

# Melody Maker

JULY 19, 1969

1s weekly

Stone Mick Taylor special — P 14



# BAN ON ROCK!

## ELVIS AT 1—NOW GIVE US HIS TV SHOW

AS Elvis Presley smashed his way to No 1 this week with "In The Ghetto," a big question mark hangs over the British showing of his American TV production.

This is the NBC-TV spectacular exclusively screened for the MM and fully reported in our issue of July 5.

Prints of the film have been made available to ITV and to the BBC, who have expressed an interest in buying the show. The Elvis Presley Fan Club long ago mounted a massive campaign to persuade the BBC to buy the film, which was first shown in the States before Christmas.

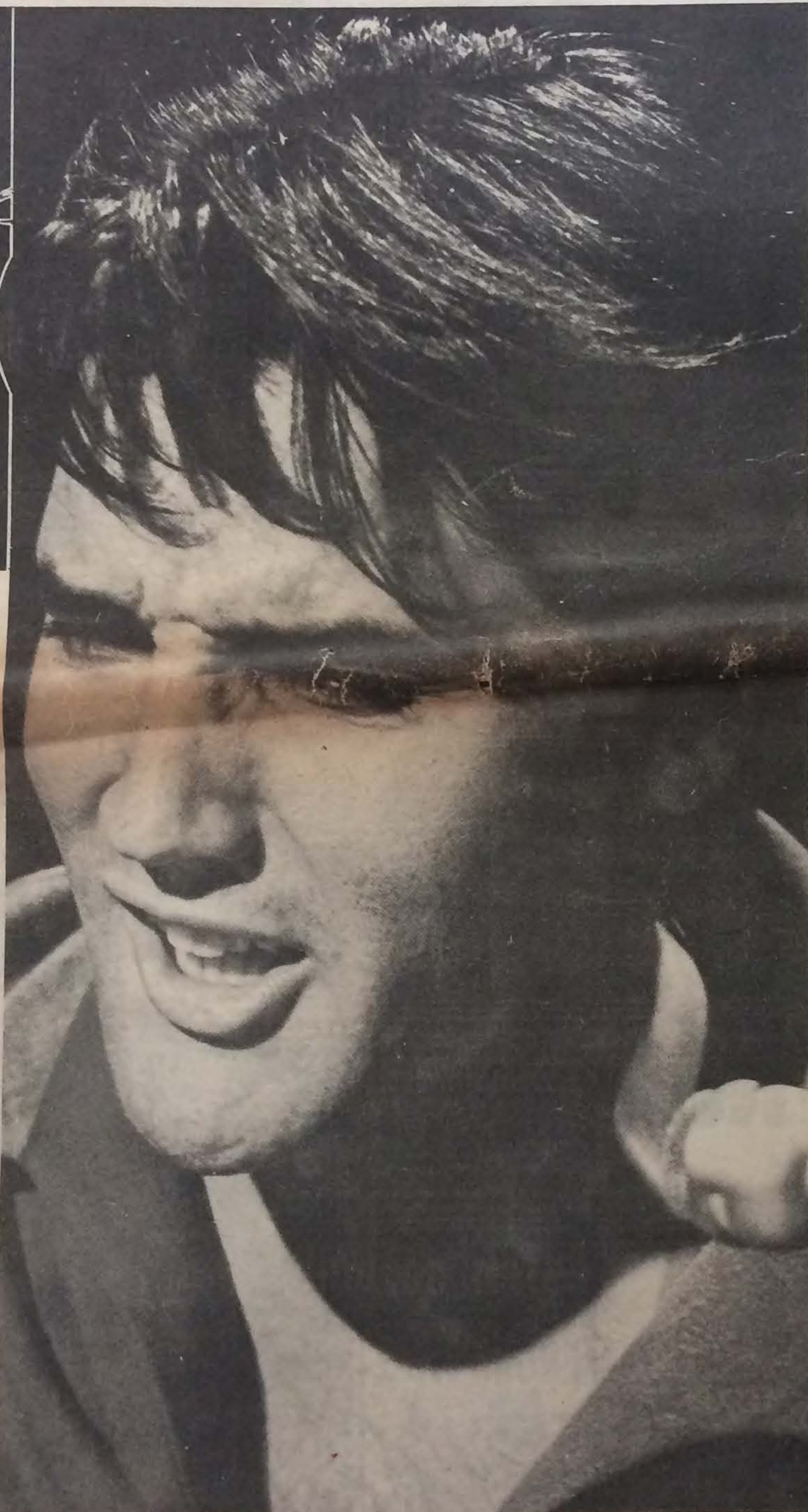
Peter Marriott, the NBC-TV executive in Britain, admitted to the MM on Monday that there were "problems" over negotiations for the sale of the film. "This is not an ordinary run-of-the-mill show," he said. "But I will bet you a bottle of champagne it will be screened either by ITV or the BBC before the end of the year."

### TALKING

Added Mr Marriott: "Negotiations take time. A high price is involved. We're not selling a can of peas." Mr Marriott said he had not heard that ITV had turned down the film — an unconfirmed report which reached the MM on Monday. "Negotiations are still going on," he said.

A BBC-TV spokesman said on Monday: "We are still talking." The MM understands that the high price of the production has caused the long delay over the final decision.

Meanwhile, "In The Ghetto" has sold a quarter-of-a-million. And the album from which the single was taken — "Elvis In Memphis" — will be released at the beginning of August.



## At London's Royal Albert Hall



BERRY: banned

ROCK AND ROLL has been banned from London's Royal Albert Hall. Rockers who stormed the stage at the last night of the Pop Proms have caused a clamp-down on future rock shows which places the September Chuck Berry and Foundations tour in jeopardy.

Following the last night of the Pop Proms which starred Chuck Berry and The Who, Albert Hall manager Frank Mundy has banned Berry and other rock and roll artists.

"I wouldn't wish to have Chuck Berry or other rock and roll artists here again. It's not the artists we object to but the hoodlums they attract," he told the MM on Monday.

Chuck Berry had planned to appear with the Foundations at the Albert Hall on September 29 but promoter Jim Dawson has been told that a booking for Berry or "indeed other rock and roll artists" is out.

Tour publicist Rod Harrod said: "We have found other possible London venues for Chuck but if any other refuse to book him, the whole tour may have to be off."

Roy Guest, who presented the Pop Proms, said he had plans to present Chuck with the Brothers in the future but he had decided not to because of the ban.

His reaction to the Berry ban was "Great. It might seem strange that I'm agreeing with Mr Mundy but it would seem that Chuck Berry attracts a minority fringe who have to wreck it for everyone else. You can dig someone without smashing your way into a place."

## Beatles' album switch



LENNON: back

THE Beatles' next album release will NOT be "Get Back," the 14 track LP which is finished and ready for release. Apple press officer Derek Taylor told MM at presstime: "It has been decided that 'Get Back' will not be released until December. Although it is finished and ready to go, the company have decided to hold it to coincide with the film." This is the film documentary of the Beatles at work which is in the editing stage.

The album was to have been released next month but an album of new Beatles material will be released instead — probably "at the back end of September."

John Lennon resumes work next week and the album is expected to be completed in about eight days.

## Ellington dates

THE Duke Ellington Orchestra's autumn tour of Britain, arranged by the Robert Paterson office, has now been finalised. The orchestra will play six British dates in November.

The full itinerary is: Colston Hall, Bristol (November 25); Free Trade Hall, Manchester (26); Odeon, Birmingham (27); Wakefield Theatre Club (28); Odeon, Hammersmith, London (29); and Winter Gardens, Bournemouth (30).

There is also the possibility of a major TV appearance for the Ellington band, Robert Paterson told MM at presstime.

This is Ellington's 70th birthday year, for which he was honoured by President Nixon with a special dinner at the White House in Washington.



DUKE

# Thunderclap's Crazy World — P15



# Melody Maker POP 30

- |    |      |                               |   |
|----|------|-------------------------------|---|
| 1  | (2)  | IN THE GHETTO                 | Elvis Presley, RCA                            |
| 2  | (1)  | SOMETHING IN THE AIR          | Thunderclap Newman, Track                     |
| 3  | (9)  | HELLO SUSIE                   | Amen Corner, Immediate                        |
| 4  | (22) | HONKY TONK WOMAN              | Rolling Stones, Decca                         |
| 5  | (4)  | WAY OF LIFE                   | Family Dogg, Bell                             |
| 6  | (3)  | BALLAD OF JOHN AND YOKO       | Beatles, Apple                                |
| 7  | (6)  | BREAKAWAY                     | Beach Boys, Capitol                           |
| 8  | (5)  | LIVING IN THE PAST            | Jethro Tull, Island                           |
| 9  | (30) | GIVE PEACE A CHANCE           | Plastic Ono Band, Apple                       |
| 10 | (7)  | TIME IS TIGHT                 | Booker T and the MG's, Stax                   |
| 11 | (10) | PROUD MARY                    | Creedence Clearwater Revival, Liberty         |
| 12 | (8)  | OH HAPPY DAYS                 | Edwin Hawkins Singers, Buddah                 |
| 13 | (15) | BABY MAKE IT SOON             | Marmalade, CBS                                |
| 14 | (23) | THAT'S THE WAY GOD PLANNED IT | Billy Preston, Apple                          |
| 15 | (17) | IT MEK                        | Desmond Dekker, Pyramid                       |
| 16 | (11) | FROZEN ORANGE JUICE           | Peter Sarstedt, United Artists                |
| 17 | (13) | LIGHTS OF CINCINNATI          | Scott Walker, Philips                         |
| 18 | (14) | GIMME GIMME GOOD LOVIN'       | Crazy Elephant, Major Minor                   |
| 19 | (12) | DIZZY                         | Tommy Roe, Stateside                          |
| 20 | (20) | WHAT IS A MAN                 | Four Tops, Tamla Motown                       |
| 21 | (16) | BIG SHIP                      | Cliff Richard, Columbia                       |
| 22 | (18) | I'D RATHER GO BLIND           | Chicken Shack, Blue Horizon                   |
| 23 | (—)  | SAVED BY THE BELL             | Robin Gibb, Polydor                           |
| 24 | (21) | TRACKS OF MY TEARS            | Smoky Robinson and the Miracles, Tamla Motown |
| 25 | (25) | WET DREAM                     | Max Romeo, Unity                              |
| 26 | (—)  | CONVERSATIONS                 | Cilla Black, Parlophone                       |
| 27 | (—)  | MAKE ME AN ISLAND             | Joe Dolan, Pye                                |
| 28 | (—)  | GOODNIGHT MIDNIGHT            | Clodagh Rodgers, RCA                          |
| 29 | (19) | HIGHER AND HIGHER             | Jackie Wilson, MCA                            |
| 30 | (27) | GET BACK                      | Beatles, Apple                                |

## POP 30 PUBLISHERS

1. 2 Fabulous, 3 Essex, 4 Mirage, 5 Cook, 6 Northern Songs, 7 Immediate, 8 Chappell, 9 Sire, 10 Chappell, 11 Burlington, 12 Sire, 13 WEA, 14 Scheraga, 15 Apple, 16 United Artists, 17 Schroeder, 18 Dick James, 19 BMI, 20 Jobete/Carlin, 21 E. H. Morris, 22 Feldman, 23 Saharet, 24 Jobete/Carlin, 25 Beverley, 26 Cookaway, 27 Shaftesbury, 28 April, 29 United Artists, 30 Northern Songs.

## u.s. top ten

- |    |      |   |
|----|------|---|
| 1  | (1)  | IN THE YEAR 2625 Zager and Evans, RCA                                 |
| 2  | (2)  | SPINNING WHEEL Blood Sweat and Tears, Columbia                        |
| 3  | (3)  | GOOD MORNING STARSHINE Oliver, Jubilee                                |
| 4  | (6)  | CRYSTAL BLUE PERSUASION Tommy James and the Shondells, Roulette       |
| 5  | (10) | WHAT DOES IT TAKE TO WIN YOUR LOVE Jnr Walker and the All Stars, Soul |
| 6  | (5)  | ONE Three Dog Night, Dunhill  |
| 7  | (9)  | COLOR HIM FATHER Winstone, Metromedia                                 |
| 8  | (8)  | BALLAD OF JOHN AND YOKO Beatles, Apple                                |
| 9  | (—)  | MY CHERIE AMOUR Stevie Wonder, Tamla                                  |
| 10 | (4)  | LOVE THEME FROM ROMEO AND JULIET Henry Mancini, RCA                   |

## top twenty albums

- |    |      |  |
|----|------|--|
| 1  | (3)  | FLAMING STAR Elvis Presley, RCA                                    |
| 2  | (1)  | THIS IS TOM JONES Tom Jones, Decca                                 |
| 3  | (5)  | ACCORDING TO MY HEART Jim Reeves, RCA                              |
| 4  | (4)  | NASHVILLE SKYLINE Bob Dylan, CBS                                   |
| 5  | (2)  | MY WAY Frank Sinatra, Reprise                                      |
| 6  | (7)  | 2001 Soundtrack, MGM   |
| 7  | (8)  | HAIR London Cast, Polydor  |
| 8  | (6)  | ON THE THRESHOLD OF A DREAM Moody Blues, Deraam                    |
| 9  | (19) | TCB Diana Ross and the Supremes and Temptations, Tamla Motown      |
| 10 | (9)  | BEST OF THE SEEKERS Seekers, Columbia                              |
| 11 | (10) | HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND Ray Conniff, CBS |
| 12 | (12) | OLIVER Soundtrack, RCA   |
| 13 | (18) | LED ZEPPELIN Led Zeppelin, Atlantic                                |
| 14 | (—)  | MORE Pink Floyd, Columbia  |
| 15 | (13) | THE SOUND OF MUSIC Soundtrack, RCA                                 |
| 16 | (15) | THE WORLD OF VAL DOONICAN Val Doonican, Decca                      |
| 17 | (11) | ELVIS PRESLEY (NBC TV Special) Elvis Presley, RCA                  |
| 18 | (19) | SCOTT WALKER SINGS SONGS FROM HIS TV SERIES Scott Walker, Philips  |
| 19 | (—)  | BEST OF GLENN MILLER Glenn Miller, RCA                             |
| 20 | (14) | TOMMY Who, Track   |

# RCA

## International albums of the week.

**19** EACH  
**Glenn Miller**  
"The Best of Glenn Miller"  
INTS 1002  
**Henry Mancini**  
"Mancini Plays Mancini"  
INTS 1010

suggested retail selling price

# Dave Dee splits from Dozy Beaky Mick & Tich

SHOCK NEWS for pop fans this week is that Dave Dee has announced his split with the chart-busting team of Dave Dee, Dozy, Beaky, Mick and Tich.

Dave plans to go into acting. The rest of the group will carry on recording.

Dee told the MM from his Sheffield hotel on Monday: "I've been planning the split for some time — it's not a spur of the moment thing. It was just a case of 'when'."

"There is no animosity between us, but a difference of opinion on the way the group should go. I really want to get into acting. The group has had 14 top twenty records in four years, and now there is a levelling-out process. It's like standing on a roundabout — where do you go from here?"

"I have worked hard and long enough and we could go on earning good money for another two or three years, but there are other things I want to do. I just don't want to carry on being a singer."

The split will take place from effect in October and until then the group will continue to work out existing dates with Dave, Dozy, Beaky, Mick and Tich will continue to record without a replacement for Dave.

## CLODAGH IN ITALY

CLODAGH RODGERS visits Italy on August 13 for radio and TV to promote the Italian version of her hit single, "Come Back And Shake Me."

In September, Clodagh flies to Buenos Aires to promote the Spanish version of the same record, which she recently recorded in Spanish.

In the meantime, she has been signed to star in Sunday

concerts at the Blackpool

theaters on 10 and 24

September.

Clodagh will be joined by

the group have their first

record out on Bell next week.

It is titled "The Sad Thing"

and will be followed by

another single, "The Sad Thing"

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DAVE DEE: plans to go into acting

## JOHNNY BARNES AND ROY WILLIAMS IN CRASH

TWO MEMBERS of the Alex Welsh Band were involved in a car crash while on their way to a date at Jacob's Jazz Club at the Warren Bulkley Hotel in Stockport on Sunday.

They are baritone saxist Johnny Barnes and trombonist Roy Williams. The van in which they were travelling overturned and skidded along on its roof for 20 yards. Johnny had glass particles in his eyes, and suffered bruises.

After treatment at Stockport Infirmary, they both continued to the club, arriving at 10.15 p.m. and played a 45-minute reception for an hour-and-a-half.

## LED ZEPPELIN OFF

LED ZEPPELIN were prevented from appearing at the Newport Jazz Festival last week because the Newport City Council feared riots from nearly 20,000 people who visited the town to hear the group.

Newport Festival organiser George Wein announced the cancellation of the group's appearance over local radio stations.

Zeppelin manager Peter Grant commented, "This announcement was given without our consent and it meant that many people who had travelled to Newport to see



BARNES suffered bruises

the group had to miss seeing them."

Grant is making arrangements for a special concert featuring the Led Zeppelin at Newport.

## RUSH TO VISIT

AMERICAN ARTISTS Tom Rush and Dave Ronk will both be visiting Britain in October.

Rush, who scored at the Cambridge Folk Festival in 1968, will be working with two musicians, Duke Bardwell and Trevor Veitch. Dave Van Ronk, making his first major British tour, will be working solo.

## NEW GAYE SINGLE

MARVIN GAYE, who has just completed his first film in Hollywood, has a new single released next week.

Titled "Too Busy Thinking About My Baby", it is the follow-up to his big hit "I Heard It Through The Grapevine."

## BLUEBEAT HOT 10

- |    |     |                            |                            |
|----|-----|----------------------------|----------------------------|
| 1  | (1) | DREAM                      | Max Romeo, UNITY—503       |
| 2  | (3) | HOW LONG WILL IT TAKE      | Pat Kelley, GAS—115        |
| 3  | (8) | HOLD DOWN                  | The Kingstonians, CRAB—19  |
| 4  | (4) | WHAT AM I TO DO            | Tony Scott, ESCORT—805     |
| 5  | (2) | THROW ME CORN              | Winston Shane, BULLET—399  |
| 6  | (7) | STRANGE WHISPERING         | The West Indians, CAMEL—16 |
| 7  | (—) | FACTS OF LIFE              | The Malones, CAMEL—18      |
| 8  | (9) | HAILES SELAISE/BLUES DANCE | Laurel Aitken, NU BEAT—032 |
| 9  | (—) | TOO PROUD TO BEG           | The Uniques, GAS—117       |
| 10 | (—) | TOO EXPERIENCE             | Winston Francis, PUNCH—5   |

## NEW RELEASES

SEND ME SOME LOVING Derrick Morgan, CRAB—21

MY WHOLE WORLD IS FALLING DOWN Ken Parker, BAMBOO—1

CRIMSON AND CLOVER The Uniques, NU BEAT—034

LOVE OF MY LIFE Denis Watts, BULLET—408

EVERYWHERE EVERYONE The Techniques, CAMEL—19

UNDER DOG BACK STREET (SOUL) Warren Lee, PAMA—742

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## TWO HOUR SPECIAL FROM WHO

THE WHO plan a special two-hour show at Croydon's Fairfield Halls on September 21. There will be no other groups on the show, and the Who will give one performance.

They will play "About 75 per cent of their pop opera 'Tommy'," a Track records spokesman told the MM on Monday. "It will be followed by a medley of their hits and some rock and roll favourites."

The Who will be in America during August for the Tanglewood Music Festival and the Woodstock Festival.

Their next single may be "Go To The Mirror" from "Tommy," their double album. Track are releasing, for disc jockeys only, three singles from the album to help decide on an A side.

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# SARAH VAUGHAN OPENS JAZZ EXPO AT FESTIVAL HALL

THIS YEAR'S Jazz Expo '69 series of concerts — subtitled the Newport Jazz Festival in London — has now been finalised by the organisers, Harold Davison, George Wein and Jack Higgins. It opens on October 25 at London's Royal Festival Hall and runs until November 2.



SARAH  
opening night

The full dates are: October 25, Royal Festival Hall: Sarah Vaughan and Trio, Maynard Ferguson Big Band; October 26, Hammersmith Odeon: Vibes Workshop featuring Lionel Hampton, Red Norvo, Gary Burton Quartet, the Kenny Clarke-Francy Boland Big Band, Salena Jones; October 27, Hammersmith Odeon: Guitar Workshop featuring Tal Farlow, Barney Kessel, Grant Green, Newport All Stars featuring Ruby Braff, Dakota Staton.

October 28, Hammersmith Odeon: Louis Jordan and the Tympany Five, Alex Welsh and His Band, plus guests including Albert Nicholas and Bill Coleman; October 29: Lionel Hampton and His Band, Teddy Wilson, Dave Shepherd Quintet, Elkie Brooks, Humphrey Lyttelton Band and guests; October 30, Hammersmith Odeon: American Folk, Blues, and Gospel Festival '69 featuring Albert King and his Blues Band, the Stars of Faith, John Lee Hooker, Otis Spann and Champion Jack Dupree.

October 31, Hammersmith Odeon: Thelma Houston, Monk Quartet, Cecil Taylor Quartet, November 2, Hammersmith Odeon: Miles Davis Quintet, Mary Lou Williams Trio and John Hendricks Group.

## DUSTY DUE BACK

DUSTY SPRINGFIELD was due back on Monday from

The duo release their next single, "King Of The Rumbling Spires," on July 25. Flip is "Do You Remember." It will be released only in stereo.

Their album, "Unicorn," released in America this week on Blue Thumb, is issued with a poster insert designed by the head of Los Angeles Natural History Museum and has been selected for exhibition in the New York Museum of Modern Art.

## CHAPTER III SIGN

THE NEWLY-formed Manfred Mann Chapter III group has been signed by the Harold Davison agency and will make its concert bow in September to coincide with its first album release.

A half-hour TV programme is now being completed by manager David Joseph including previous colour film clips used abroad and featuring Manfred Mann hits over the past five years. It will depict the group's progress through the Paul Jones-Michael d'Abo stages. Additional material will be included featuring Chapter III before the film is submitted for possible showing on British TV.

Plans to film one of the Manfred Mann Chapter III's concerts in colour in September are being made by Australia's Jardin TV company.

## MAYNARD TO TOUR

TODAY (FRIDAY) the Maynard Ferguson Big Band starts a tour of Italy opening tonight at La Spezia, and following with Pescara (Sunday), two days at Bologna Jazz Festival (21/22), Lecco on Lake Como (23) and returning via Hilversum (Holland) for a radio recording on July 26.

The Ferguson Band is to appear at London's Festival Hall on October 25 as part of the Jazz Expo '69 show.

The band has recorded the theme from the Joseph Cotten film "The Chairman" to be rush released on the CBS label.

## REX ARE DELAYED

TYRANNOSAURUS Rex's trip to America has been delayed, but they will now go in time to appear with Bob Dylan, Jimi Hendrix, the Who, and the Incredible String Band at Woodstock, New York State on August 15.

## JACKIE WILSON TOUR DELAYED

JACKIE WILSON, scheduled to arrive in Britain for a 16-day tour in September, will not now be coming until December.

Ronnie Jones, of the Clayman Agency, said the tour has been postponed "Because we

have been unable to secure other American supporting acts on the bill."

Wilson, who scored a big hit this year with "Higher And Higher," was to tour with the Flamingos and The Bandwagon, who have replaced Terry Lewis and Artie Fullilove with sax player Humphrey Okah and trumpeter Viv Hall. Bandwagon's first date featuring their new line-up will be at the Ritz, Bourne-mouth on July 23.

## DEEP PURPLE SPLIT

TWO MEMBERS of Deep Purple quit the group this week. They are Rod Evans and Nicky Simper, who have been replaced by vocalist Ian Gillan (24) and bassist Roger Glover (24).

Reasons for the split — "diversity of musical ideas within the group." Rod Evans is also expected to go to America to be married.

Other members of Deep Purple are Jon Lord (organ), Ritchie Blackmore (lead guitar) and Ian Paice (drums). They have a new single released on July 25 on Harvest called "Hallelujah" written by Greenaway and Cook, coupled with "April Part I."

The group appear tomorrow (Friday) at Redcar Jazz Club and at Mothers, Birmingham, (20). They will be at the Lyceum, London on July 25.

Plans are in hand for them to perform in concert with a symphony orchestra in London in September, and later in the month they tour America.



## GROOVE AT SCOTT'S

AMERICAN SOUL organist Richard "Groove" Holmes makes his British debut at Ronnie Scott's Club in London for a three-week season from July 28. Also on the bill is American singer Carol Sloane. Richard follows the current season by Les McCann.

## Floyd take a shot at the moon

PINK FLOYD take their own shot at the moon this week. They appear on BBC TV's satirical show "What If It's Just Green Cheese" on Sunday and they have composed a piece for the show as well as the theme music.

Appearing with them are Tom Courtney, Judy Dench, Marian Montgomery and Dudley Moore.

On July 22 the Floyd fly to Stuttgart to play music for a German TV show which also ties in with the American Apollo 11 moon shot.

On July 24 and 25 they continue their lunar probe by providing music in Amsterdam for Dutch TV's "On Man On The Moon."

Harvest records are releasing the Pink Floyd's double album on September 1. It comprises a live album recorded at Mothers Club, Birmingham, and Manchester College of Commerce. The other album features four tracks recorded by each member of the group with their own compositions and performances on all instruments. The price will be 57s 6d, a pound under the normal cost of a double album.

