MARCH 21, 1970

1s weekly

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Turn to page 10



CINGER BAKER'S Air Force and American singer Richie Havens will respectively top the bills at a mammoth Festival presented at Plumpton Race Course in Sussex on May 23 and 24.

Richie Havens stars on the Saturday (23) and Ginger Baker's Air Force on the Sunday (24). The Festival, expected to attract a crowd of 50,000, also

stars a massive line-up of attractions.

Those also definitely booked at presstime were: Julie Driscoll with Keith Tippett's group, Judas Jump, The Gun, Savoy Brown, King Crimson, Chicken Shack, Christine Perfect, Roy Harper, Black Sabbath, Hard Meat, Steamhammer, and Fairfield Parlour.

Negotiations are also proceeding for Peter Paul and Mary, and Blood, Sweat And Tears. Titled A Bank Holiday Festival, the venture is promoted

by Maurice King, Mike Rispoli and John Hammett. A total of from £7-£8,000 is being spent on such amenities as sleeping quarters, and six huge marquees are being erected. The Festival will run from Saturday midday to 9 pm

on Sunday. Arrangements are also being made for the festival to be filmed and recorded.

Meanwhile Ginger Baker's Air Force will play two extra London dates in April.

The first is on April 19, at the Daily Mirror's launching of their London-to-Mexico Car Rally at the Wembley Stadium, and the second is on April 25, in a Robert Stigwood promotion at the Roundhouse.

March dates for the band are Victoria Hall, Hanley (20), Leeds University (21), Music Evolution '70 at Le Bourget Airport (28), and London's Lyceum (29).

Simon-Garfunkel extra

date

SIMON and Garfunkel will play a second concert in Britain; It takes place at London's Royal Albert Hall on Tuesday, May 5.

The famous American duo agreed to play the "encore" concert following an urgent transatlantic phone call from British agent Tito Burns.

The Albert Hall box-office for the first concert - on April 25-was to have opened on March 23. But an Albert Hall spokesman told the MM on Monday: "There is no point in this now, as we are already oversubscribed with demands for tickets. There's nothing left. So far, we've had 7,000 letters for tickets and they've been flooding in at the rate of 500-600 a day."

Adds Tito Burns: "Simon and Garfunkel did not want their British fans to be disappointed, so they kindly agreed to do another concert - on May 5. But there are enough applications left over from the first concert to make



GARFUNKEL: sell-out

this second one another sell-

"In fact, we could fill five or six concerts by these artists. The response has been really terrific. I've never known anything like it. This is my first venture since I returned to promotion and it's most gratifying.

"It proves I haven't lost my touch. But then, even an idiot couldn't lose his touch with artists like Simon and

Garfunkel!" Simon and Garfunkel's "Bridge Over Troubled Water" single this week hit No. 2 in the MM Pop 30. and their album of the same title is still riding at No. 1 in the MM's LP chart.

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

30 (30) BE YOUNG, BE FOOLISH, BE HAPPY Tams, Stateside

pop 30 publishers

1 Chappell, 2 Pattern; 3 Northern Songs; 4 Jobete/Carlin; 5 Welbeck/Schroeder; 6 Northern Songs; 7 United Artists; 8 United Artists; 9 Gladys, 10 Cyril Shane; 11 Mustard/Schroeder/ Mason; 12 Mills/Belwyn; 13 Blue Sea/Jac; 14 Carlin; 15 Cookaway; 16 Harmony; 17 Essex; 18 Carlin; 19 Irvin; 20 Page Full Of Hits; 21 Major Oak; 22 Copyright Control; 23 Essex; 24 Chrysalis; 25 Herman Darewski; 26 Jobete/Carlin; 27 Shaftesbury; 28 Shadows; 29 Burlington; 30

top thirty albums

1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS (2) LED ZEPPELIN II ... Led Zeppelin, Atlantic

(3) PAINT YOUR WAGON Soundtrack, Paramount (5) EASY RIDER Various Artists, Stateside (4) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown (6) ABBEY ROAD Beatles, Apple

(7) BASKET OF LIGHT Pentangle, Transatlantic 8 (10) CHICAGO TRANSIT AUTHORITY Chicago Transit Authority, CBS

(8) TIGHTEN UP Vol 2 Various Artists, Trojan 10 (12) CANNED HEAT COOKBOOK Canned Heat, Liberty (13) A SONG FOR ME Family, Reprise 12 (15) HOT RATS Frank Zappa, Reprise

13 (16) HELLO I'M JOHNNY CASH Johnny Cash, CBS (9) LET IT BLEED Rolling Stones, Decca 15 (27) FROM MEMPHIS TO VEGAS - FROM VEGAS TO MEMPHIS Elvis Presley, RCA

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16 (18) AMERICA Herb Alpert, A & M

17 (17) FUNNY GIRL Sountrack, CBS 18 (11) JOHNNY CASH AT SAN QUENTIN Johnmy Cash, CBS 19 (-) FILL YOUR HEAD WITH ROCK Various Artists, CBS 20 (28) VOLUNTEERS Jefferson Airplane, RCA 21 (14) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca

22 (26) BLACK SABBATH Black Sabbath, Vertigo 23 (25) ON THE BOARDS Taste, Polydor 24 (23) WORLD OF MANTOVANI Vol 2

Mantovani, Decca 25 (-) HAIR London Cast, Polydor 26 (19) THE SOUND OF MUSIC Soundtrack, RCA 27 (-) BURNT WEENY SANDWICH

Mothers of Invention, Reprise 28 (24) HAVE I TOLD YOU LATELY THAT 29 (20) THE BEST OF THE CREAM Cream, Polydor

30 (28) LIEGE AND LIEF Fairport Convention, Island (-) OLIVER Soundtrack, RCA

Two LPs tied for 10th and 30th positions.

Chicago postponed



may replace

CHICAGO, who were due to open a British tour in Manchester on May 8, have now had to postpone the trip owing to their American commitments. U.S. dates have piled up following the current success of

the group's album in the American charts. Meanwhile, the Arthur Howes office in London is negotiating for a replacement for Chicago. Talks were at presstime proceeding with rock singer Janis Joplin.

JOHN LENNON and Yoko may support the Campaign for Nuclear Disarmament Festival For Life at London's Victoria Park on March

Speaking on behalf of the Festival, Anny Brackx told the MM on Tuesday: "John and Yoko have agreed to do something. They may not be there in person, but perhaps they will make a phone

A spokesman for John Lennon's office at the Beatles Apple HQ added: "John and Yoko might possibly do something, but no decision has yet been made."

Those taking part in the Festival are J. J. Jackson's Dilemma, Amazing Grace, Toe Fat, Liverpool Scene, Black Sabbath, Arthur Brown, Aquila, Shy Limbs, Simon Pragel of Simon and Steve, Mike Absalom, Mark Brierly, The Grove Spirit, Hydrogen Jukebox, West Indian Narrative, Keith Armstrong and Asgard, The Woodcraft Folk Choir, Waveband, Bruce Turner, The Saratoga Band, The Spontaneous Music Ensemble. The Scratch Orchestra, Allan Rushton, and the modern jazz group. John Peel will compare the pop attrac-

MORE PITNEY

THE Gene Pitney tour, which opens tomorrow (Friday) at London's Finsbury Park Astoria, has already been extended. The new dates are: Ipswich Gaumont (April 14), Northampton ABC Shrewsbury Granada (16), Bolton Odeon (17), Derby Odeon (18) and an extra week at Batley Variety Club (18 to

CASWELL JOINS KEEF

DAVE CASWELL, trumpeter and flugelhornist with Birmingham group Galliard, is to

join the Keef Hartley Band. Since the departure of Henry Lowther and Jimmy Jewell, Hartley has tried out three separate front lines, with no success.

Caswell joins the band in a fortnight's time, and his partner in Galliard, John Smith, will be auditioning for the tenor saxophone spot.

PENTANGLE TOUR

FOLLOWING their current British tour, Pentangle make a two-month tour of America after their solo debut at New York's famed Carnegie Hall on April 10.

They will visit Boston, Detroit, Chicago, Washington, and then make a solo bow at the Troubadour, Los Angeles. Other dates take place in San Diego, Seattle and - in Canada — Vancouver. A solo concert also takes place for Bill Graham at the Berklee Community Centre, California.

Pentangle's current hit album, "Basket Of Light" has already sold over 120,000 copies in Britain, and has now been released in the

u.s. top ten

As listed in Cash Bex

1 (1) BRIDGE OVER TROUBLED WATER Simon & Garfunkel Columbia

Kama Sutra 3 (2) RAINY NIGHT IN GEOR-

2 (3) THE RAPPER Jaguerz

GIA Brook Benton

4 (14) INSTANT KARMA Plastic Ono Band Apple

5 (12) LOVE GROWS Edison Lighthouse Bell

6 (6) MA BELLE AMIE Tee Set Colossus

7 (7) EVIL WAYS Santana

8 (11) HOUSE OF THE RISING SUN Frijid Pink, Parrot

9 (&) HE AIN'T HEAVY, HE'S MY BROTHER Hollies

10 (43) ABC Jackson 5, Motown

SECOND CARIBBEAN

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PROVINCIAL NEWS

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JAZZ EXPO '70 will open on Saturday, October 24 for eight days in London. As usual, the festival begins at London's Royal Festival Hall, then moves to the Odeon, Hammersmith for seven days.

Names already booked to appear are the Dave Brubeck Quartet with Gerry Mulligan, Modern Jazz Quartet, Ray Charles, his Orchestra and Raelets, Buddy Rich and his band, Sonny Rollins, the Earl Hines Quintet, Tony Williams Lifetime and the artists appearing in this year's American Folk Blues and Gospel Festival.

Jack Higgins of the Harold Davison Agency, who is organising the London festival, told the MM on Monday that he is currently negotiating for a good many other artists.

SOLID BOND LP

GRAHAM BOND'S double LP "Solid Bond," is scheduled for release by Warner Bros in early May and he will be previewing some of the numbers on John Peel's Radio One show next Sunday (22).

Graham will be working with Ginger Baker's Airforce during their March and April dates as well as their June tour of the States.

JERRY BUTLER IN

AMERICAN singer Jerry Butler arrived in London this week for TV dates.

He appears on the Young Generation Show (22), Top Of The Pops (26) and Simon Dee's Show (29).

George Harrison on Beatles today GEORGE HARRISON will

be heard on Radio One on Easter Monday, talking to Johnny Moran about the Beatles and his own career. programme, called

minutes and will start at 4.30 The following day, Ringo Starr will talk to Pete Murray on the mid-morning Open

Beatles Today, lasts 45

House request programme. Ringo made a film at the Talk Of The Town on Sunday to promote his new album, "Sentimental Journey." Backed by the club's band plus Marsha Hunt, Doris Troy, and Madeline Bell, and directed

by George Martin, he sang the title song to an invited audi-

The film is for British and American TV and the album will be out on April 3.

YES SOLO SHOW

YES are doing their first solo concert at London's Queen Elizabeth Hall this Saturday (March 21). During the second half of their show with a 20piece youth orchestra, they will perform extracts from

their forthcoming "Time And A Word."

The group also have a new single released shortly. They make their first tour of America in June.

WOODS AT SCOTT'S

U.S. ALTO star Phil Woods, accompanied by the European Rhythm Machine, returns to London's Ronnie Scott Club for two weeks beginning on Easter Monday (30).

PROMS SET

PRODUCER Roy Guest, for NEMS Enterprises, this week announced the line-up for the 1970 Pop Proms at the Roundhouse, Chalk Farm, from April 20 to 25. Set for Monday, April 20, are Traffic, Mott The Hoople, Bronco and If. The April 21 bill is topped by Tyrannosaurus Rex, Spooky Tooth, Jackie Lomax and Heavy Jelly.

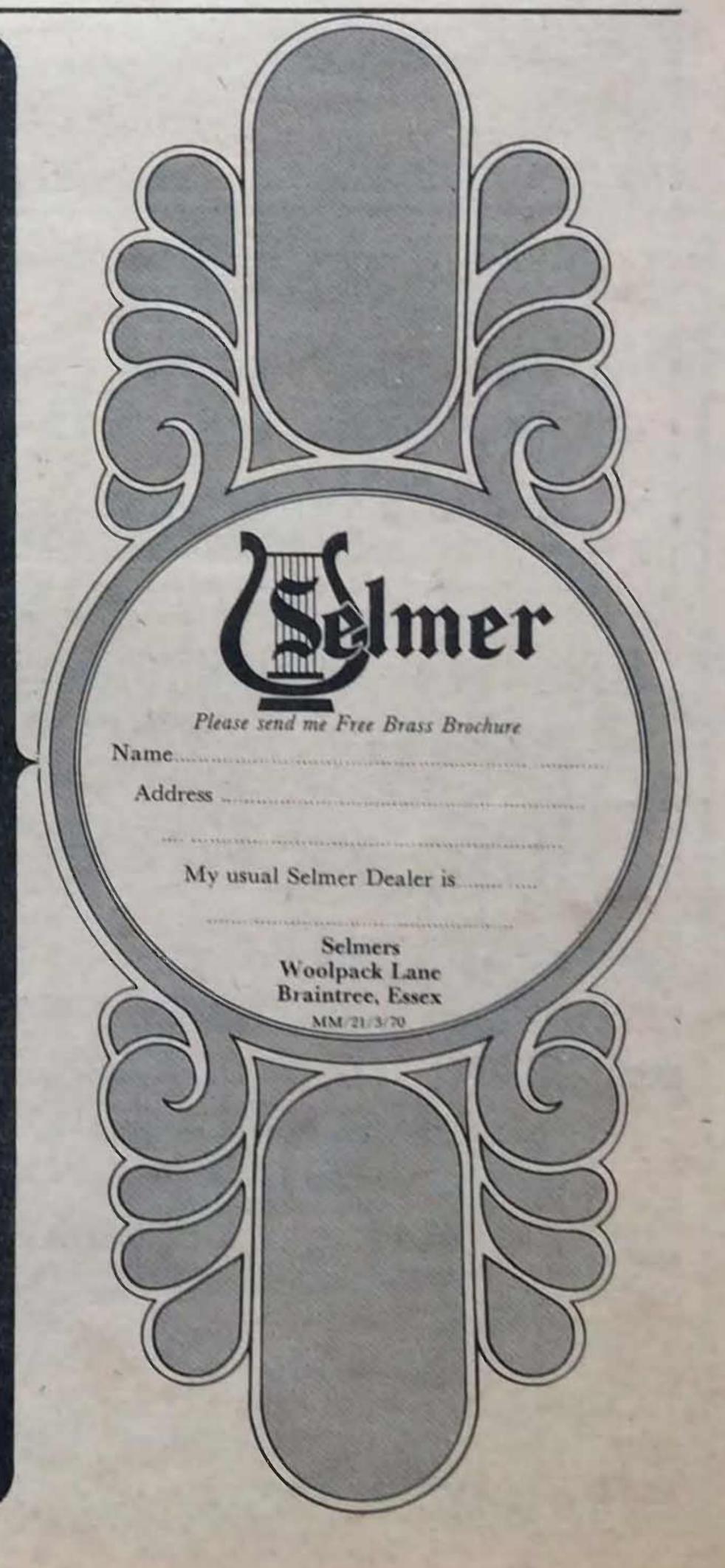
America's Johnny Winter shares billing with Juicy Lucy on April 22, followed, on April 23, by Fairport Convention, Fotheringay and Matthews Southern Comfort.

