to fear but Mr Saunders is making us a talisman to offer us protection. We've been a little bit

worried recently as there have been one or two things that have been a little bit unusual.

"There are little things like all the windows in the flat being open and we found two of the three bolts holding the steering box in the van were snapped and yet the van is checked every month with all the travelling we do and they're so robust. Can you imagine travelling hundreds of miles on the motorway with only one bolt holding the steering box?"

"On another occasion I was travelling with my girl friend on a road I use two or three times a week near my home and we went round a right hand bend and the steering suddenly locked and I ended up in the ditch. I called the AA and asked them to check the steering and they could find nothing wrong. We've had a lot of threats to

the office and it's a little bit worrying."

Musically the group — Zoot Taylor (organ), Clive Box (drums), Jim Gannon (guitar), Kip Trevor (vocals), Geoff Griffiths (bass) and Clive Jones (sax and flute) — listen to a lot of people and incorporate different feels into what they play which is basically the work of Jim Gannon.

"The seduction scene is based on the bossa nova, for instance, the conjuration scene is very heavy and the seduction is really a rock number," continued Box.

Devils, demons, evil spirits and witchcraft apart, it is on music that Black Widow have to be judged. It needs a lot of "magic" to convince the cynical public. . . .

ROYSTON ELDRIDGE

Pickettywitch—from vaudeville to chart success

by **RAYMOND TELFORD**

CHART SUCCESS has come suddenly to Pickettywitch in the form of a Tony Macaulay composition, "Same Old Feeling."

They appear to belong to the new breed of groups who have found their way to the charts via a very rapid process of mass acceptance, which has never really been part of the music scene in Britain.

Pickettywitch had conventional beginnings as bass guitarist Mike Tomich explains:

Name

"We were formed just under a year ago after we had all played in various bands around the London area.

"We were originally an 11-piece, but we gradually cut it down to the present line-up, which consists of Martin Bridges on guitar, vocalists Polly Brown and Chris Warren, drummer Keith Hall, organist Bob Brittain and myself. The name was chosen by Polly and is the name of some pub or other in Somerset."

Both Mike and Martin readily admit that they are out for commercial success but they also say that they're looking for something of a happy medium between the musically valid and out and out teenybopperism.

Mike: "When we first started, we were pretty near a vaudeville act with dancers and jugglers but we dropped that and began to concentrate more on the music."

"We have very varied tastes in music and there are clashes of musical personalities which lead to one or two arguments. For example Martin and myself would like to play something more progressive than what we're doing."

"Personally I dig most of the groups that are around just now but at the same time a lot of them sound very samey. We want to be somewhere in the middle and not be stuck in any one bag. Any way I don't think people want to be limited to listening to one particular type of music."

"There is a vacuum on the scene which is waiting to be filled by another group like Jethro Tull or The Who who have managed to combine everything into one and please most people."

I asked Mike about their impending American tour. Had they any reservations about playing in a country where British groups were regarded as appealing mainly to an underground audience?

Tour

"I think the tour will come off alright and I can only hope that we'll be accepted. The record is being released over there in April so that should give them some idea

of what to expect. After the States we go on a Scandinavian tour."

Pickettywitch are no strangers to the continent. They are very popular in Germany where "Same Old Feeling" is rocketing up the charts.

"We went to Germany immediately after we had recorded "Same Old Feeling" and we went down very well. We find Continental audiences a little backward musically but at the same time they are very appreciative. They seem to live at a faster pace across there and the kinds are a lot more excitable."

Writing

"Although we have had great receptions at most places in Britain, the audiences do tend to have the attitude that they've seen it all before. This type of thing doesn't bother us too much, though."

Within Pickettywitch is the songwriting team of Chris Warren and Keith Hall who are busy working on material for their first album which Mike says contains a bit of everything.

"Up until 'Same Old Feeling' came out," he said, "we were very limited musically. What we plan to do sometime is to record individually the type of music which we most enjoy playing. But at the moment we're busy enough, too busy really, we find it difficult even to find the time to rehearse."



PICKETTYWITCH: started out with dancers and jugglers.

BLACK SABBATH

'EVIL WOMAN'

a new single on Vertigo

FROM THEIR HIT ALBUM

EDDIE GRANT of the **EQUALS**
IN BLIND DATE—PAGE 17



FREE: pleased with third album

Our strength lies in simplicity say Free

FREE are currently hard at it in the studios recording their third album, which they are, in guitarist Paul Kossoff's own words, "very nearly satisfied with."

From their formation about a year and a half ago Paul, vocalist Paul Rodgers, drummer Simon Kirke and bass guitarist Andy Fraser, have stuck to their musical ideals and have resisted the temptation to deviate from what they set out to achieve. An admirable resolution and one that is already beginning to pay dividends.

The group had just returned from a tour of northern clubs when I spoke to Paul Kossoff about what exactly were the aims of Free.

"The LP we're working on now," said Paul "is like we're recording for the first time. We're very happy with it because it has an absolute unity of feel. All the tracks are powerful and it's very near the sound we're looking for."

"The first two albums were more or less stepping stones," he said in a reflective tone. "The second LP particularly was made at a time when there was a lot of opposition about and perhaps we tried too hard. The songs had a very clean cut and efficient sound but we felt there was a lack of feel. Individually we played well but it wasn't really what we wanted."

Talking to Paul he speaks with a refreshing air of honesty about the state of over elaboration which pop music has reached today.

"Music is supposed to be a release for emotions," he says. "Primitive tribes are a good example because they got rid of their emotions through the drummers and dancers but in a civilized community there is nothing like that."

"The music should come from the soul and be simple and straightforward so everyone can enjoy it and this is why we are going down well. I don't mean that to sound big-headed but it's just that they hear something they can understand and they naturally respond to it by enjoying themselves."

Any one who has heard Free either live or on record could hardly have failed to be impressed by the overall tightness of the group. Paul is without question one of the most eloquent guitarists on the scene and although he takes a while to answer on the question of influences his playing reflects a very bluesy background.

"We're not a blues band," he said eyeing me suspiciously. "As for my own playing, I've made no conscious effort to copy anyone and it's probably through laziness and I've never made the effort to learn other guitarists phrases or solos. I have been influenced by the feel of the blues though and that's what matters."

Were there, then, any guitarists he admired? "Well Eric Clapton for a start. It's funny but I think he has become very underrated nowadays. I also like B. B. King. His records swing and he has a tremendous feel. My father (actor David Kossoff) used to have some old Big Bill Broonzy and Ray Charles records and I remember listening to them and thinking they were nice."

I asked Paul if he felt the group restricted with a backing lineup of only guitar bass and drums.

"No," came the quick reply. "Our strength lies in our simplicity. Other bands seem to forget the value of a tight and together rhythm section. We never have any trouble with filling out a number and again this is where the simplicity bit comes in again. I know people can have a better time listening to us because they're not capable of understanding all about the jazz-rock or jazz/swamp scene. We are original because we're not pretending to be on any one particular kick."

"We've been getting great receptions everywhere and for us audiences don't vary from the North to the South. We played a gig in south London the other night and it was incredible because we had a bunch of skinheads come up and shake our hands when we came off. The people who like us also like a whole cross section of music."

RAYMOND TELFORD

EDDIE GRANT of the Equals

reviews the latest sounds in BLIND DATE

JULIE FELIX: "If I Could" (RAK).

This is trying to be different, you know. It's not for me. There's no originality. It's like Robin Hood riding through the glen or snow or whatever it is. Julie Felix? It's her sort of thing, isn't it?

EDDIE FLOYD: "California Girl" (STAX).

This is Eddie Floyd — and a load of crap. The same old thing from Eddie Floyd, anyway. I've heard better things from Stax and better things from Eddie Floyd.

CONWAY TWITTY: "That's When She Started To Stop Loving You" (MCA).

Conway Twitty. It's nicely produced, but I don't think it'll be a hit in England. It'll probably be a hit in Ireland where they dig country things. It sounds like the Stones trying to do a take-off of Big Tom and The Mainliners — a very popular Irish show-band. They're bigger than J.C. over there.

STAN GETZ: "I Remember Clifford" and "Try To Understand" from the Stan Getz "Didn't We" LP (Verve).

I never realised how much this cat sounds like Ben Webster — except when he's playing in the upper register.

I noticed when you moved over from one track to the other they tended to sound the same. It's all a little monotonous. If he brought out the rhythm section more it would almost come into the progressive category. But Stan is too cool for his rhythm.

I can't understand why a guy should cut so many tracks in the same mood. There's not enough variety. I imagine this is the reason why some of these guys stay poor — though I should think Stan Getz has a few bob. He's still one of the masters, though. But I don't dig the arrangements here. They're not very exciting. And even mood music can be exciting.

CUPIDS INSPIRATION (featuring Terry Rice-Milton) "Are You Growing Tired Of My Love" (CBS).

This is the old Status Quo number. Is this Steve Ellis? No? It sounds a lot like Steve Ellis — it's this sort of thing, but not necessarily his voice. If this was from Status Quo, it should be a hit for them.

Terry Rice-Milton really has a tremendous voice. It stands a good chance of being a hit. He's a little like Tom Jones in places. This is good old pop and it doesn't harm nobody.

KATJA EBSTEIN: "No More Love For Me" (Liberty).

Who's this? It'll probably end up by being one of my best friends. This has just two chances — a dog's chance and no chance. The backing is all right, but a song is not made on a backing.

RICHIE HAVENS: "There's A Hole In The Future" (Verve).

This is Richie Havens — and I think we should use a stronger rhythm section. He's a little bit like Nina Simone here. All those strings leaping about would be all right if they brought out a nice rhythmic pattern.

IKE AND TINA TURNER: "Make 'em Wait" (A&M).

Is it Peggy Scott, and Jo Jo Benson? It's a little bit like their style. It's like Tina Turner! This is nice, but I'm surprised they've never made better records, they have such a fantastic act.

BACHELORS: "(All Of A Sudden) My Heart Sings" (Decca).

Isn't this a song from about 10 or 12 years ago? The Bachelors are getting a bit

hip! This could do something for them, but it's not as big as their usual big ballad. It sounds a bit like "I Believe."

If I was their record producer, I wouldn't have chosen this. It may be a hit. The Bachelors are big favourites with the mums and dads.

CHICAGO: double album (Columbia).

This is Chicago on a Blood, Sweat and Tears kick. They're trying to reproduce feeling with musical gimmicks. But it doesn't transmit any feeling to me. The way music is at or going to I feel — as a total outsider — that everyone is to get more feeling than technique. But here it's more technique than feeling.

"I'm A Man" had terrific feel, but people who had that will be disappointed in this. But I don't think Chicago will do a thing like that again. It was instantaneous; it just came out and they put it on a record.

BRAINBOX LP (EMI).

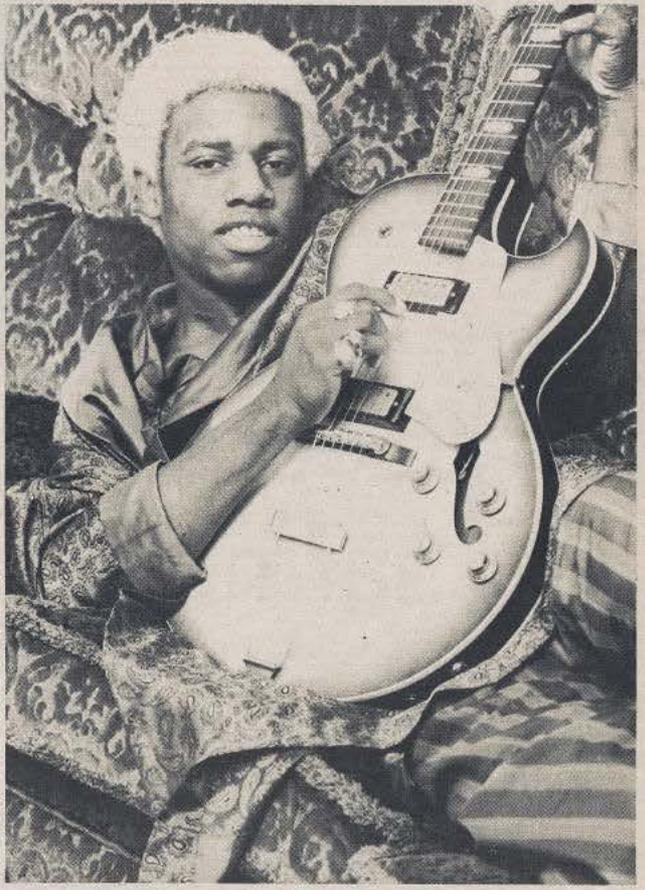
I've never heard of this group before [Brainbox are described as one of Holland's hottest pop groups] but I like them. They're very, very good. I would buy this LP.

NILSSON: "I'll Be Home" (RCA Victor).

Nilsson [Eddie, commenting on a vocal interjection halfway through the record.] Somehow I expected that before that voice came in it sounded all right — more like a Beatlesish ballad. But I find it all very pretentious.

It would probably have sounded better with just a guitar backing. But they've got this thing in the States that if you add strings it adds class to a record. I liked that thing of Nilsson's they featured in Midnight Cowboy. But this is nothing spectacular.

The publicity this fellow gets almost suggests he's another Gentle. He doesn't merit it all as far as I'm concerned. But then he'd probably say the same thing about me! I don't get his publicity, though.



How Are Things In East Of Eden? snafu



DERAM

THE BLUES

IN THE DAYS when Cyril Davies and John Mayall spearheaded the initial interest in this country in the modern forms of Blues, we will all recall with what enthusiasm we greeted the arrival in this country of such greats as Sonny Boy Williamson, Little Walter and Junior Wells.

The latter toured with the Folk Blues Festival, whilst the two former came and went on numerous club tours.

Sonny Boy, who almost became a European resident, won the hearts of everyone who was lucky enough to hear him blow.

Doubtless, Little Walter could have done the same, had he not been mishandled on a management level — and he was not the easiest of people to mix with.

Junior Wells we saw all too little of and on the recording side, his latter day material has been far too heavily angled in a James Brown mould.

James Cotton, who also visited these shores once-upon-a-time and toured with Chris Barber, was given little opportunity to shine.

In more recent times we have had the chance of seeing and witnessing Carey Bell and Shakey Horton. But what would be the situation today had Williamson and Walter Jacobs lived? Both were taken suddenly and somewhat unexpectedly.

Crown

If there was a crown to be placed on an individual's head, it would most certainly have been worn by Sonny Boy, for not only was he a master of his instrument and also a truly expressive singer, but he also knew how to present himself on stage and just how to "hold" his audience.

Little Walter did not. Only his records bear witness to his true greatness.



GEORGE SMITH: worked with Muddy

George Smith — Harmonica king?

We still have yet to hear the best of Horton, Wells, Bell et al. So what of Allen George Smith, recently crowned "Harmonica King?" George Smith most certainly has had the schooling to qualify him for the now vacant title.

He has worked during his years with some of the finest Chicago bands (Otis Rush, Muddy Waters amongst them); he boasts a number of hit records, amongst them "Telephone Blues," a number one smash on many Rhythm and Blues charts; he has that "sound" that so many harp players always search for and

has as a result often been mistaken for Little Walter; he has an amazing presence on stage which always wins over his audiences; as a Cashbox critic said, "He has it!"

Progress

Allen George Smith (his full name), was born in Cairo, Illinois in 1924, into a family of three. His parents, George Sr. and Jessie, were, to the best of our knowledge, not musicians, but this did not stop George being

introduced to the harmonica at the early age of four.

Some progress must have been made in these early days, for when 12 he turned professional and worked throughout the Southern States, touring with a "vaudeville" act, billed as Early Woods and Curtis Gould — one of whom was a spoons player.

He continued to work with this outfit for a number of months and then seems to have disappeared, at least from the music scene.

In 1943 he visited Mississippi (not for the first time though) where he met with,

and then joined, the Jackson Jubilee Singers.

George's roots in the Church are quite strong. He has a brother who is a Pastor at a church in Chicago; in fact I had the pleasure of meeting and hearing him and his "troupe" work; his wife, who plays piano, his 15 years old son, organ; and his 11 year old daughter, who is lead singer. Quite a remarkable experience — one which I shall not forget in a hurry.

Electric

One can only assume that George's role as part of the Jubilee Singers, was that of first or second lead tenor.

But by 1944, a mere one year later, George Smith was back into blues again. He met one Alec H. Gill in Itta Bena, Mississippi who helped him to perfect a new system of amplification that he was experimenting with.

Up until that time, amplification on harmonica had not been used; it had been tried, but with little success.

In fact, few blues guitarists were even using the system. Charlie Christian and George Barnes (jazzmen), and at a slightly later date, Willie Lacey, used it successfully. T-Bone Walker then used it on his major hit records and the world of electric blues had started.

Muddy

George returned to Chicago in 1949 and immediately joined Otis Rush and his current band. He also found that there were other harp players working on Maxwell Street as well as in local South and West-side clubs who were using a form of amplification — amongst them, Little Walter and John Wrencher.

The "cutting" had started and it was Sonny Boy Williamson, but in the main, Little Walter who was to win out. Walter was working with Muddy Waters and then he left to pursue a solo career — George Smith thus took over in Muddy's line-up.

Whilst on a tour of the Mid-West with Waters, Smith was heard doing a number by one of the talent scouts from Modern Records. He was asked if he would like to record this item for the R.P.M. label. "Telephone Blues," a slow, haunting blues, which gave John Mayall the framework for his own "Telephone Blues" became a big Rhythm and Blues hit.

Recorded in St Louis, it hit biggest on the West Coast and in the south. The flipside was an uptempo instrumental, very reminiscent of Little

Walter, entitled "Blues In The Dark."

Smith recorded four other sides for R.P.M., of a "pop" nature (such items as "Cross-eyed Suzie Lee"), but these did not meet with any success at all. But his obvious talent did not go unnoticed and he was used on several recording dates backing other "name" artists, in particular Champion Jack Dupree. Smith is heard to very good effect on one of Dupree's best-known King sides, "Me And My Mule."

The next few years were quiet ones for George Smith. He left the Waters outfit to be replaced by various other harp names, Mojo Buford, Paul Osher etc., and subsequently moved his home to Los Angeles, California.

A meeting with Nathaniel McCoy, a young and very talented songwriter, resulted in his recording a number of sides for the L.A. based Sotoplay label.

Albums

One item, an instrumental version of "Summertime" was a "heavy-play" record in the Bay area but didn't break into national action. All together some ten sides were made for Sotoplay, most of these being released under the name of George Allen. (Blue Horizon have entered into a deal making these sides available in the future on the Post War Masters series.)

George also made one or two other items, now quite rare, but on all occasions nothing much happened sales-wise, perhaps partly due to the fact that they were always released under other names — viz. Harmonica King and Little Walter Jr.

But then he was signed by Bob Thiele to ABC Bluesway and it looked as if something was going to happen.

"But I got pretty upset with what happened — nothing was George's reaction. Two albums were released and then he was asked to record a memorial album to Little Walter following the latter's death. This was released on the World Pacific label and does little justice to George's talents.

And so we come to Blue Horizon. In November 1969 I visited Los Angeles to record George's "set-up" group Bacon Fat, which features a Smith-disciple, Rod Piazza. To my surprise I discovered that George was not recording for anyone and so we made "No Time For Jive," which will be available here in five weeks time.

Besides the members of Bacon Fat (minus Rod), we featured guitarists Marshall Hooks and Pee Wee Clayton, the original writer and recorder of "Blues After Hours"

Single

Two titles have just been made available as a single. "Someday You're Gonna Learn and Before You Do Your Thing (you'd better think)" — other titles on the album are "Mississippi River Blues," "Good Things," "Soul Feet," "No Time For Jive," "Blue Switch" and "Don't Want To Go Baby."

George will also be featured on three tracks on the forthcoming Bacon Fat double-album, "Grease One For Me," with "Wadsworth Boogaloo," "Manish Boy" and "Telephone Blues."

Let us hope that these albums will bring to the attention of the public a fine artist. Smith will be touring Europe with Bacon Fat later in the year and then we shall all have the chance to see the new "Harmonica King."

MIKE VERNON

Marsupilami

Transatlantic

blues albums

■ If you go for Hooker, as you should, and like hearing him as soloist (or just with bass and foot) in "primitive" form, you can go out and get his THAT'S WHERE IT'S AT (Stax SXATS-1023) with confidence. I'm not sure when it was made, but the style and material are such that date of recording hardly matters. It is down-to-the-roots material, familiar but sort of personal to John Lee. Most is taken at the slow-and-easy speed he favours, and the opening track on side two is titled "Slow and Easy" — good impleacable beat, too. The opener, "Teachin' The Blues," is autobiographical; "Goin' To Louisiana" and "I need You" are slow-beat blues, spoken as much as sung; "My Love Comes Down" and "Please Don't Go" tramp along a bit harder, while the long "Feel So Bad" is notable for some odd guitar work — notes really pulled out of the sky — which at the beginning sounds minus electricity but gradually is allowed to ring out (there is some cross-talk with "Steve" on this one, and two singers featured). That great song, "Two White Horses," perhaps the best of all these performances, is much like an earlier Hooker release of the number on Storyville's "There's Good Rockin' Tonight." In fact, I think this and "Teachin' The Blues" are from the same Guest Star masters, though the latter may have been chopped about a bit. Anyway, this is quality blues.—M.J.