## DESMOND GOLD DISC

AS DESMOND Dekker jumped up two places in the chart this week with "It Mek," it was announced that he had been awarded a Gold Disc for his previous "Israelites" hit. World sales of "Israelites" total over 2 million. Desmond is currently in Berlin, is shortly visiting Belgium, Holland and Sweden.

■ Terry Kirkman, leader of the Association, made a flying visit to London last week with his wife, Jinx. The couple are seen here with a bust of Lenin they picked up in London's antique centre, Portobello Road. Terry's mission: to make a acquaintance for a possible autumn tour of Britain

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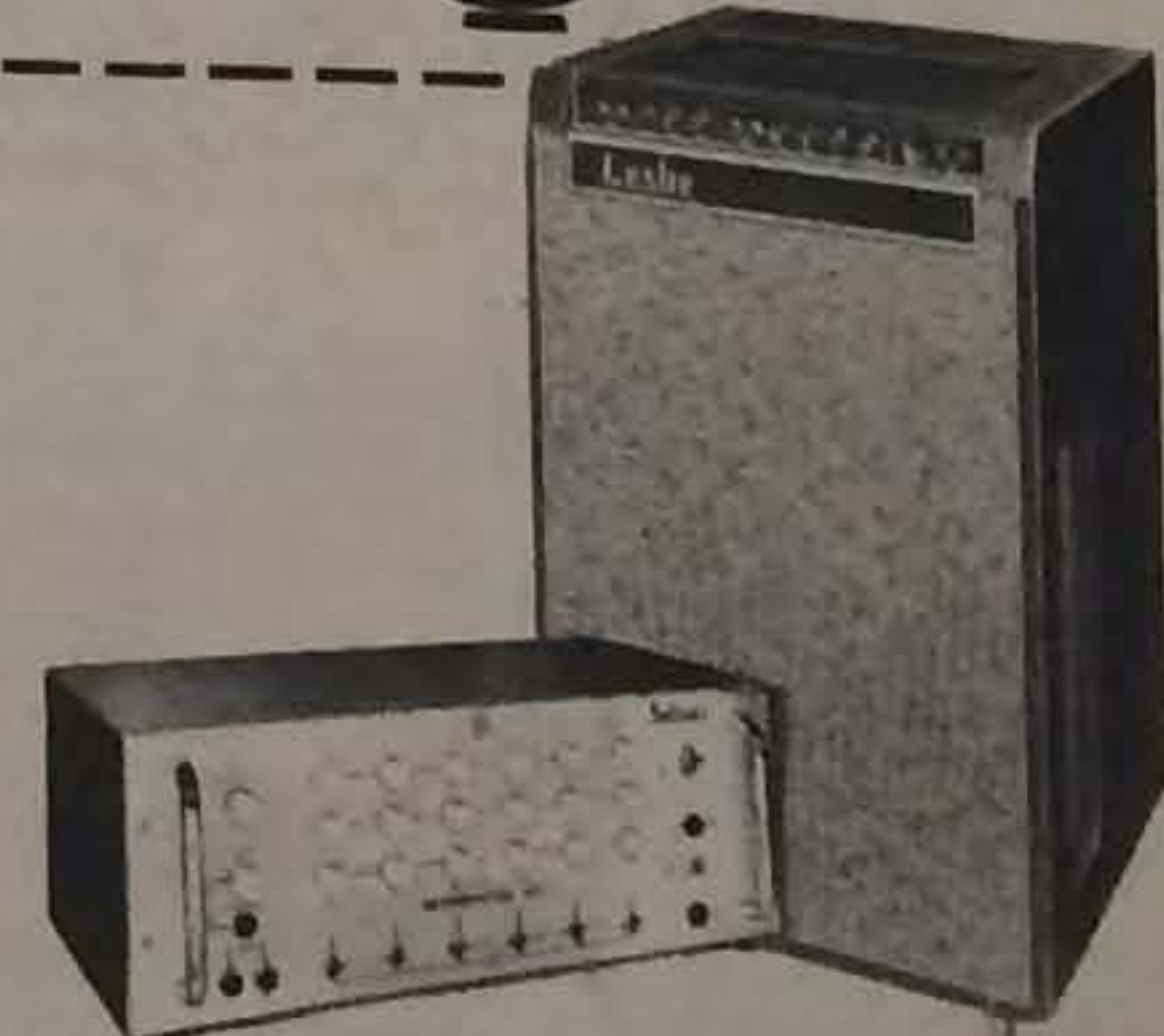
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BERRY  
not finalised

## HALEY AND BERRY IN FREE CONCERT

BILL HALEY and The Comets are to appear free in London's Hyde Park in August. It is expected that Chuck Berry will also join the bill but negotiations have not yet been finalised.

Haley arrives in Britain on Sunday for three weeks of Northern club appearances. He opens on Monday for one week at the Fiesta, Stockton, doubling with the Excel in Middlesbrough.

The following week Haley, the man who brought rock and roll to Britain, appears at the Broadway, Manchester, and The Ace Of Spades club.

He then appears for a week at the Talk Of The North in Leeds before coming to London for television appearances and the free concert.

### NEW OLD PLACE

RONNIE SCOTT's Club is to re-incarnate its Old Place policy of presenting new British jazz talent.

The club is to present British jazz four nights a week in its Upstairs room starting next month. First booking is the Mike Westbrook Sextet (August 4, 5, 6 and 7) followed by the London Jazz Four (11, 12, 13, 14).

The sessions will last from 8pm to 11.30pm and the admission of 12s 6d (10s to members and students) includes the first drink.

Pete King told MM: "This is bringing back the idea of the Old Place, while not affecting the present pop policy of the Upstairs room, as nothing happens in this room at the moment until around 11.30 in the evening." Other British jazz names are to be booked in the future.

## Marianne Faithfull regains consciousness

MARIANNE FAITHFULL recovered consciousness in a Sydney hospital on Monday after five days in a coma following a reported drug overdose last week.

She had flown to Australia with Mick Jagger to co-star in the film Ned Kelly. Shortly after arriving at Sydney, she collapsed and was rushed to hospital where for some time she could breathe only with

artificial aid. On Monday, she sat up and spoke to Mick Jagger who had visited her each day at the hospital.

"She is still very poorly but she is now breathing without artificial aids," said Mick.

Marianne was to have played Mick's sister in the film, which tells the story of the notorious Australian robber who became a folk hero,

She has been replaced in the film by 20-year-old actress Diane Craig who went to Australia from Britain 10 years ago. Jagger has already filmed some scenes for the film. He has had his hair cut short and has worn a false beard for some of the scenes.

The Rolling Stones new single, "Honky Tonk Woman," jumped to number four in the MM Pop 30 this week.



MARIANNE  
'still poorly'



More than 23,000 fans rioted in New York's Madison Square Gardens stadium at the weekend after the debut of the Blind Faith supergroup. The riot went on for 45 minutes and onlookers alleged it was sparked off by incidents as police and security guards forced a way off stage for the group, which includes Eric Clapton, Ginger Baker, Rick Grech and Steve Winwood. The concert was the start of a two-month American tour. A Square spokesman said: "We have had nothing quite like this before. It was a miracle that no one was hurt seriously."

# FLEETWOOD AMERICAN TOUR CANCELLED

FLEETWOOD MAC have cancelled their American tour, due to start this week, and are also involved in a row with Blue Horizon over the re-release of their year-old single "Need Your Love So Bad."

Clifford Davies, the group's manager, pulled them out of their six-eight week American tour because of a controversy between the Columbia and Atlantic recording companies in America over the issue of their records.

Columbia have placed a restriction order on Atlantic which means that the group's British hit "Man Of The Hour" cannot be released in the States until the disagreement is resolved. Davies decided that if the groups records were not on sale in the States it would be pointless for them to go over.

The row with Blue Horizon, their former record company, has blown up because "Need Your Love So Bad" has been re-released with added instrumentation. "We don't think it improves the record in any way and it is cashing in on Fleetwood Mac's success," said Clifford Davies. The group is refusing to promote the record and has already turned down a Top Of The Pops appearance.

Richard Vernon of Blue Horizon told the MM on Monday: "We are a record company selling records and this is exactly what we are doing."

### CLIFF'S MOONSHINE

CLIFF RICHARD arrives home from filming in Israel this weekend to appear on ITV's "Man In The Moon" television spectacular on Sunday which also stars Engelbert Humperdinck, Lulu and Cilla Black.

The show is part of ITV's space shot coverage and the artists will entertain during lulls in space activities.

Cliff stars in cabaret at the Fiesta, Stockton, for one week beginning September 15. At the end of the month Cliff visits Japan for two weeks.

No follow-up to "Big Ship" has yet been decided but he is likely to go into the studio before he goes to Japan.

### TEMPS AT TALK

THE TEMPTATIONS, who have had hits in Britain this year with "Get Ready" and "Ain't Too Proud To Beg," are to star in a two-week cabaret season at London's



FLEETWOOD MAC: a row with Blue Horizon records

Talk Of The Town in January. They open on January 12 at the theatre-restaurant and are also likely to make concert appearances at London's Astoria, Finsbury Park and the Hammersmith Odeon.

Agent Larry Kurzon of the William Morris Agency has not yet completed negotiations for the concert appearances and proposed television spots.

### MINDBENDERS DATE

THE MINDBENDERS make their Cabaret debut at Middlesbrough's Excell Cabaret Club starting July 28.

"We now have two completely different shows to offer," says lead guitarist Eric Stuart, who is the only original Mindbender. "One is for cabaret and ballrooms, the other — using more progressive material — is for the college circuits."

The group's new Birmingham manager Peter Richardson, is currently negotiating a tour of Belgium, Holland, Switzerland and Germany.

### HAWKINS' NEXT

THE FOLLOW-UP to the Edwin Hawkins Singers' smash-hit single, "Oh, Happy Day," which is approaching a quarter of a million sales in Britain, is an Edwin Hawkins original, "Ain't It Like Him," coupled with the Mahalia Jackson song, "Lord, Don't Move The Mountain."

Released this week in the US, the single is scheduled for Mid-August release in Britain by Buddah Records.

### HELEN FOR TV

HELEN SHAPIRO is to star in a major colour TV spectacular in Germany in September with Julie Felix, Theodore Bikel and Larry Adler.

She has a new single "You've Guessed" out tomorrow (Friday) when she will be heard on BBC's Roundabout.

On Sunday she guests on the David Jacobs TV show and also appears on the Joe Brown TV show on August 2.

### WALKER DEAL

JOHN WALKER, who begins filming his own TV series later in the year, has signed a record deal with Mervyn Conn's Carnaby Records. He begins recording at the end of July and will have a single released in September, followed by an album.

Also signed to the label are Spirit Of John Morgan, the Carnaby Street Pop Orchestra and songwriter John Cushing.

### SCOTT FLIES OUT

STILL SUFFERING from the effects of his recent car crash, Scott Walker left for the States last week as planned. With him was personal manager Maurice King.

Scott is discussing plans for a film in the States. He should return either this week or next.

### SUPERGROUP DISC

FIRST SINGLE from Atlantic supergroup, Crosby-Nash-Stills is a Graham Nash composition, "Marrakesh

Express," and will be released tomorrow (Friday).

### BLACKPOOL ROCK

AMEN CORNER, Casuals, Vanity Fare, Bandwagon, Sunshine, Shoo String Band, Springfield Park, and Ska expert Gary Buchanan are signed for Beat Concert '69, at the Royal Lancashire Showground, Blackpool, on August 30.

Covered accommodation for up to 10,000 will be available should the weather be bad.

Wet or fine — the event will go on, starting at 3.30pm, and continuing until midnight. Transport will be available from Blackpool promenade, and special coaches will run from most towns within a 50-mile radius.

### DOORS SINGLE

THE DOORS have a new single, "Tell All The People," to be released by Elektra on August 1. The record is currently in the US Hot Hundred.

Polydor have a new James Brown single, "Mother Popcorn Parts 1 and 2" for release this week.

New group Audience make their single debut with an original composition, "Too Late, I'm Gone," on the Polydor label.

### TEN YEARS LP

TEN YEARS AFTER's new album, "Sssh," will be released in the USA next week, following the group's successful appearances on their present tour there.

British release of the album is set for late August to coincide with the group's return home in September.

### SAVOY BROWN LP

SAVOY BROWN, currently on a four-month US tour, have had their latest US single rush released there.

Titled "Train To Nowhere," it is a track from their album, "Blue Matter." A new album, "A Step Further," will be released in the States shortly, and issued in Britain later in the year.

### MOTHERS DAY

MOTHERS, the Birmingham blues and progressive pop club, is now running Wednesday sessions.

Edgar Broughton was there last Wednesday and the Deviants will play on July 23.

### THUNDERCLAP BAN

THUNDERCLAP NEWMAN's first single "Something In The Air" was reported this week to have been banned in South Africa.

A spokesman for Track Records said: "The record has been banned apparently because of its 'revolutionary' content."

The record, No. two in the MM's Pop 30 this week, uses the phrase "the revolution's here."

## JAZZ NEWS

# Louis gets a message from the President

## LOUIS ARMSTRONG

received a telegram from President Nixon on his 69th birthday on July 4. The greeting said: "Few men have given as much as you to our culture and to the creation of international friendship and goodwill."



LOUIS ARMSTRONG

At a party at his Corona, New York, home on his birthday, Louis described the telegram as "his greatest thrill." He hosted a party for neighbours and friends, including Bobby Hackett and Dizzy Gillespie and entertained the press in his sunny backyard.

THE late Pee Wee Russell was posthumously voted number one jazz clarinetist in Jazz And Pop magazine's readers' poll in the States . . . Annie Hawkins has replaced Bob Sinclair on bass in the Chez Chesterman Jazz Band . . . Duke Ellington received yet another award last week — the Hampton Institute's Centennial Medallion. He is the 68th person to receive the award and it was presented at the Hampton (Virginia) Jazz Festival in Armstrong Stadium before 13,500 people.

THE Don Rendell-Ian Carr Quintet, the Sandy Brown Quartet, the New Iberia Stompers, Humphrey Lyttelton and Mike Casimir's Paragon Brass Band all take part in the Corby Arts Festival on Sunday (20) at the Festival Hall, Civic Centre.

THE Keith Tippett Band play Beckenham's Three Tuns on July 24. The Alan Skidmore Quintet are also booked (31) . . . On July 31, the Tubby Hayes Big Band return for their second gig at London's Torrington jazz pub . . . Bookings for the Albion Modern Jazz Club at the King's Head, Fulham Broadway, include Mike Osborne Quartet (July 29); Howard Riley Trio (August 12), Norma Winstone with the John Taylor Trio (19) and the Chris McGregor Band (26).

THIS year's New Orleans International Jazz Festival — featuring stars like Zutty Singleton, Louis Nelson, Sarah Vaughan, Count Basie, Gerry Mulligan, Clark Terry, Dizzy Gillespie, and many others including Britain's Barry Martyn Band — will be broadcast on the Voice of America Jazz Hour every night for several weeks from Monday (21).

ORGANIST Milt Herth, who headed his own trio for many years, has died in Las Vegas . . . pianist Joe Bushkin is currently appearing at Plaza 9 at New York's Plaza Hotel . . . New York's Museum of Modern Art last week presented the Joe Newman-James Moody Quintet as part of its Jazz in The Garden series.

THE fourth annual Longhorn Jazz Festival, produced by George Wein, starts tomorrow (Friday) in Dallas, Texas, and follows with Austin on Saturday (19) and Houston (20). Headlining the event are Miles Davis, B. B. King, Nina Simone, Blood, Sweat and Tears and Young-Holt Unlimited.

THE London Jazz Centre Society's annual general meeting takes place on July 25 at Artworkers Hall, London, WC1 . . . pianist Keith Tippett and Ikra guest at a jazz and film night at the National Film Theatre on Saturday (19) . . . Graham Collier Sextet are at London's 100 Club on Monday (21) . . . the Chris Barber Band celebrate Chris's 21 years as a player with a concert at London's Mermaid on July 27 . . . the Mike Westbrook band are at Dartington summer school from July 19-25 and there will be two concerts (July 19 and 24) at the Cyder Press, Dartington.



# POP MUSIC IS REVOLTING AND IT'S NICE

POP MUSIC is revolting! That's not an expression of disgust at the music but a statement of fact illustrated by the complete reversal of the popular music scene over the past year or so.

The music — or rather those on the receiving end of it — is almost in a state of revolution. Just as young people are discontent with politics and world order, so today's thinking youth are discontent with the music "establishment."

So "commercial" pop is in disfavor and the sort of "uncommercial" music thought to be a minority taste has blossomed into the accepted music of young people.

That's why the teenybop scene is dead (though some people won't let it die down) while the groups and artists drawing the crowds today in clubs and concerts would never have got past the leading agents' waiting rooms a year ago.

This is fact, not fantasy: the proof was there at the Pop Proms at the Royal Albert Hall a couple of weeks ago. And it is borne out by the MM's Pop 30 every week.

## Birth

A couple of years ago, the flowerpot thing was hitting the headlines. A lot of the motives of that movement were fine but it transpired into just another label for clicking cash registers. But it sowed seeds and the gestation period gave way to the birth of a new idea in music — that it's the music that matters, more than the

musicians, or their clothes or the length of their hair or what they had for breakfast. Incidentally, this is exactly the principle which has made MM a success throughout the 42 years of its existence.

They called this new idea "the underground" — another misnomer; just now it's right above ground, healthy and lusty and, like a new babe, showing just how strong its lungs are.

But what has made this complete reversal possible? For one thing, rising musical standards which breeds adventure into inquiring musical minds; secondly, an acceptance among musicians in jazz and in pop that the other man might have something to say that's worth listening to; thirdly, a general dis-

enchantment with gimmickry in place of talent, of the three chord trick in place of musicianship.

The fact is that today the musical scene is better than ever — there are fine musicians working in all fields; they are not narrow minded or bigoted and most important, they are finding an audience.

## Nature

The audience for today's music is primarily in the colleges and universities, by their very nature places where the inhabitants have above average intelligence. As more and more people are able to go to university, so their size increases and their audiences for music — for dances, balls, con-

certs, etc — increases proportionately.

Today's pop is thinking music. The ballroom scene is dying off, the young kids haven't got the cash or the inclination to idolise every group that comes along, and even among the non-college kids, there is a longing for something different and something musically more intricate.

Pop records of the teens type still sell of course, but in far from the numbers they used to. The reason? The economic position and government legislation which has resulted in a single costing over eight shillings; the decline in sales was inevitable. In addition, the budget album market has increased enormously, and is forecast to

be the biggest slice of the market in a few years time. If you're a bit skint, why spend 8s 6d on a single when you can get an album for under 15s? With the abolition of retail price maintenance too, this situation will grow and grow.

There have been groups — like the Who — who have tried to advance musically over the past few years. They have survived and can offer talent in today's scene. The people

who have come after them are offering real music, whatever its form, and the audiences are realising that's what they wanted all the time.

## Survived

A vociferous youth — and today, that's just what young people are, outspoken and vociferous and suspicious of the previous generation — demands

similar music. An articulate mass of the population eschews facile musical entertainment in favour of something worthwhile.

That's why Jethro Tull can sound like jazz and be in the top five; why Blind Faith can draw 150,000 people into Hyde Park; why Fleetwood Mac can have a number one record with a beautiful, symphonic piece like "Albatross."

Pop is revolting; and it's nice.



JETHRO TULL: sound like jazz and in the top five

REPORTER: ALAN WALSH

## THUNDERCLAP NEWMAN

IN NEXT WEEK'S  
**BLIND DATE**

## CREEDENCE CLEARWATER REVIVAL

Take a trip into  
BAYOU COUNTRY  
(LBS 83261)  
with the incredible  
**CREEDENCE  
CLEARWATER  
REVIVAL**



Stink  
with  
**McKENNA  
MENDELSON  
MAINLINE**



Buy their latest revolting single — "You better watch out"  
(LBF 15235) buy the album — STINK (LBS 83251)  
AND THEN STINK

McKENNA  
MENDELSON  
MAINLINE

## THE FAMOUS JUG BAND

present their first historic LP  
**SUNSHINE POSSIBILITIES (LBS 83263)**  
They are saying what we are all  
thinking and it's a pity that  
51 million in this country couldn't give  
a damn anyway  
Buy the single  
"The only friend I own"  
(LBF 15224)  
and grab a little sunshine





# BRINGING THE OLD AND NEW TOGETHER AT KEELE

# CAUGHT in the act

KEELE Folk Festival is a sort of folk music Butlin's. Set in the pleasant surroundings throughout the weekend, the majority of those attending are regular Society and the Federation of British Folk Clubs, provide a full schedule of activities covering many aspects of folk song and music.

It's also a great opportunity for folk heads to meet and talk and make music together and throughout last weekend there were constant reunions and new acquaintances made.

And just how much enjoyment you get out of this type of festival is entirely up to you and it's not hard.

With so much going on in two days, one can only really carry away memories of some of the more outstanding moments — such as Alex Campbell's duet with Jeanie Robertson on "Galloway Hills," the fine singing of such notables as Lizzie Higgins, Willie Scott, who though in his seventies, is remarkably sprightly and firm in voice, the brilliant piping of Seamus Ennis, and some fine music from a young fiddle player, Ally Bain from Lerwick in the Shetland Isles.

Malcolm Price, an unusual choice for this traditionally oriented festival, with the help of Tommy Giffell from Newcastle, gave a lighthearted, but informative, guitar workshop as did Alistair Anderson, possibly one of the best concertina players in Britain, certainly among the revivalists. One of the most popular was Alex Campbell's Glasgow Street Songs workshop, so crowded in fact, that soon after it commenced, it was impossible to get in. Another well-attended workshop was that given by Seamus Ennis on Irish music. Scotland's Arthur Argo caused some healthy argument and controversy with his views on where the revival had gone wrong. One disappointment was that A. L. Lloyd was indisposed and unable to deliver his talk on Folklore in The Atomic Age.

Another popular item was the continuous singarounds, which gave plenty of chance for official and unofficial performers — including Don Partridge — to have a blow. A special mention in this respect is due to Dave and Toni Arthur, who did sterling work organising this particular section.

KEELE always plenty of spontaneous singing and playing, not surprisingly a lot of it in the very busy bar, where people like the Brothers Dransfield, Robin and Barry, the High Level Ranters, Tony Rose, and many others played and raised



JEANNIE ROBERTSON

their voices in roaring out well-tried favourites.

If there is one fault, though not a serious one, with Keele, it is the very packed schedule, with interesting items overlapping. However it comes down to individual choice in the end, of course.

Keele is a valuable festival, though, bringing together the old and new traditions and mingling them into one. It also showed that interest in British traditional music is very much alive and not an anachronism in this high powered, electronic era. Here and there, an undercurrent of snobbery was detectable but this was washed over by the obvious enthusiasm and joy of lots of people congregating to do their thing together.

## ELLINGTON

IN EUROPE we are accustomed to seeing groups of musicians such as the Ellington

Orchestra presented in our best concert halls, served by the best amplification and instruments procurable, their performance heralded long in advance and attended and reviewed by knowledgeable and respected critics in all the serious newspapers and magazines.

It therefore came as a shock to see the Ellington Orchestra at the Esquire Show Bar in Montreal, crowded on to a dais in the centre of a large room of ancient decoration and villainous aspect, the taller members in danger of stunning themselves on the low ceiling, all liable to tumble from the rickety chavs into the audience.

The piano was the oldest-looking relic that I have ever seen anyone of Duke's stature expected to play.

Highlights of the first night were the six-piece reed section tearing into "Rocking 'n' Rhythm," Paul Gonsalves in full pursuit of "Satin Doll,"

Duke's humorous solo on "A Train," and, in what we have come to call the Dreaded Medley, Harold Ashby's tenor solo on "Just Squeeze Me." The biggest personal impact was made by Cootie Williams, building blues choruses of a direct simplicity with a scorching hot tone, using both open and muted trumpet with enormous effect.

The size and shape of the room lost one the carefully regulated acoustical balance of the concert hall, but to compensate there was the sheer physical force, at very close quarters, of some mighty strong blowers, playing with all their usual vigour and apparent enjoyment.—RONALD SWEETMAN.

## HARD MEAT

SHARING the bill with Yes at the Marquee, London, last week were Hard Meat, a musically enterprising trio comprising Mick Dolan (vcls, gtr), Steve Dolan (bass, vcls) and drummer Mick Carliss. Despite the obvious limitations of such a line up, they got a good balanced sound instrumentally, although the vocals need a little more power.

Following three heavyish numbers, "You Go Your Way," "Walking Down Up Street," and "Burning Up Years," Mick Dolan's guitar work making this one of the best numbers of their set, Hard Meat introduced variety with a couple of acoustic things, "Liquid Boats," an amplified acoustic guitar solo from Mick, marred somewhat by low amplification, and "Strange Fruit," the sinister but striking Billie Holiday number, with Steve Dolan on string bass. They brought their set to a good finish with their own interpretation of the Lennon-McCartney song, "Rain." Hard Meat are a hard working group and show promise and could well make

something of a name for themselves in the future. — TONY WILSON

## STONES FILM

"SYMPATHY For The Devil," re-titled "One Plus One," is the Jean-Luc Godard film which features the Stones as they were before Brian's death — enough in itself to guarantee a large audience. But it is the audience who are going to need the sympathy.