Fleetwood Mac and Mighty Baby star on April 24. The final show, on April 25, stars Ginger Baker's Airforce, Zoot Money, Toe Fat and Jody Grind.

cess as the No 1 placing in the recent Melody Maker "Search" members of GIN HOUSE are signing their recording contract with A.I.R. (Record Productions) London Ltd, Mick by witnessed of Blodwyn Abrahams Pig.

Gin House - comprising Geoff Sharkey, lead guitar/vocals, Davy Whittaker on drums and Stewart Burlinson, bass guitar - will be in the studios at the beginning of April to commence cutting tracks for their first album which will be given international release in early autumn.





THE RESERVE OF THE PARTY OF THE PARTY OF THE PARTY.

MILES DAVIS has signed a new three-year contract with America's Columbia Records, with a reported advance of 300,000 dollars. After completing the deal, Miles flew to Moxico to divorce his 24-year-old wife, songwriter and model Betty Mabry, whom he married in 1968.

TINEVOR WATTS left London yesterday (Wednesday) for ten days in Switzerland and Germany with drummer Pierre Favre. In his absence, drummer John Stevens will be joined by Brian Smith (saxes) and Jack Thorncroft (bass) at the Little Theatre Club tonight (Thursday) and Saturday. The large SME play a CND Peace Rally in Victoria Park, Hackney, on March 29 and the 100 Club (30).

OE, Wheeler And Co., a new group, debut at the Bulls Head, Barnes, on April 6. Line-up is Tony Coe (tenor), Kenny Wheeler (trumpet, flugelhorn), Pat Smythe (piano), Ron Matthewson (bass) and John Marshall (drums).

CINGER-GUITARIST Lonnie Johnson, still recuperating after many months in hospital following a car accident, got a standing ovation when he sang two songs at a concert in Toronto's Massey Hall, He was backed by Buddy Guy and Scots bassist Jim McHarg.

TUCLEUS visit Jazz At The Torrington, North Finchley, today (Thursday), followed by the Keith Tippett Group (22), Michael Garrick Sextet (26) and Frank Ricotti Quartet

DOBBY HACKETT is cur-Prently at New York's Roosevelt Grill, fronting Vic Dickenson (trombone), Dave McKenna (piano), Jack Lesberg (bass) and Cliff Leeman (drums).

FERGUSON, MAYNARD Tony Oxley, Jon Hiseman, Harry South and Eddie Harvey are among the guest instructors for the London Youth Jazz Association's Easter Course. There are still a few vacancies and full details can be obtained from the LYJA, 11 Victor Road, Harrow, Middx. The London Youth Jazz Orchestra play the 100 Club on Easter Monday (30).

LAUTIST Bob Downes has completed albums for Philips and Music For Pleasure, the latter featuring an R&B line-up . . . the Alan Elsdon Band plays the Grasshopper, Crawley, on March 23.

NEW group led by guitarist Chris Spedding debuts at London's 100 Club next Monday (23). Chris will leading George Khan (tenor), John Mitchell (piano) Roger Potter (bass guitar) and John Marshall (drums). They are playing opposite the Dave Houldsworth Band.

RUCIBLE are presenting an Anti-Apartheid Night at the 100 Club on March 26. Taking part are Dudu Puk- (Friday).



LONNIE JOHNSON accident

Jazz news

wana and the Spear, Ginger Johnson's African drummers, Terri Quaye and Martha Mdenge.

DILL BERRY, who played D trumpet with the Ellington, Herman and Ferguson bands during the 1960s, has formed a part-time big band which is playing Sunday afternoons at the Roosevelt Grill, New York. Another ex-Ellingtonian, trombonist Britt Woodman, is a member of the band, which is to broadcast for Veice Of America.

THE Don Rendell group, I featuring Stan Robinson and with guest planist Michael Garrick, play the opening night of the new Southend Rhythm Club tomorrow (Friday) . . . Emanuel Ugge, Czechoslovakia's Grand Old Man Of Jazz, has died, aged

TAZZ ROOTS, the Cornish modern jazz group, is playing Wednesdays, Fridays and Saturdays at the Balcony Club, Falmouth and Thursdays at the Railway Hotel, Penzance. The group plays the Penzance Arts Festival tomorrow (Friday). Line-up is Goudie Charles (bass, bass Dickinson guitar), Tony vibes), Howard Rogerson (drums) and Kris Gayle (vocals).

ATO BARBIERI'S first American album as leader, "The Third World," has been released in the States on the Flying Dutchman label. With Gato are Roswell Rudd (trombone). Lonnie Smith Jnr (piano), Charlie Haden (bass), Beaver Harris (drums) and Richard Landrum (percussion). Barbieri sings as well as playing tenor and flute on the LP.

MIKE WESTBROOK has rematerial for two LPs. Last week he finished a small-band version of Metropolis and also a number of tracks with an 11-piece, including singer Norma Winstone. The Mike Westbrook-John Fox mixedmedia Spring Event takes place at the Sports Hall, Exeter University, tomorrow

for us, say Nice RUMOURS which sprang up this week about

the Nice splitting up are untrue - but the group's three members will be separating from time to time to involve themselves in other projects.

MM: "We want to depressurise the situation. They've been doing too many concerts - four Hardin York, Little Free Rock, or five a week with very few breaks for quite a long time — and all the commuting between Europe and America has put them under a

lot of pressure. "So there's a strong probability that each of the three will involve himself in other projects. Keith wants to do a solo piano album, Lee wants to work with a group of friends from Newcastle whose music he's always liked, and Brian's thinking of doing an album with two or three friends.

"But although they may appear on record and on the road in other contexts, there will still be a Nice."

A new album by the group titled "Five Bridges" and including Keith Emerson's suite of the same name, will be released by Polydor at the end of April. The group are not at the moment tied to any record company, and the deal with Polydor is for this one LP only at the moment.

ESSEN NAMES

FLOCK, Rhincceros, Taj Mahal, and Ten Wheel Drive are among the artists already booked for the Second Essen Pop and Blues Festival, which will be held in Essen's 10,000seater Grugahall on April 24

Their manager. Tony Stratton-Smith, told the

British acts appearing in-clude the Keef Hartley Band, Black Sabbath, Renaissance, Marsha Hunt, and the Ground-

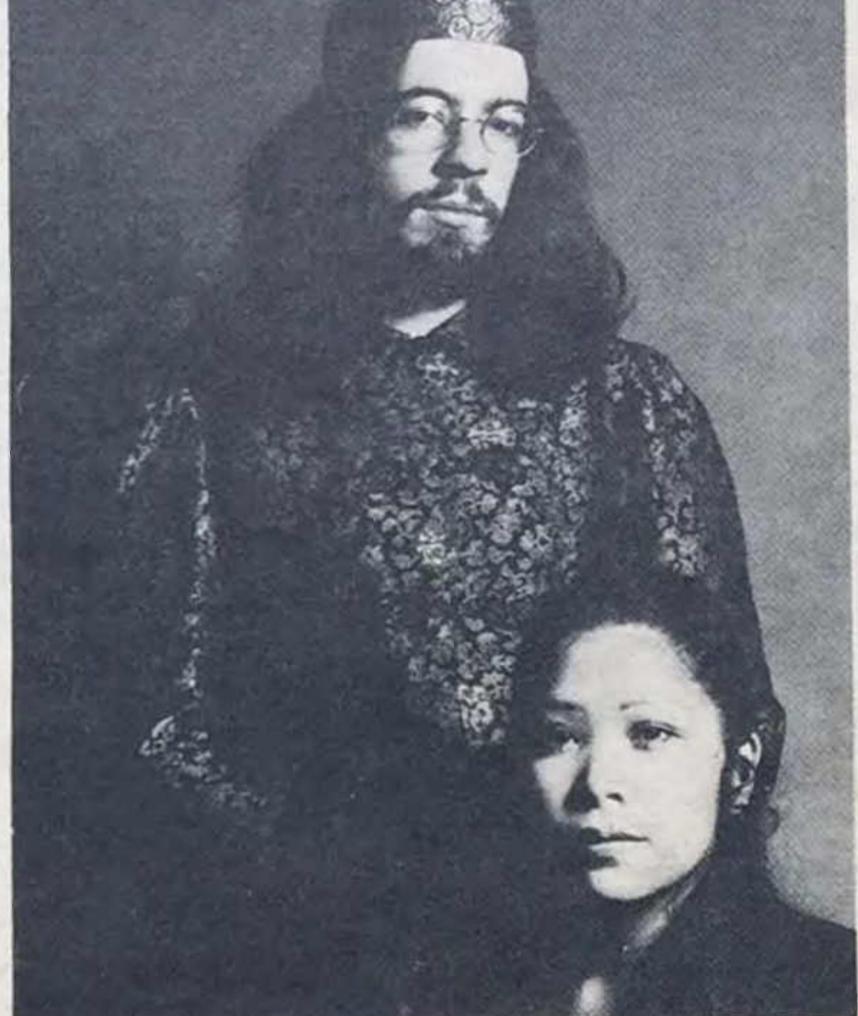
CLAPTON'S BACK

ERIC CLAPTON returned to London last week to complete his long-awaited solo album for Polydor.

Part of the album was made in England before he went to America with Delaney and Bonnie, and some was recorded in the States, using the duo's backing band.

AIR FORCE ADDED

GINGER BAKER'S Air Force, Tom Paxton, and Free are the latest additions to the Hollywood Music Festival, which will take place near Newcastle-Under-Lyme on May 22, 23, and 24.



GLEN CORNICK (above) and his new bride Judy Wong, Jethro Tull's bass guitarist married Judy in London recently and the couple have moved into their new home in Barnes, Middlesex. Judy was a former physics student in San Francisco, where she owned her own boutique.

The couple have only had a few days' time together between the hectic schedule of recording dates and rehearsals

AND

BOB AND MARCIA, whose "Young, Gifted And Black" is moving up the MM chart, were due to arrive in Britain this weel for an eight week tour.

During the tour, the regga." duo will appear on Top C The Pops tonight (Thurs day) and the Simon De_ show.

They will also record an a bum and a single here whic will be released shortly. Th tour has been fixed by Con mercial Entertainments.

NELSON CANCELS

RICK NELSON who was du to arrive in Britain at Easte k and radio and television wor will not now be coming.

Blackhill Enterprises to the MM on Monday that Rices had developed a serior throat infection and has been advised by his doctors to re: for a month.

FAMILY TOUR

London AFTER playing Lyceum on May 1, Famil 11 undertake a tour of Brita which lasts until the begier ning of June. Dates so far st 11 are Birmingham Town Hall (May 20), Sheffield City Harra (21), Bristol Mecca Ballroore (24), Newcastle Civic Cent IC (26), Liverpool Philharmons-(27), De Montfort Hall, Leice ter (28), and Guildford (Jur

Paxton will pack 'em in

news in

TOM

opens on April 30 at the Royal Albert Hall, and the box office-which doesn't officially open until this Saturday — has al-

PAXTON'S

ready been inundated demands for tickets. The tour continues at De

Montfort Hall, Leicester (May 1), Leeds University (2), Music Hall, Aberdeen (7), Ulster Hall, Edinburgh City Hall, Newcastle (9), City Hall, Sheffield (11), Liverpool Philharmonic, (12), Stoke University (15), Olympia Paris (16), Guildhall, Southampton (18), University of Wales (19), Free Trade Hall, Manchester (20), Town Hall, Birmingham (21), Colston Hall, Bristol (22), Winter Gardens, Bournemouth Fairfield Hall, Croydon (28) and Dome, Brighton (30). The 1970 Camden Festival

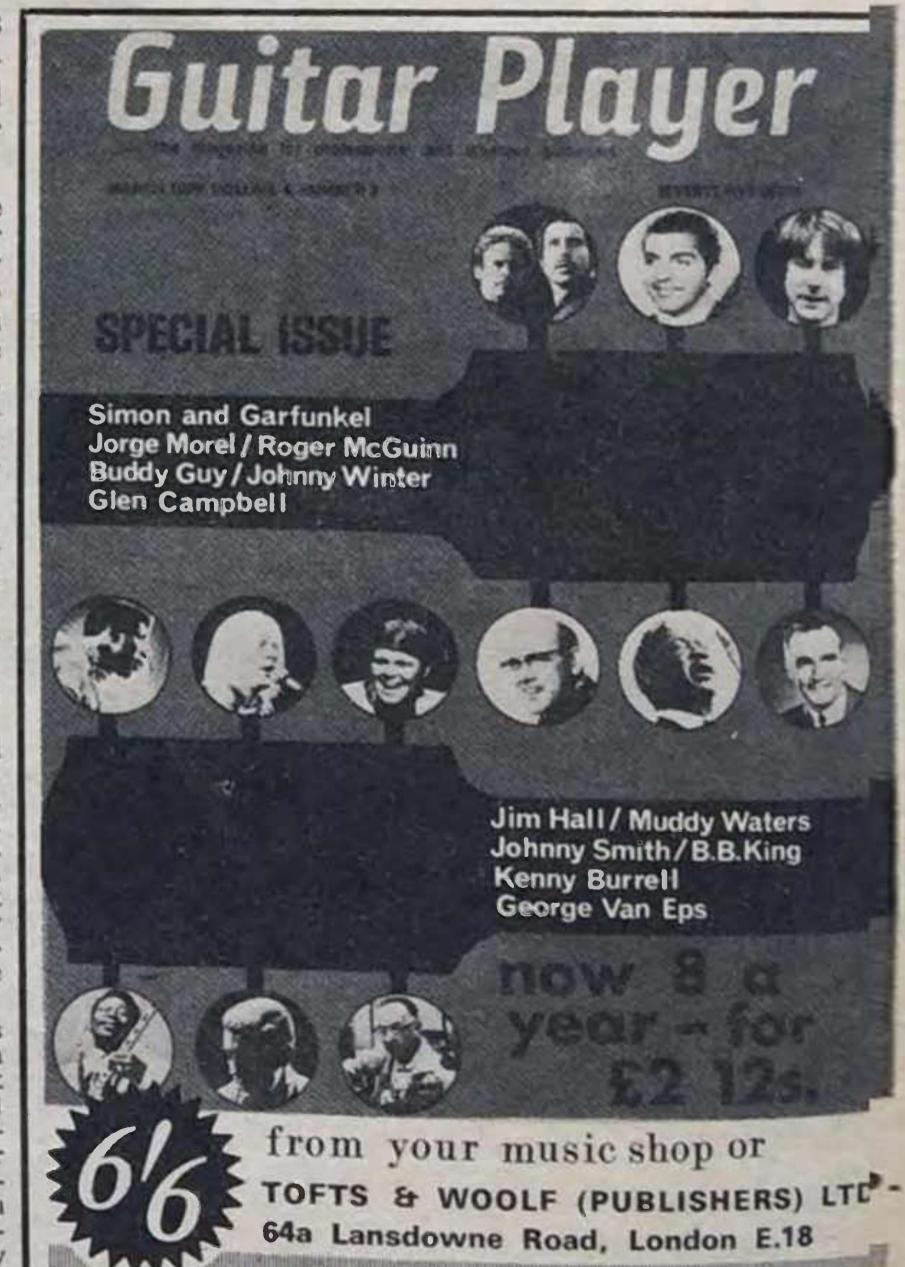
includes a concent by the full John Dankworth Orchestra and Cleo Laine at the Odeon Swiss Cottage on May 10.
There's poetry and jazz with
the Michal Garrick Sextet at
Holborn Library Hall on May
11 and the New Jazz Orchestra at the Jeanetta Cochrane Theatre on May 26.