■ Sunnyland Slim is a hard-voiced barrelhouse piano player who belongs to a departing race of heavy bluesmen. He is very stoutly represented on I DONE YOU WRONG (Storyville Special 616012), one of his best efforts, recorded in Denmark while he was on a Blues Festival tour in '64. The titles include "Prison Bound Blues," "Johnson Machine Gun," "Sad And Lonesome," St Louis Jimmy's "Goin' Down Slow," Big Boy Crudup's "That's All Right," Slim's "Anna Lou Blues" and Roosevelt Sykes' "Miss Ida" — all good tough items. Slim isn't the most flexible of singers, but this is one of his most impressive sets. Every track has something to recommend it — either the lyrics and bold singing or the knocked out piano. The rest of the tunes here "I Done You Wrong," "It's You Baby," "Tin Pan Alley," "Brown Skin Woman" and "You're The One."—M.J.

Hope you grow to like it



SKIN ALLEY



SKIN ALLEY (S)63847 "We are four people who came together in an effort to make valid music. Each individual's music is varied but we are searching for a common direction. Hope you grow to like it." Bob James

on CBS

TO THE outsider, King Crimson must appear to be an abominably lazy Phoenix. The band is taking such a long time to rise from its own ashes and return to the public eye that, if it hadn't made such a big impact last summer, it would surely have been altogether forgotten by now.

But Crismo will rise again, first on an album (hopefully to be released on May 8), and shortly afterwards in person.

The situation created a couple of months ago when Ian McDonald and Mike Giles announced that they were leaving, still not yet clarified, least of all to the members of the band.

There has been talk of various people joining, and the band had intended to go on the road with the traffic tour at the end of May. But last week a few set-backs came to a head which resulted in further postponement of their reappearance.

"Personal blow," said Bob Fripp, who tends to talk in very short, sharp phrases which eliminates a lot of verbs, pronouns, and conjunctions. "Looking forward to it... seen a lot of bands lately, none of them really doing it properly. May not be able to do it myself, but think I know how."

Despite the apparent fearfulness of his speech when it's reduced to the printed word, Bob is in fact a highly articulate man with any number of opinions which are obviously the product of a wide range of amounts of thought and experience. He seems to be the main brain driving Crismo, and its present and future directions will be largely attributable to his cool, imaginative head. He's also very amusing, with a grin like the proverbial Cheshire cat.

The new album, he says, will definitely appear on the scheduled date, even though it's only half finished now. Sessions have been going on for some time with Bob, Greg Lake, Mike and Pete Giles, flautist Mal Collins from Circus and jazz pianist Keith Tippett all participating in tracks which include "Mers," "Cadence And Cascade," "Peace," and a longer version of "Cat Food," the current single.

Tippett

Tippett makes a startling appearance on "Cat Food," and he told me: "It was really very difficult to play. It sounds pretty straightforward, but there are the odd bars of 6/8 slipped in here and there which complicate it. And although the piano bits sound freaky, in fact there's different chord every bar. There's freakiness and freakiness, you know?"

"Working with Crismo has been one of my best experiences lately," he continued. "I've never worked with rock musicians before, and I've learned a hell of a lot from it that I can use in my own music."

Large dollops of Mellotron will appear at cunningly devised points in the album, and Fripp, Tippett, and I quickly became embroiled in an argument about the ethics and aesthetics of the instrument.

Fripp opined that using it was fine, because you could do things with it much quicker than you could with real musicians. For instance, simply by placing your forearm on the keyboard and pushing the appropriate buttons, the sound of 30 flautists simultaneously playing consecutive semitones can be conjured up. Or you can punch out a particularly difficult trumpet-toned passage without having to teach it to a flesh-and-blood trumpeter.

Time

"I'd rather get the flautists and the trumpeter in the studio and spend a few hours getting them to play it," said Keith.

"I wouldn't have the time to do that," replied Bob, continuing to say that anyway the Mellotron sounds weren't really strict reproductions of the legitimate instruments, and he liked the tone colours the machine produced. Keith agreed with my theory that it's time to write original music for something like a Mellotron or a Moog, music which wasn't intended to be reproduced by conventional instruments in human hands.

"Another thing I've learned from working with Crismo," said Keith, "is how to use a recording studio. It's not a bastard art any more, it's a real art and if the techniques and facilities are there, I'm going to use them."

"That's something that the rock musicians are far more aware of than the jazz people.

Bob Fripp, Keith Tippett and Crimso's resurrection

BY RICHARD WILLIAMS

The rockers are very professional compared to the jazzers, to whom it's just a matter of going into the studio, blowing into a microphone, and spending a couple of hours a few weeks later doing the mixing.

"A few years ago it would have been inconceivable that Bob and I could have worked together. Neither of us would have been broad-minded enough. But now musicians of all kinds are much more aware, much more open to influence, so that sooner or later it's all going to become one music, and everybody will be able to play with practically everybody else."

Keith was voted Number One in the British New Star section of the MM Jazz Poll a couple of weeks ago, but it's an honour that he sensibly doesn't take too seriously.

"For a start I think it was the band that got the votes, not just me, but anyway I'm not really bothered about my position in music at the moment. I know there are plenty of bands better than us... but we're working for the future. When I'm 40 I'm really going to be into something, waiting."

"Now doesn't matter because I'm only 22, which is

really very young, and I think the whole band feels the same. In ten or twenty years... well, you just wait and see. I think we'll be saying something important."

"We don't consider ourselves as jazz musicians in the sense that, say, Mike Osborne is. That's his thing, and he's wonderful at it, but we're only classified as jazz because jazz is what we listen to, and what we dig, and our music takes some of the techniques of the music. Marc, the cornet-player, for example, calls himself an English country dance musician — and that's just what he is."

One of the results of this way of thinking will be the Keith Tippett Big Band, for which he's already written a lot of music. The internal musical organisation of the band sounds very fascinating, thus:

"I'm going to appoint section leaders — the three guys in my front-line and Bob — and they'll be responsible for what goes on in their section, leading riffs, organising melodic lines, and so forth. I want two guitarists, Bob and Brian Godding, and they'll probably play acoustic as well as electric to get a lot of contrast."

Bebop

"I want two rhythm sections: one jazz and one real rock, not jazz musicians playing rock because they can't do it properly. Maybe the jazz bass and drums will be playing a fact bebop rhythm, and the rock guys might feel like coming in and playing at half their speed, so that the soloist will have a choice of routes to follow."

"Really what I do with my writing is to try and paint a little colour for the horns to work with. I want to try and get away from the theme-solos-theme thing, too, and maybe we'll solo first, play all the tunes together in the middle, and solo again afterwards."

At this point somebody announced that there was a chance that Crismo would be going on Top Of The Pops to play "Cat Food."

"How do you fancy coming on that with us, Keith?" asked Bob.

"I've been thinking about it," Tippett replied, "and I'll do it — for the right reasons."

Somebody interviewed me yesterday," said Bob, "for an in-depth portrait of Fripp The Pop Star rather than Fripp The Musician. I'll go along with it, as long as it gives me enough strength to be able to let me blow with people like Keith. That's what it's all about."

BOB FRIPP

A highly articulate man with any number of opinions



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NEXT WEEK

JACK BRUCE

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THIS WEEK

FOUR PAGES OF COUNTRY AND WESTERN

LITTLE RICHARD is one of the great names of rock — and still one of the world's most explosive performers.

Anyone who has attended one of his extraordinary press conferences will remember the unique mixture of conceit, humour and sharp observation of the man.

Recently, in New York, deejay Chuck Pulin interviewed Richard for his radio show. What follows is extracted from that interview:

C.P.: How did you get to write "Tutti Frutti"?
 L.R.: That was back in 1955. I was washing dishes for the Greyhound Bus Station in Macon, Georgia. So, at the time I couldn't talk back to my boss man. He would bring all these large pots for me to wash and one day I said: 'I've got to do something to stop this man from bringing all these pots back here for me to wash.' I wrote "Tutti Frutti" in that kitchen. And I wrote "Good Golly Miss Molly" in that kitchen. I wrote "Long Tall Sally."

C.P.: How did you get them on to tape or record?
 L.R.: Well, I met a singer at the time by the name of Lloyd Price that had a record out, a big hit called "Lawdy, Miss Clawdy." So he came to my home town and I was selling drinks from a little bucket at his stage and I said: "I could do that." But he wouldn't let me do it. So I went back to the dressing room and they had a piano there and I played "Tutti Frutti" for Lloyd. He said, "Man, I believe that would be a hit." He said to send a tape to Specialty Records. So I sent a tape and we waited one year before they wrote me back, so I forgot about it and just kept washing dishes. So I recorded "Tutti Frutti" and it was an instant hit.

C.P.: What were the influences on your writing?

L.R.: Well, you know I used to play piano for the Church. The music is real, you know. In most places they just sing: "Give me that old-time religion," but I didn't do it. I sang: "Give me that old-time religion, boom boom boom, talking 'bout religion." I put that little thing in there and so I always had that thing but I didn't know what to do with the thing I had. The style had always been with me. I would hear Fats Domino, Chuck Berry, Ruth Brown, Fay Adams, The Clovers, The Drifters, Muddy Waters, Howlin' Wolf, John Lee Hooker, Elmore James — I'd be hearing those people and I admired them but I always had my little thing that I wanted the world to hear.

C.P.: What were the days of touring, the one-nighters, what was it like?

L.R.: I did an engagement in Atlantic City the other night that reminded me of 1956. I'd never been on a show like this in my life. In all my 20 years in the business. And Janis Joplin, she's fantastic. I watched this young lady work with all of the feeling and soul. And it proved something to me — God didn't give all the soul to the black man, he gave some to everybody, and this woman was just singing from the heart, going. And I became numb.

It reminded me of when Elvis was touring, and I was touring. Fats Domino and everybody was touring all over the country. We would play to 40 or 50,000 people a night. And it's the same thing like that in Europe, when I play Europe now it's 60 and 70,000 a

Handle It's th

An interview by Chuck Pulin

night and like 40 and 50,000 kids screaming at the airport every time I go over. They study so much they like the real thing. They don't want the falsehood. So when they see me they see the real-old, good, solid, soul shaking, hand clapping, foot stomping rock-and-roll from down in Macon, Georgia.

I can't see why they call this music "Underground." I'm not downing it, but I think that the music and the people are so fantastic. Like I don't like the word "hippie." I call it the "Real people," because I was the first one, the first hippie, you understand. I've been wearing the hair long and fancy all my life. And everybody was calling me silly and my father put me outdoors. So I don't like that word "hippie." I like to say "real people" that are willing and got guts enough to admit that they're doing what they want to do, their thing, and don't care what society thinks, because what is society, anyway, but a bunch of crooks.

I've been downed by society all my life by the way I dressed. I've been called everything but a Child of God by society because society is a bunch of old people with money that stay closed up with themselves and locked away from the world and they want everybody to do as they have done through the years — which is nothing.

C.P.: At the heart of your career you dropped out of sight. You decided to become a Minister. I'd like to know the events that led up to it.

L.R.: I was only into my thing for a year and a half. I sold 32 million records in a year and a half. And you hear people talk about the Supremes sold 12 million. I don't draw many coloured people, all my dates are white because I've always been bigger to the white

market. The black market is more for James Brown things. So I was in this market. I was in a plane coming from Sydney, Australia — that was the first time they sent the satellite. In my family is a lot of ministers and I always wanted to learn a little more about God. So I stopped show business for eight years and I studied theology.

C.P.: Where were you all that time?

L.R.: Huntsville, Alabama. I learned how to treat people. I really feel about myself that I'm an ambassador of hope and peace. I believe that I'm doing something for God's message when I travel with young people, when I make people happy, when I see young boys and ladies standing in front of the stage and they're smiling. I've done something that is as much as Billy Graham is doing. I'm making people happy. I'm not telling anybody to kill, I'm not telling people to be militant, I'm not teaching hatred, I'm teaching love and peace and goodwill to all mankind.

C.P.: How did you feel once you got back into music after being out for eight years?

L.R.: I felt lost. I came back and I said: "Oh God, these people don't know me." But I travelled and I went to England because the Beatles brought me to England. You know I gave them their first tour before they ever made a record. I carried them to Hamburg, Germany, to the Star Club. I was the star of the show and they used to all have a lot of steaks and I had to pay for them because they didn't have no money.

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Handle with care! It's the explosive Little Richard

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drix in the business. Otis Redding was in the business because of me. I can name many. Billy Preston — he met the Beatles through me. I put them in it and they never mention what I've done for them.

C.P.: What do you feel about today's music?

L.R.: Some of it I like. I love the Rolling Stones. I think the Beatles are some of the greatest songwriters that've ever been. I didn't dig the Dave Clark Five. I didn't dig Herman's Hermits. But the Rolling Stones shook my mind. The Cream, I think were fantastic. I like Blood, Sweat and Tears. I think they're outstanding. I like the Rascals. I like true soul.

C.P.: What about people like Johnny Winters, Joplin and B. B. King that have all of a sudden become more popular in the white northern cities?

L.R.: The reason B.B. is coming through now, see, a long time ago music like

that was considered race music. As you know, Muddy Waters never got the recognition he should have gotten. Howlin' Wolf. The Rolling Stones used to sit down and talk to me and say these people are great, why don't you ever hear them? And I think that people like Janis Joplin have made it possible for this type of music to be heard. By them doing it, it makes it come open to the public. It makes the kids want to see the originators.

Let me tell you this. When I came up they weren't playing no black artist's record on the Top 40 stations. I was one of the first to get their hands on a Top 40 station. But it took people like Elvis, Pat Boone and Gene Vincent to open that door so I could walk down that road. And I think God for sending the Lord for Elvis. I thank the Lord for sending Elvis to open that door.

And people like Janis and B.B. — I'm glad to see this

happening to these people because they're true people and rhythm-and-blues is the type of music that can't nobody teach you. You have to be dedicated.

C.P.: It seems that people who played and toured with you, Fats Domino, Jerry Lee Lewis, yourself — all of a sudden people are getting back to the greats of the 1950s. Why?

L.R.: The music works in a cycle. It's back where it started. Where else can it go? It's like a hotel, it has to have a foundation. This music is the true foundation of the music. What they've been doing today, acid rock, it all stems from this and the kids are going back to it. I think that rock-and-roll is getting ready to shake the world again. That rock-and-roll with the wild names. That thing that makes you dance. The Beatles had that when they came out. All this is coming back again. In fact it never left.



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STERN

SEE PAGE 23

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COUNTRY & WESTERN

COUNTRY AND Western fans from all over Europe are hitting the trail to Wembley's Empire Pool this Saturday (28).

For it is there that a capacity audience of 12,000 will be attending the Second International Festival of Country and Western Music. Starring are such top names as Loretta Lynn, Tex Ritter, Roy Acuff and George Hamilton IV. And a last minute addition is Don Gibson, who takes over from Carl Perkins, who is unable to appear because of other commitments. One man who is not surprised at the mammoth reaction to this year's Festival is promoter Mervyn Conn.

"Last year," he says, "the sceptics wrote off the whole affair in advance as a dismal failure. All I can say is that 12,000 people proved them wrong."

"So you can see we haven't been too worried this year. The sheer talent of the stars appearing at the Festival, coupled with the immense and ever-growing enthusiasm here for country music, will more than see off the professional Jonahs."

"I really believe that by 1971 country music in the United Kingdom will account for one-quarter of all record promotion and sales."

Mervyn Conn is spearheading the drive to put country

music on the map in other directions. "We intend to get the BBC to allocate more needle time to country music. Secondly we will campaign for more TV times; thirdly we will set up an arbitrary body to act as liaison between artist, record company publisher, agent and promoter; and lastly we want to do the general public all about country music."

More than 10 record labels associated with the Festival will be exhibiting — so will many publishers, musical instrument manufacturers, trade and musical papers, fan clubs, Western clothing manufacturers and the Country Music Associations of Great Britain and America.

BUT DOES COUNTRY MUSIC NEED A BOOM?

IN THE light of past predictions which have never materialised, it would be most unwise of me to forecast a country music boom in the near future. But, does country music really need to experience a boom? Current exposure in the national pop charts suggests that it does not; it has now gained international recognition and has been elevated from a specialist idiom to one enjoyed by a wide section of the record buying public.

Less than a decade ago country music record releases were restricted to perhaps thirty a year — including albums by Hank Williams, Frankie usually recordings by such artists as Hank Williams, Ernest Tubb, Grandpa Jones, Webb Pierce and Frankie Miller. Very few of these discs were ever given radio exposure.

BY BRYAN CHALKER

power and vast potential of this "newly discovered" musical form.

The history of recorded country music — and it goes back to the early 1900's, when Fiddlin' Bob Haines recorded a version of "The Arkansas Traveler" on an Edison cylinder — has been on a parallel with that of New Orleans jazz, in as much that it has suffered from restrictions brought about by ignorance and commercial intolerance but, like jazz, country music has always commanded a loyal following of enthusiasts.

Country music owes a measure of its newly found success in the United Kingdom to the foresight of organisations like Folk-Voice — formed by Jim Marshall and Mike Spoxey — whose twice a year country/folk concerts have been instrumental in cultivating better liaison between audience and performers.

Folk-Voice has also given a large number of British artists opportunities of appearing on recordings. As the result of an arrangement with Pickwick International (parent company of the Hallmark and Allegro budget labels) and Sage, three "live" albums recorded at two concerts held in 1968 and 1969, were subsequently issued.

MAGAZINES

Magazines, too, have had their influence in recent years — whilst many are limited to circulation within artists fan clubs, ie. Johnny Cash (Barry Rowden, 56 Warwick Gardens, London Road, Thornton Heath, Surrey) and Jim Reeves (David Bussey, 9 Kingsley Drive, Harrogate, Yorks), others like Country and Western Express, Opry, Country and Western Roundabout, Country Music People and Country Music, have all succeeded in reaching a fairly wide readership. Several of these publications have given wide coverage to both American and British performers and it is due to their dogged persistence that many home-bred groups and solo acts are now gaining recognition via radio, television and recordings.

Whilst on the subject of exposure, we must pay tribute to the staunch work of the BBC, with such programmes as Country Meets Folk, Country Style (both produced by Bill Bebb) and the Radio 2 Leeds country music presentation prepared by Bill Holt, Goff Greenwood and Mike Storey. Only since the inception of Country Meets Folk, has country music begun to make its mark on other radio programmes, aside, that is, from certain "documentaries" introduced by Alan Lomax and Tex Ritter.

NASHVILLE

The last two or three years have seen the establishment of a number of excellent country clubs, especially in the London area. The Mecca of country music in London is undoubtedly the Nashville Room, located immediately outside of the West Kensington Underground Station. Originally conceived by Brian, later Charles Williams, with assistance from the major recording companies, the Nashville Room has, during its relatively brief life, proven to be an excellent showplace for both British and American country music talent.

The almost phenomenal success of this particular venue may be attributed to the astuteness of Charles Williams Snr, his two sons, David and Charles Jr, and Ted Poulton, between them they have been responsible for appearances by many of the leading names on the international scene. Other popular country night spots include The Red Lion, Brantford, The Roebuck, Lewisham, The Red Cow, HammerSmith, The Crystal Lounge, Town Plaz, Gillingham and the lesser known but nevertheless praiseworthy Atlas Public House, Seavogue Road, Fulham.

Country music needs no boom — it has grown in stature on its own merits. Whether pop is going "country" or country is going "pop," is immaterial. The music industry is now fully aware of the existence of "country music," pop groups are suddenly realising the importance of the steel-guitar, television sponsors are featuring the sounds of authentic five-string banjo picking to boost their products and hitherto reticent hosts of television shows are now welcoming American country music acts with open arms. Country music, to paraphrase colleague, Chris Welch, has come in from the cold — and all sings point to it remaining that way.

On March 28th, promoter, Mervyn Conn, stages his second International Festival of Country and Western Music, at the Empire Pool, Wembley — the bill includes such legendary names as Tex Ritter, Tompall and The Glaser Brothers, Doyle Wilburn (of the Wilburn Brothers) and Roy Acuff. In addition to selected acts from the now thriving British scene.