At the press preview of the Cupid Production this week, I found the film to be boring, disjointed, distasteful and lacking in musical or narrative content. The film switches from a Stones recording session to a breakers' yard where Black Power followers cache their weapons and murder three girls, and from there we are taken to a Soho porno bookshop, where slogans are shouted. In order to purchase porno.

A reflection of the disjointed times we live in, I suppose, after hours of searching for a meaning or a message. Maybe the avant-garde film fans will find some value in it. Stones fans won't and I certainly didn't. — ROYSTON ELDRIDGE

## KNOCKE

BRITAIN is the odds-on favourite to notch up another victory in the eleventh song festival year at Knocke-le-Zout, Belgium. In the first round our team demolished France with Elaine Delmar gaining top marks in an excellent all-round performance from our fine singers, despite the undoubted handicap of being the first team on stage.

The unenviable task of opening the entire festival fell to Lee Lynch who was followed by the delightful Bernadette whose voice, looks and personality seemed to British supporters at least to be grossly undermarked.

The surprise of the show was Opportunity. Knocke winner Johnny Tudor whose effervescent act really woke up the audience and judges.

Next came Elaine Delmar who must on this showing be in the running for the Press Prize at the end of the festival for the best individual artist from all six teams — Britain, Belgium, France, Germany, Holland and Spain.

Not many artists could have followed her but Julie Rogers rated only slightly lower marks with a powerful belting performance.

At the moment the tipsters are giving short odds on Spain or Britain to carry the major prize — and we meet Spain in the next round. — BOB DAWBARN

## LES McCANN

LES McCANN, currently at Ronnie Scott's, is a pianist broadly belonging to the Ramsey Lewis school. He attacks the keyboard with a percussive intensity that generates immense drive and beat and offers a strong inducement to get up and dance. But one can't dance at Scott's, and I personally found that Les' lack of subtlety and tone colours began to pall. But it is fair to say that he had the audience clapping and twitching with responsive enthusiasm. There's no denying that Les — staunchly supported by Leroy Vinnegar (bass) and Donald Dean (drums)—was a big success.

Highspot for me was the Affinity, a brilliant group playing a repertoire embracing the blues, Beatles and Dylan. It's worth travelling a long way to hear organist Lynton Naiff, guitarist Michael Jopp, bass guitarist Mo Foster and drummer Grant Serpell. Only one fault: a tendency to play too loud.—LAURIE HENSHAW.

## BRUCE FORSYTH

BRUCE FORSYTH triumphed at London's Talk of the Town last Monday with a mixture of songs, gags and impressions. The star-studded audience, which included Sammy Davis, was tailor made for Bruce. He was in his element sending up everyone and everything — including himself. He is the ideal act for this nightspot. —JACK HUTTON

# Desmond swops his Gold Disc for a Capri

GRAHAM GOODALL, boss of Pyramid Records, wanted to keep the Gold Disc awarded to Desmond Dekker for "Israelites" so he bought him a gold-coloured Ford Capri 2000 GT instead. Desmond takes his driving test next week... Jiving K. Boots was bought a clapped-out 1953 Ford Zephyr for six copies sold of "The Ballad Of Jiving K. Boots," by manager Herbert Schmuck.



THE Raver's WEEKLY TONIC

Reader Chris Scott claims he heard Fleetwood Mac described as "an East-coast group" on AFN's Underground show.

## Winners

Safari group blowing hot rhythm at Piccadilly's Latin Quarter... English team at the Singing Europe '69 competition at Schevingen, Holland came second, beaten by Czech team. Our lads included Benedict Brown, Consortium and Maxine Nightingale. Maxine was awarded a Golden Wooden Shoe.

Jiving K. Boots failed miserably in the Mongolian Song Contest, being beaten by the Antarctic and Zambesi teams. He was however awarded the Golden Sewer Pipe, by President Um'bongo.

Folk singer Alex Campbell digs the Web, after a blow with them at Cambridge... Hard Meat bribed their way on to a sleeper train and found they had to sleep three to one bed. Sounds like fun.

Spirit Of John Morgan won £500 on premium bonds then won another hundred gambling at the Playboy Club. Right — they don't need anymore publicity.

Sam Cutler doesn't get paid much for compering... Nice and Keith Relf fantastic at the Lyceum's Midnight Court.

Jon Turnbull, ace guitarist, can sing "Happy birthday" backwards, and knows all the words to Frank Zappa tunes... Jack Barrie sure runs a swinging press bar at the Lyceum. If Ronnie played for nothing in Hyde Park would it be a Scott Free concert? Blinky Davison blowing up a storm with the Nice on his new drums... Lee Jackson's bass sounds incredibly precise lately.

## Riots

Sammy Davis guested at London's Playboy on Sunday. He is here to make a film at Borehamwood, Salt And Pepper II.

Barry Gibb caused riots in Carnaby Street on Saturday, wiggling about... Tony Hall "freaking out" over Tea & Symphony's new single "Boredom," from Procol Harum's new album. Yes, we really must replace that hoary old phrase "freaking out."

Alan Lewis, aged 24, reporter and sub with the Middlesex Advertiser for four years, joins the happy throng of the Melody Maker this week on the production staff — all two of them — as sub-editor. Like all other new boys who have wandered bright eyed into the fold of the MM — he does not have a beer belly, yet.

Great mystery baffling ex-MM news editor Alan Walsh. "Where is Billy Preston," he demands. "He is not to be found in New York and Apple don't know where he is." Says Jiving K. Boots: "He must be near a telephone."

Don Partridge and Fairport Convention's Ashley Hutchings at the Keele Folk Festival.

Brian Gibson, Decca PR for three years, leaves next month to join the Chris Hutchins Organisation.

Very interesting — Bill Haley doing a free concert in Hyde Park. How will Hell's Angels treat the rockers? How will the mods treat Hell's Angels? How will the police treat, all three? One thing is certain — your Raver will be several miles distant at the time. "It should be good for an incredible punch up," says our war correspondent Royston J. Eldridge.

## New

Mike Quinn, your friendly comper, working with Jackie Trent and Tony Hatch at Gt Yarmouth this weekend... What's happening to Humble Pie? Ah ha!

Ex-Third Ear Band guitarist Clive Kingsley has formed The Sun Dragon with Barry Pilcher on tenor... Ian Farrell running out of sleep... Stand by for amazing new sounds from Graham Bell and Pete Kirtley... Stand by also for amazing new sounds from Jon Turnbull and Mick Gallagher... Stand by for amazing burps from Leaping T. Stomachwrencher.

Why does Roy Castle sing in such flat uninspiring tones on his TV show? asks reader Mrs A. Turnip: "Can you please explain last week's issue?"

THOUGHT FOR THE WEEK: If you cross a trad trombonist with an orange, do you get the Barber of Seville? Tee hee, chaps.

# THE BEACH BOYS

(Mike, Carl, Al, Dennis & Bruce)

wish to thank

JOHN MARTIN

JOHNNY TOOGOOD

&

FRED WILKINSON

of

MARQUEE-MARTIN AGENCY

for

GOOD VIBRATIONS

on our recent

EUROPEAN TOUR

and also all our fans for coming to see us



# After the Stones and the Beatles, will Allen Klein take on the Chancellor?

A BELIEF, in some quarters, that the Beatles are like four little boys wandering innocently through a penny arcade — ripe for the pickings by the sharp operators rubbing their hands on the sidelines — was firmly discounted by Allen Klein, American financial wizard brought in by the Beatles to handle their affairs.



■ Beatles Saviour or Svengali? So many rumours have spread around Allen Klein since he was called in by the Beatles to become their business manager, the MELODY MAKER decided to probe out the truth. Here, America's Mr Klein talks to Laurie Henshaw in another MM special.

## RUTHLESS

I put the question straight to Mr. Klein: Was he the ruthless operator that some inevitably associate with those who hack their way through the jungles of high finance?

"How did that idea get around?" smiled Mr Klein. "If being 100 per cent concerned with the people I represent is being ruthless, then I am ruthless." He is certainly out of sympathy with those British businessmen who cloak their activities in a cloud of politeness while they drive a hard bargain. "They cut you up — and the blood comes out a lot later," he says with a typical touch of American colour.

"As Paul McCartney once said: 'Some people feel this way about me because I negotiate very tough deals. And the people I negotiate with are bad losers.'"

"Why will people underestimate the Beatles, and refuse to take them seriously?"

"They're not four little boys who don't know what they're doing; they're four grown men."

"If all this business happened to anyone else, no one would take any notice of it. But because it's the Beatles, everything they do is magnified. My prime function is to see that, other than paper equities, the Beatles have sterling £1 equities after tax. That's the first thing. And that's what I'm working on now."

## LENNON

"And to do this, they had to free themselves from the NEMS-Triumph situation. Triumph bought from them their interest in NEMS. And for their ten per cent interest in NEMS, each one received £115,000 subject to capital gains tax of 30 per cent."

Mr Klein laughed off the idea that John Lennon's preoccupation with peace and lie-ins made him (a) unaware of financial matters and (b) that his much-publicised activities

might be a gimmicky device loaded with more commercial considerations than idealism.

"John," said Mr Klein, "is probably one of the most commercially minded of them all. But only because he realises that there must be constant changes. He was the first to recognise this; now they all know it."

"It's not an easy thing to break out into new directions; to have the courage of your convictions. But don't forget — many people have died for their beliefs."

## MESSAGE

"John Lennon does what John Lennon believes is right. John made 'Give Peace A Chance' because he wanted to get his message across in the simplest possible way. Would it have satisfied his critics more if he had called it 'Give War A Chance?' Would that then have been all right?" Mr Klein turned to Apple — that glittering palace of Beatlemania in London's Savile Row that has come under fire for its real or imaginary extravagancies.

"I intend to make it financially successful and tailored to the Beatles' own specifications," he said firmly.

Did this mean more staff cuts? "That's not necessarily a requisite," said Mr Klein. "But when you



KLEIN: 'You've no idea of the monumental task involved'

get a lot of energy wasted, it doesn't make for an efficient organisation."

Did Apple plan to broaden their activities in the recording field? "The Beatles don't intend to make it into another EMI. But they will continue to sign up artists they believe in — and concentrate on these."

"They had the foresight to sign up Billy Preston — you have to give George Harrison credit for that. And Paul recorded Mary Hopkin."

## CONFLICT

"But I leave this side of Apple's activities to them; they leave the business to me."

Could Mr Klein's business activities with the Rolling Stones possibly conflict with those of the Beatles? "There's no conflict," he said. "It just means I do two jobs in one day."

Certainly at present, Mr Klein has his hands full. Of his current assignment, he says: "You have no idea of the monumental task involved."

## SHARE

Mr Klein's job, in short, is to see that the Beatles get a fair share of the financial cake. For, as he says, "with everyone taking a little piece — there's really not much left for them." As he puts it, after you filter a dollar through a limited company, and stockholders, and when the amount of money at the end is subject to a high tax rate, there isn't a lot left.

As Mr Klein points out, a change in the tax law would ease the problem. But, at present, he is too busy with the Beatles' affairs to take on the Chancellor of the Exchequer too! But we feel that that wouldn't even be beyond his capabilities.

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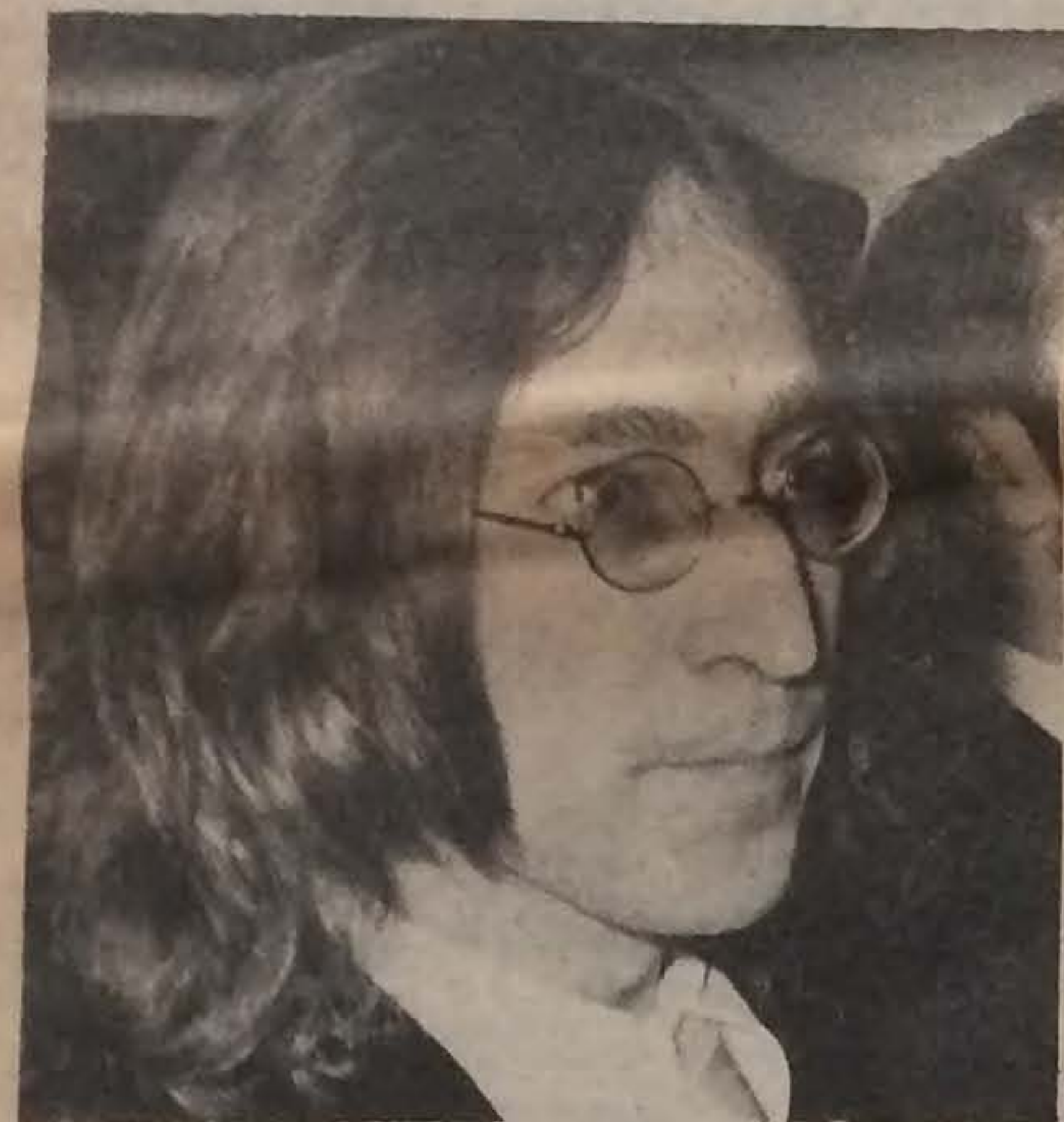
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LENNON: 'most commercially minded'

# Clouds belief pays dividends

THE ROAD to the top is a rocky one. Many groups have tripped and tumbled on it in their attempts to make it.

However a few push on, brushing aside the frustrations and set backs that they meet, and are kept going by the belief in what they are playing and belief in themselves.

Such a group is Clouds, who recently made impressive appearances on the Ten Years After and Jethro Tull tour.

Organist and singer Billy Ritchie, drummer Harry Hughes and Ian Ellis, bassist and singer, joined together in their native Scotland just over two years ago and called themselves 1-2-3. Eventually they moved to London.



CLOUDS: two month period playing in pubs

## PERIOD

Initially they were with NEMS and Robert Stigwood but left both organisations. "At that time we went through a bad period," explains Billy Ritchie. "Then for about two months we played in pubs just to keep going, earning about £2 a night each."

Then they had a stroke of luck. Marquee manager John Gue offered them a residency and they were spotted by Chris Wright and Terry Ellis, managers of Ten Years After and Jethro Tull, about nine months ago. Chris and Terry suggested a change of name,

thus they became Clouds. Since then they have been working steadily in clubs around the country, gradually gaining recognition with their distinctive approach to their material — a mixture of original songs and compositions by others — which relies on strong, harmonic vocals backed by good musicianship. Says Billy, "I don't think it's the people so much who have held us back as the promoters. We're getting a lot more work now, though, although we have always done things in the same style. All these progressive things are Ours and are identified as un-

derground, but we've always played this way."

"Promoters won't accept us because they want a blues, progressive or West Coast group but we cover them all."

Clouds have been compared to the Pedlars, a group with a similar line-up. "I think people compared us more in the first year we were playing with that particular line-up."

"But we don't play cabaret. We're basically a beat group playing a lot of heavy things. Now there's not nearly as many people comparing us with the Pedlars."

Billy finds that trying to get the music across to the

public he goes through periods of hope alternating with periods of frustration.

"You play clever things and they go over people's heads and you wonder if it's worth it. You wonder if you should play straightforward things then complicate them later. I think people will always be influenced by what promoters say or what the papers write."

## REASON

Continues Billy, "I think the reason we're going so well at the moment is because of Harry's drum solos, which give the audience something to look at. You have to be visual because only a few people realise what you're doing musically. People only go by what they see."

Billy thinks the Ten Years After tour was very good for Clouds and allowed them to play to a lot of people in major cities throughout Britain.

Their first single, "Make No Bones About It," was released recently and their first album, "Scrapbook," is due for release in the near future.

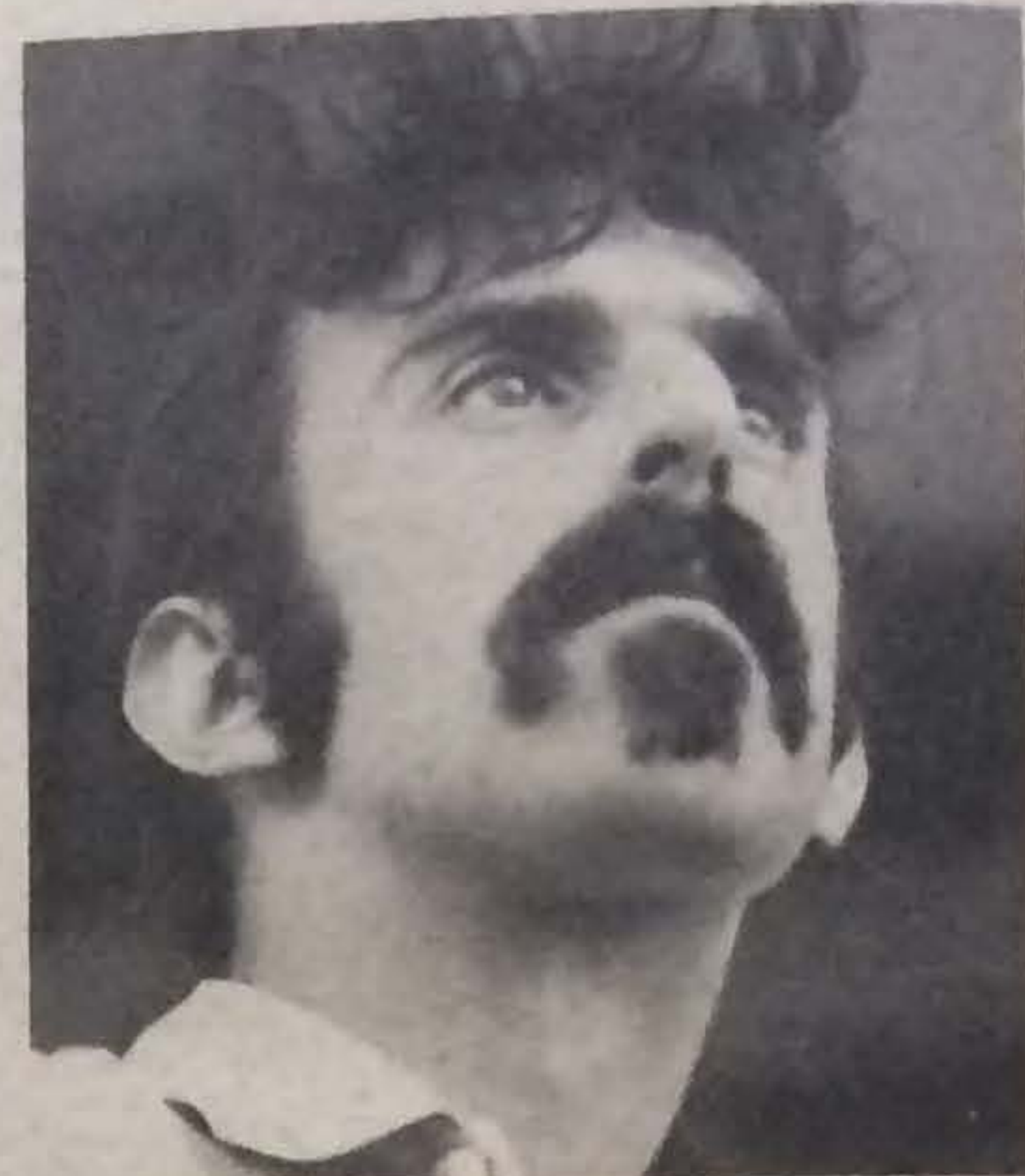
Billy hopes the album will firmly establish the group, and if it is like their live performances, it should. Clouds are a talented group and will be around for a long time. All they need now is the big break to prove that this is one lot of Clouds that do have a silver lining.

WHAT'S  
HAPPENED  
TO  
HUMBLE  
PIE?  
SEE  
MM  
NEXT  
WEEK



# NEWPORT '69

from  
LEONARD  
FEATHER



MILES DAVIS: without Wayne Shorter

JOHNNY WINTER: white-on-white

ZAPPA: theatric

"WITH much emotion and soul searching," wrote producer George Wein in last week's Newport Jazz Festival programme, "I resisted the intrusion of rock in our jazz world for over three years. Now that I've turned the corner I really enjoy what's happening."

There is not much for him to be happy about. What happened as a result of his decision this year to scatter a dozen rock groups through the seven concerts. Among the consequences of "turning the corner" were 5,000 gate crashers storming the main entrance on Saturday night; 120 treated at New-

## This Festival, at 16, is too young to die

port Hospital's emergency room Friday and Saturday; battering rams used to break down doors; cherry bombs hurled into the crowd (nobody was seriously burned); beer bottles flung at helpless cops, state troopers and young security guards.

At times it looked as though there was a grave danger that

### NEWPORT, RHODE ISLAND

the disastrous events of last month's Devonshire Downs Pop Festival in California might be repeated. Luckily, a full-scale riot never erupted. But this was the first time in Newport's 16-year history that any serious trouble had broken out.

The opening show Thursday evening was the only one that included no rock; the crowd was small and orderly. The combos of guitarists George Benson were pleasant; Sonny Murray's set was puzzling; Freddie Hubbard in a fine set showed that he may be the Miles Davis of the 1970s.

Anita O'Day has miraculously retained both her vocal facility and her visual grace and charm. Sun Ra's 15-piece band exhibited wildly colourful costumes and played extra-terrestrial music.

Bill Evans and flautist Jeremy Steig joined forces for a probably lyrical set. Phil Woods, recording live for Verve, played with fantastic fire, backed by his European Rhythm Machine. Young-Holt Unlimited played bland pseudo-soul.

The Friday matinee started with The Lighthouse, a Canadian rock group with horns and an amplified string quartet. They built a shaky bridge between jazz and rock. The rest of the afternoon was given over to a king-sized jam session, led by Howard McGhee, with Kenny Dorham, Jimmy Owens, Albert Mangelsdorff, Cecil Payne, Slam Stewart (now white-bearded), and a dozen others.

There was one memorable segment when three tenor men—Brew Moore, Buddy Tate and Paul Jeffrey—played "Body and Soul" as a memorial tribute to Coleman Hawkins, and Eddie Jefferson sang lyrics to Bean's original solo.

Friday evening began ominously. Except for Roland Kirk, no real jazz groups were scheduled; the field was jammed with 24,000 rock fans (a record), while at least 10,000 others milled restlessly outside.

Ian Anderson of Jethro Tull set the graceful mood of the evening by announcing over the microphone. "This is a shitty sound system. It sounds like a public lavatory on a wet day." He then offered his comedy acrobatics and second-rate imitation of Roland Kirk.

Ten Years After started out on a truly intriguing, fluent blues kick, but soon degenerated into heavy, distorted monotony.

By now Wein was pleading with the crowd to stay cool. "If anything happens, this could mean the end of the pop festival scene as we know it."

The music having reached rock bottom, I left, along with a number of other critics, musicians and fans to go to an "underground festival" being held at a nearby hotel.

There, in a room packed with attentive fans, I heard the splendid quintets of Charles Mingus and Lee Morgan play the only honest jazz I'd heard all evening.

Meanwhile, back at Festival Field, there was fence-busting, Blood Sweat & Tears (admirably performed and very well received, everyone said), and the surprise hit of the show, Roland Kirk.

Jeff Beck closed the concert. The Boston Globe commented: "The audience was sated or just plain beat; Beck, at the tail end of the programme, after midnight, fell flat."

**SATURDAY AFTERNOON:** fine sets by Miles Davis (without Wayne Shorter), Wein's combo (with Bruff, Norvo, Farlow), John Mayall, introduced as the Daddy of English rock, achieved a rare and tasteful fusion of country blues, sophisticated modern jazz elements and never-over-amplified rock. The Mothers of Invention closed with a theatric, eclectic, satire show.