Nana Maskouri's tour opens at Royal Albert Hall on March 15 and continues at the Wolverhampton Grand Theatre (28), Southend Pavilion (April 1), Chichester Festival Theatre (3), Birmingham Odeon (4), Bournemouth Wintergarden (5), Bristol Colston Hall (6), Sheffield City Hall (8), Golders Green Odeon (9), Liverpool Philharmonic (9), Liverpool Philharmonic (10), Manchester Free Trade (11), Leicester De Montfort (12) and Croydon (15).

Deep Purple appear with Ashton, Gardner and Dyke at Colston Hall, Bristol (May 17) London (May 25).

Kevin Ayer's new band, Whole World, debuts at Roundhouse, Chalk Farm on Sunday (22). Bassist Andy Leigh, ex-

Spooky Tooth and drummer Ramon Duffy, ex-Marmalade, have joined Matthews Southen Comfort. The group plays Hartlepool Borough Hall on Friday (20), Mothers Birmingham (22), Friars, Aylesbury (23), Penthouse, Scarborough (26), Marquee, London (28) and Greyhound,



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Tamla sax symbol

WITHIN the framework of the Motown Sound are a number of distinctive varia-

tions ranging from the sugar sweetmuch more authen-Gladys Knight and David Ruffin.

Between the two extremes is the music of saxophonist Junior Walker's outfit who have developed a successful brand of Detroit pop which retains something of a rhythm and blues flavour.

Walker has led his All Stars for the past seven years since he, organist Vic Thomas, guitarist Willie Woods and drummer James Graves got together after high school in Indiana. But those original All Stars who first hit big with "Shotgun" are no longer together:

"We started off to- . The group's

for us. "I'd started out playing a little jazz and our style has evolved over the years. It's just our

way of playing.

"The guys who were with me at the beginning are no longer in the band now. Willie retired, Vic Thomas, the organ player, is a reverend, you know, a minister, and James got killed in a car accident.

"I've had the new group for a couple of years. Sonny Holley Junior who plays organ came from my home town, the guitar player Phil Wright came from Miami and Jerome Teasley, who plays drums, he comes from North Carolina."

first gether about seven years 'American hit was ago as soon as we came "Cleo's Mood" but it

by Royston Eldridge

mine called Harvey after a club appearance usual steps they called the "Shotgun." Walker asked them what the dance was called and went back to his hotel that night to write what was to become a number one American hit.

> that they made the British chart with "How Sweet It Is To Be Loved By You" during a Motown success period which saw the Four Tops, The Temptations, Stevie Wonder and Walker establishing the Motown reputation in Britain.

"Shotgun" was the Walker, whose com-

out of High School in wasn't until 1965 that posing credits are given South Bend, Indiana, and they really made their under his real name of premes to the I joined Motown soon name with 'Shotgun," a Autry DeWalt, first sang. afterwards. A friend of number Walker wrote The Group's big hit of last year "What Does It Fuqua was a writer for in Michigan where a Take (To Win Your Motown and still writes couple were dancing un- Love)" also featured Walker's vocals as did the follow up "These Eyes" which is the title track of their current British album.

> Junior and the All Stars - who've added British bass player It was a year later Norman Bellis from the Back Street Band on this tour instead of their regular bassist Arnold Langley who couldn't make it through sickness - have a new single

coming out next month. It's titled "Deadwood Motown outfit.

UNIOR Walker and the Allstars are not the rhythm and blues. They haven't the finesse of Booker T's Memphis band for instance but they do have a feel for the funky tunes that they have made into discotheque standards.

At London's Valbonne Club on Monday night they rocked the late night revellers with a selection of the pop-R & B smashes that have earned them their reputation. The new All Stars - Jerome Teasley (drums), Sonny Holley Jnr (organ) and Philip Wright (guitar) and with Norman Bellis, a British replacement bass player for the All Stars Arnold Langley - opened the set with "Time Is

Saxist Walker came on and went straight into "Soul Darling" which he followed by what, to me is the group's best number " What Does It Take To Win Your Love" which had Walker taking the vocals. Then came the groups big hits "Road Runner," "How Sweet It Is To Be Loved By You" and "Shotgun" the 1965 hit that made their name. They suffered from balance problems and feed back and sometimes the vocals were lost but the message was still there.

The groups current single "These Eyes" was dedicated to the Four Tops who were in the audience along with J. J. Jackson, Gordon Waller, and other faces. Walker wanted to leave it at that but he came back on for an encore that included "Shake And Finger Pop" and their version of the Supreme's "Come See About Me" that had the Tops indulging in some of the old soul clapping.— ROYSTON ELDRIDGE.

NEXT WEEK LITTLE RICHARD



Tight" the Booter T hit.



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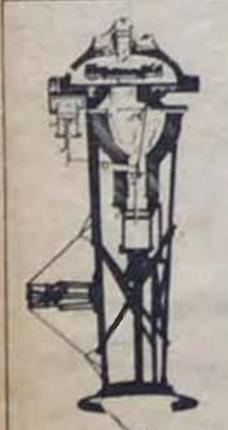
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EASTER PRESS DATES

MARCH 28th

COPY DATE FRIDAY MARCH 20th APRIL 4th

COPY DATE THURSDAY MARCH 26th



ZOOMING UPTHEDUSTPIPE

Status Quo

Bootleggers forced to THE "BOOTLEG" record merchants have cut down on their activities, because of

activities

reasonable."

issued before.

anybody."

guineas, so I stopped selling

them there. The majority of

shops sell them for around

£5 10s, which is much more

Last week the MM was

rung by a man who refused to

identify himself, but who said

that he possessed a large

number of Bob Dylan tapes of

much better quality than those

To prove it he played, over

the telephone, a tape of Dylan

and the Hawks doing a 1966

concert version of "Leopard

Skin Pill Box Hat," saying

that the quality was so good

because they had been taken

directly from the Columbia

masters. He wasn't sure

whether he'd be bootlegging

About the morality of

issuing these records, John

said: "I don't think Dylan's

too worried. In fact I think

he's happy that people are so

anxious to hear the real Bob

Dylan, Jagger's been talking

of prosecuting, but I don't

think he'll be able to catch

harrassment by the authorities and the difficulty of getting illegal records pressed. The MM was told by a man

named John, who claims to be dealing in the records, that large stocks of Rolling Stones and Bob Dylan albums are currently being held in check. "Some of the pressing

plants are turned on to the fact that it's illegal," he said, "but others will do it if they're paid spot cash. However it's getting more difficult, and although there are a lot more tapes around, people are waiting to put them out until the scare's died down.

"Thousands of copies of each album have been pressed, but there must still be a large number hidden away. Everyone's waiting for the right time to put them back on the market."

The majority of the bootleg albums, said John, were pressed in this country. The few copies which were imported have either been sold "for ridiculous prices" or taped and re-pressed in large numbers.

John says that he sells the double-albums to record shops for £5 singly, or £4 10s if a shop takes more than 100.

"One chain of stores then sold them at about seven

the group, told the MM on Monday that the venture would be part of worldwide campaign to promote International Harmony.

"We'd like to do a show at the Royal Festival Hall," said Abdul on Monday. "And maybe we could interest other stars in the project. I'm sure Diana Ross would be only too willing to help if she has the time available.

"We'd like to get the Beatles too. As they don't now do personal appearances, they might consider giving their support - but not necessarily be there."

Abdul added that the idea was sparked off when he and the Four Tops saw some children playing a charity game of golf in aid of Shelter. "If these little kids can raise money for charity, then why shouldn't artists who have such a lot to give back for the support they've had from people?" he said. "I know I've had a lot of money put in my pocket."

Abdul Fakir said that

An imaginative scheme to raise money for Shelter by launching a big charity concert in London in May is planned by the Four Tops — American Moown stars now in ritain on a promonal trip. In the start of the start

discussions were under way for the Four Tops to play a season at London's Talk Of The Town. "Maybe we could do the charity show around the same time," he said.

CAMBRIDGE JAZZ

NEGOTIATIONS are under way to bring New Orleans jazzman Percy Humphreys to Britain for the Cambridge Jazz Festival in August.

The Festival opens at the Corn Exchange on Saturday, August 29, with the bands of Ken Colyer, Sammy Rimington, Steve Lane, Dan Pawson, Savoy Jazzmen and Cardinal Jazzband. Billed for Sunday, August 30, are the Alex Welsh and Alan Elsdon bands, Australia's Yarra Yarra Jazzband, singer Beryl Bryden and trombonist George Chisholm. Set for Monday, August 31, are the Maynard Ferguson Orchestra, France's Swingle Singers, Kathy Stobart with the Colin Edwards Trio, Wills Thing and Percy

ARRIVAL DATES

ARRIVAL, the seven-strong Liverpool group who had a big chart hit with "Friends" guest on Simon Dee's show Sunday. Tomorrow (Friday) they appear at the City of Birmingham College of Education, and on Tuesday next (24) at Recces Ballroom, Liverpool.

GOODMAN ON BBC-TV

BENNY GOODMAN, who returned to the States last week following his successful European tour with a British orchestra, will be seen on BBC-1 this Sunday.

The Benny Goodman Story, starring Steve Allen as the King of Swing, is this week's Sunday Musical. The all-star cast includes Harry James, Gene Krupa, Lionel Hampton, Kid Ory and Sammy Davis Senior. Goodman instrumental specialities heard in the film include "Sing, Sing, Sing,"
"Let's Dance," "One O'Clock
Jump" and "Bugle Call



ABDUL FAKIR world-wide campaign

Although tentative discussions have been made regarding Goodman's return to Britain, nothing firm was fixed at presstime.

TRAFFIC DATE

THE RE-FORMED Traffic are to make their first appearance at Mothers, the Birmingham progressive club, on April 4. This weekend's visitors to Mothers are John Peel (tomor-

row, Friday 20), Faces, and Clarke Hutchinson Band (Saturday 21) and Matthew's Southern Comfort and Magna Carta (Sunday 22).

Other Mothers attractions this month include Black Sabbath (25), Pete Drummond (27), Taste (28) and Yes (29).

CASH FILM DATES

FOLLOWING dates have been set for the showing of Johnny Cash's 90 minute long colour film entitled Johnny Cash -The Man, His World, His Adelphi, Slough (April 2), ABC No. 1, Glasgow (8), Essoldo, Newcastle Odeon, Swiss Cottage (14), Whiteladies, Bristol (15), Granada, East Ham (20), Essoldo, Loughborough (May 10), Winter Gardens, Bournemouth (11), Century, Bedford (12), Fairfield Halls, Croydon (September 21).

A NEW Hollies single "You Can't Tell The Bottom From The Top," will be released on April 10. Flip side is "Mad Professor Blyth." The group has completed a new album for release in May. All the tracks will be originals by members of the group.

They fly to America on April 22 for a 14-day tour of colleges, returning to play Coventry University on May 15. Other dates set include: four days at the Dolce Vita, Birmingham, from May 31, followed by three days at Birmingham's Cavendish Club.



TUBBY HAYES making progress

TUBBY BENEFIT

A BENEFIT night for tenorist Tubby Hayes at the Kensington, Russell Gardens, W.14 has been organised by Hayes' manager, Don Norman. It will take place on Monday, April 6 and feature jazz by an impressive list of star names.

Among the many who have promised to play for the ailing Tubby, now having treatment at London's Royal Free Hospital, are saxists Ronnie Scott, Ronnie Ross. Peter King, Alan Skidmore. Danny Moss and Tony Coe.

Also pianists Mike Pyne. Bill LeSage, Alan Branscombe and Harry South; trumpeters Ian Hamer and Les Condon trombonist Keith Christie and drummers Spike Wells and Phil Seamen.

Don Norman told the MM on Monday that Hayes was was making progress but did not expect to leave hospital for a considerable time Tubby, who has been ill for some time, was taken to hospital at the end February.

COLUMN COLLEGE

WHILE THE college scene is quieter this week because of the approaching Easter holidays, next term promises some nice things with the colleges already booking the big names.

Sheffield University start on May 2 with the Who and follow up during the term with rock acts of the calibre of Terry Reid and Juicy Lucy (9), Savoy Brown and Liverpool Scene (16), Fleetwood Mac (19), Nice (June 13), Keef Hartley and

Two of the bands who took part in the MM's Search contest are gaining reputations and are interesting record companies. Room, the Bournemouth outfit who came second in the contest, hope to complete a recording deal this week. They can be seen at Darlington Technical College on Satur-

Rubber Duck were the winners of the Brunel heat of the competition and impressed at the final. They Mighty Baby (20) and Ten appeared at London's Revo-Years After (27). appeared at London's Revo-lution on Friday where Still it was Friday the 13th.

several recording executives were present.

Poole College are holding their rag week and feature Davey Graham and Stefan Grossman tonight (Thursday) and Chicken Shack, Groundhogs and Acid on Tuesday (24). Both events taking place at the Bournemouth Pavilion.

The gremlins were at work last week. The multimedia jazz experiment took place at Bristol University



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A VERY RARE BIRD INDEED

"CHARISMA is the Greek word for success, and a fortune teller told me a couple of years ago success would be coming our way." Charisma is the label, "Smypathy" the hit and Rare Bird the group. Mark Ashton is the drummer and his session with the teller of fortunes only underlines the faith he has in the fastest little band around.

Rare Bird played their first gig only four months ago. "We got ten quid for a spot at Mother's Club, Birmingham," said Mark, large amazed eyes lighting a small face crowned by curls and a Dickensian cap.

Semi-pro

How have such an unknown band managed to produce a first class album, a hit single and a well defined style in such a short time, while older and unwiser groups bog down in vacillation and failure?

Mark, their tasteful, gifted and bright young drummer chatted as he plays — fast and fluent — about the quartet that features two keyboards, Graham Field (organ), Steve Gould (bass, vcls) and Dave Kaffinetti (electric piano).

He had just returned from their first trip abroad, to Switzerland, and was toying unconvincingly with a half pint of ale. "I don't drink a lot," he explained apologetically.

"We just played in Geneva. But I didn't like it — no groupies! It was really very nice. It was the group's first trip to the Continent, although I have played at the dreaded Star Club, in Germany."

Mark surprised me with a highly authentic snatch of Scottish accent which pierced his otherwise impeccable Home Counties.

"My father is Scots and we lived there for nine-years. Originally we came

BY CHRIS WELCH

from Herne Bay in Kent. I started playing when I was 12 after my big brother turned me on to drums. He had a toy Eric Delaney drum with plastic rims I used to play. My father also played

"I played with some semi-pro bands including the Vikings and my first pro band was the Turnstile. I worked on writing songs with Davey O'List who used to be with the Nice for about four months, and that's how I met the Nice's manager Tony Stratton-Smith.

"I used to live with Dave in Highgate and one day I went along to listen to the group and was knocked out. It was such a contrast to other bands, and I liked their sense of dynamics. We rehearsed for a few weeks, took some tapes around and we were away."

"It's true — we did get things together very quickly. It's depressing when you see bands that have been around for years, with bloody fine musicians — and they don't make it. But you have got to have determination to succeed. Look at Buddy Rich — he pushes hard at everything he does.

"Of course Top Of The Pops was a tremendous help to us. I can't understand Underground bands when they say they don't want to do the show. It's better to play to a majority audience, rather than a minority, surely?"