Faith has obviously played a great part in the success of country music in the United Kingdom. Promoters like Mervyn Conn and Arthur Howes have persisted in their belief that country music can become a viable proposition and Conn, at least, is



JOHNNY CASH: a proposed tour

enjoying the fulfilment of this faith with the overwhelming response to the second Wembley Festival.

Through the efforts of these and similar promoters, country music fans have been able to enjoy visits by Hank Snow, Buck Owens, Nat Stuckey, Johnny Cash, Willie Nelson, Chet Atkins, Bill Monroe, Hank Locklin, Loretta Lynn, the Stanley Brothers, Chubby Wise, the Blue Boys, Guy Mitchell, Johnny Darrell, the Carter Family, the Statler Brothers, Carl Perkins, Jan Howard, Conway Twitty, Bobby Bare, Blaine Smith, Charlie Walker, Wes Buchanan and Faron Young.

Living proof of the almost fanatical interest in country music today can be seen in and around London's numerous recording studios. The

busiest independent studio is undoubtedly Orange, situated in New Compton Street. Many of Britain's leading country artists are currently availing themselves of the excellent recording facilities offered by this enterprising studio. Responsible for a high percentage of these recordings are engineer, Brian Hatt and musical director, Tom Parker. Country fans will be pleased to learn that the recently formed Lucky label emanates from this studio.

The country music fan has never been better catered for. No longer does he have to order a disc and hope that it may eventually arrive — today, country albums by Jimmie Dickens, Flatt and Scruggs, Stonewall Jackson, Marty Robbins, Kitty Wells, Doc Watson and Waylon

Jennings are readily available throughout the length and breadth of England.

The bulk of country music releases are now finding their way onto the various budget labels and for less than one pound, enthusiasts can boost their collections with albums by virtually every popular country artist. Pickwick International were quick to realise the potential behind the country music industry and their recent catalogue features no less than forty different albums by such performers as Flatt and Scruggs, Texas Jim Robertson, Rex Allen, Johnny Cash, Floyd Tilman and Ferlin Husky.

Eye, through their subsidiary labels, Marble Arch and Lucky, are also providing generous quantities of record-

ings by country talent from both sides of the Atlantic. Other labels who continue to maintain a regular output of releases include: EMI, Saga, Philips (soon to launch Mervyn Conn's own "Nashville" label), RCA and CBS.

On the traditional side, however, things aren't quite so healthy but companies like Topic, Argo and Polydor, appear to be doing their utmost to remedy the situation with a handful of excellent releases.

But what of the future of the country music sound? This question was possibly best answered by a Polydor release entitled "Area Code 615" (583 572). Musicians, Buddy Spicher, Bobby Thompson, Mac Gayden, Charlie McCoy, Kenneth Buttrey, Weldon Myrick, Ken Lauber, Norbet Putman and the Goodlettsville String Quartet — the greater majority of them being Nashville session-men — produced an album of outstanding beauty by successfully blending the traditional "mountain" or "hill-billy" sounds of fiddle and dobro with collo drums, steel-guitar, funky bass, piano and harmonica, interwoven with baroque-ish arrangements. The album, entitled "Classical Gas," Jude: Area Code 615, so the pundits say, is indicative of future country and pop music trends.

ACCEPTABLE

Country music has become socially acceptable and its identifying sounds are now beaming out from all points of the musical spectrum. The pedal-steel guitar and the Dobro have taken over from the sitar and the Hammond and the story-songs, once confined to the backwoods are becoming international favourites.

This is country music, 1970. And things are going to get even better with the BBC announcing increased coverage for "specialist" styles and the forthcoming events which include, Folk Voice, the Jim Reeves Fortnight, a proposed tour by Johnny Cash and, of course, the Fifth Folk Voice Country Music Festival. But isn't it about time we had our actual country music show once a week on television, or is that looking too far ahead?

INTEGRATED

Today, the scene has completely changed and country music has slowly become integrated with other sounds and styles. Ironically, much of the recent success of American country music is due to the efforts — unconscious, or otherwise — of artists outside of the country field, artists like Tom Jones ("Green, Green Grass of Home"), Engelbert Humperdinck ("Release Me"), Kenny Rogers ("Ruby, Don't Take Your Love to Town"), Dean Martin ("Let's Wine Drinker Me"), Karen Young ("Nobody's Child"), Creedence Clearwater Revival ("Bad Moon Rising"), Elvis Presley ("In the Ghetto") and Rolf Harris ("Two Little Boys").

Country music performers, however, were not left entirely in the background during this upsurge of interest and artists such as Roger Miller, Glenn Campbell, Jeanette C. Riley, Bobbie Gentry, the perennial Jim Reeves and the outstandingly successful Johnny Cash, with their respective chart entries, only served to confirm the staying



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DAVID HOUSTON/DEBBIE LORI KAYE

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COUNTRY & WESTERN

A two-page profile of the Festival stars



TEX RITTER

TEX RITTER, the man credited with starting the trend of popularity for cowboy songs and western music, was born on a farm in Panola County, Texas on January 12, 1906.

His father was a farmer and thus young Tex learned to ride, shoot and rope almost before he would walk. Later at the University of Texas he became a leading folklore authority and began touring as a singing lecturer. His travels eventually took him to Chicago, where Tex enrolled at the Northwestern University and took up the law studies that he'd begun in Texas.

But the lure of show-business, which he'd tasted on his travels, proved too much and Tex moved to New York where his strong Texas accent made him a favourite in numerous radio shows. He also appeared on Broadway in "Green Grow The Lilacs" and then moved to Hollywood. During his years in the film city Tex appeared in more than 78 films and in June, 1941 he married Dorothy Southworth, his

leading lady in many of them.

In 1941 when the Capitol label was created Tex became one of its first recording artists and his subsequent hits included "High Noon," "Boll Weevil," "The Wayward Wind," "Blood On The Saddle" and "Hillbilly Heaven."



CHARLIE WALKER

CHARLIE WALKER is a tall Texan who over the years has combined his vocal activities with those of sports commentator, television artist and top-rated golfer.

As a golfer Charlie has been a regular competitor in the Sahara Invitation Tournament at Las Vegas over several seasons and as a radio commentator he did the play-by-play chore at the Texas Open for the CBS network.

And he was also voted in the Billboard charts one of the most successful country DJs over ten years.

But basically Charlie remains a recording artist and over the years he's notched up some enormous successes, among them "Pick em up on your way down," "Wild as a wildcat,"

"Close all the honky tonks" and "Don't squeeze my Sharmon."



LYNN ANDERSON

LYNN ANDERSON, vivacious star of numerous top American television shows and twice voted into top country and western vocal ratings, was born in Grand Forks, North Dakota.

The daughter of Liz and Casey Anderson, Lynn was raised in Sacramento, California and later moved with her parents to Nashville, Tennessee in 1966. She attended High School and Junior College in California and became a championship trainer and horse rider.

As a top horsewoman Lynn won over 100 trophies and 600 ribbons in Horse shows, rodeos and parades all over California, including two State championships.

Lynn made a chart hit with "Ride ride ride" and "If I kiss you will you go away" before making her first appearance on the Lawrence Welk television show in August, 1967. She later became a regular on the show and has since notched up many more hits and has become a much in-demand writer.



ROY ACUFF

KING OF country music, successful businessman, singer, philosopher and one of the best-loved figures ever to tread the boards of Nashville's Grand Ole Opry; Roy Acuff was born at Maynardville, Union County, Tennessee.

He originally wanted to be a star baseball player until he fell victim on three separate occasions to sunstroke. It was the end of a dream but not of a great talent. For encouraged by his father, a Baptist minister and local lawyer, Roy took up the fiddle and joined a medicine show travelling through the mountains of Virginia and East Tennessee as a fiddler and singer.

That was in 1932 and two years later Roy began recording. Six years later he joined the Grand Ole Opry, where he's been a regular entertainer ever since. He later formed Acuff-Rose with Fred Rose and today their vast publishing interest stretches throughout the world.

Married to his childhood sweetheart, Mildred Roy Acuff occupies a unique

place in country music and in 1963 was awarded the high honour of having his own bronze plaque hung in the Country Music Hall of Fame in Nashville.



ROY DRUSKY

ROY DRUSKY was born in Atlanta, Georgia and as a youngster became such an outstanding baseball player that he was offered a professional contract. However, his urge to travel led him to join the Navy and it was during his years in the service that he took up the guitar.

Following his return to civilian life, Roy decided to become a veterinary surgeon and after securing a place at the Atlanta and Emory University, gained his degree in animal medicine.

In the meantime Roy had formed a country band and subsequently landed his own daily 15 minute radio show. He also became a disc jockey and in 1953 cut his first disc — "Such a fool" which became a best seller. Roy then wrote two Number One hits "Another" and "Anytime" and over the past eight years had 60 of his own songs recorded.



TOMPALL AND THE GLASER BROTHERS

WINNING THE Arthur Godfrey Talent Scouts Show in 1957 launched Tompall and the Glaser Brothers on an illustrious career in country music. For soon after that they moved to Nashville, became regulars on the Grand Ole Opry and began scoring hits like "Let me down easy" and "Word come easy" on the Decca label before moving to MGM and more hits with "Last thing on my mind," "Gone, on the other hand," "Moods of Mary," "Through the eyes of love" and "One of these days."

Tompall, Chuck and Jim are natives of Spalding, Nebraska and Jim himself has had hits on his own. But singing isn't the only aspect of the Glaser talent. A large and impressive collection of songwriting awards line their Nashville office walls, among them our BMI awards and two Grammy nominations.

They have appeared as guest artists on nearly every syndicated television show that emanates from Nashville and when they're not travelling thousands of miles to entertain their many fans, they appear in "Nashville Sound" movies.

"Abilene," "Fort Worth, Dallas or Houston" as well as many top-selling albums.



SKEETER DAVIS

SKEETER DAVIS was born at Dry Ridge, Kentucky and began her musical career while still at High School when she formed a vocal act with a friend Betty Jack. As The Davis Sisters, the pair became an in-demand act, won a recording contract which resulted in a first release "I forgot more than you'll even know" in 1953, and would obviously have gone on to greater heights but for the untimely death in an auto accident of Betty.

Skeeter, who had also been in the crash and was critically injured, was urged to return to show-business on her recovery, and after touring with various country artists was named "Most promising female country artist" in 1959 and joined the famed Grand Ole Opry.

Skeeter has notched up an impressive list of hit records during her association with RCA Records and has appeared at Carnegie Hall and on numerous coast-to-coast television shows in America.



DURWARD ERWIN

DURWARD ERWIN was born on May 9, 1937 but because the Ohio River flooded the valley where his parents lived, his birth was not registered until two months later in Rumsey, Kentucky.

Both of Durward's parents were born in McLean County, Kentucky and although his father played guitar and sang, Durward himself didn't take up entertaining until he joined the Navy. Discharged in 1958 he took a variety of jobs in the San Francisco Bay area and worked for a time in a boat shop and as a truck driver.

Then in the summer of 1954 Durward began taking voice lessons, with the intention of entering the pop world. He later switched on country music, financed with his manager Muriel Less a recording session and went to Nashville to record his debut disc "So Much Too Much."

He now records for the Canary label and although he's 5ft 9in tall, with dark brown curly hair and green eyes, has not yet married. For relaxation Durward loves to drive his Austin Healey, and ski in Squaw Valley in the California Sierras.



GEORGE HAMILTON

GEORGE HAMILTON is who hails from the tobacco country of Winston Salem, North Carolina is a rarity in the world of country music, since he enjoyed a major pop hit before going "country."

His big pop hit was "A Rose and a Baby Ruth," very much teen-styled and was in fact recorded when George himself was barely out of his teens. But since then he's become more closely associated with country music and has starred on the Grand Ole Opry.

George gained his musical encouragement from his mother and father and after attending the University of North Carolina for a year and the American University in Washington for a further three, he began his entry into the pop world. A major musical influence throughout the years has been the great Chet Atkins who had always felt that musical talent abounded in George's six foot two-inch frame.

Among George's most notable hits have been



JOHN WESLEY

JOHN WESLEY RIELS I is a natural balladeer who made his professional debut at the age of seven when he appeared in a radio show in his hometown of Bastrop, Louisiana.

One year earlier John Wesley had begun playing guitar and his impact on the radio show was such that he remained a regular on KTRY until the family moved to Texas. There John became a regular in "Cowntown Hoedown" at Fort Worth and after a year with the show moved on to "Big D Jamboree" in Dallas where he remained for the next five years.

In 1965 the Riels family moved once more, to Nashville, Tennessee. It was in Nashville that John's association with country artists broadened his experience even more and following a representation with the Hubert Long Agency he gained a job with Moss Rose Publications, both as a writer and staff musician.

His recording contract with Columbia Records came in 1968 and his debut disc "Kay" became a best-seller.

JOHN PEEL

writes every week in Disc... his own column, exclusive, full of Peelian colour, his advice, and thoughts about the scene.

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DAVID HOUSTON is a country and western star who began his career at a very early age. He was playing guitar before he started school and at the age of 12 began notching up regular appearances on the American radio show "Louisiana Hayride."

Born in Bossier City, Louisiana, David is a discovery of Tillman Franks, the man credited with bringing to the fore such artists as Hank Williams and Johnny Horton.

He has scored hits with "Almost Persuaded" and "Mountain of Love" and is also an accomplished actor, having appeared in the John Wayne film "The Horse Soldiers" as well as in "Carnival Rock" and "Teen-Age Kisses."

Signed to Epic Records he relaxes by indulging in such diverse activities as playing piano, boxing, swimming and gymnastics.



LORETTA LYNN has been acclaimed by country music critics as one of the greatest female artists of our time, was born in Kentucky but began her singing career in Custer, Washington.

Starting her own band she worked club dates and it wasn't long before her singing came to the attention of Zero Records executives who swiftly signed her to a recording contract.

Her first record "I'm a honky-tonk girl" was an instant smash and she later switched to Decca Records where she notched up numerous hit singles, among them "Before I'm Over You," "World of Forgotten People," "Dear Uncle Sam" and also a clutch of best-selling albums.

Loretta Lynn stands 5ft 2 1/2 in, has blue eyes and long dark hair.



DON GIBSON was born on April 3, 1932 at Shelby, North Carolina and although he did not receive any particular musical influences from his

parents, his father was a rambler and his mother a housewife, Don learned guitar at an early age and made his debut on local radio when he was fourteen years old.

He later went on to appear on several other radio shows, organised his own band and after being discovered by Wesley Rose, gained both recording and songwriting contracts.

Don's career as a top country music artist gained momentum in 1958 when he scored hits with "Oh Lonesome Me" and "I Can't Stop Loving You." Years later the latter made the transition from country to soul when it was recorded by Ray Charles.

But there have been many other hits for Don Gibson notably "Sea of Heartbreak," "Blue Blue Day," "Legend in My Time" and "Too Soon To Know."

Happily married, Don lives with his wife Bobbi in a chalet in the Gatlinburg mountains and apart from reading a vast quantity of daily newspapers for relaxation loves to ride around Gatlinburg in his jeep or his snowmobile.



ORANGE BLOSSOM SOUND

THE CREAM of British country musicians form Orange Blossom Sound, a group that made its first public appearance in November, 1968, at the Bookham Folk Club and haven't looked back since.

A succession of concert and club dates as well as frequent appearances on radio and television have, along with their Epic recording contract, put the group in the front rank of British country music.

Individually, the group comprises Robert Webb, born in Bromley (Kent), who plays bass, banjo, guitar and piano.

Ian McCann, Leicester-born on March 3, 1943 plays guitar, mandolin, banjo, autoharp and violin.

Roger Churchyard, born London on December 16, 1947, plays banjo, guitar, mandolin, electric bass and organ.

Gover Churchyard, born in Carmarthen, South Wales, on August 5, 1942 plays fiddle, violin, guitar and mandolin.

Orange Blossom Sound, who were signed to the Epic label in August, 1968 are produced on record by Bob Johnson and managed by Mervyn Conn.



COUNTRY FEVER THE COUNTRY Fever have, over the past two years built a large and ever-increasing following

among country music fans not only in Britain, but also throughout Germany, Holland, Denmark, Sweden, Finland and Norway.

In addition they have toured with some of the leading American country artists who have visited Britain recently, notably Bobby Bare, Nat Stukeley, Hank Locklin and Chet Atkins.

Their lead vocalist Jon Derek has been singing country music for some years and was part of a group called Jamie, Jon and Jerry before joining Country Fever.

Pete Oakman, who plays bass and sings harmony, was previously bass player in Joe Brown's Bruvvers and was also Lonnie Donegan's bass guitarist.

Jed Kelly on drums started his musical career with Ricky and The Gamblers and later joined Jon in Jamie, Jon and Jerry.

Finally, lead guitarist is Roger Dean who played for a time with John Mayall before moving into the country music field with The Tumbleweeds.

The Country Fever had their first LP "Listen To The Country Fever" released on the Lucky label (LUS 3003) in February, 1970.



DOYLE WILBURN

UNTIL QUITE recently Doyle Wilburn was the other half of a famous country music duo known as The Wilburn Brothers — the first half being Teddy. As a duo they were responsible for an impressive array of country hits and top selling albums, including "City Limits" (Brunswick LAT 8501) was released here.

Doyle and brother Teddy made their first public "appearance" singing on a street corner in Thayer, Missouri, followed by a spasmodic series of bookings at country dances, church picnics and stock auctions in the Ozark mountains.

During their early career The Wilburns comprised Doyle, Teddy, Leslie, Lester and sister, Gwendoline.

At a talent contest held in Birmingham, in 1940, The Wilburns were heard by Roy Acuff, who was responsible for placing them on the cast of the Grand Ole Opry. They also appeared on the Louisiana Hayride.

War service interrupted the family's musical career when Doyle and Teddy were posted to Korea. At the end of the Korean conflict, Doyle and Teddy returned to the entertainment world and formed their now famous partnership.

Among their earlier hits were songs like "The Knoxville Girl," "Let Me Be The First To Know," "Carefree Moments," "Go Away With Me," "You're Not Play Love," "Trouble's Back In Town" and "Woman's Intuition," all released on the Decca label.

In recent years Doyle and Teddy Wilburn have been linked with such successes as "I'm Gonna Tie One On Tonight," "The Last Heartbreak" and "Two For The Show."

BY LAURIE HENSHAW

ONE OF country music's most identifying features (outside of the actual sound) is the flamboyant mode of dress adopted by its many performers. Rhinestone suits, rounded off with large white, ten gallon hats and hand worked Spanish leather boots have long been a trademark of such names as Judy Lynn, Hank Snow, Rex Allen and Clyde Beavers.

Colourful

Oddly enough, this colourful costume has little connection with the American cowboy; it first became popular with country musicians during the early 1930's, when a style of music known as "Western Swing" was being introduced by progressive artists from the south-western states. Western Swing, in fact, was a combination of traditional country sounds, with strong New Orleans Jazz overtones.

When this style of music finally succumbed to popularity early in the 1950's, it left behind an indelible impression on the country music fashion scene. For nearly a quarter of a century all country music performers worth their salt decked themselves out in a fantastic array of gaudy clothing, much of it costing many thousands of dollars.

Incredible

The man responsible for promoting and supplying these awe-inspiring outfits was (and still is) a Hollywood tailor known as Nudie. Not content with designing costumes for country and television personalities, Nudie went one better and created an incredible customised Pontiac, complete with fur carpeting, hand-tooled leather seats, saddle bags and calf-skin lining.

But the rhinestone suits are slowly disappearing from the scene. Most artists today prefer to adhere to more conventional costumes on stage and it is only in the British Isles that one sees a little of the colour that used to be a symbol of country music.—D.C.

Customers

THERE'S A touch of Walter Mitty in every man; but whether his accounts for the tremendous boom in the sale of Western gear is an arguable point.

But there's no doubt that sales have boomed over the past five years. And firms like Easy Rider and Midnight Cowboy have given them a fillip.

Customers

The John Michael organisation's chain of Westerner shops reports that their yearly turnover is "big, big business." They already have five thriving shops, are planning to enlarge their premises in Chelsea's King's Road, and aim to open even more Westerner retail centres.

What sort of customers buy Western clothes? "They cover everybody from young children to middle-aged men," says Andy Gold, manager of the King's Road branch.

But perhaps the most far-out characters we have are the ones who come into our Oxford Street branch.

"There was a man — the son of a police officer — who spent about £200 a month on Western clothes. He was a middle-aged guy. I think he did it just to annoy his father!" quips Mr Gold.

He also remembers the bizarre spectacle of a clergyman walking in and changing his clerical gear — including dog's collar for a full cowboy 'rigout, plus Stetson hat.

Adopting a John Wayne gait, he walked right out into Oxford Street with his clerical garb concealed in a brown-paper parcel.