**SATURDAY EVENING:** music from 7.20 p.m. to 1.20 a.m. First, Eero Koivisto's rugged quartet from Finland; beautifully restrained Gerry Mulligan in a set with Brubeck; meaningful whining by

Jerry Hahn's guitar with Gary Burton.

Then came Sly and the Family Stone—and the rain. After keeping a restless crowd waiting 20 minutes while setting up a mountain of wall-to-wall amplifiers, Sly offered a solid hour of hideously twisted sound. The big trouble came during this set. Thousands who had bought \$10 tickets, but had run for shelter when the rains came, returned to find their seats occupied by the invading Yahoos.

I sympathised with everybody who had to follow Sly. Bob Wilbur, Bud Freeman, Yank Lawson, Billy Butterfield, Carl Fontana and Lou McGarity played superbly with a group called The World's Greatest Jazz Band, but the crowd was only mildly responsive. Poor Maxine Sullivan, a name from the jazz history books, sang splendidly but in vain for a mob that was predominantly ignorant of jazz.

Stephane Grappelly who had flown reluctantly from Paris just for this night, was extremely nervous because of the tension, and lack of rehearsal—but still distinguished himself. Also on this show was Art Blakey with a completely new and interesting set of Messengers.

**SUNDAY EVENING:** a gigantic ovation for Buddy Rich, one of the few jazz stars who can really get through to rock fans. Mulligan sat in with the Rich band—good fun. B. B. King sang and twanged some movingly authentic blues; then albino Johnny Winter offered his white-on-white pseudo-black blues.

Moral: the worse and louder the music, the worse the crowd it attracts. Never before in Newport's history had I heard so much inferior music so badly amplified.

## HAS ROYALTY GONE POP?

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## MAYALL SURPRISE NEWPORT HIT

OF all the British rock groups heard at the Newport Festival, none received a more enthusiastic reception than John Mayall's combo—and deservedly so. Mayall and his aides built an atmosphere of hypnosis not unlike that created by Ravi Shankar at Indian music concerts. The leading phone were accorded decent sound reproduction, the uneven weekend. At the end of the set, a roar went up that could hardly have been exceeded if over. "I was pleased and surprised, of course," he told me backstage. "I didn't know what to expect."

Polydor Records, now distributing Mayall's recordings in the U.S., threw a big party in a Newport mansion to celebrate Mayall's Newport debut.—L.F.



pleased

ANDERSON: "graceful" PICTURES: DAVID REDFERN



## Personal Opinion

JUST who do these pop musicians think they are? Time and again recently there have been cases of pop singers showing the most abominable disrespect towards the press and public and it's time someone spoke out and put them in their place.

Take the case of Mick Jagger the other day. There he was in Sydney, surrounded by sensitive and solicitous gentlemen reporters anxiously enquiring about the condition of Marianne Faithfull — and all Jagger could do was to make "angry denials."

"Could her condition be anything to do with a drug overdose?" asked one reporter gently, knowing full well that the peaceful sleep of millions of readers depended on this vital question.

And this, according to one newspaper, is how the surly Jagger responded: "No," he snapped.

He actually snapped, the tiresome, ill-mannered lout.

Doesn't Jagger realise the colossal debt he owes to newspaper readers? Of course not. In fact far too many artists these days are cynically neglecting their responsibility to keep newspaper readers informed about who they are sleeping with, how much they drink, whether they take drugs, whether they set fire to toy motor cars.

Only the other day two extremely polite and considerate reporters had the door slammed in their faces by some young upstart of a girl singer.

And all they wanted to know was whether she was having an incestuous relationship with her brother! It is the diligence and conscientiousness of reporters like these that have made the British press respected throughout the world.

It's heart-warming to see the glowing tributes paid to the late Brian Jones by papers whose dedicated search for the truth transcends any sordid question of circulation.



JAGGER AS NED KELLY

building or reader-titivation.

But how does the pop world respond to this? By actually "snapping" at the Press. This sort of treatment could have grave repercussions on newspaper reporters who are notoriously delicate and easily upset by such snubs.

It is true, of course, that in general newspaper men — and, in fact, newspaper readers — are blessed with a degree of refinement, and an impeccable moral rectitude to which the dissolute and depraved pop singer could never aspire, and this must make communication between the two extremes of humanity extraordinarily difficult.

How salutary, then, it would be if the newspapermen and the pop singers swapped places for a while. Then when Mick Jagger puts his foot in the door of the home of the chief reporter from the "Daily Muck" and asks about his homosexual relationship with a heroin addict, the reporter could show Jagger exactly how a gentleman should respond.

MARTIN YOUNG

## BBC'S 'BROADCASTING IN THE SEVENTIES' CAUSES FURORE

IN a press conference called in a Fleet Street pub last Thursday, Hardie Ratcliffe, general secretary of the 32,000-strong Musicians' Union, fired the first salvo in an all-out union war against the BBC's new economy-cut proposals aimed to reduce the Corporation's annual deficit of £4,500,000.

Target of Mr Ratcliffe's ire is the BBC's "Broadcasting in the Seventies" plan, due to be put into operation in the spring of next year.

This would include drastic cuts in the number of musicians employed by the BBC. It would mean the disbanding of the Northern Dance Orchestra and the London Studio Players, and would result — as Mr Ratcliffe puts it — in "the most serious dispute in the history of British broadcasting, involving the complete withdrawal of our members from all BBC services... if the BBC's plan is acted upon."

### RESULT

Adds Mr Ratcliffe: "The plan as explained to us, could result in the loss of continuing employment for 300 orchestral players, and additionally — this is not made clear in the Corporation's public statement — a reduction of casual employment for musicians at fees totalling not less than £250,000 a year.

"In view of the very limited employment opportunities that now exist for musicians of the kind involved, this would be the most severe single blow to the profession, and to students of music hoping to enter it, for 40 years.

"The plan gives the music profession a raw deal. From the commencement of radio, a series of concessions had been made by the Union, on behalf of the profession, without which radio (and later television) could not have developed into what, together, is now the best broadcasting system in the world."

Mr Ratcliffe also hit out at proposals by the BBC to apply for an increase of "needle time." This is the amount of time devoted each week to the playing of records, and is the result of an agreement between the BBC and Phonographic Performance Ltd, which represents the interest of record manufacturers.

At present, out of 440 hours of total transmission time, 82 hours a week is permitted for the playing of recordings. The BBC wants to increase this by another 70 hours, making a total of 152 hours.

Mr Ratcliffe emphasises that the Union has no jurisdiction over needle time. But, he adds: "We think there is very little possibility that Phonographic Performance Ltd will assent to more needle time. If consulted, as we usually are, we certainly shall not."

Just what does the BBC plan involve?

First, Radio One and Two would be more clearly separated than at present.

As now, Radio One would feature non-stop pop from 5.30 am through to 2 am, but would merge with Radio Two only during the evening hours. At present, the two stations come together during the mornings and occasionally during the afternoons.

Radio Two would feature light music with hourly news summaries.

Radio Three would concentrate largely on an output of standard classical music and speech programmes.

Radio Four would largely feature speech programmes, current affairs, drama and light entertainment.

A fourth proposal would be

# MUSICIANS GET A RAW DEAL

says MU's  
HARDIE  
RATCLIFFE



RATCLIFFE: 'serious'

to launch Radio Five — a network of 40 local radio stations broadcasting local news and a whole range of community programmes and music. This would mean an increase of 32 stations above the present eight experimental ones now operating.

While musicians and big-band devotees (bearing in mind the pending demise of the Northern Dance Orchestra) are understandably up in arms at a threat to their livelihood, pop fans would not suffer if the BBC's march into the Seventies takes place.

But in Mr Ratcliffe's view, the plan is a "non starter." And he is pledged to fight it to the finish.

If, however, more needle time were granted to the BBC, it could only mean a bigger output of pop records. And it is the comparatively meagre output of such records by the BBC — particularly where Radio One is concerned — that has been a bone of contention by those fans who mourned the sinking of the pirates.

Deejay KENNY EVERETT echoes the feelings of many pop fans when he says: "I would welcome more needle time. It would be marvelous for the fans. I have always refused to play 'imitation' pop records of bands playing, say, the Beatles' 'Strawberry Fields.' They just can't sound the



MURRAY: 'tragedy'

same as the Beatles.

"No one in his right mind wants to hear this type of recording."

"The NDO? Really, I can't say what the NDO sounds like. That type of music just goes in one ear and out of the other. I'd rather have a period of silence than listen to what I consider to be background music."

### NEEDLE

PETE MURRAY, on the other hand, takes a slightly more tolerant view. Says Pete: "There should be more needle time. But I must emphasise that I am speaking as a listener rather than as a professional."

"I can fully understand the attitude of the musicians. It would be a tragedy if the NDO were disbanded. They are one of the very best of all time."

The MU's HARRY FRANCIS also used the word "tragedy" to describe the proposal to disband the 12-year-old NDO.

How do the musicians in the

band feel about the BBC's proposals?

Says STAN HIBBERT, trumpet player with the NDO and vice-chairman of the National Executive Committee of the Musicians' Union: "It is a shocking state of affairs for the NDO — the last of the big bands in continuous employment and one of the best accompanying bands in the business."

"The actual cost to licence holders of the NDO is less than 1d per year. Is this too much to ask the public to pay for this institution?"

Referring to the overall proposals set out in the BBC White Paper he added: "Should these proposals actually be implemented they could cause the most dreadful disaster to the musical profession since the advent of talking pictures."

"What the BBC is saying to the Musicians' Union is rather like a man saying to his wife: 'I will give you a divorce for food and clothes by 50 per cent but I still want you to go to bed with me!'"

"The overall plan of the BBC is to dispense with no less than seven orchestras — the Scottish Symphony, the NDO, the Light Music Unit



EVERETT: 'silence'

(20-strong chamber music group), the Training Orchestra. Unless extra money can be raised from outside sources, which in my view is unlikely, the Welsh Orchestra, the Northern Ireland Light Orchestra and the Concert Orchestra will also have to go.

"Additionally the BBC intends to cut down on casual engagements of pop groups, dance bands and sweet music units by 34 per cent — to cut broadcasts by non-staff symphony orchestras (Hale, Liverpool Philharmonic, etc) by 50 per cent and extras to augment staff orchestras for special performances — again by 50 per cent."

### ARMOUR

But whether the depends on one man, Hardie Ratcliffe. And he's already donned his armour in the prosaic environs of The White Swan. And he has the Union Executive — and 32,000 members — to provide him with a pretty formidable sword.

— LAURIE HENSHAW

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page 13



# THE BLUES

## PAGE

### The double life of Andy Fernbach

ONE OF the most interesting albums to come from the growing number of British bluesmen, is the Andy Fernbach "If You Miss Your Connexion" LP on Liberty.

There is a great deal more flexibility about the music, most of it Fernbach's original material, than is usually found on such recordings. This is Andy's first solo album, but he has some tracks on the blues anthology "Me And The Devil."

Talking about his musical background Andy, who comes from Bournemouth, says "I've been interested in music for a long time. My main interest is singing, the guitar and piano are secondary to the voice."

The music that made its first big impression on him were the early Elvis Presley recordings and country and western. Says Andy "I came into the blues through country blues. I started off imitating Negro styles but I don't think it is a good thing to carry on imitating."

#### Hung up

"I still incorporate country play. Actually a lot of people on the country blues scene got me started. Jo-Ann Kelly was one who helped me a lot

and I think it was mainly due to her that I got on the 'Me And The Devil' album."

Like a lot of young musicians, Andy is against the compartmentalisation of music. He feels there is a lot in white music that is worthwhile, and cites such people as Elvis Presley and Little Willie Williams, who he thinks have had some influence brought to bear on their music by Negro artists.



WILLIAMS: influenced by Negro music

"I think a lot of people get hung up on words. You know, the 'I'm going down South' kind of thing, but it's a point that's hard to clarify. Since the first album my own music has changed, become more musical. The chord sequences are not the usual blues things but since I came up to London about a year and a half ago, my outlook has broadened."

"The songs on my next

album won't be classified as blues at all. Blues were my starting point, you've got to have one. You have to latch on to something."

Andy splits his working life into two roles, as a solo artist and as a group leader. With him are J. D. Fanger (guitar), Bob Rowe, ex-Ian Anderson Country Blues Band bassist, and drummer Phil Crowther. Andy worked with Bob and Phil in Bristol and he thinks this previous experience has given the group a tight rhythm section. J. D. Fanger is heard on Andy's album.

#### Brother

"Before I got the band together, I had played with J. D. for about nine months around the clubs. He'd come along to gigs and play, so our styles are quite sympathetic."

Andy begins work on his second album this month and will be using the band, his brother Dave on piano, and will be having at least one solo track. I hope the album will be another progression," says Andy. "And I feel with my band, I can concentrate more on singing."

### BLUES ON RECORD



KING first LP here

### A fair sampler of Freddie King, the blues master

We haven't had an album of Freddie King out in this country until now. **FREDDIE KING IS A BLUES MASTER** (Atlantic 588186) has its points but doesn't do full justice to F.K. or quite live up to its title. The instrumentals, and there are

four or five of them, don't catch the tonal toughness or maximum drive he was able to produce on a good live date. And with well-planned, crisply executed band backgrounds, organized by producer King Curtis, you might have expected things to be superior all round. There are, however, riffs and bits of arrangement on such as "Funky" or "Hideaway" which make more sense here than they did in person. Freddie's singing (like his playing, indebted to B. B. King) is nicely exhibited on "Play It Cool" (recently released as a single), "Get Out Of My Life," "Curtis," "Let Me Down Easy," and a couple more. The supporting group, an eleven-piece, includes guitarist Billy Butler, trumpeter Joe Newman, saxist David Newman and drummer Norman Pride. As I say, a fair sample of King. But it seems quirky of Curtis to have lumped the instrumentals together as he's done. — M.J.

#### Worked

**GEORGE SMITH**, the harmonica player who came to Chicago in 1949 and worked in the Muddy Waters' band in the early fifties, pays his respects to the Gynvor of blues harp in **A TRIBUTE TO LITTLE WALTER** (Liberty LBL3218E). He hits a very reminiscent note on Walter's own numbers, "Juke," "Everything Gonna Be Alright," "Last Night" and "Tell Me Mama," but everywhere the music has a Walter Jacobs flavour (all but one of these 11 tracks are items recorded by him) and everything rocks. Smith's singing is okay and quite relaxed, and the accompaniment — led by Otis Spann's piano, Muddy's guitar and, on different tracks, Mar-

shall Hooks and/or Luther Johnson (guitar) — does what's needed to make this a well-feeling set. Smith gets the right big organ sound out of the amplified harp. Although he lacks the absolute thrust and dash of W. J., he gives a fine account of himself here, not the least so on the one song not associated with Jacobs, "West Helena Blues," here credited to a harmonica colleague, Jimmy Cotton. This is one of his best vocals, too. This album was recorded in Los Angeles early last year, and Otis Spann (who considered Little Walter the tops) told me he admired George Smith's playing and enjoyed the session. — MAX JONES.

#### Learn

THOSE who imagine that the Texas blues style has practically evaporated by now should learn something from **TEXAS BLUES, VOL 2** (Arhoolie 1017). It presents a range of Texans from such well-known figures as Lightnin' Hopkins, Smokey Hogg, Mercy Dee Walton and Mance Lipscomb to the less familiar names of Rattlesnake Cooper, Isam Hisam and Billy Bizer. It needs listening to uncover the regional trends and links with other Texas artists, but as most of the music is above average the exercise is a pleasant one — instructive, too. Singer-guitarist Manny Nichols has real authority. His worrying blues voice and hard-hit guitar are in some way related to Hopkins, as is his material, especially "Walking Talking Blues." Lipscomb, who relates to all sorts of Texas-Louisiana-and-other styles, has a good slow track; Mercy Dee's personal voice and ringing piano impress on both his songs; Lightnin' is himself, and fine, and his guitar decorates the so-so vocal of Isam Hisam (name unknown, and unreal?) on "Feeling Bad." The Black Ace once again proves his worth as a slide guitarist with links right back to Lemon Jefferson, while Robert Shaw's "The Fives" and Alex Moore's "Chock House Boogie" reassure us about the life left in the Texas piano tradition. Rattlesnake plays a guitar part on "Leaving Town" which I've heard Mississippians Groonzy do near enough the same. Billy Bizer's vocal and harmonica and Hogg's voice and guitar complete a picture which shows, among other things, that blues festival organisers can still bring over plenty of new faces if they move in time. The set is recommended, particularly for the excellent Manny Nichols. — MAX JONES.



THE MEN WHO MAKE THE BLUES BY MAX JONES

**EDDIE BOYD**, pianist and singer, is one of many blues talents to come from Mississippi. In fact, he was born on November 25, 1914, in Clarksdale in the Upper Delta region, sometimes described as the birthland of the blues. And like so many of his confreres, he learned to play at quite an early age and worked in local barrel-houses for a few years before leaving home to travel north to Memphis and eventually Chicago. Boyd settled there in the early Forties and has therefore been a member of Chicago's blues brotherhood for more than two decades. He began to work with blues groups in the area and made records with John Lee (Sonny Boy) Williamson in July of '45. Under his own name, he began recording in April, '47 — the first sides were released as by Little Eddie Boyd — and the same year saw him on sessions by Big Maceo and Jazz Gillum as well as further titles by Sonny Boy. Eddie's accompaniments were strong and resilient, with a boogie flavour which he shared with Big Maceo, Memphis Slim, Sunnyland Slim and other

pianists who contributed to the swinging blues-band style of the South Side in the Forties. Typically robust accompanying piano can be heard on "G. M. And O. Blues" on Blues Classics' "Sonny Boy Williamson Vol 2." Boyd has some reputation as a songwriter. It rests largely on his much-recorded number, "Five Long Years," but his "24 Hours" is well known and his songs include "The Big Question," "Third Degree" and the somewhat dire "Where You Belong." He first cut "Five Long Years" in Chicago in '52, and has re-made it on several occasions. Once was in 1960 for an Esquire session, "Boyd's Blues." Then, when Eddie came to Europe (and Britain) for the first time, with the Folk Blues Festival '65, he featured his best-seller on the concerts and it was recorded in Hamburg. This version, on which the sturdy, swooping voice is supported by Boyd on organ, Buddy Guy's guitar and bass and drums, is no longer available. The song comes up again on the hard-to-find Fontana LP entitled "Five Long Years," made in London in October of '65. Other

Boyd recordings are "Blues Band" (Decca), on which he worked with local musicians in London in March, '67; two tracks on "Blues, Southside Chicago" (Decca), also hard to get; and the readily obtainable "7936 South Rhodes" (Blue Horizon), made with Peter Green and the Fleetwood Mac. Boyd, as you can see, has lately been decorating the European, rather than the Chicago, scene. "After I'd been to Europe I didn't have the feeling to live back there no more. Maybe I will one day." That was what he told me during a tour of this country early last year, when he said he was making Rotterdam his centre. "I was over here for two years before, you know, I spent six months in Paris, a year in Belgium and about eight months in Holland. I went back to the States in May last year and returned in December." Since then the pianist, who often plays with a cigar in his mouth, has worked in Rotterdam and Paris. He now lives in Switzerland, thus joining Memphis Slim, Jack Dupree and Curtis Jones in the European Club for American honky-tonk piano players.

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## GETTING BACK TO THE ROOTS WITH THE SCAFFOLD



McGEAR  
Liverpool pub

GETTING BACK to the roots is a phrase beloved of blues groups and some of the jazz fraternity. Now the Scaffold, Liverpool's unique amalgam of music, poetry and humour, are trying to dust off any showbiz aura that may have attached itself to them over the past couple of years.

Quite simply, they want to re-create the early days of the group when the most important aspect of their work was communication and rapport with an audience.

To do this, they are turning down more lucrative work to appear every Monday they can at a Liverpool pub.

### CAVERN

"We hope," said Mike McGear, "that by appearing in this venue as often as we can and charging very little to come in it will stimulate both us, and the people who come. We want to make it a place where the audience participates as much as the performers — where they get up and do something, whether it's poetry, jokes or playing the banjo. This way we'll break down the old idea that we're the 'stars' and the audience expects to be entertained."

The Scaffold are appearing at the Bierkeller in the city's commercial centre, a huge cavernous basement, like an elongated version of the famous Cavern. The charge for admission is small and the night gives the Scaffold the opportunity to devise new material and try it out to an audience.

### GUITARIST

They have started working regularly with a local group called the Business, who will be appearing with them on as many gigs as possible. "They are rehearsing with us on our material and will also do their own spots on shows," said Mike.

The group are also searching for an acoustic guitarist who can provide the intricate, delicate guitar work that blends so well with Roger McGough's poetry — a role fulfilled in the past by the brilliant Andy Roberts, of the Liverpool scene.

"Don't get things wrong," said Mike, "we aren't after an Opportunity Knocks sort of scene — we aren't promoting amateur talent. It's just that we feel that entertainment should be a two way thing between performers and audience, so that both are performers and both are audience. That's how the Scaffold started off seven years ago."

### MONEY

"I remember when I started, it was because I got up at a pub session like the ones we are trying to do, and did something. I found I was quite good at it and this gave me the confidence to go on and do more." This is the sort of artistic atmosphere the group are trying to create.

The group make nothing out of the Monday evening after they have paid the group. "What we are hoping is that records and things like our TV ad for Watney's will bring in enough money for us to carry on."

They will still do other bookings when they come in however, although they feel that the cabaret scene isn't really their bag.

### BREAD

"It's just the bread scene there," said Mike. The cabaret circuit, while lucrative, expects the group to be ultra professional entertainers, constantly good, and this restricts them and prevents their act "happening" in an impromptu way with the audience.

"Six years ago, we had a name on the university and college circuit. We were the 'underground' group of the day if you like. But all the people who were at college then have graduated and gone on to whatever they are doing in life. There's a whole new university audience, who only know us from what we do on records or on the telly. This is a whole new scene and one we want to move back into."

It takes guts and devotion to your work to turn your back on hard cash. The Scaffold are doing that and they deserve praise and encouragement for doing so.

# Now Pete's brainchild is set for the big screen

THE WHO'S pop-opera "Tommy," will eventually be seen as a full-length feature film. Already highly successful in record form, with sales figures looking healthy on both sides of the Atlantic, the next move is to create a tangible film role out of the character conceived by Pete Townsend and the Who, and portrayed in their rock-opera.

The film will be made by Universal International, Townsend told me at the Pop Proms at the Royal Albert Hall recently. The group will have a hand in the screen play and the script, but not in the direction. "We'll be working with

a scriptwriter," said Pete "but at the moment we have not really got anybody lined-up at all. All we've got is the budget of a couple of million dollars."

Who would play the part of Tommy? "None of the Who," answered Pete and added mock-thoughtfully, "Steve Marriott?"

The Who received the offer of the film following the success of the album in America where it is still high up in the top selling album charts.

According to Pete, the film script won't be able to follow too closely the action sequences of the album. "We'll have to bend it a bit," he said. "The main thing is to get the basic, simple concept in rock and roll high spirits. You couldn't have some of the visual things on film. Some things, which may seem quite sick, would be encapsulated."

The Who, have been featuring "Tommy" as the major part of their act, complete or in excerpts, for some time now, particularly as a prelude to the actual issue of it as an album.

Would the group continue to feature "Tommy" or now that it was on record, would they move on to something else? "No we're not really thinking that far ahead," Peter answered. "We've always followed our noses as far as musical policy is concerned. We've kept our eye on rock history and we like to learn by others' mistakes, not ours. Any follow-up will be on an intuitive basis."

How satisfied was Pete with the end result on record? "Well, obviously not a hundred per cent satisfied, the original aim was to record it, and we did what we wanted. That was to get an album that told a story like an opera does but keeping the rock and roll format, which was much harder to do than it looked."

"It was quite a heavy story told in quite a heavy way. The way it worked out actually was like literature. It wasn't meant to happen that way, but nothing hap-

## TONY WILSON FINDS OUT ABOUT TOMMY

pened in 'Tommy' itself that wasn't to happen."

The Who's popularity means a big demand for personal appearances, both in Britain and in the States and the group will be kept busy from now until the end of the year. One of the major considerations is the filming of "Tommy" which they hope will start in the autumn — "What we do is to get American money but use an English film crew and do it ourselves."

They have several major commitments in the USA, including the Tanglewood Music Festival, presented by Fillmore promoter Bull Graham and composer Leonard Bernstein ("Bernstein likes 'Tommy'"), with a show that includes B. B. King and Chuck Berry, and the Woodstock Music Festival, where the line-up is reported to include Bob Dylan, Joan Baez, the Band, Jefferson Airplane and Credence Clearwater Revival, both in August and later, possibly in October, a promotional tour with Track Record artists such as Marsha Hunt and Thunderclap Newman, currently chart topping in Britain.

Which presents another worry for Peter in that he has to think about a follow up to Newman's "Something In The Air" hit single. "And Roger Daltry" has a group called Bent Frame that he is producing," added Pete. "We'll be going over to America more often but for shorter periods so we can balance it out between Britain and the States."

"And we are also hoping to do a live album sometime in the future, because that's something we have been asked to do."



TOWNSEND: Who would play Tommy?