Sincere

Pundits have predicted that "Sympathy" could be another "Whiter Shade Of Pale," and there are classical overtones to much of their work. Do Rare Bird feel there is a danger of living in the shadow of the Nice — especially as they are with the same management?

are with the same management?
"We thought that initially because of



MARK ASHTON



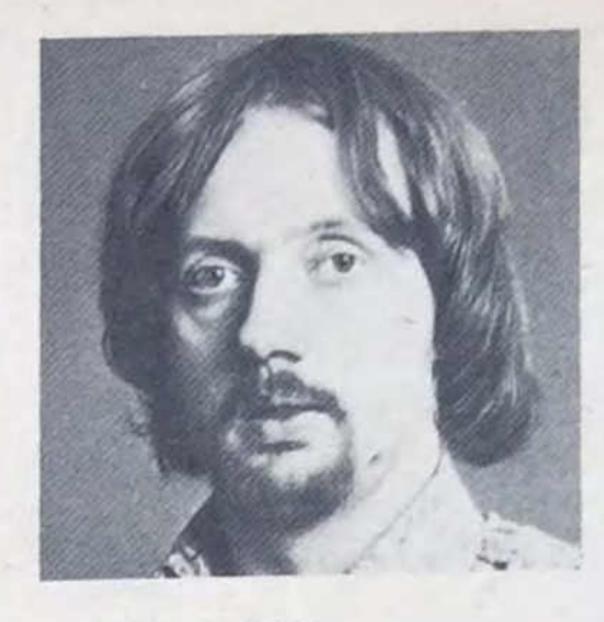
DAVE KAFFINETTI

our two keyboards, and I used to think we should add a guitar, but it wouldn't fit on some of our numbers and we would end up sounding like other groups. I think we have a sound of our own.

"Rare Bird is a mixture of classical influences and romanticism, plus a touch of funk. Quite honestly we are a pinch off every group on the scene! No — what I mean is we are influenced by all kinds of music, and Graham has been to university and is an expert on classical music.

"What have we got to offer? Just Rare Bird. You can say we are sincere and believe in our music, but so does every band, including every semi-pro band. We are trying to offer something different — dynamics is the whole thing.

"Teenagers today expect so much from groups and the music has got to be good. On our gigs we have only done badly once and that was at Newcastle when we played to a lot of drunks which was a waste of time. We tried to get through to them, but we couldn't. But



GRAHAM FIELD



STEVE GOULD

that was good experience. It tends to make you treat audiences more delicately!"

How aware are Rare Bird of the pitfalls of pop?

"We all believe if we make another single, it won't be the same as 'Sympathy' — it mustn't. With an unknown group like us, we have got to do something different, so we won't rush one out. We are recording soon for the next album which will be called 'If Your Mind Flies By.' We all write the material together. One might write a basic tune and we all come up with suggestions. Originally 'Sympathy' was just an LP track, and wasn't intended as a single."

Dynamics

"Led Zeppelin is the kind of group we look up to. We are totally different but we both use dynamics. Their whole stage

presence, approach and of course their ability is just great. That's why they are the biggest band in the world. And John Bonham is damn heavy! He is one on his

"He is one of the few heavy drummers whose technique isn't predictable. His bass drum work is ridiculous. I don't think I am heavy at all. I suppose there is a jazz influence. I never had any lessons at all, but I make up my own rudiments and hold the sticks in the orthodox grip. I listen to drummers all the time and try to get different things off what I hear people

Devilish

"I don't use the boogaloo rhythm at all," and here Mark broke into drummers' mouth music, imitating the sound of snare and bass drums James Brown style, in a manner that caused an elderly gent supping pints at our table to lurch uneasily away.

"I like playing a twist rhythm on cymbals and the bass drum. By the way — I have a fantastic plan! Mark's eyes grew ever bigger and a smile of devilish ingenuity played around his cheeks.

"I'm going to use three bass drums when we go to the States in May." Making suitably aghast noises I made a quick check and twice added up Ashton's legs. Definitely only two.

"I don't think the idea has ever been used before, except by Louis Bellson. As I sit so low and have a low snare drum, it will give me space to move my knees. It works because I tried it out using separate pedals and moving my feet. Two linked pedals doesn't work because you get plenty of bash but nothing else. Each bass drum will be a different size and the idea will be to get different tones, not more volume.

Placid

"There will be eight drums all together and if I order the drums, go to the States and can't play them, I shall feel a right mug.

"Drums are quite beautiful things. You can go on stage in a terrible mood, but at the end of the evening you feel placid and content. Sometimes I feel like crawling right inside them and making them talk."

Rare Bird deserve their instant success for their talent and enthusiasm alone. They are to tour Britain soon with top artists the Flock and Taj Mahal. They go to America for two months in May.

"The only real problem we ever had was finding a name for the group," grinned Mark. "We spent two hours thinking of names, and I remember my last suggestion was Ambitious Bag — which shows you what a state I was in!"



JAZZ SCENE

JOHN SURMAN and Stu Martin have already made it clear in these pages that their trio is something more than just another working group. To them, it's a kind of musical and emotional peak.

The group's third member, the extraordinary bassist Barre Phillips, feels that way too, and the day before he left London to return to his Paris home he told me about his feelings for the unit.

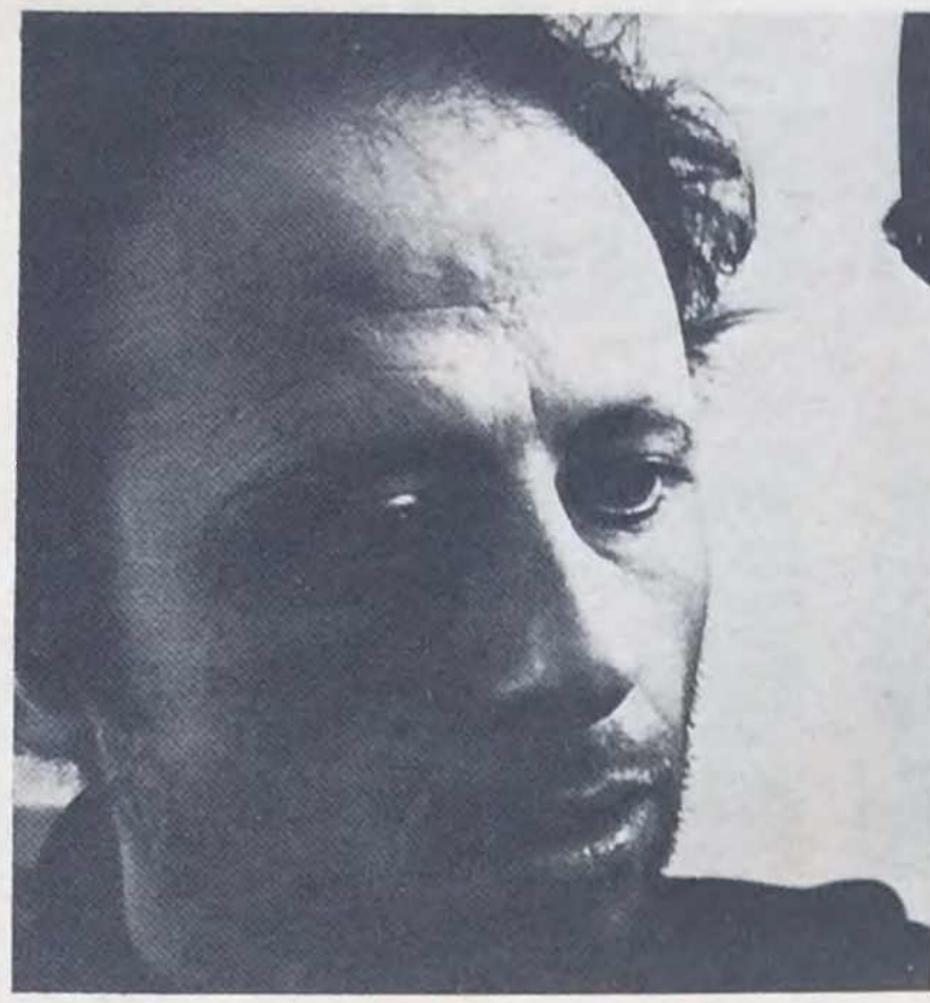
" For me, the approach is not to try and make up any particular music, but for our three entities to combine however they may to make a one.

"We're not trying to make jazz, far-out music, or folkloric music - just to find out who we are and to combine that in a way that works. Each of us has enough background and experience to offer, but we don't want to know about

our pasts, or yesterday. "We started with no responsibilities to anybody, and no reference to anything . . . no key or rhythm, nothing given. Now we've found that there were some things that weren't happening, and rather than spend six months fumbling around to find it, we started drawing on our instruments as we found that things in our backgrounds could help

"All of us have jazz experience, so we started drawing on that: concretely and objectively, tunes and rhythms, letting it happen and not being afraid to play in the jazz language, because we have more in common in jazz than in any other language.

"There have been growth symptoms in John and Stu



BARRE PHILLIPS: 'I miss the warmth of jazz'

of exposure. Getting that

side of it going was done

non-verbally, to see what

"I started suggesting

ways of playing and com-

could happen.

honest.

WILLIAMS

municating. The important thing about trying to do To me the ideal thing in that is that if you're front of an audience is to speaking, you've got a open up and have a process repertoire of maybe to show. 350,000 words and all the

experience of speaking and "I'm really not interested using those words, but in the product at all, when you sit down and talk because I've enough you're new-born and your confidence to know that if background just comes out. I'm into it the product is really going to be okay "That's the way we play. anyway. That's my personal At times you couldn't name reason - to have somethe music — it's not jazz, thing to communicate to an it's not simulated classical, audience besides the proand yet it is something. But duct. If I can show my I can't say that we're trying process to people, perhaps to come out with a unique they can understand themmusic . . . we're not trying selves a lot better. to do anything but be

"I'm coming from somewhere where the product "There are different was important, and I workreasons why the three of us relating to my more play. I'm interested in the ed and worked until I abstract playing, from lack process of making music, could get on stage and pro- the process of making the

duce it. But what's really important is how did I get from birth to the product? That's the process of making it. It's not just in music, it's in life.

birth

Barre:

playing

"It's not that I'm not listening. I can play with my concentration in the centre of the group; there's such a big area for the bass-fiddle to play, and I've no trouble with that - but that's product-producing.

"If I go onto a deeper level where the responses are reflecting off my central nervous system, then I'm living my whole life with every instant - and that's a hell of an experience.

"Because you're living in

and to me the biggest thing I'm playing is my birth."

Barre is quite well-known is the contemporary classical circle of New York as a virtuoso bassist. In fact a tape of a piece by Max Shubel featuring Barre plus a cellist and a flautist, recorded at the same time as his famous unaccompanied album, may soon be released in this country.

"That was pretty wild," he says. "The piece is quite short, but we want to have on the record a lot of the rehearsal, so that people can see what went into playing it. There'd be discussions we had on the music, and the trio generally shaking it down.

"It wasn't until I came to New York for the first time, in 1962 that I met the young contemporary composers. That was through my brother, who's in that bag. All the cats were interested in the bass as a kind of secret weapon, so I spent a lot of time with my brother and people like Shubel and Emmanuel Gant, showing them what I could play on the bass, what could be done. I was making charts to explain the physical limits of the bass: the chord combinations, fingering positions, bowing techniques and so forth.

"I had to get it all together to be able to tell them all about it, so I spent a lot of time myself exploring the possibilities of the instrument. My brother wrote a very difficult sonata using what I'd shown him, and I've performed it a few times. It uses things like bowing underneath the strings so that you can play the E and G strings simultaneously.

"That put me into the instrument in a different kind of way, and yet it was more personal. I was working on my own thing with that object in mind, and at the same time I was performing two or three pieces of contemporary chamber music a year.

"The whole contemporary scene, like the first time I heard Stravinsky's 'Rite of Spring,' which flattened me, fell into my nervous system very well I could get close to it, yet I'd been playing jazz for ten or twelve years before I had the technique to get into it.

"But I miss jazz after a month of playing contemporary music: I miss the warmth and the sweat of

That's a good thing for jazz, because to lose Barre Phillips to any other musical context would deprive it of one of it's most articulate and eloquent exponents of a vastly underrated instrument

THE ALAN Skidmore Quintet, Graham Collier Music, and the Frank Ricotti Quartet all benefit from one common factor: the very dispiano of John tinctive

Taylor. In the past he's also done gigs with the quartet and octet of John Surman, Mike Westbrook's "Earthrise" band, and a quartet with singer Norma Winstone, so you can see that he's a very busy man, particularly for a jazz musician, . "I wish it was a

case of being able to concentrate on one thing at one time," he says. "Of course I'm very grateful to the leaders for giving me the work, and I'm exceptionally lucky in that I can make ninety per cent of my living from play-

"There just isn't the work about to keep one band going all the time, though. It's difficult for leaders over the problem of deps, because you can't expect a leader to have first call on everything, which is particularly difficult today, with real group music."

The bonus for listeners, though, is that they get to hear John more often, and in a variety of contexts, and thus more and more people are becoming aware of the singular beauty of his playing.

Perhaps surprisingly, in view of the lucidity and control of his music, he had formal tuition, but picked up his technique from a piano-playing sister.

Character

"I was part of a musical family," he says. "There was always a piano in the house, and I was brought up to listen and tinker about on it." However his chosen career was in the Civil Service in Hastings, and there he began to play piano with small dance bands - a far cry from the roaring, uncompromisingly modern jazz of the Skidmore unit.

He was transferred to London in late 1964, and didn't play at all for about nine months. Then he started sitting in at pub sessions, and eventually started to play every night with a trio at the Lilliput Hall in Bermondsey.

That was where he got really interested in jazz, and he roomed for a while with Dave Holland in 1966 and 67. He was invited to join a group with Terry Smith and Dave Quincy, and later played for some time with Tommy Whittle - "That was rather conventional music, but I did enjoy it."

One of the turning points came when he met John Surman at the Old Place shortly before it closed, and a few months later, roughly a year ago, he became a founder member of the octet.

"It wasn't until I heard Westy's team and John that I realised that there was a lot more to it than I'd thought. I was perhaps a bit narrow-minded, although I can still dig Oscar Peterson.

"The octet was the first band of its type that I'd worked with. It was such a shame about that band; it was wholly John's conception, his music. But there wasn't enough work to sustain it - with one gig a fortnight you just can't hope to keep a band of that size together.

"About John, I think a lot of people are very indebted to what he's done in this country. His departure has left rather a hole, although maybe someone will fill it eventually. He's really an unbelievable character."

The octet introduced John firstly to Alan Skidmore, of whose band he says: "It's the only thing I've heard on those lines it's very difficult music, very hard, but very rewarding," and secondly to the



JOHN TAYLOR

man

electric piano, which Surman bought for John when they played a series of regular Sunday night gigs at the Marquee last summer.

the con-"I prefer ventional piano, that's my instrument, but the electric piano is the best substitute. although it's really an instrument in itself. The organ is distasteful to me, but the electric piano could be used as an alternative on

some tunes. "With Frank Ricotti's band, the electric instrument is required, because the ordinary piano and the vibes don't go together for today's music. The action of the electric piano is softer and much, much easier. After a week on the electric keyboard, playing the ordinary piano is really hard work, because it requires a

"But of course if the transport problem is overcome, the electric piano overcomes some of the disgusting pianos you find in clubs. But these days most colleges and halls have decent pianos although I know a couple of universities where they're

lot more dexterity.

diabolical. "The only trouble is that you need a roadie to help you with all the gear, and jazz isn't quite up to roadies yet!"

Records

Ouite a few observers, myself included, have noted the similarity between John's playing and McCoy Tyner. The means often bear comparison, even if the ends are different.

"Strangely enough I've never heard much of Tyner. I don't buy many records and I don't listen to pianists. But Herbie Hancock is the guy I've always dug, and still do, because his overall musical outlook is brilliant. There are very few of his things that I've disliked."