The Westerner does a big export trade, too. Biggest

buyers are Brazil, France — and the good old USA, which surely is a classic case of coats to Newcastle.

Ian Stewart, general manager of the Westerner chain, adds: "We sell a lot of our fringe jackets in America. We also send shipments of Western clothing to Japan."

And the home buyers? "Everybody takes this thing very seriously," says Mr Stewart. "And we keep our products as authentic as possible. We use original designs — often those taken from cowboy catalogues. We also import from America — anything from shirts to cowboy jackets."

"Mostly, we get the boots from Spain. But the belts, belt buckles and lariet ties come from America."

"We stock a tremendous range of Levi jeans in all colours."

"We get gun belts from Mexico, but our bull whips are made here in England."

And what about guns to go into those belts? The Westerner cannot stock real guns because of the stringent firearms licence rules in Britain.

But they do the next best thing. Any would-be cowboy who wants to be fast on the draw can buy a reproduction Winchester repeating rifle or Colt .45. These guns fire ball-bearings instead of real shells. No there's no danger of a High Noon type confrontation between the goodies and badies outside Selfridges.

Originals

The Westerner supplied equipment for a scene in Danny La Rue's new West End Show. They also sell Confederate Bays, "Wanted" posters — copied from originals printed 100 years ago, and such authentic-style sundries as Wells Fargo buckles used by the original Pony Express riders.

Even the Indians are not forgotten. There's a selection of Indian beads from "the Indian reservations" and genuine Indian headdresses.

Everything, in fact, for the Walter Mitties of all creeds and colours who — in the words of Mr Stewart — "again want to recapture the youth and excitement of the West."



NUDIE Custom-built car with hand-tooled seats.

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This is RANGER

COUNTRY & WESTERN

Ten of the best Country albums

BY BRYAN CHALKER



"THE BEST OF TODAY'S COUNTRY HITS": (RCA JET 102A/B). Jim Reeves/Porter Wagoner & Dolly Parton/Don Gibson/John Hartford/Chet Atkins/Skeeter Davis/Hank Snow/Jim Ed Brown/George Hamilton IV/Jerry Reed/Charlie Pride/Connie Smith/Bobby Bare/Norma Jean/Jimmy Dean/Floyd Cramer/Dottie West/Waylon Jennings/Hank Locklin/Liz Anderson.

Representative of many of current trends in country music is this excellent double-album package from RCA, featuring no less than twenty-two titles from some of the top names in the business.

"THE STANLEY BROTHERS & THE CLINCH MOUNTAIN BOYS": (Polydor 623 824). How Mountain Girls Can Love, Heaven Seemed So Near, Master-tone March, She's More to be Pitied, Keep a Memory, Train 45, Think Of What You've Done, Your Selfish Heart, Love Me, Darling, Just Tonight, Clinch Mountain Backster, The Memory Of Your Smile, Midnight Ramble.

The Stanley Brothers — Carter and Ralph — were the inspiration behind many British Bluegrass groups and this album is typical of the high degree of musicianship displayed by this legendary combo.

"COUNTRY MUSIC HALL OF FAME": Jimmie Rodgers (RCA RD 7505). Sweet Mama, Hurry Home, Or I'll be Gone, I'm Lonesome Too, When The Cactus Is In Bloom, Cowhand's Last Ride, Yodeling Cowboy, Dreaming With Tears In My Eyes, Roll Along Kentucky Moon, I'm Free From The Chain Gang Now, For The Sake Of Days Gone By, The Soldier's Sweetheart, Gambling Bar-room Blues, The Sailor's Plea, Old Love Letters, She Was Happy Till She Met You, Mississippi River Blues, T.B. Blues.

Recorded between August 4th, 1927 and May 24th, 1933, these classic titles by the Granddaddy of Country Music are ageless and are deserving of a place in any collection.

"TEX RITTER'S WILD WEST": Capitol ST 2874. Texas Dusty Skies / Bad Brahma Bull / The Blizzard / Conversation With A Gun / High Noon / The Wayward Wind / The Long Tail Shadow / The Ever-lasting Hills Of Oklahoma / The Governor And The Kid / Stranger On Foot Hill / Me And Tennessee.

Tex Ritter has enjoyed great popularity over here in the past with such hits as "High Noon," "Deck of Cards" and "The Wayward Wind." This release, coupled with his appearance at the International Festival of Country Music, can only enhance his already substantial reputation.

"THE OLD TIMEY RAP": Hobart Smith (Topic 12718). Soldier's Joy / Peg And Awl / The Great Titanic / Black Annie / Sally Ann / Chiquan Pie / Last Chance / John Greer's Tune / Short Life Of Trouble / The Devil And The Farmer's Wife / Sitting On Top Of The World / Stormy Rose The Ocean / Bonaparte's



JIM REEVES: a fascinating glimpse

Retreat / Cuckoo Bird / Columbus Stockade Blues / Cindy / The Girl I Left Behind Me / John Hardy / Meet Me In Rose Time, Rosie / Uncloody Day.

Probably the most important "authentic" album issue in a long while, this has already been acclaimed by ex-MM columnist Tony Wilson and now it's my turn. This is the raw product, complete with rough edges — and it's beautiful.

"JOHNNY CASH AT SAN QUENTIN": (CBS CS 9827). Wanted Man / Wreck Of The Old 97 / I Walk The Line / Darling Companion / Starkville City Jail / San Quentin / A Boy Named Sue / Peace In The Valley / Folsom Prison Blues.

A milestone in the annals of recorded music, this tension-filled album recorded in the notorious San Quentin Prison, provided Johnny Cash with one of his biggest ever hits. "A Boy Named Sue" and triggered of academic interest in country music, it was also the subject of a feature in a television documentary on American prison life.

"HANK WILLIAMS AS LUKE THE DRIFTER": (MGM D 119). Pictures From Lil's Other Side / Men With Broken Hearts / Help Me Understand / Too Many Parties And Too Many Pals / Be Careful Of Stones That You Throw / I Dreamed About Mom Last Night / The Funeral / Beyond The Sunset.

Hank Williams did more to bridge the gap between "hill-billy" and pop music than any other artist during his time. His numerous songs brought about a new trend in songwriting and a new style in music. Although this 10th album has long been deleted from MGM's catalogue, it can still be found in specialist and second-hand record stores and it serves as an excellent tribute to the rare talent of the late Hank Williams.

"JIM REEVES ON STAGE": (SF 8047). Mexican Joe / Yonder Comes A Sucker / Four Walls / I Missed Me / Tennessee Waltz / I Really Don't Want To Know / He'll

Have To Go / Walking The Floor Over You / There Stands The Glass / One By One / Guess Things Happen That Way / I Want To Be With You Always / Wildwood Flower / The Blizzard / Your Old Love Letters / Am I Losing You / Bimbo / Stand At Your Window / Danny Boy.

A great many people must have been quite surprised when RCA issued this fascinating glimpse of the "real" Jim Reeves. Complete with audience, slick introductions and take-offs of other country stars like Lefty Frizzell and Johnny Cash, "Jim Reeves On Stage" proved to be a unique experience.

"THE WILDERNESS ROAD & JIMMIE DRIFTWOOD": (RCA RD 27144). Tennessee Stud / Razorback Steak / First Covered Wagon / The Maid of Argenta / Bunker Hill / Song Of The Cowboys / Peter Francisco / Four Little Girls In Boston / Slack Your Rope / Run Johnny, Run / Arkansas Traveller / Damnyankee Lad.

It's not too impertinent to choose my own particular favourite, I must confess to having a very soft spot for Jimmie Driftwood and especially for his first album on RCA, "The Wilderness Road," now sadly deleted. This album, to quote Mae Kennedy McCord's liner notes, contained "fine old musical antiques of walnut and rosewood and Jimmie Driftwood sings them "like they orter be sung."

"AREA CODE 615": (Polydor 583 572). Southern Comfort / I've Been Loving You Too Long / Hey Jude / Nashville 9 / Lady Madonna / Ruby / Crazy Arms / Get Back / Why Ask Why / Lil' Maggpie / Classical Gas / Just Like a Woman.

The album title and group name is Area Code 615 — and it's the absolute ultimate in progressive country / pop improvisation. You either love it or you hate it — but you can't ignore the implications behind it. Behind the complicated arrangements and off-beat phrasings lies a raw beauty reminiscent of a bygone era in country music.

Meet the wild one. She's got split-second action and a rich power-house sound to match. Try her gently or play tough — she's the easy one! Quality through and through.

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32/34 Gordon House Road, London N.W.5.

in brief



Voices from the Thirties



CHARLIE BYRD

Whatever happened to Charlie Byrd? After riding the crest of the Bossa Nova wave in the early sixties, he seems to have sunk back to his former position of respectable semi-obscure. A reminder of his former glory days is "BRAZILIAN BYRD" (Riverside 673 027), a reissue of a 1962 set by Byrd's trio. Naturally enough, the fare is solid Brazilian—piquant, spicy, and easily recordable. Made in '62 on the standards of the genre like "Oim," "Sam," and "Desafinado" (I could have done without that one) are mixed with some interesting originals by the leader like "Ela Me Deixou" and "O Passarinho." It's all very neat, immaculately played, and extremely pleasant to eat a good meal (Brazilian, of course) by.—R.W.

Staff Smith bows resolutely and swings consistently on ONE O'CLOCK JUMP (Polygram Special, MFSS45114), said to be the violinist's last recording. Made in '62 on the Continent with a rhythm section plus, on two tracks, the tenor sax of Herbie Thoms, and the album shows stuff in fine imaginative form. He drives out audacious, horn-like phrases with unerring swing on standards such as "Sweet Loureline" and "Ain't She Sweet," and throws in the kind of humorous ideas that used to delight Thirties fans in the Onyx Club days. On "One O'Clock," and "What Is This Thing" the fiddle blends quite well with tenor, and Thoms's rather mild solos contrast effectively with those of the storming, eccentric pianist Otto Weiss proves himself to be a more than capable soloist on "Cherokee," "Jump," and "Sweet." Smith reveals a more romantic side as a soloist on "Yesterday." All in all, this is recommended stuff for all violin acceptors.—M. J.



STUFF SMITH

WHAT'S JAZZ LP OF THE MONTH?

SEE MM

NEXT WEEK

STRANGE, sometimes stimulating, voices from the Thirties are heard again in this "Jazz In Britain" set—a successor to the Twenties album on the same label. First thing, though, jazz is a contentious title for much of what goes on here.

It is period music, hot dance music, near-jazz, and—now and again—the real stuff. In its way this is a mood album, and the mood is nostalgia if you're of an age to experience it for voodoo vocals and that sort of carry-on.

The spirit of Dix and Nichols hangs over the opening performances by the 1930 Night Club Kings. The Americans, Sylvester Ahola (trumpet), and Danny Polk (clarinet), make superior sounds on "Moonlight" and "Someone." But the latter is rather corny, and Pat O'Malley's vocal refrains blend immovably to the era. "Allah's," by Norman Payne on trumpet and Harry Hines on clarinet and alto), has a late Five Pennies flavour. Spike Hughes, enfant terrible of British jazz at this time, displays his arranging-composing ability on the "Wednesday Outing" which features the original tenor playing of Buddy Featherstonhaugh, also Billy Munn's piano.

The Cotton band has produced better jazz than this "Margarie" and "Old Fashioned Love," but they exhibit a martial kind of precision and brightness, and there are spots of Bruts Gonella's trumpet. The second track could have been dropped.

Ray Noble was another important name on the British hot scene then. His arranging and directing prowess can be guessed at from "Who Walks In" but Al Bowlly's intimate talk-vocal sounds a waste of time today. Lew Davis' trombone and the brass teamwork are standouts here.

The solos standard was not startling, but most of the trombonists were accomplished and the British showed on "Never Knew"—shines on several tracks. Everybody in the Six Swingers knew his way around, too.

The wind of change blows gustily with pianist Billy Jones' 1936 quintet version of the ODBJ classic, "Bluin' The Blues," a crisply played performance which, as Brian

Rust notes on the sleeve, was a premature Revival attempt. From the others, I would select Nat Gonella's good Louis-inspired open trumpet, building to a production coda, on "Georgia," as the most important bit of listening until we reach the highpoint of the album: Coleman Hawkins' beautiful, blustering tenor with a surprisingly lively Hyton orchestra (May, 1939) on "Darktown and 'Melancholy."

The old Bean, then, youngish still, must have galvanised Jack's lads, and they responded willingly. These were made shortly before he returned to the States and cut his epoch-making "Body and Soul," and they make clear the distinction between good and great in jazz.—M.J.

JOSEPH JARMAN

JOSEPH JARMAN: "As If It Were The Seasons," (a) As If It Were The Seasons, (c) Song To Make The Sun Come Up; (b) Song for Christopher, (Delmark DS-417).

(a) —Jarmar (alto, soprano, bassoon, etc.), Charles Clerk (bass, cello, alto), Thurman Barker (drums), Sherrill Scott (voice). Recorded Chicago, 1968.

(b) —Jarmar (alto, soprano, bassoon, etc.), Lester Lash-

PIANIST Pat Smythe has composed a special suite for the first of a series of Radio 3 Stereo broadcasts which goes out on April 6. The series will be introduced by Richard Rodney Bennett. Pat's special suite for jazz trio and string quartet and has been scored by Bob Cornford.

EDDIE CONDON hosted a gala St Patrick's Night celebration party at New York's Roosevelt Grill, with Yank Lawson-Bob Haggart York's Greatest Jazz Band and the Bobby Hackett Quintet.

THE late Wes Montgomery's "Willow Weep For Me" was voted the best small jazz group album of the year at the annual Grammy Award ceremonies in America. Quincy Jones' "Walking In Space" was voted the best large jazz group performance.



GONELLA: Louis-inspired trumpet

ley (trombone), Joel Brandon (drum), Fred Anderson, John Stubbsfield (tenors), Richard Abrams (piano, oboe). Prob. same date.

ANTHONY BRAXTON: "Three Compositions Of New Jazz," (840M/REALIZE/44M/44M; 1/4 M48B/44M/2; The Bell. (Delmark DS-415).

Braxton (alto, soprano, clarinet, flute, etc.), Leroy Jenkins (violin, viola, harmonica, etc.), Leo Smith (trumpet, mellophone, xylophone, etc.), Richard Abrams (piano, cello, alto clarinet). Recorded Chicago, same date.

JARMAN'S album opens with recorder, koto, and percussion, and the sound is that of Osaka rather than Chicago.

That kind of imagination, which seeks to broaden the ear and the mind through the organic and unpretentious use of "alien" sonorities, is typical of the inventive daring of these young Windy City musicians.

Jarmar is a sumptuous player, particularly on alto, his main instrument. He handles it with a respect for all the elements of its sound, and even at his most furious

he seems to measure carefully the quantity, density, and weight of sound that he allows to appear.

Miss Scott's voice is used in a charming statement of the title theme, with the excellent Clark's bass echoing sparsely behind her before Jarmar tears in to shatter the lazy-afternoon mood.

Brandon's mysterious flute opens "Christopher," which is dedicated to the late bassist Christopher Gaddy, a young but promising member of the AACM.

This "song" is full of love, a product of hearts rather than heads, and as such it contains many moments of almost painful beauty. It should be heard.

Braxton is a rather more diffuse player, younger and possibly less sure of his direction. His use of what John Litwiler calls the "little instruments" is less effective because one occasionally feels that the effect, rather than the cause, is what counts with him at the moment.

Perhaps significantly, he includes Stockhausen (with Ornette, Miles and James

Brown) in his list of influences, and the music does have a certain European feel about its organisation.

Braxton has a sound which verges on the corny, and resembles no-one else. Smith is a fine trumpeter, particularly on the evidence of his solo on the first track of Side Two, and Abrams' piano (the fulcrum of the AACM) is everywhere, darting and scrambling, filling in the cracks so that you don't notice the lack of a rhythm section.

Two fascinating albums, these and the other an important statement for now.—R.W.

STAN GETZ

STAN GETZ: "Didn't We," "Didn't We: The Shining Sea; The Night Has A Thousand Eyes; Go Away Little Girl; Heartstrings; I Remember Clifford; Try To Understand; Emily; Mandy Is Two; What's New." (Verve SVLP9248).

York's Uncle John's Straw Hat last week. The singer was backed by Money Johnson (trumpet), Lem Johnson (tenor), Eddie Durham (trombone and guitar), Nat Pierce (piano), Gene Ramey (bass) and Jo Jones (drums).

SALENA JONES plays Birmingham's Opposite Lock Club with the Bruce Rogers Trio on April 2. Also set for the club, on April 20, are Annie Ross, Jim Hendricks and the Roy Budd Trio.

JOE WILLIAMS is back with the Count Basie Band for their current engagement at the Tropicans Blue Room, Las Vegas... Drummer Roy Haynes' Hip Ensemble begin a tour of Japan this week.

FASTER WEEKEND bookings at the 100 Club include Ken Colyer's Jazzmen (Good Friday), Bill Nile's Good Time Band and the Gun Jazz Band (28),

THIS is Getz at his most lyrical backed by strings and woodwinds.

The writing, by Johnny Pate, doesn't stand in the same class as that for the Getz "Focax" album, but generally provides a soft enough cushion for Getz to take off on those unique embellishments.

The sleeve note doesn't give the personnel details and there are moments of good piano, but all that matters really is Getz and he is in top form—good news for those of us who were disappointed by his recent appearances at the Ronnie Scott Club.

The great strength of Getz in this mood is that he can tackle the most Romantic theme, play with extreme lyricism a string of highly melodic improvisations without ever giving even a hint of sentimentality. And at times, "Try To Understand" is a good example—he manages to combine his melodic qualities with a quite remarkable underlying toughness and aggression.

A delightful album.—B.D.



JOHNNY GRIFFIN

JOHNNY GRIFFIN: "The Big Soul Band" (a) Wasn't In The Water; (a) Panic Room Blues; (b) Nobody Knows The Trouble I've Seen; (c) Meditation; (c) Holla; (c) So Tired; (a) Deep River; (c) Jubilation. (Riverside 67205).

Griffin (tenor) with: (a) Clark Terry, Bob Bryant (trumpets), Matthew Gee, Julian Priester (trombones), Pat Patrick (alto), Edwin Williams (tenor), Charlie Davis (baritone), Harold Mabern (piano), Bob Cranshaw (bass), Charlie Persip (drums). NYC 24/5/60.

(b) Frank Strozier, Bobby Timmons, and Vic Sparoles replace Patrick, Mabern, and Cranshaw. NYC 31/5/60.

(c) Mabern replaces Timmons. NYC 3/6/60.

HOW RIGHT Steve Voce's sleeve notes to this album that the idea of putting Griffin in front of a big band was a good one.

But this album was disappointing when it came out, and nine years later it has dated rather more than most. The trouble basically surrounds the arrangements, written by Norman Simmons. The "soul band" conception strings him for a start, but his answer to the cliché is to add more clichés until the whole thing sounds very tired indeed.

Nothing can keep a good man down, however, and Griff bounces up all over the place, breaking fire and fury and sounding as if he wished he were in more sympathetic circumstances.

He's a great man for a big band and his experience with Hamp shows up in the exultant wildness of his best playing. He doesn't quite reach the peak here, but he's always worth hearing.

Other plus points in this curious record are solos by the trombonists, Terry, and Timmons, and Junior Mance's "Jubilation," always my favourite funky tune. R.W.

Jazz news



MARIANNE McPARTLAND has recorded Earl Hines for her Halcyon label and a two-placed LP featuring herself with Teddy Wilson.

Marianne is currently working in Rochester and follows with a college tour throughout Oklahoma, Colorado, Washington and Utah. She hopes to be in Britain in September.

THE Chris Barber Band, with Ottillo Patterson, and an array of local musicians drew a near-capacity house to the Odeon, Edinburgh, for the tribute session for local trombonist Archie "Old Bailey" Sinclair, killed in a car accident. A cheque for more

than £600 was handed over to the widow, Betty Sinclair, and her two children.

APRIL bookings at Jazz At The Torrington, North Finchley, include Harold McNair (2), London Jazz Four (3), Peter King (2) and Annie Ross (12).

THE Spontaneous Music Ensemble visit the Albion Modern Jazz Club, Fulham Broadway, on April 2, followed by Graham Collier Music, with Harry Beckett (9), the People's Band, with George Kahn and Albert Kovitz (16).

JIMMY RUSHING drew a packed house to New

Yarra Yarra Jazz Band (28) and Spontaneous Music Ensemble and London Youth Jazz Orchestra (30).

FRED NORMAN, American composer prominent in the 1930s as trombonist and chief arranger with Claude Hopkins, Harry James and Benny Goodman, was due in London this week to take part in record sessions with Robert Farnon. This is his first visit to Britain.