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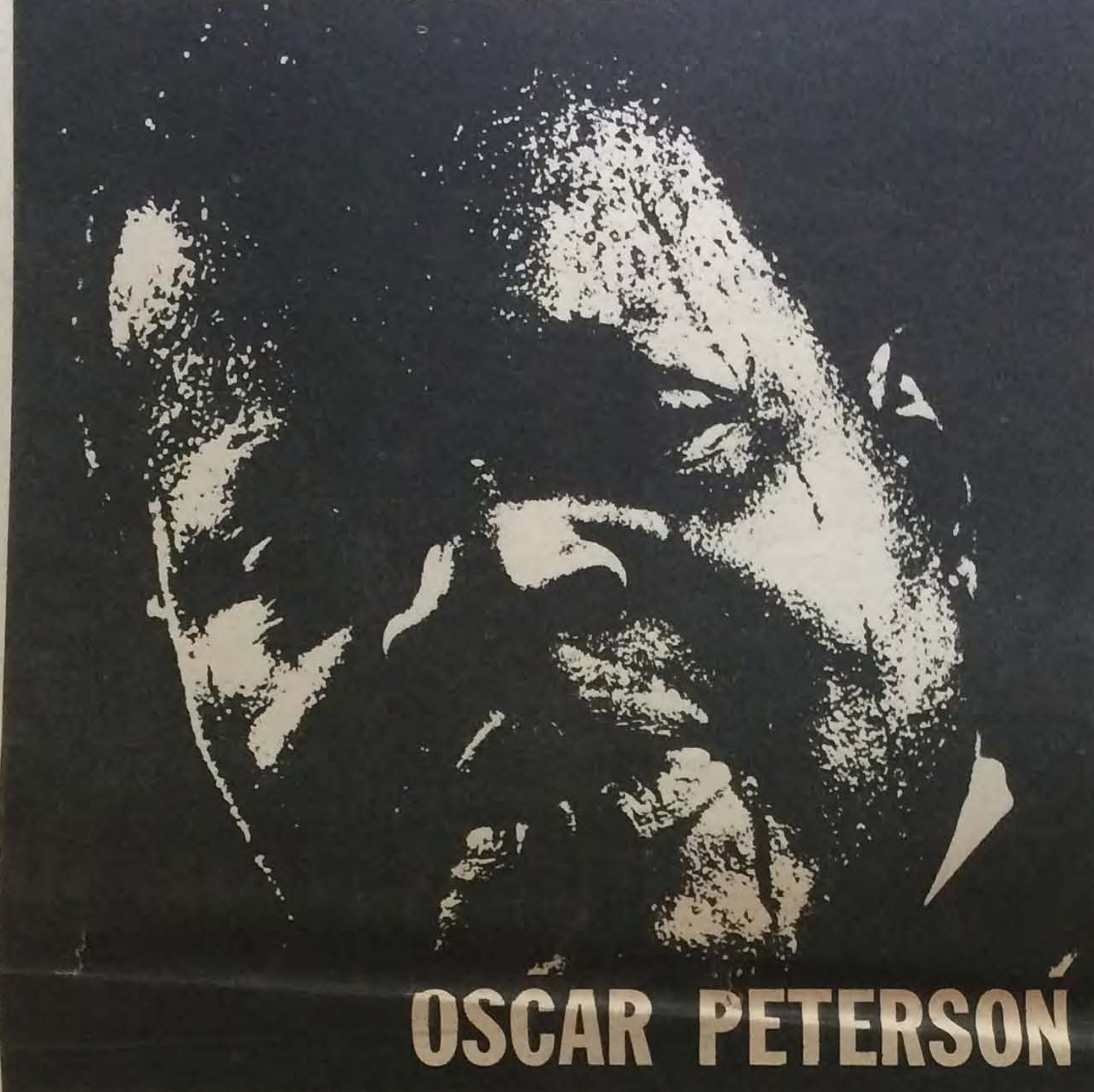
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# JAZZSCENE

## SECOND OPINION



OSCAR PETERSON

BY ALAN STEVENS

I WANT to start this Second Opinion right away by apologising to Oscar Peterson for my first opinion of him. The first time I heard him I was very unimpressed. During the early 1950s, disc-jockey Sam Costa invariably played a Peterson recording (78s, of course, and, as I recall, on the HMV label) and he would always rave about this new pianist.

I just couldn't share Costa's enthusiasm for this young Canadian. Maybe my unfailing devotion to Hines, Tatum and Wilson blinded me to the virtues that Costa declared Peterson possessed.

Nor was I impressed when I saw him in the flesh for the first time. This was on the occasion of his first British appearance in March, 1953, when the Jazz at the Phil package played at the Gaumont State in Kilburn to raise money for the National Flood and Tempest Distress Fund.

Either I had left my critical faculties at home or I was so knocked out at hearing such favourites of mine as Lester Young, Charlie Shavers, Willie Smith and Gene Krupa, my idols ever since I first became interested in jazz way back in 1939, that I dismissed Oscar out of hand.

I heard him again two years later at a concert in Belle Vue, Manchester. There was only one other artiste, namely Ella Fitzgerald, on the show, so Peterson had plenty of time in which to stretch out and in which to show his talents Costa had hinted at.

I was rather disappointed with his performance, although I'm bound to admit that most of the audience thought differently.

Jazz at the Phil came to Manchester in May, 1958, and once again Peterson wowed the audience. Me? Well, I just didn't enjoy his playing. I even identified myself with the critic (I believed it was Bob Dawson) who described Peterson as the man who had brought automation into jazz.

In a review of this concert which I wrote for a local paper I referred to Oscar as "the Charlie Kunz of jazz." No disrespect was intended towards Kunz, or to Peterson, but I was trying to make the point that the Canadian was no more than a pleasant stylist who could be relied on to always sound the same.

By this time (1958), though, he was rated by many critics and fans as the world's greatest jazz pianist. Under the aegis of Norman Granz, who'd persuaded him to move to the USA from Toronto in 1949,

he'd become one of the biggest box office attractions of the post-war years. But popularity is not, I think, a valid guide to greatness.

To my mind, Peterson was lacking in originality, the creative ability wasn't there all the time. Think of such fine pianists as Earl Hines, Art Tatum, Teddy Wilson and Billy Kyle, and you will find that if you analysed Peterson's style you would discover an amalgam of those four.

I'd never considered him as a jazz giant and I didn't suppose then that I ever would. Jazz giants such as Armstrong, Hawkins and Parker were originators who had made a pioneering contribution to jazz. Listening to them you never knew what to expect; their creative ability was such that there was always a surprise

round the next musical corner.

With Peterson you knew what was coming next; he was so repetitive, so predictable — just like Charlie Kunz!

After that 1958 visit, Peterson came to Manchester on several other occasions, and I gradually became more and more disenchanted with him. Then, in April, 1966, he came again, and I decided that I would give him a miss. But the MM, obviously not knowing my feelings about Peterson, asked me to do a review, so off I went to the Free Trade Hall. And, brother, was I glad I went!

That marked the begin-

ning of my second opinion. Of course, his greatest attribute (and one which, I suppose, I had too long kidded myself he didn't possess), the ability to swing like mad, was well in evidence, but his whole performance was a revelation.

I can't do better than quote from my review "... No longer the predictable Oscar, the pianist of the sterile clichés, the automation lacking creative ability and emotional depth, this was a rejuvenated Peterson brimming with new ideas, using his technique not just for technique's sake, showing more art than artifice, full of musical surprises, scintillating with sinuous arabesques, and producing a more prodigious swing than ever before."

I remarked to my friends that this was a new Peterson; they said he'd always been like this. But I'd never noticed it, and I'd held an intractable and somewhat denigrating first opinion for over 13 years ever since I'd first heard him.

The reason why I changed my opinion is perhaps best explained by the theory I advanced in that review, it was probably Oscar's new rhythm team of Sam Jones and Louis Hayes who had provided a stimulus. They hadn't really adapted their style from that of their days with the Adderley group when their function was to stimulate, inspire, excite, push, drive, goad and, sometimes, coax their colleagues. I felt that Peterson's favourable reaction to the promptings of his new bassist and drummer was good for him, for jazz and for audiences. And, above all, for me! Up until that moment, I

hadn't any Peterson discs in my collection. Now, I have several and I must say that these have proved conclusively to me that he is the most accomplished and finest all-round pianist in jazz today. To say that I'd misjudged him is putting it mildly, for some of these recordings had been made during the period of my first opinion.

Alright, so he isn't an originator and there's still a certain predictability about his playing, but he has no peer as a rhythmic pianist. And notice that he doesn't just play his way through a tune — he builds it up with power and tension to a staggering climax.

His harmonic conceptions? His gift of melody? Superb. His sense of dynamics, too, is quite fantastic. And if it's excitement you want, then he's your man. Don't just take my word for it, go and listen to "Bursting Out With The Big Band" [Verve VLP 9029].

As an accompanist, he stands supreme, as witness his tasteful and imaginative work on "Oscar Peterson With The Jazz Giants" (VSP 31/32).

But the sheer brilliance of the man comes through best of all when he's just with the trio. As I write, I'm listening to "Alice In Wonderland" (from "The Way I Really Play" on Polydor 583 715) which is as perfect a piece of piano playing as I've ever heard.

There's no gainsaying Oscar Peterson's marvellous virtuosity. His wonderful two-handed piano playing has become to me a great joy. But, my God, what a dickens of a time it took me to reach a maturity to really appreciate him; when I think back to that first opinion, how could I have been so adversely critical, so stupid!

Oscar, I really do most sincerely apologise.

## America's lady harpist Adele, turns to pop

ADELE GIRARD

BY MAX JONES

IT'S NOT every week I meet a jazz harpist, and very seldom indeed that I meet a lady of the species. So when a soft American voice announced on the telephone that it was Adele Marsala, the information took me back with a thump to Joe Marsala's Chicagoans of thirty and more years ago.

In those days Joe, a prominent Chicago clarinetist who also played alto and tenor, was leading a band at the Hickory House in New York. He became a sort of fixture at the 52nd Street jazz house until the mid-Forties, and during his stay played on a good number of records.

Quite a few under his own name featured Adele Girard on harp. At that time, Casper Reardon was the only recognised jazz performer on that somewhat cumbersome instrument, so Miss Girard made a welcome and (it was revealed by photographs), good-looking addition to the ranks.

She continued to work, and record from time to time, with Joe until 1945, during which year half a dozen titles were cut by the Marsala Septet for Musicraft.

On two or three she was heard solo, and her playing sounded, as ever, accomplished and melodious. Meanwhile, we learned that she had become Mrs Marsala in 1937.

After that, after Joe's semi-retirement around '46, I lost track of Adele Girard until Marsala came to Britain six years ago and told me she was still playing and singing professionally.

Joe, who had done some songwriting (he wrote "Little Sir Echo" and "Don't Cry Joe"), had gone into publishing and record production during the Fifties, and at this time was working for the Seeburg Corporation of Chicago.

"I play every now and again," he said then, "but only on clarinet. Alto and tenor? I haven't blown either for a long time."

At any rate, I met Mrs Marsala — who was staying in Bloomsbury — at the first opportunity and asked what the family was doing. Joe, she said, was playing whenever possible and playing well. She was here as part of the University of Southern California drama group.

The company, Festival Theatre USC-USA, was due to begin a three-week season at London's Jeannette Cochran Theatre on Monday. Among the works they are performing is the Word, a folk-rock interpretation of the Old Testament which Adele says is in good taste.

"It's the first time I've played rock," she explained, "but there's a lot of nice music in it and I'm enjoying the experience. The music and the book are by Diana Gibson, a very talented student from USC."

Mrs Marsala comes to be here almost by accident, and this is her first time ever in Europe. Even so, she was a reluctant starter for she hates being separated from home by so great a distance.

"Really I didn't want to leave Joe, but he said I must go and that I'd love England. Also I had to leave my dog, Shotgun, a beautiful 11-year-old Dalmatian. But the drama group said they needed me here, especially for the Word."

"At home in Hollywood I sing in a marvellous church choir, and sometimes play. I was asked one day if I played jazz. I answered that I play jazz and I do an act in which I sing and play piano and harp."

"The person I was talking to said: 'I'll tell you what you



JOE MARSALA AND ADELE

do. Come to the rehearsal tomorrow; we're doing Boys From Syracuse.' So I went, and there was a harp, and I played 'Falling In Love' and a few jazz things. And he asked if I'd do the show and I said: 'You've got yourself a harpist!'"

"I did that week in the Syracuse show and they called the following week to say they were putting on the Word and how did I feel about that. They gave me two days to learn and rehearse a show of which I knew nothing."

"We performed that for a week at the little USC theatre called the Stopgap, and it was well received. That's how I got over here. They could have got a harp for me but I felt happier to bring my own, a beautiful Princess Louise."

We returned to the missing Joe and Adele said he'd been playing quite a bit last summer, when the photograph above was taken at a fair outside Hollywood.

"He plays now and then in Hollywood but there's not that many places to work in. Really the music scene's pretty bad there. Prior to my coming over here we had intended going to work in Denver, Colorado."

When Adele was appearing at Hollywood's Carlton Lodge last summer, Leonard Feather wrote of her playing piano, then switching to harp.

"She sings some of the numbers in English or French," he wrote. "The rest of the way it's all unaccompanied harp solos. The harp, whether on 'Body And Soul' or an original flamenco, is caressed with a melodic style, impeccable taste and superlative technique."

And when Joe joined her, the clarinet was said to achieve "a peerless sensual beauty in the lower register."

Recently, at a Hollywood recording date for the Ellington band, Duke met Adele and suggested they make a recording together. If that ever comes to pass, Mrs Marsala will be back in the news and no mistake.



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## Please, more money for music on local radio

RON COLES, a freelance producer and reporter working for Radio Leicester, looks at the effects the BBC's recent announcements on disbanding their orchestras may have on local radio.

THE BBC's proposals for the future of radio have been made public. I have no doubt there are going to be plenty of opinions expressed in the press during the next few weeks, before the Postmaster General finally makes his vital decisions, which will seal the fate of radio.

If the BBC have their way, there is a mixture of good news and bad. Radio One is to concentrate more on pop music but some musicians will be out of work if BBC orchestras are disbanded. These are just two features of the BBC plan. They are also the two features which will be the main talking points of the music world. But I will leave these issues to those who are more closely connected with them.

The subject that is of more concern to me is local radio and here again, there is bound to be controversy, largely over the financing of it. But one of the subjects which I fear may get left out is local radio's ability to promote new musical talent.

At present local radio stations are notoriously poor; this was partly intentional and may or may not still be the case after the long awaited decision by the Postmaster General. These stations, however, are doing a very worthwhile job. Whilst their main concern is often news and information another important side of their work has quietly emerged, that of encouraging musicians in their locality.

I can speak best for Radio Leicester, as the local music output of this station is my responsibility.

Ever since the station opened almost two years ago, there has been a folk/blues programme. The current series is called 'On A Green Then' (the title refers to the green cue light) and in this

series our horizons have widened to include all types of music.

The music recorded for this programme is also banked and used in our daily talk and music programme, Sounds Local. Although our own facilities for recording are a little restricted, we can manage folk style performances. Groups who are keen to broadcast, and there are many good ones in the area, make tapes at a private recording studio nearby and bring them to us.

There is a great enthusiasm amongst our local musicians who want to broadcast particularly the more progressive folk, blues and beat combos. For them this is often their only outlet and not surprisingly these musicians are usually the most talented. They have shunned the round of village and Town Hall dances for a deeper interest in their art and for a reward find themselves with little opportunity to even appear in public.

I have already said that money is very limited on the station but for most of these people, encouragement and a platform for their talent, is appreciated more than payment.

Already national programme producers are interested in local radio and the people who appear on it. There has been a series of Night Ride programmes from the eight local stations and in many of them — certainly in the case of the one from Radio Leicester, the local singers were found a place.

Now musicians from the provinces no longer have to trek to London to have their talent recognised. I see local stations playing a very important role in the radio of the future. I only hope that nothing happens to stop the good work.

## Alan's falling in love all over again

A YEAR after Alan Price became disenchanted with his music scene and took a couple of months off playing, he's back in the swing with a new five piece outfit.

Alan handed his Set over to Paul Williams last year and took some time off in which he "got some enthusiasm back" for the music scene. Since then he has been busy writing, doing TV, and making and producing records.

I spoke to Alan last week at a Chelsea pub in the trendy King's Road, where he was rehearsing with the new group which consists of himself on organ and vocals, Hughie Flint behind the drums, Lyn Dobson on tenor, flute and soprano, Jeff Condon (cousin of Les) on trumpet and Johnny Mumford on trombone.

"This will be a very free sort of band, smaller than the Set and more flexible to do the sort of things we want," said Alan in a break from rehearsals.

The material is mainly originals and there are lots of solos. They have started recording an album for release initially in America ("I don't think people here will want the band all that much") and tracks include a 25 minute free instrumental and a 13-minute blues.

"We want to keep the music of this band free," said Alan, "it's a matter of taking a theme and playing it. We'll probably have to do some of the records I've made but we'll do them at the end if they are wanted."

Alan intends the band to work mainly on the college and university circuit, rather than the middle of the road cabaret level he has been

### BY ALAN WALSH

working on for the past three years.

But he'll still be making singles as a solo performer — like his latest, the rousing "Falling In Love Again," a Price stomper in the grand style which is attracting strong airplay. "The singles will still come out, of course," said Alan, "but basically I want to do a lot more playing with the band. I have a new deal with Atlantic in the States where they want from me a lot of things which I don't do here."

"Falling In Love Again" was originally the B side of the single. The A side was "Trimdon Grange Explosion," but after release the powers-that-be flipped the disc.

"People seemed to be going for the B side more. Rosko played the B side and Chas Chandler and Georgie Fame both thought 'Falling' was the more commercial number so that's why I changed it," he said.

Alan hopes the record is a hit, but he is far from lacking in things to keep him busy. He is involved in the final

### ALAN PRICE

'This will be a very free sort of band'

stages of producing an album. It is by the Hair Band, which consists of people from the Hair! show, with trombonist Derek Wadsworth as MD.

"We are doing the last tracks this week," he went on, "and I'm hoping the album will be released in September on the Bell label. In addition, we are going to start a new TV series for children's television."

And this week he taped the

pilot show for The Price Of Fame, a projected TV series of Alan with Georgie Fame. If the BBC moguls like the show, it could be a series co-hosted by Fame and Price.

"It's not finalised yet, but the series will be the perfect chance for Georgie and I to expand in all musical directions."

"The show will have a 24-

piece orchestra and we'll be doing a lot of different things. There'll be guests and we'll be trying out ideas right across the music scene. It will be very exciting."

A busy young man is Alan Price. After a period in the doldrums,

it could be said he's falling in love again with music — but then, he's never fallen out of love with it.

# WE WERE HAPPY THERE!



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# MICK TAYLOR 1

MICK TAYLOR is a soft spoken youth with a quiet calm, and a kind of lazy independence that makes it difficult to assess his true feelings, until a burst of enthusiasm bubbles to the surface.

Perhaps he is still a little dazed and unsure of his situation in being escalated from the ranks into one of the world's top groups — the Rolling Stones.

A few weeks ago he was known to fans as the guitarist who had stayed longest with John Mayall following in the footsteps of Clapton and Green.

He was a steady, solid musician, popular for performances like "Snowy Wood" and able to fit in with any of Mayall's bands from "Crusade" to "Barewires."

Then came a call from Mick Jagger and he was on the front pages and much in demand by a press who hailed him as "an unknown."

## Historic

Since the summons to stardom, Mick has recorded some album tracks with the Stones and made the historic appearance with them in Hyde Park. But now there is a ten week lay-off while Mick Jagger is filming in Australia. How will Taylor fill in time?

"I want to get a flat together in London, then go to America," Mick told me this

## 'Now I feel like a Rolling Stone'

week, hair drifting over his ears, a handbag slung over his shoulder, à la John Peel.

## Friends

"I've got a lot of friends in America and I really enjoy being on the West Coast. It's not a nice place to live permanently, but it's a very creative environment for a musician. I haven't got any plans to record there at the moment — it'll be more of a holiday really."

"Yes, I feel I am a Rolling Stone now. I didn't at first. It wasn't like being part of the group until we did that concert in the park. I've done quite a bit of recording with them now, and I'm playing what I want to play. I don't want to play solos all the time — I like to play songs. I agree the only thing you could really hear in the park was the PA system, and of course Mick was in a bit of a state beforehand. We want to do a tour next, probably a world tour in the Autumn."

Would Mick like to do some things on his own? A smile. "Next year — as soon as I get some time. I don't want to form a band — just get some session musicians — people I know. I've never been the leader of a group and any way, I think musicians should work in co-operation. In a group, everybody's ideas should be considered. "I enjoyed working with John (Mayall), but he is a hard man to work for. For the last six months I was in his group. I knew I shouldn't have been there. I didn't feel right."

## Moving

"I've got to get my own playing together. It's not so much a case of getting away from the blues, but there are so many other things I like. I want to get into playing acoustic guitar. It's such a moving sound. I like John Williams very much and I thought of ringing him up to ask for tuition, but I don't know if I have got the nerve." Another smile. "I'd like to record a solo album and get Henry Lowther to do the arrangements. He isn't just a great trumpet player — he's a good arranger and composer."

Mick firmly decided on his next course of action — cat catching and flat hunting.

WHO is this strange, Pickwickian character, rumbling and bumbling gaily into the pop scene?

Thunderclap Newman — a likely story! It is indeed a likeable story — the success of this mild-mannered, friendly chap with a penchant for early forms of jazz.

Here he is, in the chart surrounded by Scotsmen and hippies, the toast of the General Post Office and the inhabitants of Liphook, Hants.

Andy "Thunderclap" Newman, Pete Townshend discovery and boogie pianist, is round, bespectacled and filled with high humour.

He can appear slow and gentle, then move with lightning speed.

He might seem childlike, then an analytical brain in action speedily eradicates any suspicion of simplicity.

His conversation is slow and measured but the punch line is always worth the wait.

He is much loved by those who come in contact with him, from his motley musician colleagues, to the landlord at the local ale house where the group have spent the last few months plotting and playing darts.

## Success

The group admit to being "manufactured." All this really means is Pete Townshend was knocked out with Andy's piano and saxophone playing in which he indulged while working as a GPO telephone engineer, and convinced him he should become a pop star.

Townshend and Track Records got to work and formed a band around him, which would have been unusual enough in its own right, with tiny and talented 15-year-old Jimmy McCullough on guitar from Scotland, his brother Jackie (19) on drums, Jim Pitman Avory on bass and Speedy Keene, the man who wrote "Something In The Air" on rhythm guitar and vocals.

# THE WORST THUNDER NEW

The fantastic success of their first record, which has proved to be Track's fastest and biggest selling single, has taken the group unawares. The most they had hoped for initially was a healthy showing in the lower regions of the chart.

They have been working daily to prepare an act and get used to playing in public together. They are excited and nervous. Above all they are determined to succeed as a valid musical contribution.

Until this week they were living in a beautiful mill cottage next to a stream, in picturesque Hampshire countryside.

The owners have now taken repossession after a trip abroad, but I spent a final evening with them before they moved.

The first part of the evening was spent imbibing considerable quantities of ale in the Robin Hood. Andy drinks only Coca Cola but manages to loon as heavily as any beer head. While a ferocious game of bar football was in progress, involving Jim and a team of locals, Speedy, Jack and Andy managed to conduct a conversation above the racket.

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Butler  
consistently  
topping  
U.S. charts

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Cometh SMCL 20154  
CURRENT LP

and now watch  
his rave new single  
climb the charts...

Moody  
Woman MF 1122



# MICK TAYLOR

## BLIND DATE

Is it the Staple Singers? It's good — I like this style of music, but it sounds dated. They are probably releasing it because of the Edwin Hawkins Singers. There will be a spate of "Singers." Quite pleasant, but it doesn't grab you.

MCKENNA - MENDELSON MAINLINE: "Better Watch Out" (Liberty).

Reminds me of Canned Heat. They were a good blues band. No, I don't want to listen to any more. The intro was nice and it's a really good sound.

You never seem to get a sound like that in English studios. But the tune is very unoriginal. Is it a white American group?

WILSON PICKETT: "Hey Joe" (Atlantic).

I expect Aretha Franklin to come in at any minute. Is it Aretha? Oh, "Hey Joe" — no idea who it is. The band is nice. They sound like the session musicians Aretha records with — the Atlantic houseband. It's a great version but

it's not going to make much impact because the number has been done so many times. I still like the Hendrix version. Who was it — really? Didn't sound like Wilson Pickett — it was much cleaner.

MEMPHIS SLIM: "Rock Me Woman" from the LP Legend Of The Blues, Vol 1 (Beacon).

I don't want to hear any more — it's Memphis Slim doing his usual thing, which is great if you like Memphis Slim.

PROCOL HARUM: "A Salty Dog" from the LP A Salty Dog (Regal Zonophone).

Procol Harum — I haven't heard this one. Is it from "A Salty Dog"? This was a single and it's great. They always seem to use that descending chord sequence — Bach I suppose. I would say this is even better than "Shine On Brightly."

This is the sort of music I really like. I suppose if you had to classify it, you would have to call it pop

classics. to be a really great times, but appeal to cause the merical

This is have heard — they are the best with the when I w they w appreciate than the think the appreciate well. T bass play They wo section.