Most pianists eventually find their way into leading their own trios, but John doesn't think that's where he'll go.

"The trio thing's been completely sewn up by people like Keith Jarrett and Bill Evans. And Gordon Beck . . . his was THE trio, as far as I'm concerned. No. maybe sometime in the future it would be nice to put a five or six piece band together, but at the moment don't feel that I could write the music for it." -RICHARD WILLIAMS.

EASTER PRESS DATES MARCH 28th COPY DATE: FRIDAY, MARCH 20th

APRIL 4th COPY DATE: THURSDAY, MARCH 26th





Nico, the lonely chanteuse

THE SLEEVE of the Velvet Underground's first album was dead right when it read "Nico: chanteuse." Not just "singer," because Nico is more than that, and the word "chanteuse" contains just the right registrations of the European tradition of chanson.

For me she is a logical extension of Marlene Dietrich singing Falling In Love Again in the Blue Angel bar; and yet while her singing has that feeling of age and tradition behind it is also beyond lomorrow, way ahead of all those ther lady singers who are still into interpretation.

Those who have her Elektra album, 'The Marble Index,' will already know what I'm saying. The LP is a journey through a landscape not unlike Berlin, where she lived as a child: desolate and wind-blown, scarred yet futuristic. She is in London just now, attempting to make another LP, but has met only disillusionment

and Romeliness.

Her friends from the old days — Keith Richard and Anita Pailenberg, Paul McCartney and Linda Eastman — were too busy with their new lives to help her, and record company executives were uniformly uncooperative.

She played one gig, an Implosion night at the Roundhouse but when I asked her I she had been invited to do any more she replied, in that deep Wagnerian accent. No, who should ask mer have a reputation for not turning up to sing its something I want very badly to get rid of

But to get back to the beginning, a brief history. Nico born of a Polish mother and a father who died in the concentration camps was a top Parisian cover girl before she met the Stones. About our years ago Brian Jones took her to Andy Warhol's Factory in New York and she joined the Velvet Underground the group which was part of Warhol's Exploding Plastic inevitable—the pioneering multi-media troupe which used dancers plus the first-ever light show

with them she sang at the Don in New York cut an album for Verve travelled across the States to Los Angeles in a bus (she and Sterling Morrison took turns driving), and played the Fillmore West to the accompaniment of some bad scenes with Bill Graham.

After about a year she left the group to sing on her own, starting at the Balloon Farm (upstairs from the Dom). Her accompanists changed every week, but the main ones were Lou Reed and John Cale from the Velvets and Jackson Browne, a young guitarist and singer from Orange County.

The upshot was that three of Browne's songs were on her first, badly-produced album (for Verve), alongside Bob Dylam's "I'll Keep It With Mine," which legend says the master wrote for Nico, but of which she simply declares: "I don't know about that. He just gave it to me."

That album, "Chelsea Girl," was titled after a Warhol movie in which she appeared. She made another one with him, which he has never shown—"Maybe it wasn't dirty enough for old New York. He could never get me to take my clothes off."

There followed a long silence, broken a year ago by the appearance of "The Marble Index," which is one of those records which just might, in ten or twenty years time, be regarded as some sort of milestone.

Since then she's spent a lot of time in Italy, and has made part of a film called La Cicatrice Interieur with the French director Phillipe Garelle — "He's really one of the best movie — makers. He's directed five films, but he's never let them be released.

"This new one is very important to me. It's so powerful. We did part of it in the American desert and part of it in the Egyptian desert... I don't know when we'll finish it. It doesn't matter, there's no hurry because it's a very

But the most vital thing at the moment is to make a record, a task which amazingly defeated her in London. She accompanies herself on a very small Indian harmonium, and has 15 or 20 songs of her own that she wants to record.

She started composing a couple of years ago, and bought the harmonium at about the same time. She had no lessons ("Just singing lessons — I wanted to be an opera singer since I was a very little girl") and plays the instrument in a uniquely delicate style, based on modes rather than chords.

says. "I'd like to do concerts, and maybe colleges would be good. But I don't have a manager, and mobody knows me here. In New York all the young people know me . . . I have a lot of friends . . . but I hate New York.

"Maybe I should get a manager. I wouldn't

mind all the hassling if somebody else could go through it for me."

She was planning to fly to New York later the

day that I saw her, possibly to take up the option on her Ejektra contract.

But a couple of hours after we'd parted she rang to say that she'd changed her mind. "I can't stand the thought of going to New York, so I'm flying to Ibiza. It's my favourite place, and

So perhaps those 15 beautiful songs will never be heard. But somehow I think there's hope yet, even if London isn't ready for it.

RICHARD WILLIAMS

Pentangle percussion...

"WHERE can I find the other member of Pentangle?" an unsuspecting autograph hunter asked Terry Cox after a gig at Watford recently. "I've got four signatures, but not the drummer's."

So Terry obliged with an autograph and a sardonic smile; young fan retreats blushing.

Contrast

This week Terry Cox, the unobtrusive leveller of Pentangle retraced the thirteen years since he first picked up sticks at a major session, and mused over the loneliness of the long distance drummer.

I'm still doing a lot of session work for various people. It means a lot of hard work, but I find it essential. I need the contrast with Pentangle's style and find it stimulating to bash out rock 'n' roll at these sessions."

Terry Cox, a cockney in his early thirties, has known the out of work feeling and is still acclimatising himself to the other extreme "It's really amazing that Pentangle's got to pop level. We've always had

good receptions at concerts we've played, but now we find that the promoters could have sold out the hall twice for us, and it's a very weird feeling.

A few years ago Pentangle would have been tagged as an avant-garde jazz-folk group without a chance in the mass media stakes. But with their new album "Basket Of Light" sitting pretty in the MM Chart, they have defied the pundits.

"The folk element has always been the powerful factor — even the Mingus things are folk really, and I suppose it's all come up to the surface now.

"TV seems to have had something to do with our success. We get kids of about twelve coming along to our gigs now, and we deliberately make them sit through two hours before playing "Light Flight," which is really what they've come for. But they really seem to like everything we do; you wouldn't have found this with kids of that age a few years ago."

Next month Terry Cox and other Pentangle members, Jacqui McShee, Danny Thompson, Bert Jansch and John Renbourn, are off to the States, opening at the Carnegie Hall on April 10. They will also be doing TV spots with Mama Cass and others, as well as college and radio dates. Underground radio is an experience which Terry is looking forward to, as it allows complete artistic freedom.

Rock

"We seem to be on a rock 'n' roll kick at the moment. John's currently playing electric guitar; he's got this thing about sustained notes which you can't hold on acoustic, so he's swopped. We're still breaking up on stage — with some numbers just featuring Bert and John others with percussion added, and so on. But, we always finish with a free form freak out number to let off steam.

"We work on a system of cues. We hope no-one notices but we each improvise until the cue is given, then we all return to the worked out passages until the next cue. The thing about this is that you have to be ready for the cue because if you miss it, there's an almighty cock-up.

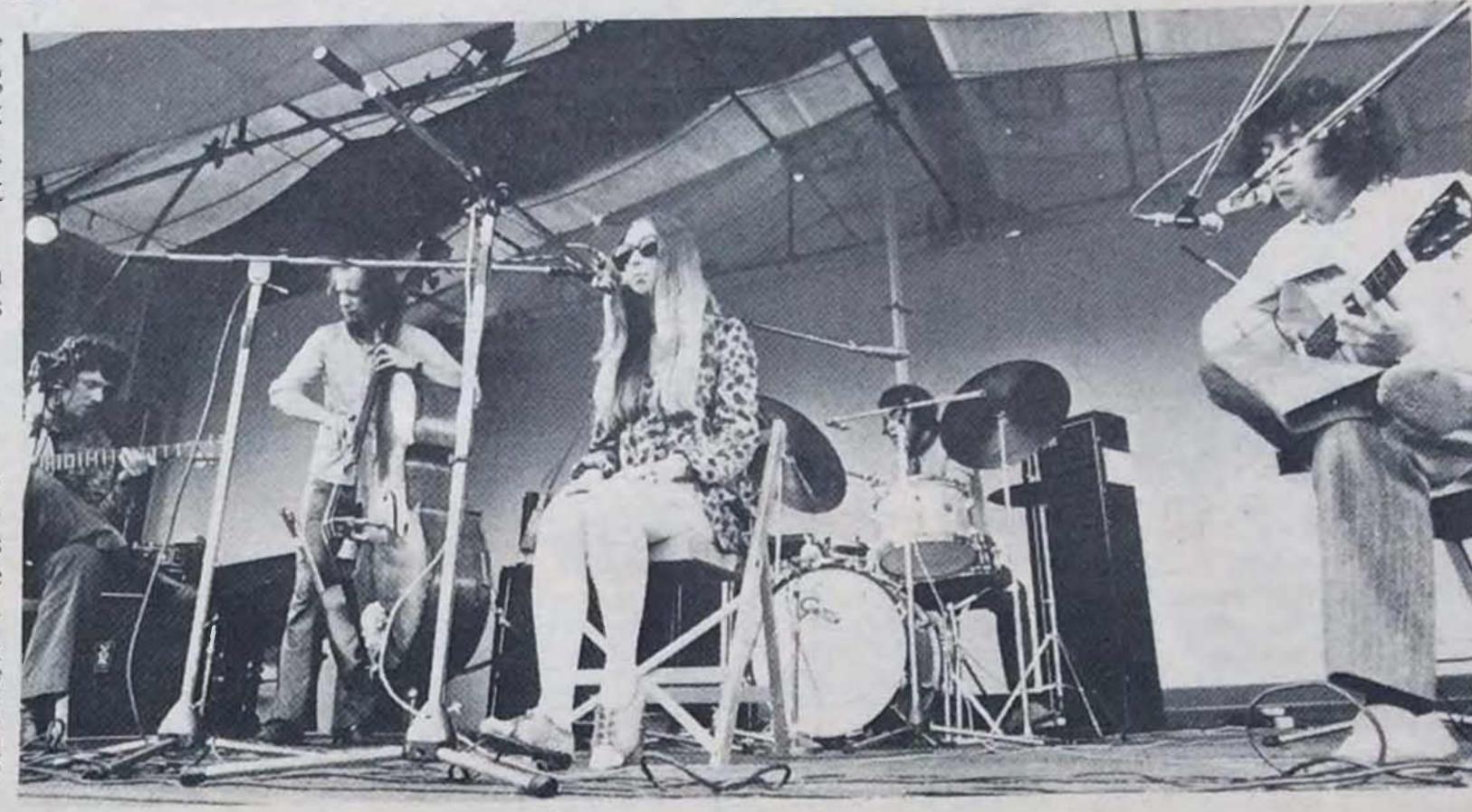
Before joining Pentangle, Terry worked with Alexis Korner and Roy Orbison, who turned him onto rock 'n' roll. "But I'd never written a song before I joined Pentangle, I wouldn't say our new album's a progression; there are elements of the group which are the same, but I would say we have taken a logical step forward.

Terry claims that his contribution to Pentangle as a group has always been one of anonymity; but his contribution to the group's success is immeasurable as he tucks himself away behind African drums, bongos and his regular kit.

"It's really down to playing together, and you get some idea of what each of us does by the fact that you can turn off all of the instruments except one while we're playing — leaving either bass, drums of whatever — and it'll be more than just a rhythmic sound, it'll stand up on its own, "I've also had to get into dynamics with Pentangle as

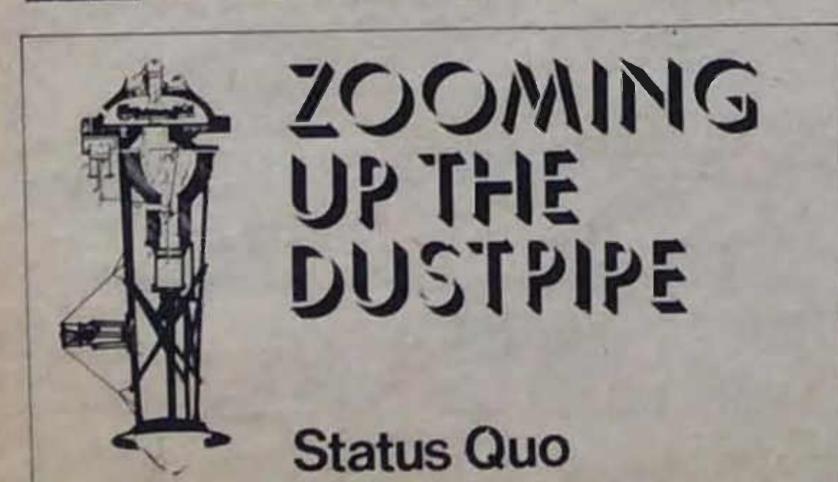
"I've also had to get into dynamics with Pentangle, as it's essential to lay down the volume. A lot of people don't realise the importance of dynamics, but volume con-

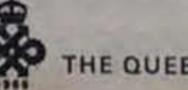
Terry Cox is more than just a drummer — he is a highly skilled and versatile percussionist perfectionist.



Drummer Terry Cox talks to Jeremy Gilbert







Win a free weekend Move in New York with Brinsleu Schwarz

THE postmen round Fleet Street are walking with bowed legs due to the fantastic response to the great new MM competition.

Did you make your bid to spend a weekend in New York? If someone else stole your entry coupon, there is still time to have a go just!

To recap on what it's all about. Brinsley Schwartz are a British group playing very much the sounds of the '70s with Brinsley (lead guitar), Bob Andrews (organ), Bill Rankin (drums) Mick Lowe (bass guitar). Among those impressed by their tapes is Bill Graham boss of New York's world famous Fillmore East.

As a result, the group are pl_ying Fillmore East along with Quicksilver Messenger Service and Van Morrison. Brinsley's management,

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Famepushers Ltd, and the MM thought ten readers might like to go along and support them. So we are offering five pairs of tickets to the five lucky winners of our competition.

The winners will leave the Brompton Terminal in London at 10 am on Saturday, April 4, board an Aer Lingus jet Boeing 707 at Heathrow and arrive in New York at 2.30 pm local time. At 8 pm you could be sitting in Fillmore East at the start of the four-hour con-

Sunday, April 5, can be spent sightseeing in New York before you board the Aer Lingus 707 at Kennedy

Airport at 9 pm for the return flight. You will be back at Heathrow around 7.30 am on Monday, April 6.

All you have to do for the chance of coming with us on this fabulous trip is fill in the coupon below - in ink, please.

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Only the coupon published in Melody Maker can be used for entry. The Editor's decision is final and no correspondence can be entered into with regard to this competition. Competitors must be 18 or over.

Employees of Longacre Press Ltd and Famepushers Ltd, and their relatives, are not eligible.

We must receive your entries by the first post on Saturday (March 21). So don't delay - fill in your coupon NOW.

Post off your entry TO-DAY to Brinsley Schwarz, Melody Maker, 1-3 Pemberton Row, London, EC4.







NICK



BRIN



JEFF LYNN: from Idle Race

THE Move mounted their first attack on London in May, 1966.

To the sound of smashing glass, the Birmingham band with the moody image arrived as the first of the psychedelic set.

Four years and six singles later, the Move have come through a lot of real nasty moodies with only Roy Wood and Bev Bevan surviving from the original quintet that destroyed television sets and insulted the Prime Minister on its path to success.