ROMANO MUSSOLINI, R jazzman son of the former Italian dictator, has just made his first professional appearances in the States, taking part in concerts of Italian vaudeville and jazz in San Francisco, Pasadena and San Diego. He took with him guitarist-bassist Carlo Loffredo. Hungarian drummer Steve Hüdgar was added and, at the Pasadena concert, where they were joined by saxist Bill Perkins,



Pop singles by Bob Dawbarn

GINGER BAKER'S AIR FORCE: "Man Of Constant Sorrow" (Polydor). God, how I'd like to see this make number one. A great, chaotic, anarchistic beautiful single!

The band is as rough as hell, but immensely exciting as it builds great walls of sound behind Denny Laine's crying vocal. As you would expect from a rhythm section which includes Ginger and Phil Seaman it has a fantastic impetus and the more you listen the more you get into all the sounds.

Not only is it exciting music, it's also highly commercial with an arrangement by Ginger and Denny that instantly takes the imagination.

THE HUMBLEBUMS "Shoe Shine Boy" (Transatlantic). And another good one. Gerry Rafferty and Billy Connolly have come up with a most attractive single. A good, unpretentious Rafferty song nicely sung and played against an attractive four-four beat. Connolly's guitar has more rock feel than many a more-vaunted "hard" man and there's a pleasant air of relaxation about the whole thing.

Incidentally, for older readers, this has nothing to do with the old "Shoe Shine Boy," recorded by Louis Armstrong, among others.

SKID ROW: "Sandy's Gone" (CBS). Like Dullsville, Man! There's nothing here you haven't heard a million times since the world went progressive — and not much you hadn't heard long before that.

A dull tune, a dull arrangement and nothing notable about either the singing or playing. And it runs over two sides as parts one and



AIRFORCE: chaotic, anarchistic, beautiful.

two. About as exciting as cold rice pudding.

JERRY BUTLER: "Hey, Western Union Man" (Mercury). A hit in the States. It's difficult to see why — unless it sold to a hell of a lot of Western Union Men. Seems to me it's a dull song and the string arrangements puts effect stop to any chance it might have

had of swinging. Decidedly average, though he sings nicely.

B. J. THOMAS: "Everybody's Out Of Town" (Wand). Mr. Thomas lost out to all the cover versions of "Raindrops Keep Falling On My Head" in Britain. Maybe this will make up for it. A corny, but effective, oompah arrangement complete

with jazzy trombone and an easily assimilated song helped along by his rather precise singing. The effect is rather pleasant and this could make it given the right Radio One plugging.

TAM WHITE "Lewis Carroll" (Middle Earth). Despite a natural suspicion about anyone who calls himself Tam, I must admit that I warm to

a lyric which keeps telling me "Lewis Carroll tells lies." One of those repetitive, pop-folk things that will get played on Junior Choice if they can follow the lyric. It does go on a bit!

MARBLES "Breaking Up Is Hard To Do" (Polydor). The Marbles, Graham Bonnet and Trevor Gordon — didn't really find it so hard to do. They broke up some time back after making a couple of nice singles, "Only One Woman" and "The Walls Fell Down."

This old Neil Sedaka song is hardly a fitting memorial for a good duo. It's a rotten song and the treatment sounds like just anybody.

LONG JOHN BALDRY "Well I Did" (Pye). Pardon me while I sniffs into my handkerchief, the thought of Long John lying awake nights worrying about whether he did right or wrong by this chick has quite overcome me. The Long One gets the authentic burring edge to his soul voices but the song drips so much goo on to the floor it isn't safe to walk past the record player. A hit? Who knows.

ALMOND MARZIPAN: "Open Up Your Heart" (Trend). Unwrap your lollipops, bubblegum lives. One of those empty-tummy close harmony groups that were assured of chart success a couple of years ago. Now it sounds as old-fashioned as Chris Welch's check jacket. Keep at it, lads. Herman's Hermits must be proud of you.

STAMFORD BRIDGE: "Chelsea" (Penny Farthing). I can't see this taking over from putting the boot in at Chelsea's home games. Written by Ken Lewis and Russ Alquist, presumably Leeds United fans, this goes along at a pace that would make the M.M. Football Team ashamed.

The other side is, what else, "Ossie." I'd play 90 minutes myself to get away from it. Brentford for the cup!

RICK NELSON: "Red Balloon" (MCA). A Tim Hardin song and he sings it as though somebody had been crushing up Donovan singles into his Grape-nuts. Their seems to be a minor war going on among the different sections of the backing group and Mr Nelson is not at his best on the bottom notes.

APHRODITE'S CHILD: "It's Five O'Clock" (Polydor). Imagine a cross between Procol Harum and Robin Gibb! I know it's difficult, but have a try. Terrifying, isn't it?

EARTHA KITT: "Hurdy Gurdy Man" (Spark). Ye Gods! Eartha Kitt doing a Donovan song and making it sound like readings from the Kama Sutra. A good buy for collectors of curiosities.

NIYAH AND THE SUN-FLAKES: "Two Little Boys" (Jayboy). "All we need now," admits the publicly handout in this record, "are reggae versions of 'Hava Nagila,' 'Ave Maria' and 'God Save The Queen.'" And I reckon they're joking. All I can say about this is, I like it fractionally better than the Rolf Harris version.

THE BLEECHERS: "Adam And Eve" (Columbia). I'm not sure what Bleachers are, but from this they sound like rather precocious zomies cavorting in front of the usual reggae backing track. Weird!

SMILEY LEWIS "I Hear You Knocking" (Liberty). Shades of Fats Domino — and after the last few records it sounds nice. One of those rough, furry voices that sound as though they've been found at the bottom of a coabin, sounds as though he means it on a simple blues lyric with socking drums and rolling piano prominent in the backing. No possible hope of a hit, but I enjoy it.

THE SANDMEN: "Mr Sunshine" (Rex). The lead singer sounds like one of the Bachelors, the Sandmen include some suspiciously female voices and the body is riding a very large horse round and round the studio. The song is one of those sort of pop-country-and-western things. Frank Ifield would have had a bit with a few years back. Not much chance today.

QUINCY JONES: "Killer Joe" (A&M). Fine instrumental with great, thick slabs of sound and excellent Miles Davis-ish trumpet and nubile flute. Big band fans will appreciate it, but it's hardly a chart proposition. Nice. Late Night. Extra music.

EVIE SANDS: "But You Know I Love You" (A&M). She sounds a bit like Sandie Shaw. The song is nothing very special. But I like the arrangement, particularly the beginning with acoustic guitar and percussion. The hook is persistent enough to stick in the memory and give this a chance of making it with Radio One listeners.

JIMMY CRAWFORD: "I Can Make It With You" (CBS). Jimmy Crawford, says the handout, is one of the most popular club and cabaret entertainers in the country. He was also a swimming champion and motor cycle racer. The Chip Taylor song is quite a strong one and the versatile Mr Crawford does no harm to the ears. They should be proud of him in Sheffield.



LONG JOHN BALDRY "Well I Did" 7N17921

THRESHOLD

OUT NOW

Timon
And now she says she's young
c/w
I'm just a travelling man



HUMBLEBUMS: attractive song

new pop albums

Chicago—brilliant but disappointing

CHICAGO (CBS double album). Taken on its own merits, this is in many ways a brilliant album. But as a follow-up to Chicago's incredible first LP, it must sadly be rated as a disappointment.

Maybe we expect too much from our progressive bands today; certainly I expected Chicago to develop the ideas expressed in that first set. Instead, with the exception of a pretty sugary excursion into classical rock on side three, what we get is simply more of the same. In particular we get more — much more — of the brass. Lee Loughnane's trumpet and James Pankow's trombone, which proved so exciting on the first LP, are here allowed to go on and on and on, endlessly repeating ideas from "CTA" until it becomes difficult to tell one track from another. There's little room left for Terry Kath's brilliant guitar — surely the highlight of the first LP and of their appearances here.

Still, there's much to enjoy: they remain an amazingly tight and accomplished band and the key track, "I Better End Soon" is a roaring, virile affirmation of their beliefs which alone is almost worth the price of the album. The LP, by the way, is dedicated to "the revolution in all its forms." Let's hope Chicago remember it in their music; it would be a tragedy if they went the way of Blood Sweat and Tears and ended up playing jazz-rock riffs in plush Las Vegas night-spots. — A.L.

JOHN MAYALL: "Empty Rooms" (Polydor). John keeps up his remarkable output of albums with a second by his drummer-less line up (featuring the talents of multi-

instrumentalist Johnny Almond and acoustic guitarist Jon Mark. Steve Thompson is joined on bass by Canned Heat's Larry Taylor for one track. More so than their last LP, this features the song writing aspect of Mayall's work, and he uses them as vehicles to get across points of view — as on "Plan Your Revolution" which seems directly aimed at American youth and their struggle against the older generation. There is also a rather self-indulgent atmosphere about some of the lyrics which are intended as expressions of loneliness and the ancient cry of unrequited love. But a lonely lover can be a tedious fellow to his careless neighbors, who will find little comfort or guidance in doleful expressions of gloom or clumsy introspective dialogue as on "Lying In My Bed." But to be fair, John always manages to end up on the right side of the dividing line between pretention and sincerity. The group are at their best on cheery country and western flavored numbers like "Don't Waste My Time." — C.W.

VAN MORRISON: "Moondance" (Warner Bros). If "Astral Weeks" was the best surprise of 1969, Van Morrison's new album is very probably the solidest rock achievement thus far in 1970. Gone is the gypsy-like un-togetherness of the rhythm section which gave the earlier album so much of its charm and uniqueness, and in its place is a rather more solid band, borrowing from jazz and (especially) soul sources

without being in any way unpleasantly eclectic. Morrison is now without the need to strive, he simply does, and what he does is precious without price. His voice now has the flexibility and variety of an Aretha Franklin, rather like Georgie Fame with the fat stripped away, and on the title track particularly he uses his voice with such rhythmic beauty and exactness that it flickers to and fro like a steel spring. All the tracks are superb, and some ("Glad Tidings," "Brand New Day," "Into The Mystic," and "Moondance") are considerably more than that. "New Day," for instance, uses the throaty humming of a black back-up choir in a completely unclimaxed way, and the alto sax solo by Jack Schroder on "Moondance" is something else, like a flashback to a Harlem "jump" band of the Forties. The beauty of Van Morrison is that he takes his influences and sublimates them so completely that the end product is entirely unique. He's a rare talent, and this album will awaken a lot of people to him. R.W.

THE DOORS: "Morrison Hotel" (Elektra). They came perilously close to schmalz on their last album, and it seems they've taken heed of the cries of "sell-out" which it provoked. For here the Doors have gone right back to the biting hard rock sound of their first two albums, and it's a knockout. Like the Band and Creedence, they now play with the kind of honed-down maturity and style which comes only to

bands who have stuck together over the years. The style is unmistakable, based partly on the lyrical, shimmering, vitriolic combination of Robbie Krieger's guitar and Ray Manzarek's piano and organ, but mostly on the authoritative, utterly convincing voice of Jim Morrison. For all his posturing, Morrison conveys a genuinely dramatic quality; every song builds an aura which holds you from start to finish. All 11 songs here have that menacing, sensuous Morrison magic, but the standouts are probably "Roadhouse Blues" and "Maggie McGill," which feature some raunchy guitar from Lonnie Mack, and the sinister "The Spy." The Doors were in danger of becoming irrelevant, but now they're back among the leaders, where they belong. — A.L.

TYRANNOSAURUS REX: "A Beard Of Stars" (Regal Zonophone). Bolan goes electric! Never before has T. Rex sounded so heavy or exciting. With the presence of new bongo and percussion man Micky Finn and a Clapton influence on Marc's electric guitar wailing, the two-man group achieve a whole new variety of effects while retaining their jolly, poetic appeal. They thoughtfully include the lyrics on an insert which should help those who complain of difficulty in understanding the Bolan delivery. To old fans of Rex, "Elemental Child" will come as a considerable surprise. It features Marc's untutored but energetic and groovy heavy rock guitar work. The con-

siderable rock and roll influence on Tyrannosaurus is much in evidence on "The Woodland Bop" a bright little ditty which should have gnomes the country o'er living in their glades. There are dull fellows about who find Marc's vocals a trifle curious, but with their merry piping they add humorous lustre to an otherwise deadly serious scene. C.W.

JOHNNY CASH: "Hello I'm Johnny Cash" (CBS). Cash doesn't need any introduction today. That gravelly voice and the homespun songs have brought him to a wider market than any other country singer. Nearly all fresh material for Cash except for Tim Hardin's "If I Were A Carpenter" and "Bittered" which was released as a single. Cash's wife June Carter joins him on "Carpenter" and "Cause I Love You." His lyrics aren't particularly good but the album will not disappoint country and Cash fans. — R.E.

GRANNY'S INTENTIONS: "Honest Injun" (Deram). Granny's Intentions are a highly competent band of music makers who should have made it before. Pianist Johnny Duhan were responsible for all the songs on this album which has a country-rock feel and if this is representative of what Pat Nash (drums), Pete Cummins (bass, flute, whistles), John Ryan (piano, organ and harpsichord), Johnny Duhan (vocals) and Johnny Hockedy (guitar and mandolin) are at, it's only a matter of time. — R.E.



CHICAGO: brass goes on and on

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Hype and David Bowie's future

BY RAYMOND TELFORD

HYPE HAS been kindly defined by a wise friend as being ninety per cent hyperbole and ten per cent hypocrisy. With that clearly in mind who would ever think of giving the title to their own group?

David Bowie would and has, partly as a protest against the pretentiousness and insincerity in some quarters of the music business.

Explained David last week over the almost overwhelming din of a lunch-time ale house: "I deliberately chose the name in favour of something that sounded perhaps heavy because now no one can say they're being conned. Especially nowadays there's a lot of narrow-mindedness among groups or at least behind the organisers who claim to be presenting free music for free people but I don't see how they can because they're so hypocritical in everything else. I suppose you could say I chose Hype deliberately with tongue in cheek."

David's last record was the ultra dramatic "Space Oddity" which was a good reflection of the extent to which his imagination will stretch. In some ways the conception of the song was

so simple (dealing with the disastrous shortcomings of an astronaut) that you wonder why it hadn't been done before. It is more than probable five or six years ago "Space Oddity" would have been given an icy reception and even banned as being sick. The disc was in fact banned in the States.

"I was pleased that the record was a success but getting a hit wasn't so very important and I honestly can't see why it was so popular."

The last statement could only be put down to modesty and David is a very modest character. He has refused to allow himself the easy way out of becoming bitter towards the business. "Space Oddity" at last brought him deserved recognition after several attempts at getting a hit but now the charts hold little attention for him. What then does the future hold for his new release with Hype "Pretty Star"?

"I think a lot of people are expecting another 'Space Oddity'" said David, "and 'Pretty Star' is nothing. I'm sure this is why the BBC aren't plugging it. Everyone wanted another song with the same feel as 'Space Oddity' but as I'd done it I didn't see the point of doing it again."

"The song served its purpose but I hope I'm not going to be expected to write and record a whole lot of stuff that is so obvious as 'Space Oddity'."

I remarked that it had taken some time for "Space Oddity" to start making an impression on the charts — a statement which had David nodding vigorously.

"Yes," he agreed, "it took about three or four months to catch on and the release had been held back about three months before that. The only reason I can think of is that the record company were waiting to cash in on the American moon landing. It was banned in the States because they thought it was in bad taste and even might upset some people."

This is something which David stoically makes no apologies for.

"All my songs are very personal and I combine this with an exaggeration so the meaning is clearly brought home to the listener. A lot of my compositions are very much fantasy tales. I like Marc Bolan's songs very much because I think he obviously feels the same way."

The conversation then swung once more to the intriguing Hype.

"I'm very happy with the

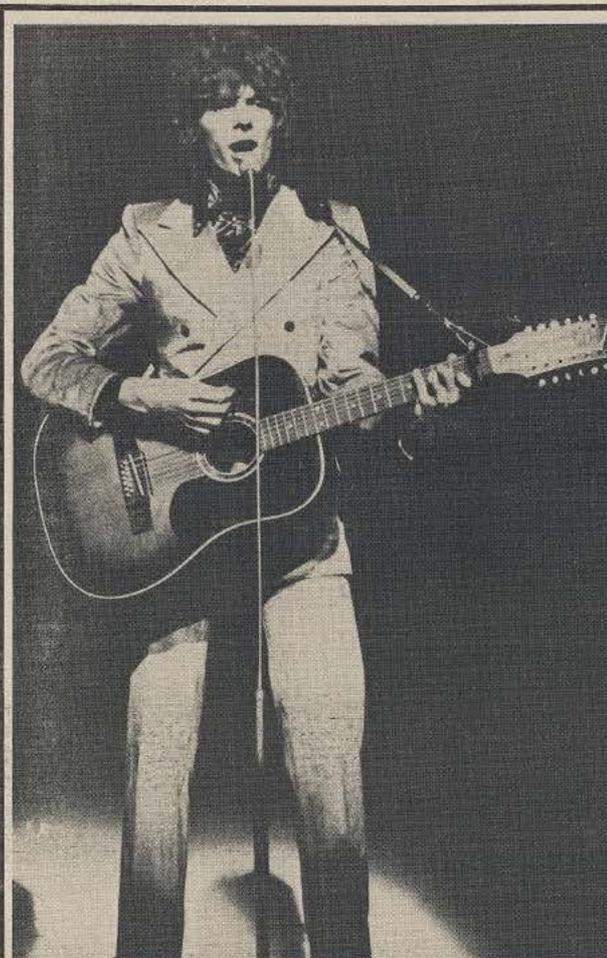
band," says David. "I have Tony Visconti who has played bass on nearly all my records, John Cambridge, who used to be with Juniors Eyes and Mick Ronson on guitar and I play 12 string guitar."

"Although we're all happy with the set up, I can't see it becoming a really permanent thing. I want to retain Hype and myself as two separate working units whereby we can retain our own identities."

"The gigs we've done so far have gone better than I expected. We played the Roundhouse recently and it was great. The Roundhouse audiences seem to be something apart from the usual blasé London audiences."

"We've had these costumes made by various girl friends which make us look like Dr. Strange or the Incredible Hulk. I was a bit apprehensive about wearing them at the Roundhouse gig because I didn't know how the audience would react. If they think it's a huge put on the whole thing will backfire but they seemed to accept it which was nice."

"The best audiences I know of are up north where they really appreciate you. In London the audiences are very aware that they are living in the place where it's all supposed to be happening so inevitably they have this cool attitude they'll try and sell you anything from a pair of trousers to your own car."



BOWIE: 'you could say I chose Hype with tongue in cheek.'

Writing On The Wall

SINCE BECOMING permanently based in London a year ago the Scots quintet of Writing On The Wall have been busy building for themselves a reputation of being one of the most original and entertaining groups working the club and ballroom scene.

Originality is indeed the word. Apart from composing all their own material, the stage presentation of Writing On The Wall is a sight rarely equalled.

The group comprises the blond-haired satanic looking figure of Linnie Patterson, organist Bill Scott, bass guitarist John Jack Scott, guitarist Smiggy and bulky drummer Jimmy Hush who has a wont for tying his hair in side pigtails thus presenting a fearsome Moorish look.

Despite their twelve months residence and popular following in London, Bill complains of the tough breaks and mis-handling they have suffered. "We've been pulling in good crowds and getting tremendous receptions everywhere we play," he says, "but we still don't seem to have been given the right promotion and naturally we're disappointed that we haven't had the recognition we think we deserve. It annoys us when we see groups who haven't really worked all that hard suddenly become big names because they happen to have had good publicity."

It may sound a classic example of sour grapes, but having heard Writing On The Wall on a few live gigs the complaints are more than justified.

John Jack Scott explained that prior to coming south they had played religiously in various groups around the Edinburgh district and after coming together to form Writing On The Wall became one of Scotland's most important groups.

Naturally we get great reactions whenever we go back and play in Scotland. The London audiences are a bit



WRITING: building a reputation

less responsive but we've never really been troubled by that sort of thing all that much. All our audiences are mostly very appreciative."

The Writing On The Wall stage act is dynamic to say the least and they are more often than not considered the group who are suddenly transformed into a bunch of murderous Huns when placed in front of a crowd with instruments in hand.

Explains Bill: "We have never deliberately set out to create a personal aggressive image. I suppose the music we play sounds violent and unruly but it's not something we're very conscious of."

"When we come off stage after a set and start talking to people you get the impression that they expect us to start some kind of trouble or start throwing tables and chairs about the place. We are very peaceful individuals."

All the group members contribute to songwriting but Linnie and Bill are credited as being the most prolific and are currently writing for their next LP due to be released sometime in the next two or three months. Their last LP

"Power Of The Picts" sold reasonably well but Bill says they weren't too happy with the result.