THIRD "M LP Alch Third actually have go It's the s listen to to be in mood to I enjoy in Hyde last one Faith. across day. Bu LP of t would b



# THE CRAZY WORLD OF THUNDERCLAP NEWMAN

"Little Jimmy has been abducted by a girl in a Simca, who I believe has carried him off to the woods," chuckled Andy, and indeed there was considerably mystery as to his whereabouts. Speedy was anxious to return to London on business and quickly explained the reasons for his relinquishing the post of drummer.

## Strange

"The first gig we did was really strange," he yelled above the cheers of the football team. "Because I was busy playing the drums, I couldn't get my breath to sing, and I sing lead vocal on the record. I was just squeaking. Then it was decided I should play rhythm guitar, and five minutes before we were due to go on I realised I didn't know the chords to any of the numbers. So it was all down to a 12-string with no amplifier and my back to the audience. They've brought Jack in on drums now which will help us a lot, especially Jimmy."

"It's been going well at most places, but after one gig they called us Thun-

## explored by CHRIS WELCH

derclap Newman," Speedy shrugged, smiled and sped back to Town. Jackie joined me in a glass of beer, and as we splashed about, he revealed that he was originally in famed Scots group One In A Million with brother Jimmy, then worked with Bent Frame and Andromeda. "Pete Townshend phoned me last week and asked if I wanted to join," he bawled as the football match seemed to be developing into a riot. Out of the corner of my eye I noted Andy sipping Coke and laughing with a bevy of local beauties. "If Andy really wants to get high he drinks a lager, or even a lager with lime," observed Jackie. "We've been working all day — and now we can play a programme that lasts well over an hour. We're trying to get a really full sound. Very

few people use our kind of line-up so I think it's a very original sound."

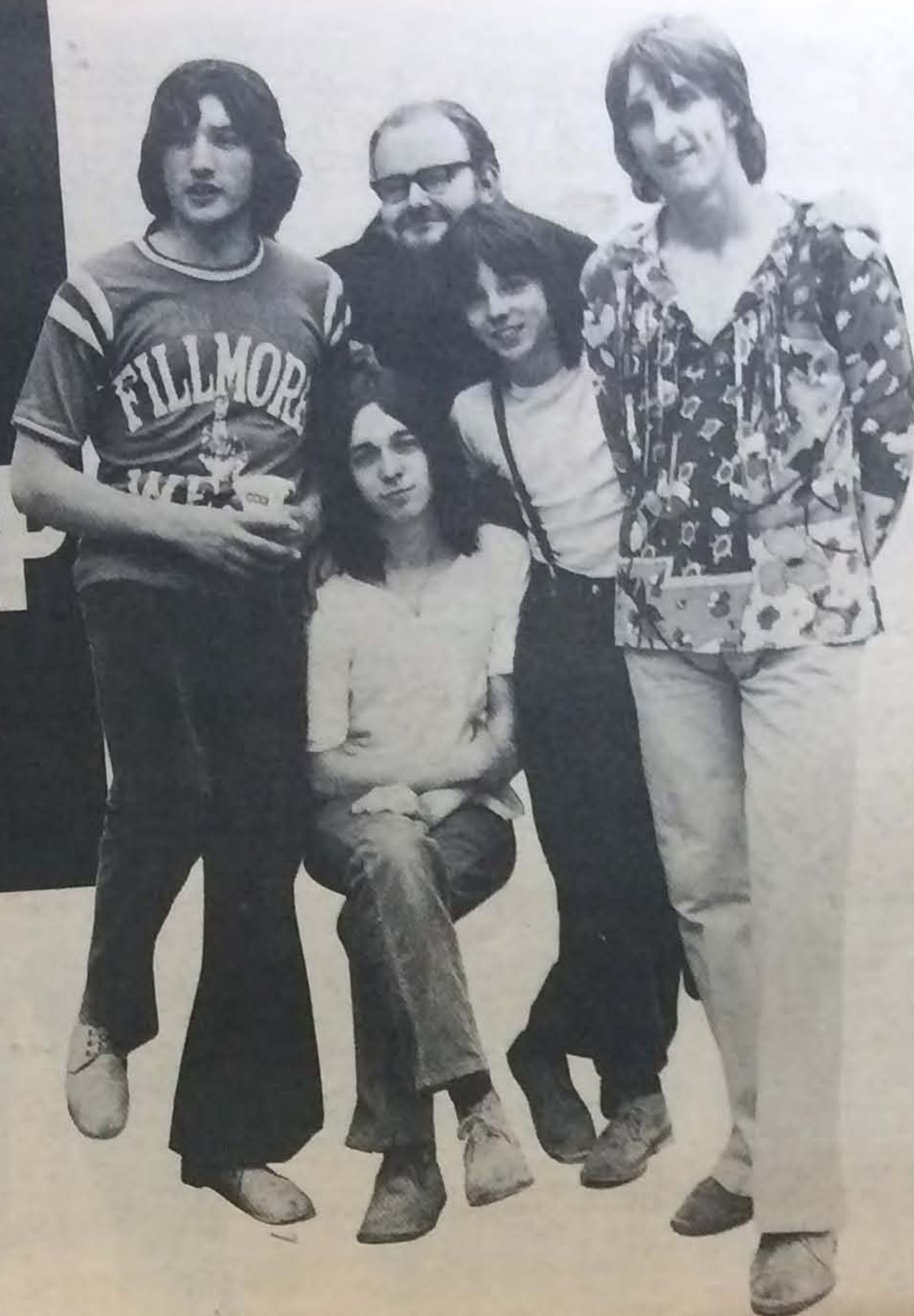
"We're basically a soft rock band. Who knows what we'll eventually produce? It may end up as a modern jazz."

"I did my first gig with them last Friday and it was mainly a teenybopper crowd. Then we did the Van Dyke Club, Plymouth and Andy freaked them out. He was doing his 'Water Music' with bird call effects which breaks into rock and roll."

Will the group be able to hold on to their initial audience?

"I'll tell you in six weeks time. It will either be a great success or a disastrous flop."

What will be the follow up



## 'It will either be a great success or a disastrous flop'

rushed over to exchange greetings.

Other greetings came by post, for Andy had received several telegrams from old colleagues and even the staff of the local newspaper who had enjoyed discovering Thunderclap in their midst.

This reminder of his past caused Andy to relate some of the dangers that face the telephone engineer about his daily duties.

"You know, the trouble with some of the point boxes in the City are that they often accumulate gas. And if you are incautious enough to go down one with a cigarette on, without first having tested the gas content, there is a big flash and you see the manhole lids blowing off all down the street. The sound resonates to the frequency of the pipe."

And here Andy performed an amazingly life-like impersonation of a series of gas explosions fading into the distance.

At this point somebody broke in to ask Andy, the acknowledged fountain head of all knowledge in Liphook: "What is a balalaika?"

It's a three-stringed Caucasian harp," said Andy without need of a second to ponder. "I once knew a bloke who played kitchen sink in a band. Then he gave it up. He

claimed as the girls

had so many things thrown at him."

What did they throw? "Kitchen sinks — what else would they throw at him?"

We strolled back to the cottage from the pub down the silent, dark country lane. Andy arm-in-arm with the Blonde Bombshell and the White Tornado, who later confided that they thought Andy was "lovely" and "ever so intelligent" and were sure he would never become big-headed.

While the group's roadies Alan and Keith were loading up a Ford Transit with tons of equipment for an impending tour of Scotland, Thunderclap regaled me in the cottage with the sounds of Bix Beiderbecke, Jabbo Smith, Louis Armstrong, Romeo Nelson, Lionel Hampton, Gene Krupa and King Oliver.

"What kind of music is that?" asked the Bombshell. "Jazz" we told her. "Oh," she said.

Tiny Jim arrived in time to shake hands as I was due to leave, looking pleased with himself, while Thunderclap retired to bed.

As I left the magic cottage for London, I heard a radio ask: "Shall I send a car?" They'll be all right for Leeds — but no good for Glasgow!

## EMI ARE GETTIN' IT ALL TOGETHER

(A 'Straight Ahead' Production)

## THE MOVE

Curly

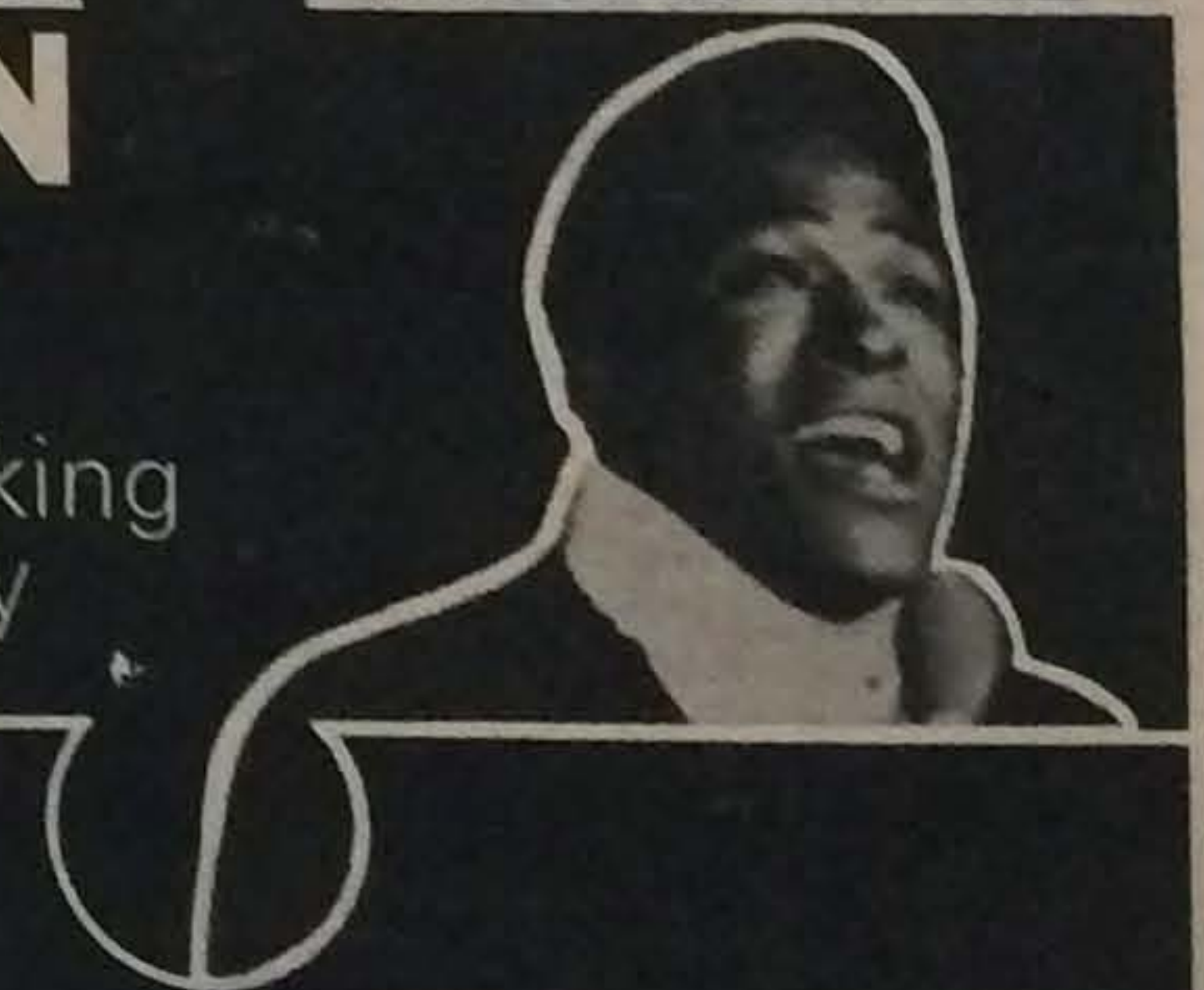
Regal Zonophone RZ3021



## MARVIN GAYE

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Tamla Motown TMG705



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## OR 2

classics. This was too good to be a hit. You get some really great songs sometimes, but they just don't appeal to the public because they are not commercial enough.

This is the best thing I have heard so far. Beautiful — they are definitely one of the best groups. I did a gig with them in the States when I was with John and they were much more appreciated in America than they were here, but I think they are getting more appreciation here now as well. The drummer and bass players are so good. They work well as a rhythm section.

**THIRD EAR BAND:** "Mosaic" from the LP Alchemy (Harvest). Third Ear Band — actually I really think they have got something going. It's the sort of thing I like to listen to at 3 am. You have to be in a certain kind of mood to get into them.

I enjoyed their appearance in Hyde Park. Not on the last one, but with Blind Faith. They really came across on a bright sunny day. But perhaps a whole LP of their kind of music would be too much.





# What is the secret of rock-steady's success?

THE SUCCESS of the strangely titled "It Mek," which made a mammoth jump into the higher reaches of the chart last week, means that Desmond Dekker won't be singing in a Jamaican song festival that he's won for the past four years.

"It's the Independence Festival which is a big carnival that lasts for two weeks back home in Jamaica. I've won it four times and I came second the other time.

"The judging starts soon but I'll be staying here for promotion on 'It Mek' which is selling very quickly. It's very encouraging," said Desmond over a plate of chicken curry in the BBC restaurant before rehearsals for Top Of The Pops.

## BY ROYSTON ELDRIDGE

Desmond's rock-steady beat is meeting with great success both in the charts and on stage appearances. What is the secret of his success?

"I think it's because it's something new to the people. In Jamaica you find we have got a lot of reggae so when we hear something like 'Oh Happy Days' or something psychedelic it's new to us and is a hit.

### Reggae

"Over here reggae, ska and rock-steady is new and the kids love it. What they don't realise is that the Beatles have used a ska beat on 'Ob-La-Di'."

A few years ago bluebeat was a big hit among the mods back in the days when Millie had a big hit with "My Boy Lollipop." This year Ska is the beat that the mods go for. I asked Desmond to explain

the variations of the West Indian music.

"The difference is mainly in the drums and the bass. Ska is very fast, rock-steady is between a ballad and a kind of jazz sound. Reggae is between Ska and jazz and has a calypso kind of drum sound.

"I think the ska beat is going to be around for a long time. The thing is everybody can dance to it, even babies. I'll sing it as long as it's popular then I'll do something else.

"I enjoy singing ballads and Tamla Motown type material as well. I'll sing whatever the public want... anything they want, even opera. I'd like to try that sometime."

"It Mek," is a Jamaican phrase meaning "That's Why" and Desmond got the inspiration to write his current hit when his sister fell over after skipping out of a job his mother asked her to do.

"I've written nearly 60

songs now, some have been for other artists back home in Jamaica. Sometimes I write about six songs a week if I've got to go into the recording studios the following week.

### Sense

"I write songs about things that happen to me or if we're sitting around and someone says something that really makes sense or a good joke.

"There's a new album out in about two weeks called 'Israelites' and I've written all the songs on that except for 'Tips Of My Fingers' which is a Neil Diamond song and 'For Once In My Life' which I've done as a ballad. Both of those were requested by my fans after stage appearances."

### Tackle

After a holiday in Jamaica, Desmond is off to tackle the American and Canadian markets in November. How does he think his music will go down on the other side of the Atlantic?

"So far so good. 'Israelites' is at number one in Canada and has moved up to number six in the American charts. I'm looking forward to playing there but first of all I'd like to see 'It Mek' do as well as 'Israelites'."

DESMOND  
DEKKER



RAYMOND  
no message

## FROGGATT FORGETS THE PROTESTS

IN THESE days of intellectualised pop when songs are dissected and examined in detail, it's refreshing to find a young songwriter and a group who still think of pop as pure entertainment.

While others sing about the revolution, the breakdown of the Establishment and the Vietnam war, Raymond Froggatt concentrates on building a reputation through music which has feeling... but no pretentious message.

Raymond Froggatt is the singer and songwriter who wrote hits like "Red Balloon" for the Dave Clark Five and "Big Ship" for Cliff Richard. Raymond Froggatt, in the plural, are a four piece group from Birmingham who'll shortly be touring round the country with an orchestra of provincial musicians.

"Before I was in this business I used to love music but now I've got too critical about it all," said Raymond Froggatt, in the singular, during one of his weekly visits to London last week.

"Now songs are ripped to pieces so that something intellectual can be read into them whether it's there or not. I reckon the musicians are to blame for it, not the general public who just latch on to it all.

"I don't protest against anything because I don't feel that anyone should protest in the entertainment field. People know that there's a war in Vietnam without us telling them. We're there to entertain them.

"Pop music doesn't deserve all that, it should be taken lightly without people building their whole life around a record, there's a lot better things to do.

"If you took the most 'in' songwriter and he had a great big boil on the end of his nose, it wouldn't be the Vietnam war that he was worrying about. It would be that boil, that would be the biggest thing in his life and it would be more important to him than someone who got run over in the road out there."

Froggatt's songs have feeling — enough to earn an encore from the usual blasé crowd at a press reception in his honour at Ronnie Scott's club. And he has a tremendous visual presentation.

"We plan to go round the country visiting every city and playing with musicians from those cities, using something like a 50-piece orchestra. We've used an orchestra before and we had these old ladies on violin who normally play Beethoven but they really got a kick out of it. It was great, we got a tremendous response.

"I think we're the only group who could put on a show like this in England. Everything is done within the group — Lewis Clark does all the arrangements. The Froggatt group got together through a newspaper advertisement put in by Raymond. They are Lewis Clark, Hartley Cain and Lenny Ablethorpe and have been with Froggatt now for three years.

A Froggatt song titled "Roly" earned them success on the continent and their current British release "Moving Down South" should establish Raymond Froggatt, the singer, songwriter and group, as a talent to be reckoned with.

### NEXT WEEK

## KNOKKE SONG FESTIVAL REPORT

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"YOU DON'T get miserable with our music, it's exciting and you can have a good time. It's not us ravers who commit suicide," said Eddie Grant, songwriter and chief raver with the Equals.

"A lot of the music they are playing today makes you miserable. You don't get this with our music. We keep their feet tapping because when they stop tapping their feet, the world will end."

Excitement is the keynote of the Equals' stage act and that, coupled with highly commercial foot tapping singles, has established them as one of the major draws in this country and on the continent.

"Our music is more like that of the early Stones, it's very exciting. There are no other R&B acts apart from us and the Stones left now and the Stones don't work very often, which is good for us, I suppose. I'd like to see an all R&B free concert in Hyde Park with us, the Stones, perhaps, and maybe we could get the old Spencer Davis group together again. That would be great."

Free concerts apart, at the moment the Equals are watching the progress of their latest single "Viva Bobby Joe," which is a lot different from their past hit "Baby Come Back" and their last single "Michael And The Slipper Tree."

"We've used some strings and cellos on this and still preserved our sound. Some people have said that it's got a surfing sound but it's a mixture of basic pop with a West Indian influence.

"If it gets as many plays as 'Baby Come Back' then it's a certain number one because everybody loves it. It would help if we could get a nice television show like Top Of The Pops—that really makes it.

"The song's about what

## You don't get miserable with our music



GRANT  
feet tapping

happens to most pop musicians who make it in this business. Bobby Joe was this cat who used to live near us who we used to shout abuse at. He went to the town and came back really prosperous, pulling all the birds and everything. He expected us to respect him but we still used to shout at him.

"I wrote the lyrics and the melody in about half an hour. For some reason people look down on our music yet they never look down on the Beatles and basically it's as simple.

"Not this Christmas but the one before I wrote a song titled 'Give Love A Try' which has better words than John Lennon's 'Give Peace A Chance.' It's a really nice song and it's much

more sincere than 'Give Peace A Chance' which is like a chant that people shout at a football match.

"It bubbled under the charts for about nine weeks yet never made it. I expect the Plastic Ono Band will get to about number five. People's listening power seems governed by the charts."

Has the emergence of the progressive pop groups affected the Equals at all?

"We started off as a blues group so we can play their music. We were playing blues back in the Chuck Berry days when there wasn't a market for it. It's hard for them to do our music... can you imagine John Mayall doing 'Baby Come Back'?"

"If blues became the commercial thing then we'd play the blues. It's commercial for Fleetwood Mac but it's such a limited scene, everybody is copying other people like B.B. King. People will get fed up with imitations and will want to buy the real thing soon."

How long does Eddie think the Equals will last? "As long as we keep on playing music and entertaining. If we're not making it in England, it will be somewhere else like the Continent which is much more lucrative, but I'd still prefer to have a big hit here than anywhere else."

The Equals intend to keep raving for a long time yet.





CAT STEVENS: 'I know where I'm going'

## Cat goes back to his own version of folk

**ODD THE way people change — and what changes them.**

A couple of years ago when Cat Stevens' name on a record label meant instant hit, Cat seemed to burn nervous energy like other people chain-smoke cigarettes. Now, though people are saying nice things about his new single, "Where Are You," the nervous tension has gone.

A long spell in hospital with tuberculosis may seem a drastic way of acquiring relaxation, but Cat believes it has helped him to mature.

"I don't really figure the record as a comeback," he told me over a Fleet Street coffee. "If things happen for me again, great. I will try and do a better job this time."

### Young

"I was very young when it all started happening before and it's a very hard thing to do, to try and grow up in this business. The amount of flattery you get if you get a hit is not good for someone trying to mature."

"You've got to have a few knocks — and that is why the illness was good. It meant I got down to thinking about myself. It seemed almost as if I had had my eyes shut — the whole of that time with all those hit records just seems misty and unsure."

"Now I know where I'm going, although I have an urge to keep moving. I used to feel so fenced in in London as though there was a brick wall around the place. I've discovered the trick is to walk right through it and into the green fields on the other side. It's always great to come back, but you don't have to be there all the time."

"The illness was a strange thing. To go from the show-business environment and find you are in hospital, getting injections day in and day out, and people around you are dying — it certainly changes your perspective on things. It changes your mind about what is important."

### Singer

At one time Cat had his finger in several pies — singer, songwriter, publishing, recording supervisor and even in management. He agrees it was a mistake.

"I don't know what all that was," he admits. "I suppose everybody goes through that stage of feeling they can do it better than it was done for them. I realised eventually that record producing was OK but management is a drag."

Does he really want to get back into the chart rat race? "I haven't looked at it that way," he said. "It was mainly the song that made me decide to make a single. I wrote it about two months ago and

liked it so much I decided to talk Mike Hurst into recording me with it — he took a bit of talking into it, too. It's not an instant-hit song, perhaps, but I basically just wanted to make a nice record."

"I'm also working on an album of originals. I think I will just use guitar as backing. I seem to be going back to the folk thing — not that I ever really got into it, but that is where I started, in the folk clubs. I'm not doing a traditional folk thing, but a contemporary thing — my own version of folk, if you like."

### Working

"I'm writing a lot at the moment. I'm working on a couple of films and, as always, I'm working on my musical. I keep looking at scripts, but Hair has changed the scene so much for musicals. There are plenty of the old-type scripts floating about but not too many of the new."

"Then, if the record did happen, I'd like to do personal appearances again, possibly with just a bass and piano. Probably people would be disappointed because I wouldn't sing things like 'Matthew And Son' in the same way I used to do them."

### Standard

"I see them in a completely different light now. They were good enough at the time, but I see more things I'd like to do with them. I'd simplify them very much."

Which have been Cat's most successful compositions? "'Matthew' I suppose. Or 'Here Comes My Baby' which was a hit here in America and on the Continent. Then a lot of groups still do 'The First Cut Is The Deepest,' it's turned into a kind of standard." — BOB DAWBARN.



BLOOD, SWEAT AND TEARS: not a commercial group

# The saga of how Blood, Sweat and Tears were born

BY SUE PALMER

HE WAS leaning back heavily on his chair screaming "No interviews" as I entered flashing an old copy of MM. "Oh, English — come on in then" enthused Walton-on-Thames born David Clayton-Thomas.

A pretty blonde sporting a Joan of Arc hair-cut and more beads than an Arabian door curtain, came forth bearing the inevitable hamburgers and regular coffees. David said he felt tired and a little stoned so grabbed a coffee and started to relate the saga of how Blood, Sweat And Tears came to be.

It seems Al Kooper formed the group but couldn't really get it to click so left them. The remaining eight sent for David who at that time was with "The Government" in Canada.

Now they are well and truly established on the East Coast and have their single "Spinning Wheel" high in the US Top Ten. "New York kids identify themselves with our sound. We're not a commercial band — I mean anyone forming a commercial nine-piece band wouldn't stand a snow ball in hell's chance of making enough to eat."

Both he and Steve Katz write "but Steve writes two good songs while I write thirty and we only use one. The band play any and every form of music we come upon. One writer would restrict our diversity — unlike the Beatles who are geared to their writing concept."

When it comes to his style of singing David hates to be identified. "I'm influenced mostly by Ray Charles also Bobby Bland and Lou Rawls, but I don't have a stage act as such. I just get up there, close my eyes and let it happen. I like to work with a number for at least two months before we record it." So he's not very satisfied with their past recordings: "Take 'God Bless The Child' — I'm singing that 100 per cent better now than on the album."

### HASSLES

The nine of them seem to get on very well. Some look like group members while others wear suits and should be bank clerks if you go by looks. "We're professionals and don't have petty personality hassles — one week I'll

hang out with Steve — next with two of the others." A few more of them drifted in and out while David read a copy of MM.

After finishing the article on Clapton joining Winwood he declared that there is no such thing as British Blues. "Blues come from Chicago — sung by Negroes or it's not blues. White people can only interpret."