On the way Ace Kefford and Trevor Burton left to be replaced in the winter of last year by Ric Price but still the moody continued until the beginning of this year when lead vocalist Carl Wayne split. Jeff Lynn from Birmingham's Idle Race is the latest addition and it was the new Move who held court in London this week. "I used to play with the Idle Race just before Jeff joined them, he took my place four years ago and has been a

good mate," explained Wood. "It was accepted that he'd join us when Trevor left but he didn't. "With him with us now we'll be able to use different

instruments; Jeff is going to play piano and I shall be playing oboe and cello." "This is the first time that everybody in the group is happy

with each other and what we're doing. It got to the stage that we were playing like robots, everything was just mechanical," Bev Bevan continued. "It was like a drug getting a hit record, you've got to

have another and then another. We were doing cabaret somewhere when we realised what we were doing-yeuk! It was that that brought on the break up with Carl." Last month a new Move album titled "Shazam" was released. It was recorded when Carl Wayne was still in the

group but was released after he'd left to start a solo career. "It was a bit of a drag having that album released. Charlie has left and the album isn't representative of what we are doing now. We don't do any of the numbers that are on that album. From the old act we've dropped everything apart from "I Can Hear The Grass Grow,"

said Roy. "Jeff and I aren't writing any numbers together at the moment. It's an amalgamation of half of his songs and half of mine and there are a couple of Ric's numbers that we do as well."

"You can't really put what we're doing now into any bag. I can't really say what it is but there's more thought going into it; we're spending a couple of days on things and it's worth playing," Ric Price added.

The release of the album has, however, opened up the American market for the group again and there are plans for them to return to the States.

"The album has had several great reviews in the American underground papers and an American tour would be good for us. It would get us together, we would have liked another week or so before we did the first gig at the Belfry in Sutton Coldfield, we've got to get used to having the additional guitar, we've got to turn down a bit and get used to playing together," drummer Bevan explained.

"The good thing about America is that they just want to hear good music, they don't expect "Blackberry Way" and "Flowers In The Rain."

"Yeah, they appreciate what you are doing at the moment," Price added. "On the whole British audiences are very conservative, a lot of good groups don't get the recognition here that they do in the States until they return. Jimmy Page is an example. We went down well there last time and should do much better this trip."

With no personality clashes to pull them apart, the new Move are set to have the same impact again as they did years ago with an act that defined imitation and labelled them as one of Britain's most original groups.—ROYSTON ELDRIDGE.

TYRANNOSAURUS REX BEARD OF STARS STEREO L.P. **OUT NOW**



DRINTED below are seven qualities needed by the successful group of the 1970s. All you have to do is put them in the order you believe to be the most important by numbering them from one to seven. For instance, if you think ORIGINALITY is the most important quality, put number one alongside originality, and so on.

QUALITIES NUMBER

Musicianship	
Showmanship	
Originality	
Visual appeal	
Clothes	
Having a message	
Composing talent	
Now use your skill and judgment to	write, in ink

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THIS SATURDAY, 21st MARCH, 7.45 p.m.

"Yes" will be joined this evening by the twenty-piece orchestra, who accompany them on certain tracks of their new Album, "Time and a Word", to be released shortly on Atlantic Records.

Tickets: 8/-, 10/-, 14/-, 17/-, 21/-Available from Royal Festival Hall Box Office, all usual agents and Harold Davison



TRADER HORNE: Judy Dyble and Jackie McAuley.

Jackie and

JUDY DYBLE is quaintly old fashioned and extremely frail; but she insists on bearing the burden of oversize tinted spectacles and a long satin dress with a flowing train. She also insists she's a hopeless failure; extremely clumsy and very untogether.

Who is Judy Dyble? She's the little old lady who sits at the spinning wheel; who stirs the witch's cauldron. The disenchanted figure of lost opportunity who spends her life waiting in a wedding gown. So who is Judy Dyble?

She's just another musically inclined personality who found that the best way of conquering boredom was by forming a group. The lost opportunity? That came before the boredom when she parted company with Fairport Convention over a clash of musical personalities.

Actually Judy never talks in nebulous terms such as these; she candidly insists she was asked to leave after singing off key. So while Fairport rose up the ladder, Jude found herself slipping. As for the little old lady one of these

Elizabethan period - no, before that and goes on forever. But she the Elizabethan dumps.

Even the spinning wheel character; imagine the sensitive, alert diligently the keyboard of a piano and the strings of an autoharp, and the analogy is complete.

Compère John Peel

STEAMHAMMER

JOHNNY WINTER

FLOCK

I suppose the witch's cauldron conjurs up the catalystic effect of creating something out of nothing. The something is Trader Horne and for Jude the waiting and hoping is

almost at an end. The other side of Trader Horne belongs to Jackie McAuley whose musical talents were cruelly abused by the overpowering amplifiers which were the media for his expression.

Jackie inherited the musical tradition from his Irish parents and went off to join Van Morrison and Them in Belfast. After the success with "Baby Please Don't Go," "Here Comes The Night" "Gloria" came the hypes.

As Jackie says: "Managers, agents, promoters and superheavies destroyed a great group."

Then came the slide and the search for sanity. He eventually ended up in Dublin penniless, screwed up and after an escape. This logically led him back to playing music the way he wanted it to sound with guitars, harpsichords, pianos and flutes, and out came the songs he had written in the wilderness.

None of which says very much about Trader Horne.

Judy couldn't tell me a lot either, insisting that in a one short interview it was impossible to convey all her interests, influences, person-ality and nature of Trader Horne.

"There's just the two of us, but we've since added Ian Gumblefinger on double bass and xylophone and Hugh Thomas on acoustic guitar. So there are four of us working as a group. I met Jackie early in 1969 but it wasn't until late last year that we thought it would be an idea to get up and start doing some work.

"We'd planned to follow on from what the Fairport Convention were doing early

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on but we wanted to make it more gutsy. We didn't want to stick to traditional folk music as we had all our own songs, which are very simple because that's the easiest way of writing."

Judy stopped musing, returned from her whimsical day-dream to harsh reality of Trader Horne. "We're leaving tonight for Border Television in Carlisle," she announced after Trader Horne's concert appearance with Mike Cooper and Bill Boazman at the ICA. "Then we'll be doing colleges and universities," she added as an afterthought.

"John Peel had a fixation about Trader Horne, and he gave us the name. The history behind the name is very long and boring but it all started with Captain Aloysius Smith. Now, Captain Aloysious Smith . . " I decided to curb Jude's ramblings.

"I was going to form a group with Pete Sears, but he got a better offer from Silver Metre, so it was through him and Barry Taylor that I met Jackie. We found we got on well and decided to form the group. The things I enjoy most about the groups is the starting of them and I've never made it with a group before. But, again, I've only ever been with Fairports," she mused, suddenly looking very sagacious.

"We're never pleased with our performances really although we're reasonably pleased about tonight because we got away with a lot of things. We've only just incorporated these extra two musicians so it's taking a bit of time to teach them the arrangements. But the music is something like how we want it to sound.

"Jackie's musical opinions differ from mine but we're all pretty crazy about early classical music, and we'll probably dabble in Elizabe-

than dumps (dances). "We won't be adding any more musicians; if we did, we'd fall over them," Jude commented, harking back to her clumsy days when she somehow managed to break the ribs of a record producer, and cause a publicist to fall and break his ankle.

"I'm not being modest, but I completely disbelieve that anyone enjoys listening to us. We've been getting good receptions although we've been thoroughly exhausted by endless motorway driving.

"No, Jackie's the other extreme from me. I don't know him at all; there are no emotional or romantic hang ups, and that's the best way.

"He writes most of the songs whereas mine are bits of me that come out occasionally, but it's earlier than Elizabethan — it's earlier than Bach.

"You know, I can't really play anything - I'm just a big con," she insisted, which was how her story opened.

album, "Morning Way," one of the initial Dawn releases, proves otherwise. An old fashioned acoustic masterpiece, with ringing autoharps and harpsichords which suggest fantasy and might have emerged from The Magic Roundabout; different songs which make beautiful listening and are never quite precious or spurious. That's Trader Horne - a group who are destined to make a big impact.

JEREMY GILBERT

EASTER

COPY DATE FRIDAY MARCH 20th

APRIL 4th

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of a Bob Dylan LP, tracks by John Coltrane, one of Bach's Brandenburg Concertos and some rocking Booker T.

And had no jingles! And where the deejays kept the talk to the absolute minimum!

Sounds like one of those dreams you have while switching back and forth between Jimmy Young and God for the kiddies.

But it could happen, for 28 hours a week at least, if things go right for Radio Geronimo which is currently conductiong test broadcasts between midnight and 2 am every Saturday on 205 metres.

The arguments surrounding "pirate" radio stations have always left me rather confused in my own mind. While appreciating that they avoided performing rights and royalties payments and could overexpose a single, the fact remains that they did a lot of good in unearthing new talent and giving it the chance to be heard.

But the point about Geronimo is that it is perfectly legal, operating from Monte Carlo and is dedicated to putting out the best in music, whether pop jazz or classical instead of the endless plugging of current singles and revived 45s.

The two deejays and producers are Terry Yason and Hugh Nolan, both with long experience of the pop

which, in one programme, played the whole brighter

world as writers and publicists. "We had the idea for the station

in the Spring of 1969," they told me this week. "We heard about Radio Andora, off the Dutch coast, being for hire and felt we wanted a station that would play modern sounds that are really cool and groovy.

"Unfortunately the signal proved to be too bad. Then we met up with Tony Secunda and the others and we found Monte Carlo around Christmas. It has a really good signal and there don't seem to be any hang-ups at all.

"We've only been going out regularly on Saturday for four weeks and the response has been terrific. We are going to carry on building up audience and interest and then start chasing advertisements.

"We aim to broadcast four nights a week, from midnight to 4 am and hope to start in about two months

Where Geronimo is breaking new ground is in its preference for albums over singles and the way in which it isn't afraid to use up 40 minutes playing the whole of an LP if Hugh and Terry thinks it is worth it. They have already featured the as-yet-unreleased Ginger Baker Air-force LP and were able to preview the new Doors album.

"The most important thing is using rock and roll as a format but to also turn people on to a great many sounds they wouldn't normally hear," says Terry. "Like we put on Bach's 'Second Violin Concerto between tracks by Judy Collins and Davy Graham because it makes it more easily acceptable than if they have to tune to an all-classical station. Then we followed Davy Graham with Albert Ayler."

How long can Geronimo keep going if the ads don't roll in?

We don't really see that as too much of a problem," says Terry. "The expense is minimal compared with an operation like the BBC. There are six of us working from one office. Hugh and I tape all the shows in London and send them out to Monte Carlo. I produce when Hugh is doing the deejay bit and he produces mine. We each have an entirely free choice of what we play.

"We play what we like, though of course the letters are telling us what the listeners dig and we shall obviously take notice. But I don't believe in trying to please all the people all the time or you end up on a BBC trip, pleasing nobody.

"We are doing away with jingles and stuff like that. The ads will be more like messages from us to the people listening, with no hard sell. Not only does it sound better that way, but in America they found they got a higher recoil when the ads were done that way."

Hugh sums up the philosophy of Radio Geronimo with: "The important thing is involvement. Our idea of radio has to do with the direct involvement with the people who are listening. And our policy is to talk as little as possible. We want them to hear the music, not build up the egos of deejays."

BOB DAWBARN

Rare Bird's album, of the same name, will surely follow in the wake of their single 'Sympathy' now flying high in the charts



Both available in stereo on CHARLESTICA

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CONCERTS



GALE-FORCE TOM OPENS TOUR 1970—the year

CONCERT? Event? Nappening? Whatever it was, the Tom Jones tour got off to a flying start at the Empire Theatre. Liverpool, last Thursday to an audience comprising 80 per cent more of females of all age groups.

It was litting that this longawaited tour should start on Merseyside - for in many ways the reception accorded Tom was reminiscent of Beatle-mania at its height with screaming teenagers having to be forcibly restrained from storming the stage, and gifts, handkerchiefs and notes flying across the footlights.

But they were not all so wild. The girl next to me listened attentively, applauded on cue, never once bounced out of her seat and as the final curtain fell, sat back in her seat and breathed - "That was great!" Which was the general all-round comment as the delighted crowd left the theatre.

As for the now International star - he obviously knew exactly what was required of him. He swivelled his hips at regular intervals to ecstatic reaction, which he also received when he removed his tie (early an) and then his jacket (much

He sang for a good forty-live minutes, offering hard rock, country-flavour, and ballads. The fans squealed when he claimed " Can't Get No Satisfaction," laughed uproariously as he moved dramatically into " | Who Have Nothing!" They listened attentively to "Try A Little Tenderness" - and a swinging version of "Georgia." And of course his final medley of recording hits was a tremendous climax, closing appropriately with "I Thank You." - JERRY DAWSON

DUKE TRIBUTE

THE latest in an almost continuous series of tributes honouring Duke Ellington since his 70th birthday was a giant benefit at Madison Square Garden in New York City, which raised 138,000 dollars for NAACP.

The cast was almost entirely black, though Peggy Lee made a strong impression, accompanied by the orchestra of Clark Terry, who served as musical director for the event. these who appeared were such young artists as the ten-year-old singer frene Cara. and the electrifying Stevie Wonder accompanying himself on the Hammond organ and the harmonica; also present to pay their tribute to Duke were the veteran vaudevillians Eubie Blake and Noble Sissle. Social significance was provided by the songs of Richie Havens and Roberta Flack.

Almost all the artists played or sang their regular material rather than honouring Duke by playing his works. An exception was the Modern Jazz Quartet who played "Warm Valley." An unexpected jam session flavour was added when B. B. King did some sitting-in, first with the Modern Jazz Quartet, then with Ray Charles.

Charles then took command as he sat in with the Ellington orchestra for "Satin Doll." So impressed was Ray with the assistance of B. B. King that he is now talking about trying to arrange a joint recording ses-

Two of the most welcome visitors to the affair were Louis and Lucille Armstrong, Satchmo after presenting an award to Duke on behalf of the NAACP, followed up with a vocal of " Hello Dolly!" Then came the Ellington band playing its own theme, and backing Jimmy Rushing, with Cootie Williams leading the ensemble in an " Goin' to exciting revival of - LEONARD FEATHER



TOM JONES: offering hard rock

CAUGHT IN THE ACT

ONE might expect a bandleader, broadly schooled in a big band era, to be somewhat conservative in his musical outlook. But this has never been the case with John Dankworth who can always be relied upon to come up with adventurous and exciting musical ideas. Such is the case with the 16piece band with which John

opened at Ronnie Scotts on Monday. The arrangements are extremely imaginative, broadly wedding a rich orchestral sound to a contemporary beat including incursions into the Latin-American Idiom. One of the most effective numbers in fact, was a bossa nova titled " Palma Nova" and written by John for a film. It was immaculately sung by Cleo Laine, whose

vocal set was notable for the

flawless delivery, attack and

impeccable pitch that has justly

earned her the accolade of Britain's top jazz singer. Fine performances came lead trumpet Martin Drover, Henry Lowther (flugelhorn), Bruce Graham (tenor) and Tony Roberts and Stan Sulzman (tenors). And special mention to the superlative and propulsive fender bass of Tony Campo and the dynamic but intelligent drumming of John

Alan Haven, who shared the bill, again revealed he has no equal in this country at conjuring hypnotic tone colours from the organ-an instrument whose vast range is rarely exploited with such finesse and imagination.

-LAURIE HENSHAW

PHIL SEAMEN

AFTER all the recent avant garde seriousness it was refreshing to go down to the 100 Club last Monday to hear what is now virtually jazz from another era.