Jack Bruce once told us that when we cut our first LP it was important to get it out as soon as possible but the whole thing was ridiculous because we were only in the studios five hours and the LP was finished. We will be taking a lot more care and time over the next one."

Certainly the most introverted of Writing On The Wall is guitarist Smiggy who only replaced former guitarist Willie Finlayson towards the end of last year.

"Willie was our main songwriter," says Bill, "and he'd been with us from the start. He left because he was fed up with all the travelling and wanted to spend more time with his girl friend. He was also a good football player and had received offers from some of the big clubs to join them. But we're very happy with Smiggy. We've known him for years from the days of the old Edinburgh groups and he's fitted in with us very well."

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A Nems Presentation

FOCUS ON FOLK

folk albums

MIKE COOPER

MIKE COOPER: "Do I Know You?" (Dawn DNLS 3065). The entire album was conceived while Mike Cooper was on holiday in Spain, and it takes a while to get used to the fact that he's associated with the country blues. Nicely produced by Peter Eden, the album is tasteful and held together well by bass player Harry Miller. Cooper has sought and found his own directions, but retains the old characteristics of the open-tuned guitar, now suitably explored, and the pungent, vibrant voice. In fact, these aspects of Cooper's talents often outweigh the strength of the numbers, a couple of which tend to land in a rut. The opening instrumental "The Link" sets the pattern, after which "Journey To The East" and "Theme In C" are outstanding; both denote a passage of time, the former slow, pronounced, and laboured while the latter, introduced into the mix by bird sounds and borne on a bottleneck, is wiseful and soothing. The album is cleverly constructed and the last few bars of side one, are repeated in a connected series of "Think She Knows Me Now," the opener on side two. Lumbering waves lead into "Start Of A Journey" while the title track is mystical and typical of the originality of the album. The new Mike Cooper moves into a new dimension but won't be everyone's cup of tea. Fundamentally it is a connected series of ideas — a singular project revolving around time, environment, and reminiscence. It's the story of a journey, a highly infectious one.—J.G.

STEFAN GROSSMAN: "Cross-currents" (Crittillon SD 9007). I hope this album is placed as general release as it's a must for all folk/blues fans. Grossman is guided by Danny Katz, leader of the Blues Project, and Arthur Lowmyer, Joe Winter, Don Brooks. I'm not sure whether or not Stefan is better doing his own numbers as illustrated here, and not convinced that the production is quite as good as it might be, but it's still a brilliant album. The result is an exciting acoustic sound featuring a new collection of songs with the exception of the standards, "Death, Letter Blues" and "Louise, Louise." "Devil Round The Moon" features good instrumental work, and "Singing Songs Unsung" is typical of Grossman's songwriting out of the blues vein. He also plays a nice instrumental tribute to Patrick Milroy, with whom he worked. "Eagles On The Hill" brings Don Brooks' harmonica to the fore, but thereafter the songs are kept alive mainly by the excellent instrumentation.—J.G.

DAVE TRAVIS: "Pickin' On The Country Strings" (Polydor Special 236 857). Travis, one of the foremost authorities and exponents of country music in Britain, is joined by ace fiddler Brian Goble and Dave Cousins of the Straws on banjo. Emmett Hennessy plays second guitar and the album swings along in fine fashion which is guaranteed to get any folk club audience alive. Whether it's the old favourites you dig, Mike's East Virginia Blues, "Wabash Cannonball" and "Roll In My Sweet Baby's Arms" or Travis's own excellent compositions, "Juganesque," "The Light Express" and "Memories We Both Knew," you'll find them on this album, along with few bluegrass specials, with Travis, Goble and Cousins moving at lightning speed.—J.G.

STEFAN GROSSMAN

DILLARD AND CLARK: "Through The Morning, Through The Night" (A&M AMLS 416). This is country music at its best; Doug Dillard and ex-Byrd, Gene Clark, with a host of other musicians and a whole big sound. Dillard on banjo, guitar and fiddle, Clark on guitar and harp, Donna Washburn (tambourine and guitar), Byron Berline (fiddle), Jon Corneal (drums and tambourine), David Jackson (bass, piano and cello), Sneaky Pete (steel guitar), Chris Hillman (mandolin), Bernie Leadon (guitar and bass). Over the top of this lot come some strong vocal harmonies from Doug, Gene, Donna and David, and although good time country music and country rock are coming into vogue, it's still easy to distinguish between good and bad. This falls into the former category, and features four Gene Clark originals, a few country standards like the Everly's "So Sad" and a fast pickin' rock number called "Rocky Top." First class album with as much as excitement as you can hope to find anywhere.—J.G.

PATRICK SKY: "A Harvest Of Gentle Clans" (Vanguard SVRL 10050). It's refreshing to hear a new album from one of the old brigade of contemporary singers and songwriters. Pat Sky has been around quite a time now, and didn't quite show off his best at Cambridge last year. Here he does succeed, with a little help from his friends, Barry Kornfeld, Sean O'Brien, Elmer Gordon, Bob Yellen, Norman Grossman, Lewis Meltzer, and Maynard Solomon. There's no indication as to when it was recorded, but it was probably in the mid '60's as John Hurt is featured; it is a highly enjoyable album. Pat, Paxton, Jackson Frank vein of that era. There's plenty of humour, and a lot of playing, and Sky is vastly under-rated as a guitarist and songwriter. He plays guitar excellently on the ragtime number "St Louis Fiddle" and accompanies himself equally well on harmonica. "Mahogany Row" is a lovely ballad, and Woody Guthrie's book while his own composition "A Girl I Once Did Own" is beautiful and simple, and reminiscent of Paxton at his best.—J.G.

JOHN FAHEY: "Requiem" (Vanguard SVRL 10049). John Fahey is just what an authority on the blues is, a highly infectious, highly infectious one. An past albums for some, has scored heavily with his necky, bluesy, bottleneck style. This Vanguard album, produced by John Fahey, is a collection of a number of regalia and cantata fitted into the framework of a long guitar solo, this time with very little bottleneck, and the only real diversification is on "Requiem For Molly," which is written in four parts and played over the top of a montage of strange noises and distorted hymns. And, as usual, Fahey ends with a hymn: "Fight On Christians Fight On." Side one contains regalia for John Hurt and Russell Blaine Cooper, the former based on Charlie Patton's variant of "Jesus Is A Dying Bed Maker" as the central theme, the latter using the open D tuning. "When The Cat Fish Is In Bloom," Fahey describes as "Ionian, American, Raguesque." With out doubt he is a fine and knowledgeable guitarist, and latches of the album leave their marks, but a really dig the distortions it's advisable to get high and just ride along with it. It's so divorced from sanity or tangibility (a few degrees worse than the Mothers) it's impossible to know what to say.—J.G.

THE SPINNERS: "The Spinners' Clockwork Storybook" (Fontana SPL 13191). The Spinners, a Liverpool group of long standing, never seem to get new ideas and different songs. This album was recorded in the presence of an enthusiastic audience of schoolchildren at the St Francis Primary School in Caterham. Cliff, Mick, Hugh and Tony, harmonicas, guitars and banjos at the ready, obviously won the support of the younger generation with this album which includes "The Fox," Seeger's immortal story of "Abiyoyo" and the beautiful "Stop Look And Listen."—J.G.

If I have a soul, be sure it's Indian

by ERIC WINTER

START in the folk clubs of the east coast of Scotland, move over to the west coast, then come down through the Lakeland folk clubs, through Lancashire and Cheshire to the Midlands, and (via London) to the southern home counties, right down to Brighton on the south coast.

Forget

You will have passed through scores of clubs where David Campbell has played and sung his songs around the British folk scene — for so long that it becomes quite easy to forget he hasn't always lived in Britain. David comes, of course, from Guyana, and his recent LP "Mr. Everywhere" (Mercury) shows predominant traces of his background.

The lyrics of the songs have about them something of an irrepressible twinkle even when David is quite serious, which is most of the time. The record has just been released here, is due for European (and probably U.S.) release soon. And there's a real possibility that, unlike his first two LP's David Campbell's new record will be on sale in Guyana, where he is already well known through radio and concert performances.

The orchestral backing on "Mr Everywhere" is 90 per cent successful. It's not the sort of mish-mash you get when you take a singer plus guitar, add a flute or two, a bass and drums, and hope for the best. Johnny Scott's arrangement is partly responsible for the satisfying sense of completeness and integration. Also responsible is David's sense of knowing what he has to achieve.

Backing

"An orchestral arrangement is restrictive only if it is restricted by the writer/singer's own conception of the song," says David. "Given a good arranger and singer, the backing can extend the depth of a listener's musical experience." David Campbell's first two LP's (made for the Transatlantic label) carry a rich harvest of good songs. Although David is better pleased with his new record, he feels no urge to live down the first two. "Nobody likes to stand still," he says, "so I hope I've made some progress musically over the past two years."

"For years, I disciplined myself, hardened my voice,

suppressed my natural inclination to dance when I sing and play, tried to eliminate ruthlessly any 'saccharin' tendencies. I wanted to present something of my background in my music — but the last thing I wanted to put across was the image of the grinning banana-boating Guyanese."

In fact, although he comes from Guyana, two things have modified and tempered David's approach to writing and performing. One is his cosmopolitan ancestry — David has South American Indian, Portuguese and Scottish forbears.

A second is his rather nomadic life of a few years ago, when he acquired a knowledge of life and work in a half-dozen countries — Canada, England, Scotland, Holland, Germany and Sweden.

In a way, David's experiences during these wanderings were a kind of false start, a searching for something he couldn't quite find. Talking to David at intervals during that period seemed

each time like talking to a new person, so significantly did his aspirations change.

Nowadays, he appears to feel much more secure in himself. In the words of one of his newer songs, "Sometimes I know there's no use looking far for what is near."

Derive

Beyond everything, David Campbell's songs derive from his South American Indian heritage. "If I have a soul, be sure it's Indian," he says. He retains a little of the aloofness of his ancestry and has certainly lost none of its pride during his years away from home.

"Since the words are paramount in what I write," David says, "I have had, to some extent, to suppress aspects of myself. Now I feel I can slacken the reins a bit. I want to come back to a position where I can draw more and more freely on an elemental tradition that is, after all, mainly dance-con-



DAVID CAMPBELL: third album

scious and connects directly with the senses."

It is a tradition whose music sees the setting of a mood as all important — strictly comparable with the flamenco and fado music of the Iberian peninsula. "Instinct plays a large part in a South American Indian's life, and I write instinctively," says David. "There is much more to it than the mechanical putting together of words and tunes. The melodies, too, have an inherent South American Indian characteristic — a sense of something lost forever." Which is why, perhaps, David Campbell's gayest songs all have a touch of sadness.

Writing words is itself an intellectual affair. In the quest for good words, David feels he may have produced something that is too demanding of intellectual appreciation, lacking in instinctive qualities. He need not fear —

he is still writing song lyrics of considerable poetic power, with imagery whose instinctive appeal is apparent at first hearing.

"Where are the oranges you stole from off the burning sun? What you picked you can't replace, no matter how you run." In two lines, Campbell has (without any explicit symbolism) stirred in his listeners deep-buried recollections of forbidden fruit in a long-lost garden of Eden, and reminders that you cannot live a single hour twice over.

The quality of high poetry that shines through David's writing and performance is its greatest strength. Every singer-songwriter who is in the business for something more permanent than mere commercial success tries to put across his inner self. David Campbell's songs sing out louder than most a phrase that David is very fond of. — "I AM WHAT I AM."

STEFAN GROSSMAN

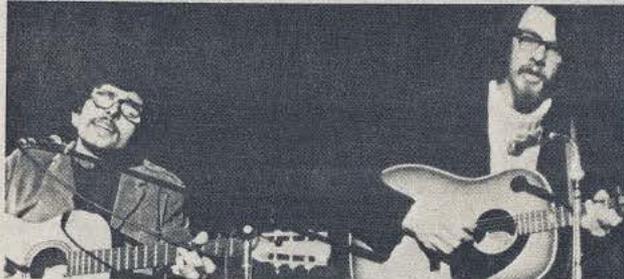


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Where Trends Begin

FOLK NEWS



DAVE AND TIM: at Victoria Park on Easter Monday.

DAVE MUDGE and Tim Clutterbuck, and the Grove Spirit Poetry Group play a CND Festival of Peace at Victoria Park on Easter Sunday. Mudge and Clutterbuck then appear at the Fox, Islington (April 2), the White Hart, Southall (17), Grosvenor Hotel (24) and Peanuts, Bishopgate (25). They are in the process of preparing demo tapes for future recording.

Dave and Sam from Belfast appear at the Calton Folk Club, Liverpool on April 3, and David Campbell is at the club on May 5. Other guests at the club include American Michael Conroy and Tommy Gillfellow.

Lyn and Graham McCarthy are recording for a new thirteen-week BBC Radio 2 series called Songs and Strings, which will go out every Thursday. On April 3 they appear at Woolpenthon Folk Club, followed by Bur-

DAVE MUDGE AND TIM CLUTTERBUCK FOR CND FESTIVAL

ford Bridge Hotel, Dorking (4) and Bruce Hotel, East Kilbride (6-12). From April 22 to May 7 they will be singing on the QEZ, which will be making its maiden Mediterranean cruise. Trevor Crozier, Dave Smith, The Legacy, The Sleepwalkers, Tony Powell, Pete Wiltchett and The Morris Men appear at the Waddon Hotel, Croydon, on April 1, followed by Dave Cooper and Jeany Beeching (8) and Brixton Bert (22). Recording starts in April of a series of six folk shows to be screened in colour on BBC 1, all of which will be made in Scotland. Producer Iain McFadyen says two of them will be shot on location in Edinburgh to mark the Commonwealth Games in July. Lined up for the series so far are the Pentangle, the

Corries, the Pattersons, Roger Whittaker, Bonnie Dobson and Lyn and Graham McCarthy. Folk satirist Andy Andrews, resident singer at Hammersmith, appears at the Rex Hotel, Whiteley Bay on Easter Sunday, and plays other clubs in Newcastle on the Saturday and Monday.

Tyger Hutchings, Terry Woods and Guy Woods will be working together until Steelee Span gets underway. The group, which also features Tim Hart and Maddy Prior, will be recording for Sandy Robertson next month.

The North Devon Folk Club are coming to London on March 28 and will be visiting Plymouth (26) and Bostack (May 2). Martin will also join in the May Day celebrations at Faddstow. Other guests at the Dave and Dave (April 6), Tim Hart and Maddy Prior (May 4), Cliff Augier (June 8), Tony Rose (22) and Packie Byrne (July 20).

Camberley group Cantic have been signed by an American producer after appearing at the Troubadour recently, and will be recording a single for release in the States, which features "Like A Rolling Stone" and "My Mind's Eye." They appear at the One Oak, Camberley on Easter Sunday.

Mike Harding appears at the Blue Bell, Warrington on April 1, followed by Tony Capstick (19).

Peter Arnold of Nottingham has produced a fine directory of the Midlands. On April 3 Richard Dignace opens a new club at the Denmark Arms in East Ham, and features Wizz Jones, Pete Bellamy, Gas Works and Roger Moss. On April 10 he has Spencey Davis and Ray Brockman, followed by Bob and Carole Pegg (17) and John James and Lever (24).

Roger Watson and Colin Cater appear at the Eyes of Time, Manor Park (April 4) and other guests include Lever (11), Pete Bellamy (18), and Gavin James (25).

This year's Cambridge Festival, which takes place on July 31, August 1 and 2, features Pentangle, Mike Seeger, Martin Carthy, Ralph McTell, Stefan Grossman, Walt Nicol, Chiefs, Jo Ann Kelly, Bridget St. John, Fred Jordan, Bob Roberts, Diz Dingley, Tony Foxworth, Hamish Imlach, and the Third Ear Band, Brenda Wooton and John The Fish will run the club marquee.

Ralph McTell and the Famous Jug Band appear at the Fishmongers Arms on March 28.

Mike Cooper is at the English Hop Club (April 2), followed by George Deacon (13), Eddie and Finbar Furey (27), Colin Scott (May 4), Wally Whybrow (19).

Murph and Shaggis, Mike Chapman, Pete Stanley and Brian Goldsey and Vera Johnson appear at the Bayfordbury House, Hertford on May 2 in a concert organised by Hatfield Polytechnic.

JEREMY GILBERT

THURSDAY

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TUDOR LODGE

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BOUNDS GREEN FOLK CLUB PRESENT
AN EVENING IN CONCERT WITH

AL STEWART
Southgate Technical College, High Street, Southgate, N.14
on Saturday, April 4th
Tickets 7/6, 10/-, 12/6
S.A.E. to Janice Heskel, 199 Chisle Side, N.14.

FISHMONGERS ARMS WOOD GREEN, N.22 (WOOD GREEN TUBE)
Saturday, March 28th 7.45 p.m.
An evening of contemporary music with

RALPH McTELL
AND
FAMOUS JUG BAND

BAR

MELODY MAKER ADVERTISING DEPT.
161-166 Fleet Street,
London, E.C.4
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FLY WITH THE MM TO THE ANTIBES JAZZ FESTIVAL



It will be the holiday of a lifetime! Swim and sunbathe all day. Rave it up at the jazz concerts in the evening. The Antibes Festival always features top American and British stars.

The cost of this dream holiday? Only 45 guineas. That includes scheduled air flights via BEA and AIR FRANCE to and from Nice, transport to your hotels, and six nights bed and breakfast.

The time? Planes leave on Monday evening, July 20 and return on Sunday evening, July 26. Don't miss this one. Write now to—Page & Moy Ltd., 221 Belgrave Gate, Leicester LE1 3HW. Phone: Leicester 24181.

DON'T DELAY — WRITE TODAY

100! CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday, March 26th
Remember Sharpeville benefit night, PUKWANA, MOHOLO, MCGREGOR, G. JOHNSON, T. KUAYL, etc.

Friday, March 27th
KEN COLYER'S JAZZMEN

Saturday, March 28th
BILL NILE'S GOODTIME BAND THE GUN JAZZ BAND

Sunday, March 29th
Australia's YARRA YARRA JAZZ BAND

Monday, March 30th
SPONTANEOUS MUSIC ENSEMBLE LONDON YOUTH JAZZ ORCHESTRA

Tuesday, March 31st
TRADER HORNE

Wednesday, April 1st
KEN COLYER'S JAZZMEN

FULLY LICENSED BAR AND RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No. 01-630 0933

STUDIO 51

KEN COLYER CLUB
10, 11 Gt. NEWPORT STREET
NEAR LEICESTER SQUARE

Saturday, March 28th, 7.30
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampden Court, Middlesex
Friday, March 27th
ALEX WELSH'S JAZZMEN

Saturday, March 28th
SAMMY RIMINGTON'S CARDINAL JAZZBAND

JAZZ CENTRE SOCIETY
116 Shaftesbury Ave., W.1. RSJ 2944
Monday, March 30th 100 CLUB

SPONTANEOUS MUSIC ENSEMBLE
LONDON YOUTH JAZZ ORCH.

Sunday, March 29th
ASH TREE, GILLINGHAM

NEW JAZZ REUNION

COUNTRY CLUB
50 yards Belisle Park, York, N.W.3

DISCOTHEQUE
Every Saturday Night and Easter Monday

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(opp. Belisle Park Odson)

FAIRPORT CONVENTION
plus Aquila

Next Friday: FREE
Sunday, March 29
ROCK 'N' ROLL SPECIAL with

BILLY FURY
plus LEGEND
D.J. GENSIAN

Adm. 10/-
Tickets from Grand Central, 100 Charing Cross Rd.; Musiclond, 44 Benwick Street

CLUBS

THURSDAY

ALBION, CHRIS MCGREGOR 3. King's Head, Fulham Broadway.

BELLINGHAM, King Alfred, Southend Lane.

MAX COLLIE
Stomping Jazz, Bar till midnight.

CHEZ CHESTERMAN, Bierkeller, Croydon.

DIXIELAND JAZZ at the Roebuck, Tottenham Court Road with the ALBANY JAZZMEN, every Thursday, 8.30-11 pm. Admission free.

HOPBINE HOTEL, opposite North Wembley station, DENNY OGDEN OCTET, 8 pm.

HOUNDS FOR GROOVY SOUNDS, DUKES HEAD, BARKING ROAD, EAST HAM.

FISHOOK
LUMINS WITH GROMIT, SOUNDS CUSH.

MIKE DANIELS Big Band, Half Moon, Putney.

RED DEER, Brighton Road, Croydon Mainstream Jazz, Dancing.

"WHITTINGTON" PINNER-ACKER BILK, Bar to midnight.

FRIDAY

ALBION, MIKE OSBORNE TRIO, London Musical Club, 21 Holland Park.

BLUES LOFT
NAGS HEAD, HIGH WYCOMBE
MAY BLITZ

CHELSEA LORD NELSON, Kings Road.