Thumbing on through the paper finding Joe Cocker (they opened with one of his numbers) he mentioned that "he comes from the wrong cultural heritage so falls short on the lyrics." Who do you like then David? "Paul McCartney really turns me on — so does Simon King (Canadian) and after trying for five years I can now say I like Dylan." "You see," he philosophises, "everyone has their place in this musical world."

At this point in bounded Jim Fielder who started to interview me until told by the room in general to shut up, he then changed his Levis for a pair of fringed suede pants to complete an all leather outfit. "Go on — ask me a question — ask me how I spend my money." I did so. "I don't, I'm a down-to-earth business man," and that's just how he plays his bass. Everyone started gossiping about other groups after being triggered off by Joan of Arc.

### FOLLOW

"We had the misfortune to follow the Doors at Miami," David told me, "the week after IT happened (Jim Morrison was arrested for alleged indecent exposure on stage). Anyone who has to resort to that must be lacking in other areas. At this point they started on dear Janis Joplin so I left before I was corrupted."

## IN NEXT WEEK'S MM

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## NEW POP SINGLES



BY CHRIS WELCH

## An obvious success for the Move

**MOVE:** "Curly" (Regal Zonophone). Roy Wood compositions have a peculiar stamp to them, reflecting a wry sense of humour and a penchant for brightly shining chord structures.

His songs have given the Move hits before and this strikes one as an obvious success.

With one of those "hot potato" backings and a hot vocal performance — it ends with a beautiful early Beatles choral effect — this proves straight pop can still produce good, valid music.

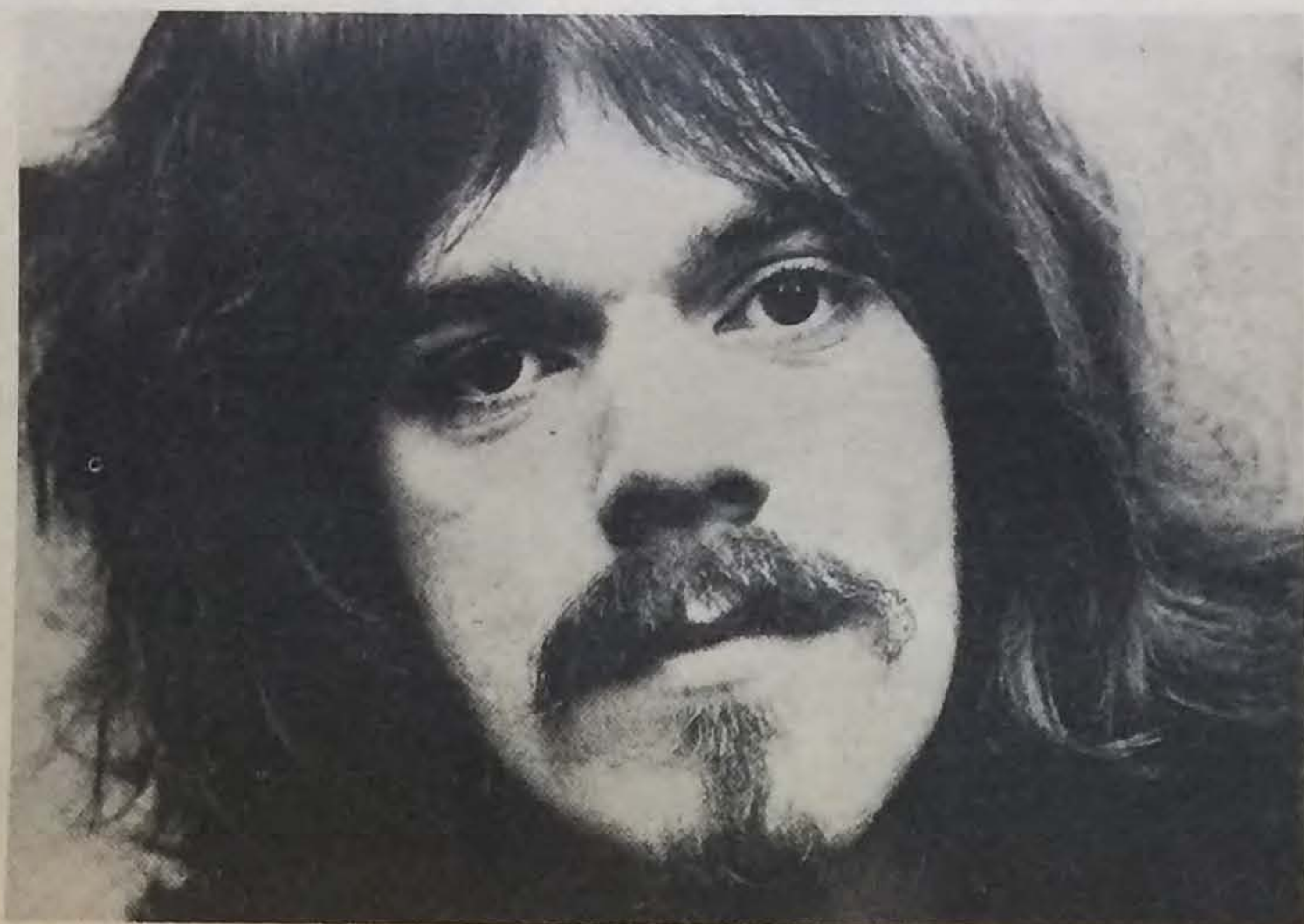
**MISUNDERSTOOD:** "Never Had A Girl (Like You Before)" (Fontana). Those who have kept faith with the extraordinarily talented combination of steel guitarist Glenn "Fernando" Campbell and singer Steve Hord since they blew in from California, will be wholly delighted to hear this second assault on the singles market. They have had a hard time since they teamed up at the beginning of the year, with frequent personnel changes in their backing group and rough treatment at the hands of philistine rock and roll audiences.

They have produced a superbly moody and atmospheric piece which successfully showcases Glenn's unique steel wailing and Steve's intensely emotional vocal delivery.

It's always exciting to be in at the birth of a new thing — listen now and you can say: "I dug them when they wuz first out."

Every now and then a good-looking boy singer is discovered, recorded and promoted. Usually he flops, and usually because

**ARMOUR:** "Armour" (RCA Victor).



ROY WOOD: his compositions have a peculiar stamp to them.

an important point had been overlooked — he couldn't sing.

Fortunately Miki can back up good looks with a convincing vocal style, and instead of being saddled with a weak song, is given a reasonable piece of material lifted by strong production.

Listen for a neat guitar riff and the sound of a medium hit.

**CLARENCE CARTER:** "The Feeling Is Right" (Atlantic). One can listen to Atlantic productions from many standpoints. Often the rhythm section alone is a joy in itself — the bouncing, leaping bass lines, the crisp, simple

drumming that sounds so "right." The brass blow effortlessly in a manner that suggests the American trumpeter is a different breed of Man.

Clarence Carter is there, too — a good singer, who knows how to utilise a vocal gimmick when the occasion demands, in this case an expellation of air little removed from a burp.

Not a great record by their standards, but still way above the rest.

**VIRGIL BROTHERS:** "Temptation 'Bout To Get Me" (Parlophone). Not a gang of cowboys but a soulful vocal duo. The deeper voiced member

sounds not unlike Scott Walker in certain nuances.

I am strongly reminded of "You've Lost That Lovin' Feelin'" by the Righteous Brothers. I am also strongly reminded of the words of Terence (190-159 B.C.) when he said: "Amantium irae amoris integratio est" — the quarrels of lovers are the renewal of love.

**RICHARD FOX:** "Big Bertha" (CBS). A man appeared in my office this week, seated in a wheelchair. He was being pushed by a large, rather worried looking woman with a rather grubby tee-shirt bearing the slogan

"Big Bertha."

I sighed, yawned, sipped thoughtfully at my delicious International Publishing Corporation tea (provided, I may add, entirely without charge) and pondered how best to have them thrown out.

But as I was on the verge of telephoning my bodyguard, a team of East Enders with hearts of gold, who protect me from skinheads and music publishers, a lady press assistant quickly explained that the man in the wheelchair was no idiot. He was Richard Fox, singer of this Parish, promoting his latest single, which proves to be corny but fun and likely to be a hit in Northern drinking clubs.

**ISABEL BOND:** "Don't Forget About Me" (Major Minor). Miss Bond has been about the scene some time, threatening not to gain hits with low grade material.

But now she emerges with a strong production (or "hot number" as we say in the trade) that will surely take her in leaps and bounds (an uncomfortable mode of travel, I know), to the upper strata of this crazy business called pop.

**EXPLOSIVE:** "Miss Alice's Garden" (President). Remember that fantastic discotheque hit "Phoenix City"? Part of its appeal lay in a special kind of blue beat (or "rhythm pop" as we say in the trade).

The Explosive, who would be better named the Dull Thud, make feeble use of that rhythm.

**PEPPERMINT RAINBOW:** "Don't Wake Me Up In The Morning, Michael" (MCA). Young ladies sing-

ing rather nicely with what sounds like the top Of The ops orchestra backing between tea breaks.

"What's the session today, Bert?" "Dunno — usual crap. Coming fishing Sunday? Listen, I've got this fantastic new technique with worms..."

**RAY OWEN:** "Tonight I'll Be Staying Here With You" (Fontana). Ray was recently with the Misunderstood and now cuts a solo groove on a Dylan tune, with accompaniment directed by tenorist Chris Mercer.

Ray has an amazingly high range and is due to surprise a lot of people. Re-bop.

**DERMOT O'BRIEN:** "The Ballad Of Brian Boru" (Envoy). A brave, bold patriotic song, "steadfast and true," full of stirring tales of Dermot driving away the Invaders — not the English as it happens, as they are still around and might get annoyed — but the Vikings, long since out of harm's way. But hark — what's that low rumbling? Ayee — 'tis a Viking horde, pouring into the recording studio, brandishing battle horns! Take that, you heathen swine! Thud — aah!

"Hello, my name is Eric the Violent, and straight from my successful tour of Valhalla, I'd like to entertain you with a ditty briefly recounting my exploits in beating up Ireland. And I have it on the highest authority, ie, my publicist, that my debut single is likely to loot, burn, pillage and plunder a way to the top of the chart. Okay boys? Sock it to me."

**CLIFF BENNETT:** "Memphis Streets" (Parlophone). An albatross flew over my head this morning, the tea leaves revealed strange patterns, a cock crowed thrice, white smoke poured from my bed socks, a three-eyed woman ran across the road crabwise in front of my motorised tricycle, and I thought: "A sign — a portent. Cliff Bennett is going to get a hit with this restrained groover." Either that or I have been hitting the Antiquary rather hard lately.

**OTIS CLAY:** "Baby Jane" (Atlantic). A fine rock and soul outing for Mr Clay with superb accompaniment. One of the best releases of the week and a hit.

Over to Roger Boverboots for his verdict: "Ere, oo are you looking at? Want bover? Well, I was putting on my dirty green trousers the other day and me size 15 boots, and just as I was about to rub sandpaper over my head and snap my braces into place, when 200 mates came round clutching this great new sound. And you know what? After playing it a few times, our normal kicks paled into insignificance."

"I could barely force myself to steal all the light bulbs in our Southern Region train compartment, normal practice of a Saturday evening, and when we stopped in the Kings Road to cut bits out of a hippies' hair, our hearts weren't in the job. Strange the effects of good music."

Strange indeed, Roger.

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## NEW POP ALBUMS

## Foundations are a great little band

**THE FOUNDATIONS:** "Digging The Foundations" (Pye). The Foundations are a great little band, whether they are sizzling a soul standard, booting out a ballad or performing perfect pop. And their lead singer Colin Young combines feeling for the music with a good vocal style. This is a good album — their best to date — and should have even more folk here digging this mixed group from London's Paddington. It includes "My Little Chickadee," "I Can Feel It" and "In The Bad, Bad Old Days."

**MALCOLM ROBERTS:** "Mr Roberts" (RCA). If there was a shop around town that retailed images, and Malcolm could get along there with a couple of quid, he could be the international singing sensation of the future. 'Cos that's all he needs: he's got everything else — a great, warm voice, good looks, etc. But in these days of artist projection, perhaps he doesn't project enough. Still, this is a nice, slightly square album. The arrangements are consistently good and the vocal performances from Malcolm are of a high quality.

**ELVIS PRESLEY:** "Elvis Sings Flaming Star" (RCA). Elvis is back in the spotlight with a big hit single, and on the album front he's never been away. Here's a new big seller from Elvis, with some good and some inferior songs handled by the master with his own brand of attack and power. One for his fans to clasp to their bosoms.

**CHET ATKINS:** "Relaxin' With Chet" (RCA). It's easy to see playing this album, why Chet Atkins has risen so

high in the Nashville country firmament: he is a superb, sensitive guitarist in many styles, as well as a successful producer. Here Chet is let loose to play some of his own favourite melodies — like "Blues For Dr Joe," "Villa" and "Marta." He handles every one superbly.

**EDDY ARNOLD:** "Country Songs I Love To Sing" (RCA). Eddy has been a country star for two decades and this album shows why: good country numbers in the nostalgia and sentiment belt, well sung and played. A far cry from the modern country of people like Glen Campbell and George Hamilton IV, but pleasant and relaxing. "Chained To A Memory," "The Echo Of Your Footsteps" and "Cuddle Buggin' Baby" illustrate the type of songs he sings.

**BUCK OWENS:** "Buck Owens In London" (Capitol). All the excitement and enthusiasm of Buck's first concert at the London Palladium is captured marvellously on this live album. Buck was genuinely overwhelmed at his reception and it shows. All the favourites are performed beautifully, including "Act Naturally" and "I've Got A Tiger By The Tail" and Chuck Berry's "Johnny B. Goode."

**JIM REEVES:** "According To My Heart" (RCA). Jim Reeves was and is still so popular as a popular ball-

adeer, his simon pure country roots are sometimes overlooked. They are here on this new album in abundance. It's another posthumous set from a great country singer and will be a major commercial success five years after his death. Songs include "Don't You Want To Be My Girl," "Stand At Your Window," "I Can't Fly" and "If You Were Mine."

**PATSY CLINE:** "That's How A Heartache Begins" (MCA). Patsy, another tragic victim of a series of accidents which killed a number of American artists, left a legacy of recordings from which this new album is compiled. It's a composite of bluesy songs, ballads and sentiment delivered with Patsy's highly personalised style.

**HANK WILLIAMS JR.:** "Songs My Father Left Me" (MGM). An interesting album for long term country music followers. When in 1953 Hank Williams died, he left a lot of song lyrics. Now his son, a country artist in his own right, has put the words to music and recorded an interesting, warm, human album. The combination of Williams and Williams has a flavour and poignancy about it that makes it an emotional and honest experience.

**MICHAEL BENTINE:** "Square Bashing" (RCA). It's the hardest thing in the world to be funny on record. But this is genuinely hilarious in

parts — due to excellent material by Bentine. He has worked hard producing an album specifically for the ear, rather than just recording existing material. Several items are gems of humour but the standard is consistently good. And Michael's versatility shows in the wide range of character voices on the disc. Very funny indeed.

**HERB ALPERT AND THE TIJUANA BRASS:** "Warm" (A&M). Hardly typical Tijuana Brass music, this has the Alpert trumpet and sleepy voice with strings, choir and occasional brass. The result is a lazy, relaxed sound that will sell in its hundreds to late-night listeners. Tracks include "Warm," "The Sea Is My Soul," "Sandbox," "Girl Talk" and the lovely Bacharach-David "To Wait For Love."

**"MEMPHIS GOLD" (A&M).** A superior soul set — it must be with three Otis Redding tracks, "Satisfaction," "My Lover's Prayer" and "I've Been Loving You." There's also a couple of good ones from Sam and Dave as well as contributions by Booker T and the MG's, Carla Thomas, Rufus Thomas, the Mar-Keys and the Mad Lads.

**ARZACHEL (Evolution).** An odd set this which roughly comes under the Progressive Pop heading. The lead singer has a somewhat "hooray" voice which can be a bit off-putting but there is some excellent lead guitar and an organist who obviously knows his classics. Not a trailblazer but there is a fair helping of listenable music. Tracks include "Garden Of Earthly Delights," "Lag" and "Clean Innocent Fun."



# One of the greatest piano solos in jazz

**L**ENNIE TRISTANO: "Lines." Line Up (a); Requiem (b); Turkish Mambo (b); East Thirty-Second Street (a); These Foolish Things (c); You Go to My Head (c); If I Had You (c); Ghost Of A Chance (c); All the Things You Are (c). (Atlantic Special 590031).

(a)—Tristano (pno), Peter Ind (bass), Jeff Morton (drs). (b)—Tristano (pno).

(c)—Tristano (pno), Lee Konitz (alto), Gene Ramey (bass), Art Taylor (drs).

If you call yourself a jazz fan and you haven't got this LP, pawn your grandmother's budgie and head straight for the shop now.

It contains one of the greatest piano solos in jazz and several others that don't come far behind. "Requiem" is Tristano's tribute to Charlie Parker and is, for my money, the best thing he ever did — and that is saying a very great deal.

All these tracks were recorded in 1955 and, as Alun Morgan points out in his highly informative sleeve note, created a great deal of controversy at the time of first release—not because of the music but because of the recording methods. On "Line Up" and "East," for example, Tristano's piano part was recorded over the bass-drums tape which was speeded up. There are moments on other tracks of double and even triple tracking.

Today it all seems fairly normal and anyway the music justifies whatever means were used to get such magnificent performances.

Apart from requiem, Tristano is the only musician on the exciting "Turkish" which has an almost Meade Lux Lewis-Albert Ammons-Pete Johnson feeling with the repeated bass figures. The trio tracks feature fast, popping piano improvisations in which the pianist makes me think of Clark Terry's trumpet playing.

The quartet tracks were recorded at a New York club and are not quite in the same class despite some typical Konitz of ten years ago—cool, calm and collected but full of original ideas. Tristano obviously prefers the freedom of a solo piano.—BOB DAWBARN.

## ORNETTE COLEMAN



**ORNETTE COLEMAN:** "Ornette At 12." C.O.D.; Rainbows; New York; Bells and Chimes (Impulse! SLP1518). Coleman (tpi, vin, alto), Dewey Redman (tnr), Charlie Haden (bass), Ornette Denardo Coleman (drs).

**O**UTRIGHT nepotism is rare in jazz, and the only current practitioner would seem to be Ornette Coleman who nowadays seems to prefer the drumming skills of his 12 year-old son to those of Billy Higgins, Ed Blackwell or Charles Moffett.

Ornette Jr's debut LP as a mere ten year-old ("The Empty Foxhole" on Blue Note) wasn't rapturously received by the drumming fraternity, and while this latest set won't convince those of us who doubted the wisdom of parental choice, ample proof abounds that he is quite remarkably advanced for his age and undoubtedly,

in time, will be an impressive drummer.

That apart, this is the second album to be released here which features Ornette's current group with Dewey Redman on tenor and the unique Haden back where he belongs.

The music is now quite familiar, although Ornette's trumpet on "Rainbows" and his violin playing elsewhere still make one wonder why he has to do it. Redman seems to be filling a similar role to that of Pharoah Sanders in the latter Coltrane groups, and his tense, almost demented solos emphasise how controlled and often predictable his leader's work now is.

However, Ornette's is still one of the most moving sounds in jazz and his alto work here is always impressive. The days when each Coleman LP could be regarded as further irrefutable proof of a musician's campaign to establish the legitimacy of his cause are over. But he still makes good albums, and this is one. One final moan—however is responsible at EMI for compressing the original U.S. double sleeve into the cheaper British package really should take more care. This is a concert performance, but you'd never know. —BOB HOUSTON.

## BILL EVANS



**BILL EVANS:** "At The Montreux Jazz Festival." One For Helen; A Sleepin' Bee; Mother Of Earl; Nardis; I Love You Porgy; The Touch Of Your Lips; Embraceable You; Someday My Prince Will Come; Walkin' Up. (Verve SVLP9243). Evans (pno), Eddie Gomez (bass), Jack de Johnette (drs).

**N**O one is more delighted than I at the hectic excitement of so much of today's jazz. But it would be a pity if, in the general hurly-burly of hit-em-between-the-eyes modernity, the more

# JAZZ

REVIEWERS:

BOB DAWBARN, JACK HUTTON, MAX JONES

introvert talents of a Bill Evans were to become unfashionable.

Not that Evans seems to be untouched by the general extrovert mood. This set was recorded at the 1968 Montreux Festival and I can't remember having heard him so obviously swinging on record before.

All the subtlety, the lyricism, the formality of an Evans performance is there but, in general, the mood—as sleeve-note writer Gene Lees points out—is less brooding than usual.

The exuberance of his two colleagues may have something to do with it. That remarkable young bass player Eddie Gomez bubbles with ideas and deJohnette pushes the trio hard without ever obtruding on Evans' train of thought.

The audience doesn't obtrude either and the recording is remarkably good for live festival appearance. A most enjoyable set — BOB DAWBARN.

## TONY OXLEY



**TONY OXLEY QUINTET:** "The Baptised Traveller." Crossing; Arrival; Stone Garden; Preparation. (CBS Realmjazz 52664). Oxley (dra), Evan Parker

(tnr), Kenny Wheeler (lpt, flugel), Derek Bailey (gtr), Jeff Clyne (bass).

**D**RUMMER Tony Oxley, a deserved winner of this year's MM Poll, is a musician who has rarely been able to show himself in his true colours.

The last 12 months, however, have seen his emergence as much more than a most reliable and often stimulating jack-of-all-accompaniments at the Ronnie Sept Club. This album is a fair measure of the man's musical strength.

Unlike many of his contemporaries on the burgeoning British scene, Oxley presents a music which is rather daunting, totally uncompromising and, as he likes to point out, "without bebop clichés." Anyone expecting a bit of the old freak-out and not much else can forget about this set.

The musicians who make up the quintet would be the "dream British group" of many an astute listener, and the demands of the material and the brief which Oxley sets them here have encouraged them to quite incredible heights. Wheeler is a man whose strength is taken for granted, but even the most ardent of admirers will be impressed by his work here; Clyne, always the most intelligent and resourceful of bassists, puts himself another furlong ahead of most of his contemporaries; Parker and Bailey, illustrious alumni of the John Stevens' school, have never been more advantageously involved and the guitarist's marvellous work on "Stone Garden," where by astute use of harmony clusters he creates a texture that Gil Evans would be proud of, is one of the highlights of the album.

A most demanding set by five outstanding British musicians. The kind of album that has to be lived with for a period, but immensely rewarding.—BOB HOUSTON.

## RADIO JAZZ

British Standard Time

**FRIDAY (18)**  
4.10 am J: Jazz Unlimited (Fri, Mon-Thurs). 7.10 pm H2: Jazz. 7.30 Q: (1) Beatles (2) Mel Lewis. 8.45 B1: Jazz On One (Peter Clayton, Marty Paich, Derek Jewell). 9.10 U: Ramsey Lewis, Buddy Guy, Jack McDuff, Dave Pike Set. 11.0 H2: Serenade in Blue. 11.30 T: Herb Alpert and the Tijuana Brass. 12.0 T: Gary McFarland (America The Beautiful).  
**SATURDAY (19)**  
4.5 am J: Finch Bandwagon. 10.30 B3: Jazz Records Requests (Steve Race). 2.0 pm E: Hines Rhythm. 1933-1938. 2.35 H2: Radio Jazz Magazine. 6.30 B1: Jazz Club (Chris Barber JB, Monty Sunshine JB). 11.5 A1: Bernard Lubat and Jean-Luc Ponty Orks. 11.5 J: Jazz. 11.30 T: Count Basie at the Tropicana. 12.0 T: Albert Nicholas (1935). Barney Bigard (1940-41).  
**SUNDAY (20)**  
12.5 pm J: Finch Bandwagon. 4.30 H2: Don Ellis Ork. 10.0 B1:

Mike Raven's R and B Show. 11.0 B1 and 2: Best of Jazz on Record (Humph). 12.0 T: New York, New York (Pop, Jazz and Folk Guests).

**MONDAY (21)**  
7.45 pm B1: Just Jazz (Jazz from the Cinema, presented by Alexis Korner). 9.30 E: NDR Big Band, fronted by Fran Thon. 11.15 V: Big Band, Latin Style (presented by Noel Andrews). 11.30 T: Joe Williams. 12.0 T: New Orleans JF (Onward Brass Band, Jimmy Giuffre Trio, Festival House Band, etc). 12.5 am J: Bobby Troup Show.

**TUESDAY (22)**  
5.0 pm H2: Skymasters, Eddy Engels. 5.25 H2: Jazz. 5.45 B3: Jazz Today in Stereo (Charles Fox). 10.30 V: Jazz Corner. 10.30 O: Jazz Journal. 11.0 U: German All Stars. 11.30 T: George Shearing. 12.0 T: New Orleans JF (Sarah Vaughan and all-star band).  
**WEDNESDAY (23)**  
9.15 pm B1: Jazz Workshop

## LARRY YOUNG



**LARRY YOUNG:** "Heaven On Earth." The Infant (a); The Cradle (a); The Hereafter (a); Heaven On Earth (a); Call Me (a); My Funny Valentine (b). (Blue Note BST84304). (a) — Young (organ), Byard Lancaster (alto), Herbert Morgan (tnr), George Benson (gtr), Edward Gladden (drs). (b) — as (a) plus Althea Young (vcl).

**A**T FIRST hearing I didn't like this much at all and was tempted to write it off as yet another of those

instant-soul organ combo things.