In residence were the Phil Seamen Trio and the Bobby Wellins Quartet, both purveyors of strong swinging music based on long accepted forms and

feelings. Wellins' set spotlighted his unique tenor with Martin Joseph (piano), Jill Lyon (bass) and drummer John Spooner, who managed to lower the volume but retain the power of his big

band work. Seamen's band (with Tony Lee

on plano) and Reg Pettit on bass took off when it was joined by altoist Mike Osborne. They flew through a couple of hairy blues, played a lilting "Softly As In A Morning Sunrise" and dug in on an all too brief "Lover Man" which Ossie delivered with eloquent grace .-RICHARD WILLIAMS.

FOTHERINGAY

COTHERINGAY made the kind of debut artists usually only dream about and were given tremendous acclaim at Birmingham Town Hall on Monday.

The group brought together by Sandy Denny, ex-Fairport Convention, and Trevor Lucas, ex-Eclection, is already well rehearsed, highly accomplished and musically orientated. Lead guitarist Jerry Donahue's style is ideally suited to the country rock bias of Fotheringay which shows shades of the early days of Fairport, and Gerry Conway (drums) and Pat Donaldson (bass) form a tight swinging rhythm section.

There were hang-ups between numbers with tuning and so on. Sandy was in great vocal form throughout and her own numbers like "The Sea" and "Winter Winds" are excellent. But the most enjoyable were " Claw," a nostalgic instrumental, the traditional "Banks Of The Nile" and two country numbers. "Ned Kelly" and "Silver Threads and Golden Needles," which seemed to idealise their style.

Earlier the Humblebums had put the audience in the right frame of mind with a hilarious set. They seemed dogged by bad luck for they had to abandon their attempt to work with a band at the eleventh hour when planist/bassist Daryl Runswick failed to arrive.-JEREMY GIL-BERT.

It's the cool,

CAIRPORT CONVENTION were again in impeccable form at the Lyceum on Sunday, although the Humblebums were rather disappointing.

In Dave Pegg (bass) and Dave Mattacks (drums), they have one of the tightest rhythm sections you'll find anywhere, and one which is both ideal and necessary for Fairports' kind of although Richard Thompson is still under-rated as a quitarist.

Dave Swarbrick and Simon

Nicol were locked in exchanges of guitar, mandolins and fiddle, with Swarbrick singing the lead over a three piece harmony. They opened with the popular " Walk Awhile," and chose a predominance of traditional reels, which often ran into exciting medleys, giving Swarbrick the chance to show what a great fiddler he is. " Matty Groves" and a new number "Sloth" were also well received. JEREMY GILBERT.

ALAN BOWN

AN exciting new band roared into action at Edmonton's Cooks Ferry Inn last week the Alan Bown.

The music fought back against the wall of apathy that can build up against a band when they have been around for a long time, and by the end of the evening, the audience were convinced and responded with cheers that seemed to surprise themselves.

For the band have a strong line-up with a variety of instrumentation they have used for years and now considered the perogative of "Chicago" jazzrock type groups.

Yet they are not playing jazz. John Anthony blows some powerful and free tenor and alto solos, and Alan uses trumpet and flugel horn to good effect. But the overall effect is of good contemporary music that holds no allegiance to any particular category.

Robert Palmer is an outstanding new singer. He has been with the band only a few months, but is obviously instrumental in changing their image and approach. - CHRIS WELCH.

GREATEST SHOW

CREATEST Show On Earth, still saddled with an impossible name, have moved on from soul and gone like progressive man.

On Wednesday at London's Lyceum they proved competent enough in the Chicago-BS&T mould, but lack their extra spark of personality or musical inspiration which would lift them into the top bracket.

For the occasion, a series of circus acts went through their paces in front of the band including an elephant whose agreement to stand on a tub in front of the Greatest Show's amplifiers at full decibels made me doubt the creature's vaunted intelligence. In his case I hope he can forget,

Sharing the bill was Warm Dust who, for my money, show the greater potential of the two groups. Blessed with, not one, but two excellent flute players they should cut out the more pretentious numbers - one ended with the Salvation Army joining them on stage - and the length of some of the material. However, they make a nice sound and are obviously all excellent musicians - BOB DAWBARN.

RUBBER DUCK

ONDON'S Revolution club is a daunting gig for young musicians but Rubber Duck overcame their nervousness on Friday night to show that they have a lot of potential.

They play jazz-influenced rock which gives the nine-piece outfit plenty of scope within saxist John Hurt's arrangements. Vocalist Roger Cairns is expressive and powerful and is backed by a good brass section. Drummer Hike Anscombe and organist Stan Milton are worthy of mention too. Rubber Duck could be a hit - ROYSTON ELDRIDGE

If they can't hear you, they can't

dig you - and you'll stay in

cool, clear-sound Reslo mike

Nowhere Town. But with a

MICROPHONE SEEN HERE IS

you're sure to get across.

of black magic

Something about "Bang

Bang" last year, "Knock

Knock" this year - the

Eurovision Song Contest

is getting very X Certifi-

cate. Seriously, though,

folks, doesn't it make you

starting a Black Arts

Workshop next Monday

night at the Cue Club.

Idea is for the best black

musicians to have a

Top Ten XI last Sunday.

Sir Alf must have given

them the wrong address

... the Deviants say they

are spending the next six

months playing free at

benefits and for charity.

They robbed a bank or

album this week under

Mexican TV filmed the

Gordon Hunt, lead

with

Noir,

puke!

guitarist

weekly jam.

AT his famous confrontation with the London School of Economics students last year, Frank Zappa said something to the effect of: "Fighting in the streets is this year's flower power."

Now it's 1970 and it looks like Black Magic is this year's fighting in the streets. We've already got Black Sabbath in the LP chart with their Black Magic lyrics. And Black Widow

sacrificing ladies for the benefit of the Press. And, no doubt, Jiving K. Black Boots waiting in the wings with all the other groups the jumping on broomstick.

Horror

So if you want to make it big this year, buy your volume of Aleister Crowley and a box of pins to stick in your effigy of Chris Welch and put a quick - spell on Tony Blackburn.

Or just send the maiden up to the MM and leave the sacrifice to us! Jimi Hendricks seen

digging Rubber Duck at the Revolution last Friday and then vanishedcomplete with new, shorter haircut . . . Horror Report of the week: there will be three Moog Synthesisers playing throughout the days of this year's Pop Proms. A chance to blow them up.

Graham Bond's session at the Roundhouse Sun Festival turned into an all-star jam with Graham (alto), Brian Auger (organ), Jack Bruce and Rick Gretch (basses) and Mitch Mitchell (drums).

Jack Hutton writing a book about Max Jones writing a book . . . Zoot Money re-formed and recording a new single and

something?

supervision of Alan Price. Hampstead Country Club's Stuart Lyons claims a guy tried to sell him a "Progressive reggae" group . . . Noel Morrow taken over as PR for Barry Gibb who is writing and recording a

solo LP and single. Somebody broke into Satisfaction's dressing room at Stockton Fiesta and smashed up all the guitars and drums. Left the trumpet and saxes

untouched . . . Birmingham's Mother's club now boasts a membership of 36,000.

Nice's Lee Jackson seen enjoying Fairport Convention at the Lvceum on Saturday . . . Silver Metre's Mickey Waller seen looking for talent at the Roundhouse on Friday.

Writing On The Wall singer Linnie Patterson sporting a black eye at the Marquee after bovver with a speaker cabinet . . . Atomic Rooster's

Vincent Crane claims the towing-a-van record. He did it all 266 miles from Sunderland to London.

Eric Clapton shipping home a motorbike and six guitars he bought on his recent U.S. trip . . . Georgie Fame will miss the Royal premiere in London of the film, Entertaining Mr Sloane, for which he wrote the title music. The premiere is on April 1 and Georgie flies to Australia two days earlier.

After reading the MM's Win A Weekend In New York with Brinsley Schwarz offer, Tim Sharman offered a night on Worthing Pier with Daddy Longlegs . . . Which group is writing a pop opera about a deaf, dumb, blind boy with no legs, head or arms - and calling it "Tummy?"

FLY WITH THE MM TO THE

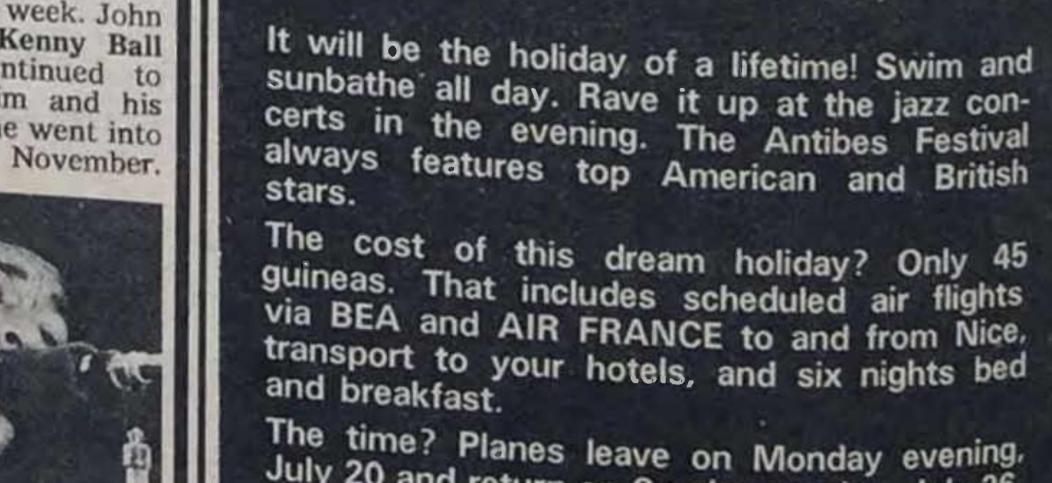
Thanks

East of Eden saying they are "getting into Irish jigs and reggae." Question is, what's getting into East Of Eden? . . . Champion Jack Dupree and wife Shirley, proud parents of new daughter.

On Sunday, Radha Krishna Temple will walk from Speakers' Corner to Bedford Square, via Oxford Street, singing and dancing to celebrate the 448th anniversary of the appearance of the Lord Chaitanya . . . On Shrove Tuesday, Jiving K. Boots will fall out of the Chasse to celebrate the appearance of Chris Welch.

Pianist Johnny Parker thanks the organisers, musicians and everybody who showed up at his Tribute night at the Merlins Cave last week. John also thanks Kenny Ball who has continued to look after him and his family since he went into hospital last November.





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DELANEY, Bonnie and Friends from the southern half of these here United States are home grown and home sown but they had to travel to Europe to get the recognition they so richly deserved. Sure they had garnered some of their first rewards before their European Tour: the critics knew who they were, Rolling Stone newspaper had done an in-depth interview with them, and more than a few people believed they were the best band touring.

But it took Eric Clapton, George Harrison and one or two other people to force the public to sit down and listen.

Delaney, absolute leader of the seemingly unruly but musically tight group has no hard feelings. "It's just kind of disappointing that we were born and raised here and the music started here," he said softly, "but we had to go to Europe

Bonnie added. "Sure it made a difference in England to be able to say Eric Clapton was playing with us, because we were an unknown band. If Eric hadn't gone over there and said 'this is the best band in the world' and George (Harrison) hadn't backed him up on it . . . they wouldn't have seen us for the longest time probably."

The important thing to Delaney, dispite all the prerelease publicity circulating, was that come concert time, no one was disappointed. That would considering the group, to be an impossibility. Disappointment is not what Delaney, Bonnie and Friends do. They've been playing their kind of music for ten (Bonnie) and fifteen (Delaney) years, and they know what they're doing; and what they're doing is entertaining.

But even with all the good news from Eric and Delaney George, Bonnie did have a run-in with one of the British journalists. Bonnie recalls with a mixture of humour and aggravation.

"This guy had this interview to do with us and would have done it; but had just flown over to Europe after 12 hours and I just couldn't sleep. I had never been to Europe before and I wasn't going to sleep my first day there. besides I was all turned around; day and night. And then that night Robert Stigwood Eric's manager, had a birthday party for me, so I was up most of the night, then I finally got to bed about 2 the next afternoon.

So I just couldn't do the interview because there are just so many hours in the day. Then finally we said OK he could come up at four because he'd really been were wrong too. I think trying to get an interview once you get in a place and



ELANEY (2), BONNIE

talking to Jacoba Atlas

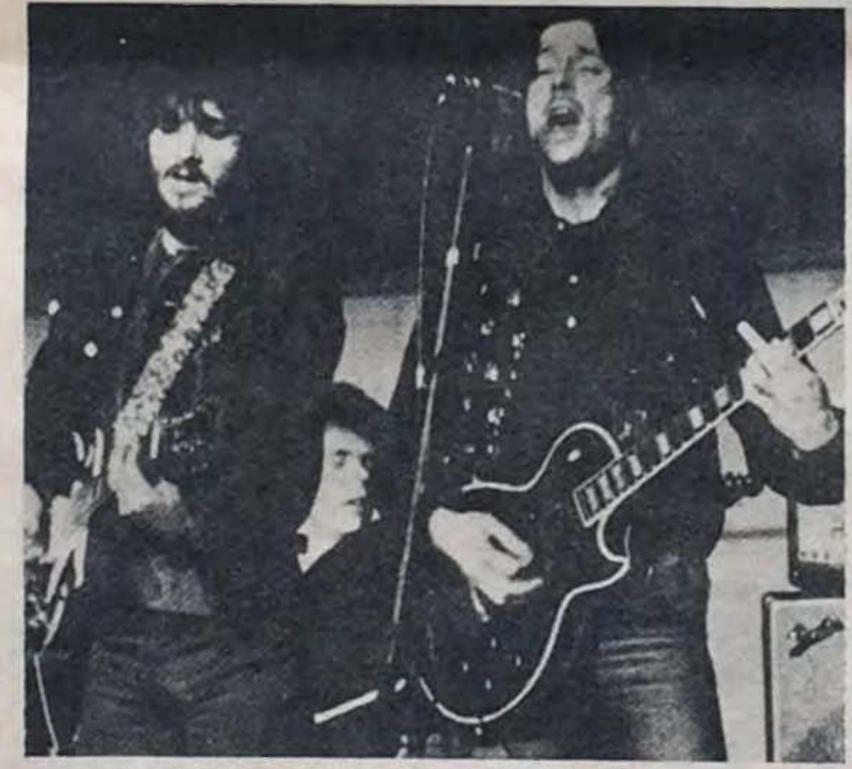
with us. I don't know what he expected, but we were all so tired, you know. It's a complete change day and night and it's hard to get into it.

We were all staying at Eric's house and they had to bring in new beds and there were mattresses in the halls. So he didn't like us at all, I guess he thought we should have made a whole fuss over him or something.

adds, Delaney thought we were hillbillies. And when he was reviewing our performance he said I ran the show like a half-drunk preacher from God's Little Acre, whatever that means." Delaney and Bonnie were laughing now, but it was clear that despite the humour, a cut had been made.

They had other troubles on the European tour, not because of their music, which is flawless, but because of promoting. In Germany the kids had been lead to believe Eric Clapton was going to do a single set and not just play with somebody else's band. The kids got rough, shouting and booing. What aggravated both Delaney and his wife was the kids didn't even give their music a chance.

"We had terrible trouble in Germany," explained Delaney, "the guy who sold the show put it wrong. People had paid money to see three different groups and then there were only were wrong, but the kids



DELANEY AND CLAPTON ON STAGE

see that something had been done wrong, you paid your money and you might as well sit there and listen. You might hear something that you really like. They wouldn't do that, they booed from the introduction."