MAX COLLIE
ELM PARK HOTEL, Hornchurch, Mecca of top entertainment, present the fabulous New Era Jazzband.

GOthic JAZZBAND, Lord Ranelagh, S.W.5.

MAPLE OAK SKYPORT ADE LUKE & JESSIE
Friday, 27th, Bridge House, Borough Road, Elephant & Castle.

MISTRAL BECKENHAM WILD WALLY
BOOKINGS 734 8555

THE RAVING GREEN, Cellar Bar, Brewery Tap, High Street, Ware, Herts.

TRADER HORNE
MY CAKE
CHEZ CLUB
See display ad.

SATURDAY
ALEX SALISBURY
"YES"

NEW ERA JAZZBAND, Cellar Bar, Brewery Tap, High Street, Ware, Herts.

RED DEER, South Croydon, BEALE STREET JAZZBAND.

SUNDAY

BOTTLENECK
BLUES CLUB
Railway Tavern, Angel Lane, E.15.

BAKERLOO LINE
PLUS DUTCH HENRY BROWN

CHEZ CHESTERMAN, Crown and Anchor, Cross Street, Islington (lunchtime).

COOKS, CHINGFORD
ROYAL FOREST HOTEL
O boy, I see a gleaming light; Oh, say what may it be; He reassured her with delight. It's Cooks Jazz Club you see.

NEW ERA J.B.
GOthic JAZZBAND, Lord Ranelagh, S.W.5, Lunchtime.

SUNDAY cont.

GROOVESVILLE
"WAKE ARMS," EPPING (A.11)

SAM APPLE! PIE!
Two bars, members 7/-, guests 8/-.

GARDENS REOPENS THIS WEEK
NEXT SUNDAY!
MATHEWS SOUTHERN COMFORT.

KEITH SMITH BAND, Medingley Club, Richmond, Every Sunday night, Free. All welcome.

KEN COLYER, Suave Cambridge Hotel, Camberley (A.30), 8 pm.

NORBITON, Sir Robert Peel
MAX COLLIE
Stomping jazz.

MONDAY

AT PLOUGH, STOCKWELL, S.W.5
JIMMY SKIDMORE
BLACK PRINCE HOTEL, Bexley Kent, BILL NILES GOOD TIME BAND.

at GREYHOUND
Sunday, March 29th 7.30 p.m.

MATHEWS SOUTHERN COMFORT SIMON STABLE
Licensed Bars — Lights and Sounds — S.U. Cards
Next week: Edgar Broughton

MONDAY, APRIL 6th, 1970

Your Host: Mr. JOHN ROBINSON
PRESENTS A
BIG BAND GALA NIGHT
at The Ironbridge Tavern, 447 East India Dock Rd., Poplar, London, E.14
featuring LES JONES
AND THE 17-PIECE "ALL STAR" BIG BAND
ADMISSION ABSOLUTELY FREE. Concert commences 8.30 p.m.
Don't miss this chance of a night to remember in Big Band music
Further details phone: 01-987 5339

CENTRAL HALL - CHATHAM HIGH STREET

Agard present in concert
Saturday, March 28th

BLODWYN PIG with MORNING
Saturday, April 4th

LIVERPOOL SCENE with MR. CHARLEY
Saturday, April 11th

DEEP PURPLE with GENESIS
Tickets 10/-, 14/-, 17/-, 20/- (incl. S.A.E.) from Central Hall Box Office, High Street, Chatham, Kent, Midway 45930, or at door on night. Doors open 7 p.m.

ELECTRIC CIRCUS

THIS SUNDAY, MARCH 29th, 7 p.m.
JAN DUKES DE GREY
+ EASTER CIRCUS SHOW
NEXT SUNDAY, APRIL 5th, 7 p.m.
WILDMOUTH
TELEPHONE: 061-792 3836

JOHNNY JOHNSON & THE BANDWAGON

FROM U.S.A.
Few vacant dates
BEDROCKS! PEPPERMINT CIRCUS!
NEW, EXCITING SOUND! 'COMUS'
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MONDAY cont.

CHELSEA, Lord Nelson, Kings Road.

MAX COLLIE
Pub closing, Last rave session.

GOthic JAZZBAND, Lord Ranelagh, S.W.5.

HATFIELD RED LION
KENNY BALL
READING SHIP, Duke St. YARRA YARRA JAZZBAND PLUS KAY YOUNGER, Bar extension 11.30.

THE ORIGINAL EAST SIDE STOMPERS, Brewery Tap, Barking, near station.

TUESDAY

BARNET ALEX WELSH, Salisbury Hotel.

CHEZ CHESTERMAN, Blue Anchor, Croydon.

"GEORGE" MORDEN: SAMMY RIMINGTON

TUESDAY cont.

MANOR HOUSE (Manor House tube)

MAX COLLIE
Stomping Jazz, Bar till midnight

JEFF SCOTT SEXTET
100 CLUB
100 OXFORD STREET, W.1.
TRADER HORNE
FISHOOK

WEDNESDAY

CAMBERLEY, The Highwaymen.

MAX COLLIE
Stomping Jazz

GREENFORD OLD FIELD TAVERN, 108 Greenford Rd. YARRA YARRA JAZZBAND and KAY YOUNGER, silent film comedies.

JAZZ at the PIED BULL, 1 Liverpool Road, Islington (tube: Angel). MIKE BEDDINGTON QUARTET plus guests.

THE CASTLE, Tooting Broadway.

ATOMIC ROOSTER

+ Aquila

marquee

90 Wardour St., W.1 01-437 2375

Thursday, March 26th (7.30-11 p.m.)
*WRITING ON THE WALL
*GRAIL
Friday, March 27th (7.30-11 p.m.)
Special Good Friday session

*CRAZY WORLD OF ARTHUR BROWN
*SLADE
Saturday, March 28th (8-11.30 p.m.)
*MATTHEW'S SOUTHERN COMFORT
*SILAS

Sunday, March 29th (7.30-11 p.m.)
*A HAIR RAISING EXPERIENCE!
*ALEX HARVEY
*HAIR" BAND
Easter Monday, March 30th (7.30-11 p.m.)
*SPIRIT OF JOHN MORGAN
Special guest: TEVOR BILLMUSS
*ARMADA
Tuesday, March 31st (7.30-11 p.m.)
*ATOMIC ROOSTER
*BIG TOE
Wednesday, April 1st (7.30-11 p.m.)
*ORANGE BLOSSOM
*SUNFOREST & GUESTS

Sunday continued
+ MAY BLITZ
Wednesday, April 1st
GROUNDHOGS
Friday, April 3rd
JOHN PEEL
Saturday, April 4th
FREE + FLARE
Sunday, April 5th
KETH REL'S RENAISSANCE
8 Ham Town Hall, Mon. April 20th
in association with ARTHUR HOWES
In concert
FLOCK
+ EDGAR BROUGHTON BAND

MOTHERS
High St. Erdington B'ham.
Phone: 021-373 5514

Friday, March 27th
PETE DRUMMOND
with Jan Duques de Grey
Saturday, March 28th
THE TASTE
+ CASEY
Sunday, March 29th
YES

THE happy STAR HOTEL * W. CROYDON
296 London Road, Broad Green
Monday, March 30th
LIGHTS
DAVID BOWIE'S HYPE
SOUNDS
+ UGLY ROOM
We are changing our night to Fridays and are pleased to begin with
BLACK SABBATH on FRIDAY, APRIL 3rd

BOURNE HALL, EWELL, SURREY near Spring Hotel
Wednesday, April 1st
WE ARE HONORED TO SHARE OUR DEBUT WITH
JAMES LITHERLAND'S BROTHERHOOD
featuring Litherland (ex-Columbia), Martin Rosen (ex-Decca)
Bill Atkinson (ex-Glass Manager)
Also special attractions including CHRIS BARBOS & PAUL COMBOYD performing in Y-Frents and Chris Cutler, Bob Barry and Bob Chudley will perform their own new music

The TEMPLE 33/37 Wardour St., London W.1.
FRI. MAR. 27 ALL-NIGHTER, 9 p.m.-6 a.m., 12/6
RARE BIRD
TRAPEZE — RAINMAKER
YOUR STABLE DIET — SIMON STABLE
PALE GREEN LIMOUSINE LIGHT SHOW

SAT. MAR. 28 ALL-NIGHTER, 9 p.m.-6 a.m.
BLACK SABBATH
GYPSY — SOUR MILK SEA
MYSTIC SOUNDS — JERRY FLOYD — PALE GREEN LIMOUSINE LIGHT SHOW
Enquiries: 734 9466

THE VILLAGE ROUNDHOUSE
Lodge Avenue, Dagenham
Saturday, March 28th
DEEP PURPLE
Rat
Doors open 7.30

KING'S HEAD ROLFORD MARKET
Monday, March 30th
MORNING
Lloyd
Licensed Bar

RONNIE SCOTT'S
47 FRITH STREET, W.1
GER 4752/4239
8.30 till 3 a.m.

appearing until March 28th
CLEO LAINE
JOHN DANKWORTH BIG BAND
+ ALAN HAVEN TRIO

March 30th for two weeks
PHIL WOODS AND HIS EUROPEAN RHYTHM MACHINE
MISS ANNIE ROSS
DISCOTHEQUE now with separate entrance. Membership not necessary.

upstairs
AT RONNIE'S
Thurs., 26th: FLYNN MCCOOL
Fri., 27th: SWEET WATER CANAL
Sat., 28th: SECOND HAND
Mon., 30th: CATPOWER
Tues., 31st: GENESIS
Wed., 1st: SPRING (Ladies' Free Night every Wednesday)

Ronnie Scott's are now exclusively booking—
NUCLEUS
SWEET WATER CANAL
AFFINITY WITH LINDA HOYLE

JAZZ AT THE TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 445 4710
THURSDAY, MARCH 26th
MICHAEL GARRICK SEXTET
Next week: HAROLD MCNAIR with the STAN TRACY TRIO
EASTER SUNDAY
FRANK RICOTTI QUARTET

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-437 9100
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 1st
ART THEMAM & DICK HECKSTALL-SMITH

HOPBINE (Next N. Wembley Stn.)
Tuesday, March 31st
BILL LE SAGE
TOMMY WHITTLE QRT.

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Saturday, March 28th
PICKETTYWITCH
Hit Record:
"That Same Old Feeling"
Car Park Supporting Groups Bar etc.

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE
TONY MANN, TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section
BILL LE SAGE TRIO
Fri., Sat. and Sun., Lunchtime & Evening
Thurs., Mar. 26
TONY COE
Fri., Mar. 27
Lunchtime
Evening
Sat., Mar. 28
Lunchtime
Evening
Sun., Mar. 29
Lunchtime
Evening
Mon., Mar. 30
Lunchtime
Evening
Tue., Mar. 31
Lunchtime
Evening
Wed., April 1
DICK MORRISSEY
TONY LEE TRIO
DICK MORRISSEY
STAN ROBINSON
KATHY STOBART

KEEF HARTLEY BIG BAND

EAST OF EDEN MOTT THE HOOPLE
Compre: PETE DRUMMOND

TUESDAY, 14th APRIL, WATFORD TOWN HALL
Tickets: 7/6, 12/6, 17/6 from Watford Travel or Musiclond, Watford, or S.A.E. to: H.A.A., 1 Hall Place Gardens, St. Albans





10TH NATIONAL JAZZ, BLUES & POP FESTIVAL

6-9 AUGUST

Our CAMP SITE will be open from 4th August to enable visitors to plan a week's holiday (and help build the Festival). We are having talks with TENT HIRE firms to provide tents for groups of friends wishing to try a camping holiday. If this interests you and if CHEAPER ADVANCE BOOKING RATES attract you... write now to:
NJF/MARQUEE, 90 WARDOUR STREET, W.1

FAIRFIELD HALL, CROYDON

SUNDAY, 12th APRIL

6 p.m. TWO PERFORMANCES 8.45 p.m.

JOHN & TONY SMITH PRESENT
 The First Concert Appearance In Britain Of

FLOCK

Plus

RARE BIRD

SEATS: 20/-, 17/-, 15/-, 13/-, 10/-, bookable in advance from: BOX OFFICE, FAIRFIELD HALL, CROYDON
 TEL. 688 9291 (open 10 a.m. to 8 p.m.)

PRESSUREBEAT, Station Road, Letchworth, Herts.
 FRIDAY, MARCH 27th 7.30 p.m.

MORNING

with sounds and lights five shillings only
 booked through Asgard Agency, 01-599 8205

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BARNSTAPLE DEVON

EASTER SATURDAY **SPOOKY TOOTH**
 EASTER MONDAY **YES**
 FRIDAY 3rd APRIL **JUICY LUCY**
 NO MEMBERSHIP - LIGHTS - SOUNDS - LIC. BAR - ENG., 0271 3096

WHISKY A' GO GO

EVERY NIGHT 8 TILL LATE PRESENTS

Thursday March 26th **SARAH GORDON'S HOUSE OF BONDAGE**
 Friday March 27th **DEMON FUZZ**
 Saturday March 28th **LOVE'S CHILDREN**
 Sunday March 29th **INTERSTATE ROAD SHOW**
 Monday March 30th **LATE FUTURE**
 Licensed till 3 a.m. Barbecue
 33/37 Wardour Street, W.1 437 7676

VanDike Presents
 Thu 26 March **RARE BIRD**
 Sat 28 March **Forever More - Little Free Rock**
 Enters Monday 30 April **SPOOKY TOOTH**
 Fri 3 April **EDGAR Broughton - FAT HARRY**
 Sat 4 April **MAN** Fri 10 April **DADDY LONG LEGS**
 Sat 11 April **MOTY THE HOOPLE** Fri 17 April **BLACK SABBATH**

NEW CORN EXCHANGE
 BURY ST. EDMUNDS
 SATURDAY, MARCH 28th

THE MOVE

ARMAGEDDON * SOUL EXPRESSION
 RECORD ROADSHOW
 ADMISSION 12/6 STARTS 8 p.m. LIC. BAR

FARX POTTERS BAR
 ELM COURT YOUTH CENTRE, MUTTON LANE
 POTTERS BAR, HERTS.
 BRITISH RAIL: POTTERS BAR, BUSES 291, 302, 303A, 309, 313, 330, 340, 350A, 134, 242 & 254

STRAY

plus **COTTAGE**
 D.J. B. P. FALLON
 LIGHTS BY APHRODITES RAINBOW

Opening Nite ROCK REVIVAL CLUB!

THE MITRE

Tunnel Approach, Blackwell Tunnel, Greenwich, S.E.10
 Presents Britain's Top Rock Group

WILD ANGELS PLUS "SOMETHING ELSE"
 Commencing SATURDAY, APRIL 4th, 1970
 and every Saturday, 8 p.m. until 11 p.m.
 MEMBERSHIP FREE ON OPENING NITE ONLY

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BRITISH QUEEN EVERY WED.
 TRAFALGAR ROAD, GREENWICH

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 - GO-GO LINDA & LINDA

THE SHIP MON.-THURS.
 LEWIS ROAD, BRIGHTON

THE DIPLOCKS FRI.-SUN.
 TERMINUS ROAD, EASTBOURNE

KINGS ARMS TUES. & WED.
 THAMES STREET, WEYBRIDGE
 SAT. & SUN. DON'T MISS MIKE CHRISTIAAN

THE ALBION ALL WEEK
 CHURCH PATH, WOKING
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KEITH WILKINS

TONY FOX

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THE NORTHGOTE ARMS, NORTHGOTE AVENUE
 OFF EQUINAL ROADWAY (UXBRIDGE ROAD)
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 BRITISH RAIL: SOUTHALL
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SUNDAY, MARCH 29th

MY CAKE

D.J. TERRY WILLIAMS - LIGHTS BY APHRODITES RAINBOW

Next Sun.: **STRAY + EASY LEAF**

WYCOMBE ARTS FESTIVAL

in conjunction with **FIARS** in concert

PROCOL HARUM

MIKE COOPER

MICK SOFTLEY **FARM**

OPTIC NERVE LIGHT SHOW ANDY DUNKLEY
 SATURDAY, MARCH 28th 7.30 p.m.

TOWN HALL, HIGH WYCOMBE
 Tickets in advance: 12/6, 15/-, from W. H. Smith, High Street, Wycombe, or on night 15/-, 17/6

THE GOLDEN STAR CLUB

46 WESTBOURNE ROAD (off Mackenzie Rd.), N.7
 Telephone 607 6573

Easter Friday, March 27th

MINI CONTEST & GO-GO SHOW

Saturday, March 28th

The Dynamic SIR WASHINGTON

and the **RATIO**
 with their latest single 'If I Had the Wings of a Dove'
 Easter Monday **STEEL BAND**

PIED BULL

1 Liverpool Road, Islington (2 mins. Angel tube) Adm. 5/-
 Sunday, March 29th, 8 p.m.
 BY DEMAND!

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Booked through Asgard Agency, 01-599 8205

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 GOOD FRIDAY

Cue Club proudly presents

BIG EASTER WEEKEND SHOW THE SHADROCKS BAND

EASTER SATURDAY

THE JACKIE EDWARDS SHOW

with **COUNT PRINCE MILLER**

EASTER SUNDAY

THE PIONEERS

FROM JAMAICA

EASTER MONDAY

FREDDIE NOTE AND THE RUDI'S BAND

NO LADIES' FREE NIGHT EASTER WEEK

Club open 7 nights a week
 Licensed Bar

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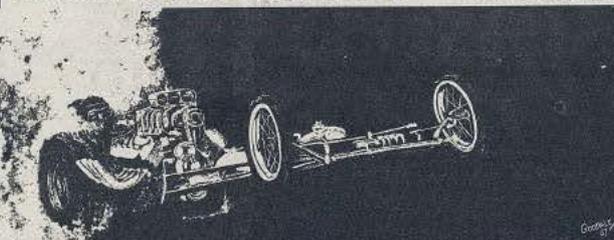
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for **WISHFUL THINKING - ONYX SKY - SHE TRINITY - EMBERS LATE - CHIMERA**

Come DRAG RACING

EASTER SUNDAY & MONDAY MARCH 29th & 30th



Turn off A509 Newport Pagnell-Wallingborough Rd. at Wallaston, Northants.
Santa Pod Raceway Fire-up 10 a.m. Racing 2 p.m.

The **SPRING THING** is on **APRIL 25th** at Reading Football Stadium Elm Park, Norfolk Rd., Reading **MID-DAY - 7 p.m.** with **fleetwood mac**

CHICKEN SHACK **JON HISEMANS** **MIKE COOPER**
VIV STANSHALLS **COLOSSEUM** **CHRISTINE PERFECT**
BIG GRUNT **COMPERE MIKE RAVEN**

LIVERPOOL SCENE

TICKETS £1 AVAILABLE

FROM ALL BRANCHES OF HARLEQUIN RECORD SHOPS, XPLOR, READING AND OXFORD, OR READING FOOTBALL CLUB.

To Reading, Football Club, Elm Park, Norfolk Road, Reading. Please send me _____ tickets for the Spring Thing. I enclose £ _____ (cheques, P.O.'s payable to Reading Football Club Ltd.) and stamped, addressed envelope.
 Name _____
 Address _____

LEGEND

will be rocking
 Saturday, March 28th: PHEASANTRY
 Sunday, March 29th: COUNTRY CLUB

Sole representation:
David Knights Management
 01-272 8581

DUNSTABLE CIVIC
 MONDAY, APRIL 13th, 7.30-12
 FROM AMERICA

FLOCK

SAM APPLE PIE

TRADER HORNE

IN CONCERT TICKETS 20/-

MONDAY, APRIL 27th, 7.30-12

AN EVENING WITH

THE WHO

WRITING ON THE WALL & TURNER

TICKETS 20/-

For advance tickets send P.O. and s.a.e. to either Flock Tickets or Who Tickets, 15 Melbourne Rd., Ilford, Essex. Sorry cheques not acceptable

MIGHTY BABY
GEORGE HOTEL BURSLEM
Sunday, March 29th
Doors open 7.30 p.m.