Further hearings, however, have convinced me I was wrong. The music may fall a long way below the high flown claims made in the sleeve-note, but it is certainly not without interest. Young remains the most original of all the post-Jimmy Smith organists and the one who comes closest to being able to play a good ballad.

Messrs Lancaster and Morgan are new names to me and though neither seems to have the stuff of which giants are made, they contribute some interesting moments — though one of them, the sleeve doesn't suggest who, plays a rather poor flute solo on "Hereafter."

Benson still hasn't quite lived up to his early promise, but again plays some pleasant things here. Althea Young, the organist's wife, is featured on one track. That is really enough as she sounds like a rather shakey Sarah Vaughan who has lost control of her vibrato. — BOB DAWBARN.

## in brief

■ Ella Fitzgerald must have been feeling great the night she recorded **SUNSHINE OF YOUR LOVE** (Polydor) at the Fairmont Hotel in San Francisco. For her performances on the album rank with some of her best in recent years. On one side she is accompanied by the highly musical Tommy Flanagan Trio who provide perfect accompaniments. Ella makes an excellent job of "Hey Jude," "This Girl's In Love With You," "Useless Landscape," and "A House Is Not A Home." On the modern songs she sounds much fresher, and like all great performers, her artistry rises to the new challenge. A most enjoyable album—J.H.



ELLA

■ In my opinion Billie Holiday was the greatest female jazz singer who ever lived. So it follows that every record she made is a must. On **THE VOICE OF JAZZ — BILLIE HOLIDAY** (VSP 37/38) you get two albums for 37s 5d which borders on a free gift. If you don't already own the tracks. The recordings were all made between 1954 and 1957 and feature musicians like Harry Edison, Willie Smith, Bobby Tucker, Barney Kessel, Chico Hamilton, Benny Carter, Charlie Shavers, Tony Scott and Paul Quinichette. The last six tracks were made at the 1957 Newport Jazz Festival when Lady Day was suffering more than her share of trouble. Her voice was rough and there are some scrappy moments of accompaniment. But only a fool would presume to apologise for any Billie Holiday performance. You apologise perhaps for entertainers. Billie Holiday dealt in the harsh realities of life. — J.H.

As one who has found the personal appearances of the Modern Jazz Quartet rather dull over the past couple of years, I am a little surprised to find how fresh their old records still sound. A good example is the welcome re-issue of **"MIDSUMMER"** (Atlantic 588163) on which Sonny Rollins appears as guest artist for the total fifteen minutes of two tracks, "Bag's Groove" and "Night In Tunisia." This is Rollins at his most sardonic and he plays beautifully. Then so do Messrs Lewis, Jackson, Heath and Kaye through their medley of popular songs, Charlie Parker's "Yardbird Suite," Lewis' "Festival Sketch" and one of the best, and most often overlooked, of his compositions "Midsummer," from which the album is presumably named. If you don't have this, it's well worth acquiring. —B.D.

## Garner you mustn't miss

**ERROLL GARNER:** "All Of Me." Undecided (b); Red Sails In The Sunset (b); I Can't Believe That You're In Love With Me (b); Stormy Weather (c); Somebody Loves Me (a); I Cover The Waterfront (b); Indiana (a); She's Funny That Way (c); Until The Real Thing Comes Along (c); Confessin' (c); A Ghost Of A Chance With You (b); Stompin' At The Savoy (b); Love Walked In (b); Penthouse Serenade (b). (CBS Realm M52116).

Garner (pno), with (a) — John Levy (bass), George De Hart (drs). New York City, 25/9/45. (b) — John Simmons (bass), Alvin Stoller (drs). Los Angeles, 29/3/49. (c) — Same as (b). Summer, '49.

**G**ARNER — one of the great melodists of jazz, and a true original — has realised his talents very fully on records. So much so that many jazz fans, bored by the output or disturbed by the overtly attractive nature of the music, have given up buying his albums.

For the pianist this has not been disastrous, since he enjoys wide popularity, but it has caused a lot of his later work to be overlooked. And younger readers may not know his earlier stuff.

This present LP takes us back to his first recording years, soon after he hit New York in '44. Two tracks on the collection were made there in '45.

"Indiana," a series of light-hearted and highly lively variations on the old jazz favourite, seems to get near the roots of Garner's style. It's traditional in all sorts of respects but as personal as anything could be. "Somebody Loves Me" shows a similar bouncy rhythmic sense and unhampered flow of melodic ideas.

The other titles, made some four years later on the West Coast, contain new stylisms which we can recognise as integral parts of the now-famous Garner sound.

"Penthouse" (or "When We're Alone") is a tasteful example of slow jazz playing — tuneful but not over-sentimental and filled with a bluesy kind of feeling. The swing of his simple opening statement, after a heavyish four-bar intro, is most moving. And the use of tremolo calls to mind Hines and Stacy as well as the blues professors.

Nothing, I imagine, could be prettier than this and still be jazz. But it is interesting to notice the lack of pretentiousness here; the dragged timing against a guitar-like four in the bar left hand has become a trademark, but how effective it sounds.

Other highs include an "Undecided" which is witty, pungent, pleasing to the jazz ear; an "I Can't Believe" which rolls along like Old Man River on a good day; a powerfully thought-out "Stormy Weather", rich but cunning readings of "Funny" and "Red Sails."

But wherever you put the needle down you hit oil: an individual's music characterised by rapid changes of mood, an air of spontaneity, a love of thick orchestral sound, and, above all, a sure sense of rhythm.

So get this for 25s 11d if you value Garner's work and don't already own the contents. Ten of these tracks were included in London's "Penthouse Serenade," reviewed in the MM of 2/8/58. — MAX JONES.

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## FOCUS ON FOLK



THE JOHNSTONS: have explored the potential within them

Their last recorded work reflected the split, with two simultaneous albums coming out at the same time, one contemporary, one trad. Their next record will cover the entire spectrum of the group's work, from Leonard Cohen songs to the instrumental jigs and reels that had Britain's toughest folk audience, the London Singers' Club, cheering for more when they appeared there recently.

## LIVE

The record will also feature the group's live sound, without the admixture of strings and backing tracks that has been a feature of so many folk revival albums in the past. Interesting to see this trend, which is also taking place in pop, of musicians taking charge of what goes on in the recording studio and putting the engineers back in the control room, where they belong.

The Johnstons have always been an interesting group, from their earliest days when they achieved Irish top twenty success with "The Travelling People,"

## Johnstons are getting it together, but what?

BY KARL DALLAS

their first single. They could have degenerated into just another Irish ballad group, waving their beer mugs in front of them in time with the audience, murdering the same old rebel songs that have lost their meaning and become safe through constant repetition.

## GUTSY

Instead, and especially since Mick Moloney and Paul Brady have joined Adrienne and Luci Johnston in the group, they have explored the potentials within them, making the songs their own, whether traditional or contemporary. Paul Brady's lilting "Lark in the Morning" for instance has a lyricism absent from the singing of too many dedicated traditionalists, while Paul's gutsy version of "Port Of Amsterdam" makes the American "Jacques Brel is Alive and Well and Living in Paris" interpretation like Holland gin diluted with too much water, by comparison. They haven't turned their back on the Irish dance hall scene, though they confess to a weariness at the limits it sets on what they can do.

"It's not that we object to always singing 'The Travelling People,' says Mick. "It's a great song, which is why it's so successful. But it's amazing the hostility so many Irish people have for their own music."

"After we sang at a St Patrick's Night event there was a priest ringing up Nems in great agitation, requesting that we be sure and sing the old folk songs like 'Traveling People' and 'Both Sides Now' the next time he booked us, rather than that new stuff. The new stuff he was talking about was traditional music."

"So whenever we play at a dancehall we always make sure to finish with 'Johnson's Motor Car.' That sends 'em off in the right mood."

The appearances they are making on BBC radio's Night Ride show is another side of the Johnstons. They are being given an opportunity to do their own thing in a way too often denied to talented groups on so-called folk programmes on radio and TV.

"Some of the things we are doing are pretty far out," says Adrienne, "by Radio One standards. No solo unaccompanied ballads, of

course, but all sorts of traditional things done in the way we want to do them, without interference."

## CHARTS

Does all this mean they have turned their backs on another top twenty success? A check with the group indicates they haven't made up their minds, but they will probably take the opportunity chart success would give them to take what they are doing to a wider audience.

"If chart success meant us doing a tour of variety one-night stands," says Paul, "I wouldn't want it. Sandwiched between a conjurer and a legshow, you don't get any opportunity to reach the audience in the seven minutes you have. The money may be good, but it's destroying."

"Chart success might help us to do more solo concerts," adds Adrienne. "We've done a few on a small scale and we've enjoyed them. They really give us an opportunity to show what we can do, together and solo, traditional and contemporary."

## TESTING

This new confidence about where they're at comes at a vital stage in the Johnstons' career, because in a few months' time there will only be the Spinners and the Johnstons among the known folk groups. The Watsons are just a memory whose echoes are spreading through the more adventurous fringes of pop. The Young Tradition break up in the autumn. The Ian Campbell group seems to have dropped out of the commercial scene.

It's comforting to be able to know that in this testing time the Johnstons won't be buffeted about by the vagrant whims of bookers, agents and the like in the quest for bookings and disc sales. Which means they will probably get both.

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## FOLK NEWS

## Ian Campbell for Essex Festival

THE Ian Campbell Group, Martin Carthy and Dave Swarbrick, Dave and Toni Arthur, the Strawbs, Robin and Barry Dransfield, Pete and Marion Gray, Diz Disley, Tony Maloney and Nic Jones all take part in the Essex Folk Festival, a 12-hour bash that also includes ceilidh music, Morris Dancing, poetry and lectures and a talent competition, at the White Hart, Collier Row, near Romford, on July 26 starting at 11 am. Tickets and details of competition are available from the White Hart, Collier Row, or the Brentwood Folk Club, the Castle, Ongar Road.

Derek Sarjeant's Folk Trio, the Southern Ramblers and Pat Nelson are lined up for folk show at Morden (Surrey) Park on July 26 at 7.30 pm. Admission by programme 2s 6d.



CAMPBELL  
July 26 date

On the record scene, recent releases include "Not Quite Folk" from the Spinners. Tracks include "Collier Lad," "Island Woman," "Seth Davey," "Hard Case," "Shoals Of Herring" and "The Old Dun Cow." Arrangements are by bassist Spike Heatley, who played on the sessions together with Tony Carr (drs), Brian Lemon (piano) and George Chisholm on trombone. That's on the Fontana label as is the new Noel Murphy album "Another Round" which includes the wildest version of "Delaney's Donkey," heard this side of Dublin. Shaggis is also in there somewhere as are guitarist Jon Mark, Alun Davies (gtr), Phil Bates (bss) and drummer Alan Buck.

Singer-songwriter David Campbell has a forthcoming album on Mercury and a possible single for the autumn. It will be a new departure

from his previous albums on Transatlantic and will be more pop oriented. The New Deal String Band — Tom Paley, Joe Locker and Janet Kerr—have their first album, "Down In The Willow" released by Argo this month. The group as well as gigs in Britain, have played in Holland and Tom returned to his native America for a tour. Janet Kerr will be going to the States this summer for a visit to the Southern States.

The King's Head, Islington, is presenting a special benefit night tonight (Thursday) for fiddler Michael Gorman, at present ill in hospital. A strong bill of artists including Reg Hall, the Tappers, Rod and Danny Stradling, Tony Hall, Lyn Breeze, Oliver Muligan and Tim Lyons and Tom Paley is expected. The club closes for the summer after this but re-opens in September and the guests on the opening night, September 10, will possibly be the Happy Wanderers.

Magna Carta, who appear at this year's Cambridge Folk Festival in the first week of August, take part in an open-air mass at the Wardour Street, London, gardens on July 26. The group were recently filmed for French and German television in an hour-long special, much of it shot on location, together with Blind Faith and Donovan.



## FOCUS ON FOLK

2



MAGNA CARTA: 'a definite set of attitudes'

IN THE three months that Magna Carta have been working together as a professional act, they have attracted a fair amount of notice. And not surprisingly, for this young trio—Chris Simpson (vocals, gtr), Lyell Tranter (gtr) and Glen Stuart (vocals), have great deal of talent between them and they know how to use it.

Their first album is due out in September and is an impressive selection of their own material. They recently had their first single, "Midwinter," released and have another coming up. With the first album completed they are turning their thoughts to the

## The many talents of Magna Carta

BY TONY WILSON

second titled "Seasons," which songwriter Chris Simpson says is "all my rural memories and thoughts on loneliness, old people, hypocrisy, holiday makers, a subtle dig at church congregations and the dead,

mellow world of autumn as seen by a pilgrim, who starts as a young man in the spring, and journeys into old age and winter."

It was written for a Colour Me Pop show and the group will be performing

soon as part of their repertoire.

In describing their music, Chris says "with the music we play there is a definite set of attitudes, in the music and outside. The music reflects what we think and the way we look at people and life."

For the last three months the group have been working on the folk scene which they consider to be the area which, at the moment, receives them best.

"We're folk combination being just two guitars and voices, which lends itself to the folk world because they are the only audiences who will sit and listen to us." But even so, the group find that sometimes they are professional performers caught in amateur circumstances.

Their professionalism is one thing that stands out when talking to them about their work. They insist on using their own PA equipment, and even use an echo unit, just for one number, in order to make sound that much better.

They are aware too, that their job is not just singing their songs, but entertaining and holding their audiences, which often falls on the sharp-wits and natural comedy of Glen. "If your having tuning trouble or you make a boob, you should try and get the audience to share your troubles, but make it funny, they love it," says Glen.

Lyell added, "We've been around and seen other groups doing similar stuff where they have fallen down because they sing for themselves and are not entertaining the audience."

Putting the Magna Carta into a musical category is not easy neither do they want it. "Why the hell give it a label," asks Glen, "I don't care if we play to a folk club or a college, it sorts itself out, I can't see what we do as folk. That to me is putting one finger in your ear and going 'Hey-nonna-no!'" Lyell agrees about the labelling. "We don't need it. We just want people to accept us for what we're doing."

Chris is a little more cautious and sees that a label can help in preventing the group in getting involved with the wrong kind of gig for their music. "If we got stuck in a Top Rank ballroom for instance, we'd probably die a death."

"Our aim," says Glen, "is the sort of thing the Pentangle do, mainly concerts."

Looking at the future, Chris commented, "If and when it gets to any size, assuming it gets better and better, for instance if what we do gets up to Simon and Garfunkel proportions, people will be expecting high standards all the time. That's what we want to give."

## FOLK ALBUMS

IF the thought of a British jug band suggests to you a group of rasping, twanging musicians trying to recreate the sounds of the 20's and 30's heard on scratched 78's, then the first album from the Famous Jug Band, "SUNSHINE POSSIBILITIES" (Liberty LB583263) will do a lot to change your mind. This foursome—Jill Johnson (vocals), Clive Palmer (vocals, banjo, fiddle), Henry (Jug) and Pete Berryman (gtr)—come with a variety of music, including some good modern material. The band has a lightweight sound, a marked contrast to the often plodding, heavy feel associated with other such groups. Included on this album are both sides of their recently issued single—"The Only Friend I Own," written by Pete Berryman and a pleasant rag-time styled number and Clive Palmer's haunting composition, "Leaves Must Fall," sung by Jill and one of the best tracks on the album. A good deal of the material comes from Pete Berryman, who contributes a good guitar instrumental, "Shakey Train Blues," the cleverly arranged contemporary folk song, "The Main Thing" and "Breakfast



JUG BAND

## JUG BAND WITH A DIFFERENCE

Blues," with its slow vocal refrain and up-tempo instrumental breaks, and another good, modern song, "Sunshine Possibilities." Other songs on the album include Clive Palmer's Beatish "Nickolson Square," Alan Tunbridge's "I Can't Stop Thinking

About It," which lends itself well to the jug band style, the humorous barber-shop quartet treatment of "He Never Came Back" and the traditional "Train On The Island." This album is highly entertaining and the Famous Jug Band lifted this particular type of music from out of 1929 and planted it very firmly in 1969.—T.W.

FINBAR and Eddie Fury have proved themselves to be two of the most noteworthy young musicians to come out of Ireland in a long time. Finbar is an excellent musician playing both uilleann pipes and whistle, while his guitarist brother Eddie is a highly competent singer, with a fairly effortless style that has a pleasant touch of roughness about it that adds rather than detracts from his singing. Their combined talents are once again presented on album with "THE LONESOME BOATMAN" (Transatlantic TRA 191). Finbar is heard with some fine instrumental work, including the melodic, minor-keyed title track, played on the whistle, and on the pipes he performs the fast paced "Colonel Fraser" and the descriptive "Fox Chase," on which the sounds of a fox hunt are reproduced, a difficult piece beautifully executed by Finbar, while a lively mandolin-guitar duet, "Bill Hart's Favourite," opens the set. Eddie's selection includes the gentle "Dance Around The Spinning Wheel," with Finbar on whistle, and the same combination is heard on the tough, light-hearted "McShane." Eddie, with just his own guitar accompaniment, comes across well on the tuneful, moving "Carran Lough Bay" and a well-sung "Bogie's Bonny Belle," a Scottish song, with Finbar's soft flute in attendance. A highly creditable album from this talented duo.—T.W.

FINBAR is showcased on his own album, "FINBAR FURY" (Xtra 1077) on which he plays a selection of traditional tunes and those of his own composing, featuring both the pipes and whistles. Finbar gets the most from his instruments, having mastered the techniques and nuances of each. This is one of the best instrumental albums of Irish music released to date and worth a place in anyone's collection. —T.W.

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## news in brief

**SOLOMON KING**, who had a chart hit with "She Wears My Ring," has signed a new long-term management and agency contract with Manchester's Kennedy Street Enterprises, who handle Hermans Hermits, Who, and Freddie and the Dreamers. Solomon is currently starring in his own show at the Water Splash in Jersey.

Guy Mitchell is to perform the opening ceremony at a charity fair organised by the Round Table in Middleton, near Manchester, this Saturday.

Brian Bookbinder, son of former bandleader the late Nat Bookbinder, is trying out a cabaret-for-dancing presentation at the Princes and Domino clubs in Manchester. This Sunday, the bill features the Yarra Yarra Jazz Band, Brian Poole and the Seychelles, and Toby Twirl.

Singer Jimmy Crawford, who had a big hit a few years back with "I Love How You Love Me," has a new single out on CBS on July 25. Titles are "Love, Wonderful Love" and "Strange Song." Jimmy is currently playing cabaret with his Jimmy Crawford Four.

Songwriters Carter-Lewis and Roger Greenaway are featured on the backing on the next single released early in September by Jason Cord and the First Chapter on the Page One label. "A" side will be "Why Shouldn't I" arranged and produced by Les Reed.

Sight And Sound will appear in BBC-TV's Colour Me Pop at the end of July — to coincide with the release of their next Fontana single, "Beautiful Sally." Sight and Sound will be featured in the Jimmy Young Show throughout the week of July 28.

Comedian-singer Ray Fell is now appearing with Freddie and the Dreamers in a summer season at the South Pier, Blackpool. Guitarist Bert Weedon is also on the bill.

Immediate Pleasure spent two days last weekend recording an LP of their own material in the Decca studios. John Peel is taking an interest in the group and appears with them at Club Lafayette, Wolverhampton, on July 24 and at the Wellington Undergrad Town House the following night.

The Californians visit Australia in the autumn for two months of stage and — TV appearances. Group starts a fortnight's season in Jersey this Sunday (20).

Montanas and Trapeze tour Canada in September. Appearances in America are also being negotiated. Montanas already have a following in the States, where their "You've Gotta Be Loved" entered the Top 40.

Trapeze take part in the Pop Festival at Ghent in October.

Love Affair release their second album, "Love Affair Sing Philip Goodhand-Tait" on July 29.

Jeff Kruger has signed American singer Polly Elliott to Ember Records. She will record "Since I Lost You Baby" on Monday (21).

Holly, 21-year-old singer from Westcliff-on-Sea signed up by Harold Geller, stars in cabaret at London's Dorchester Hotel on July 23. Holly's "If You Could Love Me" was recently released on Fontana.

Singer-dancer Peter Gorden has signed a recording contract with Decca. His first single, released tomorrow (Friday) is the number with which he won two awards in the Golden Rose Song Festival at Antibes on July 6. Title is "Everybody Knows," by pianist Roy Budd and Doug Stanley.

Humphrey Lyttellon guests with the Mike Pembroke Band at the Bamboo Club, Hazel Grove, Stockport, this Saturday (19).

Pat Pyke, who appeared as a young drummer with Billy Peacock's band, is emigrating to Australia on August 1.

Artists appearing in Open Air Concerts at Well Hall Pleasance Theatre, Well Hall Road, Eltham, London, s.e.6 include Chris Barber (July 26), Peddlers (August 2), Humphrey Lyttellon (August 9), Al Stewart, Shirley Collins and Diz Dingley (August 16).

Noel Redding's new group, Fat Mattress, expects to sign week with Polydor for international release.

Groovesville Club, featured at the Wake Arms, Epping, on Sundays, and drawing big business for this time of the year, features Blossom Toes this Sunday (20). Future attractions include Sam Apple Pie and Jon Hiseman's Colosseum.

Lita Roza opens Berwick's Regency Club next Monday (21).

Irish singer Joe Dolan has signed with the Cohn Berlin agency.

Elmer Gantry goes to the States in September and is now completing an album.

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# mailbag

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## Richie's ready to turn the whole world on

THE RECENT appearance of Richie Havens in Britain has confirmed what we've already guessed from his records.

He is a unique talent, a tremendous performer and has much to say in his original songs, as well as superbly interpreting other people's compositions.

### Underrated

Unfortunately he still is highly underrated in this country. A pity because his music is some of the best around and puts much of today's so-called "progressive" music in the shade.

When Richie really breaks through, he'll turn the whole world on. — ALAN BRADSTOCK, Liverpool 3.



RICHIE HAVENS: 'Confirmed what we've already guessed from his records'

THE CREAM have gone, but their place has already been taken by Led Zeppelin.

Jimmy Page's guitar equals Eric Clapton and Plant's vocals are better than Bruce. Led Zeppelin has exploded into life. — HENRY MINNIS, Nenfild, Sussex.

I FEAR that if Humble Pie remain in the oven much longer, the ingredients will lose their popularity with the public. — PAUL WHIGHT, Basildon, Essex.

I NOTE with interest that "Give Peace A Chance" by the Plastic Ono Band was recorded in room 1742 of the Hotel La Reine Elisabeth, Montreal. Is the thumping that accompanies the singing throughout the record the complaint of the occupants of Room 1741? — TIM RICE, London, SW7.

KEITH RELF'S new band Renaissance possess the rare combination of originality and good musicianship and I feel Keith has great courage to step out of the blue shoes which are still being worn by Jimmy Page and Jeff Beck. I wish him great success in his new direction. — A. J. DE MEUR, London, SE22.

### Jagger

APOLOGIES TO Mick Jagger for Australia's lunatic fringe on behalf of the intelligent majority of the population. Sorry our Parliament has

# Led Zeppelin is stepping into the Cream's shoes

nothing more pressing to discuss than film stars.

The Glenrowans must be secretly ashamed of their great hero, that's why they don't want Mick to publicise him. — NARELLE PECH, Flinders Park, South Australia.

CONGRATULATIONS to the "Guv'nor," Mr Frank Sinatra, who celebrates thirty years in showbusiness having made his first record on July 13, 1939. — JIMMY BROWN, Edinburgh, Scotland.

### Raver

BRILLIANT! That's the only word I can think of to describe The Raver's Weekly Tonic—a brief, comical look at the happenings on the musical scene. Who is The Raver? — K. GLEESON, London, E12.

● The Raver is none other than Jiving K. Boots' uncle, Chris Wilbarn.

WHY CAN'T people let Brian Jones rest in peace? We all know he took drugs and was

finned for possessing cannabis.

Thank you Alexis Korner for your dedication to Brian and you Mick Jagger for your beautiful poem in Hyde Park. God bless Brian, may he rest in peace. — MARGARET ADAMS, Waltham Cross, Herts.

### Dirt

I WONDER which will be the first recording company to snap up the Prince Of Wales. Will it be Philips? — RICHARD STERLING, Belfast 9, Ireland.

WHY IS it after the tragic death of stars such as Garland and Jones the vultures in the Sunday papers swoop to pick clean the bones, relishing every piece of dirt they can find.

No privacy when living and none when dead seems to be their motto. A sorry state of affairs. — KENNY NADIN, London, SE15.

NOW THAT Brian is gone and the music business is much the poorer for his loss, can't he be left in peace? — R. J. PIERCE, London, W14.

### Brian

BRIAN JONES has taken with him the last of the atmosphere of old Thames-side rhythm and blues. Goodbye, Brian. — LAURA HILL, Hemel Hempstead, Herts.

THANK YOU Rolling Stones for an unforgettable day at Hyde Park last Saturday. — SCARLETT BISHOP, Wembley, Middx.



ELVIS

## KNOCKERS NOTE, THE KING STILL REIGNS

IT IS thirteen years later and The King still reigns. Knockers take note of two fabulous discs in the top LPs, "In The Ghetto" storming the singles chart and for good measure featuring high in the American charts also.

Elvis Presley yet again confounds his critics, blasts the charts and shows his imitators the way home. The King lives, The King Reigns. — ALAN BEAL, Camberley, Surrey.



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