Disc Jockey
JOHNNY JAMES
is now appearing every
Thurs., Fri. & Sat. evenings
at the
Old Father Thames
12 Albert Embankment, S.E.1

THE KENSINGTON
RUSSELL GARDENS, HOLLAND ROAD
KENSINGTON, W.14
Buses: 27, 73, 31, 9 (Olympia)

TUBBY HAYES BENEFIT
6th April
RONNIE ROSS
RONNIE SCOTT
SPIKE WELLS
MIKE PYNE
IAN HAYMAN
LES CONDON
PETE KING
LOUIS STEWART
KEITH CHRISTIE
ALAN BRANSCOMBE
PHIL SEAMEN
Admission: £1

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are pleased to announce that they
now have sole representation of the
KEEF HARTLEY BAND
and the
KEEF HARTLEY BIG BAND
(management: Johnny Jones 828 2281)

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

<p>THE KENSINGTON RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14 Buses: 27, 73, 31, 9 (Olympia)</p> <p>Thursday: Dave Shephard, Stan Oring, Roger Hecks, Barry Richardson, Chuck Morgan. Friday: 8-11 p.m. Saturday: 8-11 p.m. Sunday: 12-2 p.m. Sunday Lunchtime: 12-2 p.m.</p> <p>TONY LEE TRIO with GUEST JOHN WILLIAMS TRIO Sunday: 8-11 p.m. BILL NILE'S GOODTIME BAND Sunday Night: 8-10.30 p.m. FAT JOHN COX WITH GUEST SINGERS Monday night: 8-11 THE JOHN WILLIAMS TRIO Tuesday: 8-11 p.m. BILL NILE'S GOODTIME BAND Admission 6- Tuesday: 8-11 p.m. Wed. PHIL SEAMAN QUARTET PHIL SEAMEN (Drums), BRIAN LEMON (Piano), JUDY PROCTOR (Guitar), REG PETTIT (Bass). 8-11 p.m.</p> <p>PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET</p>	<p>THE TALLY HO! FORTRESS ROAD, KENTISH TOWN N.W.5 Buses: 63, 134, 137, 214 or Kentish Town Tube Station</p> <p>Thursday: 8-11 p.m. BRIAN GREEN NEW ORLEANS STOMPERS Friday/Saturday: 8-11 p.m. PHIL SEAMAN (Drums) REG PETTIT (Bass) BRIAN LEMON (Piano) Sunday: 12-2 p.m. Sunday Lunchtime: 12-2 p.m. 8-10.30 p.m. TALLY HO! BIG BAND Monday: 8-11 p.m. ALAN WEST TRIO Tuesday: 8-11 p.m. DENNY OGDEN OCTET Wednesday: 8-11 p.m. BILL NILE</p>
---	---

HATCHETTS CLUB
67 PICCADILLY, W.1
MAYfair 2001

From Monday, 30th March until Friday, 3rd April

SIR PERCY QUINTET

Saturday, 4th April

SPENCER MAC

Open from 8 p.m. till 3 a.m.
Membership NOT necessary

PHEASANTRY KING'S ROAD CHELSEA

<p>Wednesday, 25th ROSKO</p>	<p>Thursday, 26th EUREKA STOCKADE Friday, 27th JUSTIN TYME Saturday, 28th BALOOONS Monday, 30th HEAT WAVE</p>	<p>Tuesday, 31st THE ROSKO INTERNATIONAL ROAD SHOW</p>
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Booked by ORANGE AGENCY, 01-836 1467, 6905-6

Scenep

EASTER AT THE QUEEN'S HALL, LEEDS
7 p.m. - 12 midnight DAILY

JUNIOR WALKER / ALL STARS
Tony Blackburn **15-**
THE MARMALADE

CHICKEN SHACK 15-

COLOSSEUM

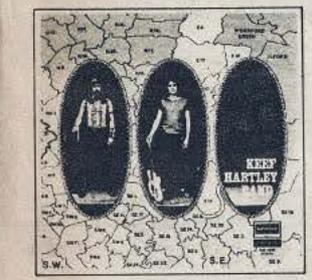
LIVERPOOL SCENE **15-**
Principal Edward's MAGIC THEATRE
CHRISTINE PERFECT

LOVE AFFAIR 10-
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FORMER RADIO CAROLINE AND BBC RADIO 1 CLUB DISC JOCKEY UGLI RAY TERET
AND HIS DISCO EXPRESS, NON-STOP DISCOTHEQUE, 7.00PM - MIDNIGHT.

SENIOR GO-GO DANCING CHAMPIONSHIPS
Preliminary Heats: Friday, Saturday and Monday
Grand Finals: Tuesday evening
There's a SILVER CUP and £25 waiting for the champion, so why not come along and enter?

ADVANCE BOOKING
TICKETS FROM BARKERS, THE MEADOW, LEEDS. POSTAL BOOKINGS FROM: SCENE TO, QUEEN'S HALL, LEEDS 1.
(ENCLOSE STAMPEO, ADDRESSED ENVELOPE)
ALSO DOOR ADMISSION



THE BATTLE OF NORTHWEST SIX, Keef Hartley Band (Deram DES 18035)

On this album, the Hartley group (with assorted sidemen) accomplishes what the big rock bands like Chicago and Blood, Sweat and Tears have been trying to do for two years. Hartley's band can drive and it can swing; the music is rich in texture and the whole album has a compelling grandeur about it.

Much of the credit for this obviously goes to Hartley himself, and bassist Gary Thain. Together, they are one of the cleanest rhythm sections around, giving each song a strong, pure foundation. Hartley has flawless taste as well; no marathon drum solos here. He takes short ones which are used to build the song, or else fill in briefly between the lines; he's a master at setting up other soloists.

But his saving grace is his ability to surround himself with musicians who not only know exactly what he wants, but what they want as well. Each is an imaginative instrumentalist and soloist in his own right, and most of the

songs are group-written. This is what gives the music its richness: excellent soloists with ensemble-like tightness.

For example, "Hickory" has Ray Warleigh playing the main theme and improvising on flutes; the flute counter-melody is by Lynn Dobson and Barbara Thompson. Organist Mick Weaver softly underlines them in the background. Anything less than a perfectly delicate touch by all would leave the song in shambles, but it turns out to be the most satisfying impressionistic instrumental. Written for a horse, no less.

But this is a band of many moods, and from there they boom right into "Don't Be Afraid," which, thanks to guitarist Spit James, is nearly as abrasive as the live "Sympathy for the Devil." On "Poor Mabel," they successfully place hilarious put-down lyrics over what's basically car-song music. According to Hartley, for "Tadpole" the band just "laid back on a 12-bar for about half an hour," and that barely begins to describe the mellowness of the seven-minute segment included here. "Believe in You" features a frenzied violin solo by Henry Lowther and an exquisite arrangement.

There has been some good music to come out of the British blues movement (Hartley is yet another Mayall alumna), but much of it has been too derivative. However, the most mature of those musicians have evolved to the point where they now make their own music, and that's what is important both for them and us. If the Keef Hartley Band is any indication, the best is yet to come.

John Northland, Rolling Stone, 7th March, 1970

judge for yourselves!
on the
KEEF HARTLEY BIG BAND TOUR

- presented by John and Tony Smith
- dates so far
- Sunday, April 5th 7.30 p.m.
FAIRFIELD HALL, CROYDON
 - Tuesday, April 7th 7.30 p.m.
COLSTON HALL, BRISTOL
 - Thursday, April 9th 7.45 p.m.
TOWN HALL, BIRMINGHAM
 - Friday, April 10th 7.30 p.m.
CITY HALL, NEWCASTLE
 - Saturday, April 11th 7.30 p.m.
USHER HALL, EDINBURGH

THE BATTLE OF NORTH WEST SIX, Keef Hartley Band.
Deram. SML 1054
Prod. Neil Staven.

"That you Keef? Neil here. Hey listen man, I've been thinking about the album, it would be a groove to lay down a sort of Blood, Sweat & Tears/Flag sort of scene, you know, tight brass riffs, double-track Henry Lowther a few times, 1 drums sorta CHUG-A-CHUG-A-BOP-CHUG, you know what I mean?"

There aren't too many English bands getting into that kind of thing right now, we could lay it on Chris Welch - that's it - Keef Hartley's new direction, any sort of progression makes NEWS Keef - No? Look you gotta get out of this MAY-ALL scene man, the blues boom had it man, if you could put out a new 'rich inventive' approach you know the lurch, we could really SCORE! I can see Melody Maker now, just think of all those little blues bands all over North London advertising for brass, FANTASTICI! One thing though Keef, it's gotta sound like white English guys trying to sound like white American guys. They don't dig a coloured sound that SOUNDS like coloured guys see? So keep it pretty watered down. Great, yeah, I can just see it now, we'll have a fold-out cover, plenty of room to lay all the musicians on 'em, like they do in the States, uh - try and get a couple of blaggin' names if possible. Keef, but make sure they're ENGLISH, dig, and then you can spell on about the bands 'maturity' and 'originality' like it's a real miracle the tape, was able to capture it, see? Hey you could even stick a coupe of twelve - bars on, like Me and My Woman you know, touch of the Albert Kings, or say, an instrumental, just to show where your ROOTS really are! Better lay off too much guitar, on those sort of numbers though, guitar-ings are a bit sussy these days, know what I mean? If we can lay it on all them musical snobs they're missing out unless they've got it, POW! Instant sales! Wow, what about a name? What? The Battle of North West Six? Yeah, too much! Keeps up the renegade half breed image, eh, Keef? Sounds like a great blowing session too. Too much, see you later, man!"

(reviewer remained anonymous)
International Times, 14th/28th January, 1970

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"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: 01-353 5011, Ext. 171, 176 & 234

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FROM APRIL 1/2 per word

ARRANGERS WANTED. (Proficient), regular cash awards. Reasonable quotations. — Box 5118.

BAND THE LIFE GUARDS. Vacancies for Bl Clarinet, Bassoon, Pianist, Strings, Horn and Drummer. Apply: Director of Music, Combermere Barracks, Windsor, Berks. Tel. WINDSOR 61391.

BASS, DRUMMER, singer, to join band for progressive / heavy group. Slough area. — Slough 42179.

BASS for embryonic semi-pro progressive rock band. Rehearsals now. Gigs later. Bromley area. — 487 2384. Lionel.

BASS GUITAR, blues/rock, N. London. — 852 0429.

CAPABLE and original organist rhythmic guitar, with natural harmonising voice, to join young professional group. Recording and agency contracts already signed. — Apply with photo, Box 9140.

YOUNG DAVANI Four requires young drummer. Pop, soul, jazz styles. Must be versatile, preferably hard. — Cheslerman — 01-563 1949.

DOUBLE BASS, New Orleans style for working / broadcasting band. — Cheslerman — 532 7241 or 693 6947.

DRUMMER, SEMI-PRO, for Chicago Plug-type, eight-piece group. — 01-854 8347.

DRUMMER to complete Hammond band, vocal line-up, good prospects for talented musician. — 876 9737 after 5 PM.

GERRY ALLISON. Requires all instruments for residency. Letters only please to — 19 Alderhill Avenue, Leeds 6.

GUITARIST REQUIRED. Dave Howard, Top Rock Studio, Doncaster. Telephone: 01422 2128.

LONDON CELLIST or other string player doubling woodwind instrument if possible. Wanted to join experimental group working in acoustic band playing electric acoustic music. Immediate 1/- 01-572 1320.

LORD SUTCH who's new Atlantic LP, which is in the American charts, requires experienced name musicians for month's tour of America. Tel: 629 6036

MUSICIANS REQUIRED to register for shops. — Sydney Lipson, MAY 5034.

ORGANIST. Demonstrator / salesman for established music business, Surrey. Excellent practice room, right main. — Write stating age, experience, etc. Box 5118.

ORGANIST REQUIRED. Kingston area, regular work. — 01 337 8972, between 6 and 7 pm.

ORGANIST / VOCALIST required for trio / quartet standard gigs, pop etc. 1 to 3 nights per week. Croydon based, also Guitarrist/Vocalist. — Telephone: Burch Heath, 31383.

PIANIST / ORGANIST for residence in Southampton, 6 nights work must be very versatile and able to read / play many types of music. — Mel Douglas, Locks Heath, 4439.

PIANISTS, DRUMMERS, Organists etc., week end pub lounges, London area. — Bandwagon 472-9460 or 472-9068.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates — Clayton's BIS 5331 (day).

PIANISTS, START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New, increased rates. — Clayton's, Bishopsgate 5331 (day).

PIANISTS WANTED. Summer season, Jersey. Bar entertainers; also Honky Tonk. Must sing. — Dick Ray, 01-433 9297.

TRUMPET, ONE ALTO and ONE TENOR sax (doubling) for 32 week touring season. Must read at sight and back Theatre and ballroom work. Top rates. — Paignton 901 789 127.

T. SUMMERS requires steel, lead rhythm, bass and drums, to back CW Yodelite. — Box 5139.

VERSATILE ORGANIST. Nine weeks season. Three shows per day. Able to back for talent and do solo, good money, also pianist. — Seymour's Organisation, 8 Florence Street, Patricton, Lancs. (M30-SPR) 081 789 127.

VOCALIST/ORGANIST band forming. Ruislip area or own transport. — TEL: 723 0163 day, 445 9565 evenings.

WANTED: Experienced Hammond organist for 16-18 weeks, 6 nights a week, Channel Islands. To play for dancing and accompanying a full floor show. Must be good reader, Hammond organ is supplied by the management. Good money paid. All particulars to Billy Foy, 368 High Street, Sutton Coldfield, Warwickshire.

WANTED, POWERFUL vocalist, own PA, hair essential. — Tey, 370 3778.

WEATHER. Vacancy filled. — The L2 Agency thanks all applicants.

VOCALISTS WANTED 1/- per word FROM APRIL 1/2 per word

A NY GOOD VOCALISTS WANTED. — Norton York Agency see groups wanted.

EXPERIENCED GIG vocalist required for professional resident band. — 061-320 6869.

FEMALE VOCALIST, pipe and standards. London residency plus broadcasts. — Johnny Joseph, 599 1064.

GERRY ALLISON. Requires young girl and boy pop vocalist, able to sing some standards. Letters only with photo if possible to — 19 Alderhill Avenue, Leeds 6.

GIRL with personality, able to sing lead in vocal harmony / instrumental group. Must also have good solo voice, reading an advantage but not essential. — Ted Taylor, 5 Porcupine Close, London, S.E.9. 01-8357-7261.

LAWREY / HAMMOND organist, Leslie Solo or Duo Trio. Dance, jazz, pop. London or season. — Finchley 4576.

MOODY sound synthesiser (VCS) with operator (professional musician), available for regular season. — 44 7214.

ORGAN, VIOLA, — 223 1546.

ORGAN, VCLN OFFERS, — 360 8799.

ORGANIST, own instrument / Leslie and transport, seeks work. — Phone Bracknell 26290 (0544 20290 from London).

PIANIST, Condon Dixieland / Dance. — Background music. London/Surrey. — Burch Heath 38429.

PIANIST, GOOD — 852 2363, evenings.

PIANIST/ORGANIST, experienced, read, busk, own organ, return England end March. season/residency. Form div 119. — Box 9124.

PIANIST ORGANIST, read, 2/25, resident section. — 44 7214.

PIANIST, read, busk, write transcriptions and parts. — 01-832 4198.

PIANIST — 724 2046.

SOUL TRUMPET, coloured, semi pro work, rehearsal band. — Roy, LAD 3471.

TEY SAX, gigs. — 885-7539.

TOP experienced group, record out 4 weeks time, seeks London residency. Young season, mix. Type of music problem. Lead male and female vocalists. Organ, Bass, Drums. — 953 9029 after 7 p.m. — Trumpet Jazz, Free Monday, Thursday. — Stan Sowden, 403 2633.

TRUMPET JAZZ, Free Monday, Thursday. — Stan Sowden, 403 2633.

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Zeppelin's Robert Plant writes ...

IN PRAISE OF LOVE

I MUST disagree strongly with the comments of M. Winsor (Mailbag 14/3/70) on Arthur Lee and Love, having followed their progress from the days of "The Castle", etc.

Arthur Lee as a person and environment (which are the seeds, one would think, of lyrics and melodies) is as different from M. Winsor as he is from Lonnie Donegan, so what appears to be pretence to our friend could be honesty to Arthur Lee.

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

On the word hype: having seen them at the Speakeasy, I would have expected to see Arthur Lee surrounded by a mammoth string section in an attempt to attain the brilliance of "Forever Changes." Instead I found a somewhat nervous band, I'm sure that, accompanied by a proficient string section either a la Love Affair or even Denny Laine's Electric String Band, they would have been heralded as the "new whatever the term is this week," and our friend would be singing their praises until it was time to

forget them after receiving mass acclaim. As each musician is guilty of possessing his or her own clichés, which is only one of the properties of originality, I would dearly like to know what M. Winsor thinks of the Year Years of the Beatles, the vibrato of Neil Young, or the humour of Roy Harper. So perhaps the life of a musician in the hills of LA is not to be compared with

the life of our friend in Newbury, in which case Arthur Lee as a person may or may not receive the acclaim he deserves, but no one can deny the beauty of "The Old Man" or "Andmoreagain" and the future of a truly creative quantity. Yes. — ROBERT PLANT (Led Zeppelin).

IN REPLY to M. Winsor's comment in Mailbag regarding Love's appearance at Reading University, may I, as social secretary of this University make the following points—which I think speak for themselves.

Firstly Love played to a sell-out audience of 1,700 people, with many hundreds being turned away. Secondly their reception was incredible and they did their fair share of encores! Thirdly I consider that their performance was one of the great musical occasions in our history and, even today, people are still talking about it. — DAVID HOOK, Social Secretary, Reading University, Berks.

ARTHUR LEE is one of the originators of the West Coast rock sound. I think M. Winsor has been listening to too many copy groups to be able to distinguish the genuine article when he hears it. Listen to the "Forever Changes" album to learn what rock is all about. — CHRISTEL STOCK, London, N4.

SUDDENLY AMERICAN rock bands are really big. Chicago are really famous and their second album will probably do even better than the first. Other American bands like Spirit, Love, Grateful Dead, Airplane and others are becoming acknowledged at last and rightly so. What's even better is that these bands are coming over here to play gigs. Maybe this shows that American bands, unlike some British ones, play for fun and their fans and not for money. — DREW PATERSON, Falkirk, Scotland.

AT LAST we have a group which can create an atmosphere of excitement that brings back memories of the old Yardbirds yet plays music which is bang up to date and completely original. The group? Killing Floor. If there is anyone who regards them as a twelve bar blues band left over from the boom, they are in for a pleasant surprise. — JOHN OSBORNE, Croydon, Surrey.

Pig's progression

AFTER WATCHING Disco 2 on BBC-2 the other week I was astonished to see how much Mick Abrahams has improved since he has left Jethro Tull. He has teamed up with the most talented musicians to make Blodwyn Pig one of the best groups on the scene. It's a pity that Jethro Tull haven't progressed as much as the Pig musically. — DAVE CHUBB, Harston, Cambridge.



ROBERT: "I would like to know what M. Winsor thinks of the Beatles. Yeah! Yeah!"

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A MODERN HYMN FROM PAUL SIMON

I FEEL there must be something religious in all of us as there can be few people who are not deeply moved by the Paul Simon Composition "Bridge Over Troubled Water."



SIMON beautiful melody.

In my opinion the plaintive vocals, the simple but beautiful melody and the perfectly constructed musical arrangement serve to make it more than just an outstanding pop record. It is a modern hymn.—COLIN FENN, Cullifee, Herts.

WOULDN'T IT be nice if people forgot about categorising music. Every time I read the reviews, I find myself bombarded with jazz-rock this or folk-blues that. It has now reached the stage where bands seem to be rated according to how many barriers they supposedly break. Please, before the scene become one big hype, forget the categories and just dig the music. — CONRAD SINFELD, Poole, Dorset.

I HAVE just witnessed one of the most exciting groups I have ever seen. The group — Elias Hulk. They are really good and are soon to record on the Youngblood label. You'll be hearing more about them very soon. — ALLEN REDFERN, Stockport, Cheshire.

NEVER HAVE I seen such a cool display of controlled violence as the Taste put on at the Marquee. They were a beautiful change after all these pseudo-avant garde groups. They have guts and excitement. — RICHARD WOOD, London N.W.5.

I FEEL it is about time that Steve York of Manfred Mann's Chapter Three is recognised as one of the finest young bass guitarists around. His work with Manfred is incredible as was his work with the excellent East of Eden some time ago. — STEVE WATERIDGE, London S.E.25.

I HAVE just read Champion Jack Dupree's letter. There is certainly no reason why he should not be back on TV. I saw him on two shows in Sweden a few years back and he was excellent. Jack Dupree was not only the first American blues pianist I heard but the first avant garde musician. If that sounds rubbish I suggest that some of London's young progressives try jamming with him. This man is unique and an ideal opportunity to honour him will present itself next July. He will be 60 on the fourth. — IRIS ORTON, Stockholm, Sweden.

ON BEHALF of myself and other members of Playground, I wish to thank everyone for the messages of sympathy and concern in respect of the sad loss of our bass guitarist Keith Williams. Bands, like ourselves, who travel on the roads of Britain and the Continent never realise that these accidents can happen and we hope that this letter will act as a reminder of the dangers that can be encountered. — KEN GOLD, Hornchurch, Essex.

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