It seriously affected their show. "We played about four songs and walked off." Bonnie who had never been booed in her life, cried. "They didn't want to bother to hear about it," said Delaney and Bonnie

took it off into the realm of politics by adding, "Those people are demonstrating to be heard and our music is our way of saying something even if it's just pour your love over me, and they wouldn't let us be heard."

Despite the poor reaction in Germany, Delaney has nothing but praise for kids. "Because English there's no radio stations there telling kids what to like they really go out and dig up information them-

selves. They don't let a station tell them what to like; they have to rely on their own judgement. They're willing to accept things."

Bonnie adds referring to the English blues invasion of the States, "When those groups came over here they were doing stuff that I had been doing five, six years before. But the same music couldn't do nothing here if the English groups weren't doing it. Then it became all right, the thing to do. Like when we walked into a hotel on the Blind Faith tour and the management would say 'oh, long hairs' and then they'd hear Eric's accent and they'd say 'it's all right they're English.' It just makes you ashamed, that's what it does."

But they're home now and they're headlining their own shows, rather than playing on someone else's tour. The concerts are soldout and the critics are falling over themselves enjoying the music. It's been a long time coming.

"I completely planned to be successful all my life since I was a child," said Bonnie, only half laughing. "Oh yeah," added Delaney, "I knew exactly what I was going to do. I had this time-table. Actually it took a little longer than I had planned; 15 years is a lot of dues to pay."

FOTHERINGAY, the new band which has been formed by Sandy Denny of Fairport Convention and Trevor Lucas of Eclection, with Garry Conway (Eclection) and Pat Donaldson and Jerry Donahue (Poet & the One Man Band), is basically an acousticallyoriented group. Which is going to make it hard for visitors to their Festival Hall debut concert at the end of the month to understand why the stage is flanked by the hugest WEM speakers they have ever seen.

The answer is simple: to convey the acoustic sound with the highest possible fidelity.

most power out of the smallest possible unit," he said. "As anyone with good record playing equipment us." knows, that isn't the way to get the best sound.

"So what WEM have done for us is to build units on proper high fidelity principles so that the whole group can be properly balanced, from the voice to the drum cymbals."

In fact, balancing is going to be an art in itself, with a total of 14 channels for the group, three of them for drums alone. To get the job done at the Festival Hall they have brought in Jerry Boys from Sound Techniques, where they will be recording their first album.

But Fotheringay's real significance after all will be in its music, a blend of Sandy and Trevor's songwriting talents, with just a bit of traditional music thrown in for good measure. Before hearing them play a proper set, it's dangerous to predict, of course, but it doesn't seem to me that there'll be quite the same sort of emphasis upon tradition as you find in the current Fairport, for instance, and especially in the Steel Eye Span group that ex-Fairport bassist Tyger Hutchings has formed.

"We love traditional music," said Sandy, "and after all Trevor and I were originally folk artists. But we've got a lot of contemporary music we want to do.



SANDY traditional love

Trevor explained the whole thing to me at one of a series of special "balancing" rehearsals they've been having in various halls around town "Most groups' speakers have been built with one thing in mind: to get the most power out of the

It sounds to me rather as if the group will be a cross between the old Fairport of pre-"Liege And Lief" days, and what the Eclection was expected to be, but never quite achieved. Trevor sang me one of his songs, an incredibly good countryflavoured ballad about the Australian outlaw hero, Ned Kelly. "You know," he said with a grin, "you could almost say that was the song that broke up Eclection.

"We were trying to record it as a demo, and when I heard it I realised we would never get close to what we were trying to do. Of course, that came after a long period of frustration, not being able to get a second album out, and all sorts of problems,"

As a matter of fact, Sandy got quite uptight with Trevor for singing the song to me by himself. "It gives you no idea at all of what we are trying to do," she protested. "The band's complete sound is what really counts."

Which is what all the trouble they are taking over their PA is all about.

> KARL DALLAS

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ZOOMING UP THE DUSTPIPE

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JAZZ SIENE

A LONG time has passed, nearly twelve and a half years in fact, since I first heard Max Kaminsky in the Boston-bred flesh. Then, he was over here with the Earl Hines-Jack Teagarden band. And caused a certain amount of eyebrow-lifting by proving himself able to sound more like Louis Armstrong than most of us had expected.

Often in those days Maxie spoke about Louis, and when I met him at London's Dorchester Hotel last week - during a brief holiday in Britain with

his wife - the subject soon cropped up. Louis had been into Jimmy Ryan's to hear Kaminsky's band; Max said how well he had looked and how alert he had seemed.

"I've been listening to this guy since I started playing, you know, and he has always been very nice to me. Of course, you had to admire Louis if you took up that instrument. Any trumpet player who plays well has to take something from Armstrong.

"Sure, he is famous now. But I still don't think he's got the appreciation he deserves. Maybe in a hundred or two years from now they'll know how great he really was. That purity that came out of him, that great classical playing; how many could have done that. It's pure genius.

"And he has such a genius that he can play with anybody, always could play in any company, and make it come out great. I'll tell you, without him I don't think jazz would ever have been popular.

" Yes, Louis and Bix, the two that inspired me most. Bix is the only one I heard, after Louis, that had that gift. You know what I'm talking about? Who were really that exceptional."

I told Kaminsky about the book, a tribute to Louis for his 70th birthday next July, I was doing with trumpeter John Chilton. He nodded approvingly and rolled out a few stories, many about the time he shared a week's engagement with Pops at a Washington arena.

"The reason I got that job with Teagarden, which brought me here in '57, was Louis recombecause mended me. It seems that Tea was going through some names with Joe Glaser, deciding what trumpet player to use. They mentioned Wingy, you know, and two or three more, then my name came



MAX KAMINSKY: 'Louis and Bix inspired me most'

up and Louis said: 'Get

all his best Armstrong stuff. Afterwards Louis stopped by. "Very similar," he pronounced.

As it happens, I had heard from Ernie Anderson (Armstrong publicist of the time) that when Maxie's band was playing the first half of the show in Washington, Louis used to sit in his dressing room with the speaker turned up, listening attentively.

Nowadays, Kaminsky is a regular at Jimmy Ryan's where he has led a Dixieland group for some years. He appears to be contented

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up and Louis said: 'Get him.' Naturally I was flattered." Max remembered the time when he knew Louis was listening and pulled out all his best Armstrong stuff. We have the said: 'Get and the lattered." Max remembered the time when he knew Louis was listening and pulled out all his best Armstrong stuff. back in town

MAX JONES

with a job on which he can play as he feels.

"I like to play," he explained, "more now perhaps, than ever before. I just feel better about playing. Sometimes I even like what comes out. Really I've worked pretty steadily since I saw you last. Did some touring for the State Department and led bands at various places, including the Metropole and Condon's and at the World's Fair and various festivals.

"A good thing about the job at Ryan's is that we play well, the kind of music I like in the right sort of surroundings. There's no other club in New York featuring that kind of music regularly. Ryan's is a jazz club pure and simple. They don't serve any food or anything. People come in and have a whisky and listen to the band.

"They want to have a drink and hear that kind of jazz, so we don't have to play any stuff like 'By The Time I Get To Phoenix.' Maybe proper jazz isn't all that popular now. I don't worry much about that, because it never was really popular. Certainly not when I started playing it. I had to work in society bands to keep going.

"But I always did like to play it and I'm still very interested. So I keeep working on playing and that satisfies me. I just let it go at that."

Although he has worked with a large number of New Orleans or Chicago style groups, and is thought of by many collectors as a small-band lead man, Kaminsky has had quite a bit of big-band experience. And enjoyed much of it, especially spells with the mid-Thirties Tommy Dorsey and Artie Shaw orchestras.

Today, Maxie looks back on the big-band era as a healthy period in music. A time when swing music, on the whole, was good and had a reasonably large following.

"People often ask me why there aren't the big bands now like there used to be." He pointed out, as an aside, that he was excepting Ellington and Basie who looked like going on for ever. He was talking about popular big bands all the way from Goodman to Glenn Miller.

"I say it's because there aren't any great playerleaders like Artie Shaw, Benny Goodman, Tommy Dorsey to catch the public's imagination. I certainly enjoyed playing in that old Shaw band - I was in the Navy band, too - and I used to get kicks out of Artie's clarinet."

I had often been told that TD, excellent player though he was, never regarded himself as a real jazz soloist and looked upon men like Bunny Berigan

with a sort of wonderment. Kaminsky half agreed, saying that whoever else Dorsey admired he sure as hell admired Teagarden.

"Years ago they told the story of when Tommy first came to New York. It would be the later Twenties and the guys used to drink at a place they had on 53rd Street called Jimmy Plun-

"Well, the story goes that they were drinking there one day and a fellow said to Tommy: 'I want you to hear a trombone player just came into town.' They went up to a nearby apartment and there was Jack Teagarden, sitting on the floor

playing trombone. "They all listened, and afterwards Tommy is supposed to have shaken his head and said: 'I never heard anyone play like that.' I believe that feeling stuck with him. I know he was crazy about Jack's playing, also about Bud Freeman and Dave Tough."

I asked Max about plans and present interests. Would he like to play again in Britain? "Sure," he answered. "The only reason I've not been back is because no one asked

"I'd like to come and work with Alex Welsh. Bud and Wild Bill and poor old Red Allen told me he's got good band. Yes, I've heard some of his records. I'd have no problems playing with them, but if I had the offer I'd get here a week before the opening in order to get properly acquainted."

This is where the grass roots lie

THE GRASS roots of the jazz scene lie in the soil of the little local clubs attracting their 40 or 50 regulars to listen to live jazz in pubs and halls throughout the country.

The musicians' image of a jazz club proprietor is often that of a shark taking the profits from the mouths of the men who are actually creating the music. The reality is a good deal different. Many of these dedicated, musical

masochists subsidise their weekly sessions out of their own pockets for reasons which even they find difficult to define.

A good example is Terry Love, art teacher and pro-prietor of the Redhill Jazz Workshop which, to date, owes its owner around £80.

Profit

"We've been open for 18 months and over that time we have averaged an audience of around 35 people," says Terry who is currently trying to get the Arts Council interested in assisting the Venture. "Lateley the average crowd has been around 30."

Terry presents name groups at least once a fortnight and charges 4s. or 5s. to members, depending on how much he is paying the musicians, and 6s. or 7s. to their guests.

He admits that he always loses money on the biggest names. The most profitable bands for him are what he "in-between" the groups - good groups who haven't quite got the glamour of, say, a Tubby Hayes or a Mike Westbrook. He names the London Jazz Four, the Bird-Curtis Quintet and Quorum as three who have actually sent him home with a profit.

Fringe

A comparatively new problem for club promoters is the split in audiences brought about by the New Music.

" About half my customers are students and they tend to go for the more avant garde things," says Terry. "They like the groups that you really have to listen to. But that drives off the fringe audience who come for a drink and to relax to some jazz. The trouble is I need both sections and it is difficult to please both. The fringe fans come in for, say Tony Oxley, or one of the other listening groups, and they don't come back the following week, whoever I have booked.

"I used to just have my own group. Free Root, once a month. But once you have had top artists, people expect the standard to be maintained. If you book a semi-pro band they just won't support them.

Soloist

"One way is to have a guest soloist, but most musicians today naturally want to play with their own groups and do all the things they have rehearsed together though George Khan, Paul Rutherford and Derek Bailey are among thosed who have come down to work with us."



OXLEY fringe fans

Why does Terry continue to

run a club that loses money?

"A good question," he says. "And I'm not sure I know the answer. Fortunately I earn enough money at my job to be able to stand the loss which is about £5 a

Pleasure

"I suppose really I do it because when I was living in London I saw all the musicians and now I'd like the people of Redhill to hear them. And anyway you have to be a bit mad to promote

"Still, it gives me pleasure if other people enjoy what I have booked for them at the club."

Despite everything, he thinks he is lucky in that his club is within driving range of London so musicians will come and play there because they can get back home reasonably early. It must be, he agrees, difficult for more far-flung clubs.

"I must say," he added, "in the 18 months I've never been let down by musicians.

"In fact you find that the newer people, like Mike Westbrook, not only turn up well before time but start playing early. It's the longerestablished band which has to be dragged away from the dartboard in the bar and is less inclined to do encores." - Bob Dawbarn.

EASTER MARCH 28th

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SOMETHING NEW

HAS GOT TO

BREAK IN 1970

"NO, I DON'T think there is a future for a seven-nights - a - week club presenting groups in the West End."

A gloomy prediction and one that is bound to carry weight, coming from John Gee who has just retired after seven years as manager of London's Marquee Club.

John, who is now into personal management with the Marquee-Martin agency, continued: "You have to face the facts of change in the music business.

"The 1920s, for example, represented the when jazz era jazz internationally became famous via radio and electric recording. Then the 1930s was the era of the Swing bands and the 1940s saw the break away from instrumental music to singers like Sinatra, Nat King Cole and Perry Como.

ACCEPT

"The 1950s was Rock and Roll and the 1960s was the era of the group. If you accept all that then something new has got to come in the 1970s. And remember the big bands went out because of economic factors and it has now become just as difficult to run a group with all the gear, vans, managers and the rest. The big question mark is what is going to take over - and the answer may be nothing.

"Again, I think there is a parallel with the group scene and the old jazz days. Just as the New Orleans jazz conception of trumpet - clarinet - trombone-rhythm exhausted all the possibilities, I think all the possibilities of the group format have been explored.

"And back to the big bands. They originally played for dancing but then drifted into concert halls and the groups are doing the same thing. And since the underground scene developed more and more groups are playing for themselves and cutting off a large section of the public.

"Right up until the time I left the club I persisted in my basic policy of taking unknown talent and giving them a showcase. One of the last of these groups was Rare Bird. But audiences are now much slower to accept anything new, however good it may be.

VICIOUS

"And if they are successful, the group has a hit record and becomes a concert attraction and out of the reach of the clubs. It's a vicious circle. If the clubs can't carry on, then where are new groups going to get a look in. I can't see any solution to it

John has, indeed, been a major spotter of talent and the list of groups who got their first big break at



TERRY REID 'a fantastic talent'

BY BOB DAWBARN

the Marquee is almost endless. The week he took over at the club, the bill for January 3, 1963, read: "R&B Night with Cyril Davis And His R&B Group. Plus Rolling Stones." The Stones were getting the princely sum of £10 a night and were back again four days later as support group to Blues By Six.

"Disappoin tments? There have always been people I've had faith in but they never really got off. Last year, for example, I gave Terry Reid a residency. I think he is a fantastic talent but he never really got off the ground in the way he deserved. I hope he will.

"If I was to choose one thing of which I was particularly proud, would be that the Ted Heath Band played their first ever club date at the Marquee. And just about the last date they ever did, when Ted was obviously a very sick man.

"On that last date they had done their 21st Anniversary broadcast and had been in the studios all day long. Ted was obviously very worn out. At the end of the evening he just about collapsed on stage. It was a very emotional

experience. "I always considered that band one of the greatest things this country has produced. British musicians are accepted throughout the world now, but Ted was the first leader to make the Americans aware of British musicianship."

move to CATHEDRAL NOW IT'S YOUR MOVE!

BRIAN AUGER BLIND TOMIC ROOSTER: "Friday The 13th" and "And So To Bed" from the LP Atomic Rooster (B &

Sounds like Family on this track. I don't know who they are, but they haven't got the organ far enough forward in the mix. The solo doesn't come cut at

Sounds like an English band. I seem to have heard the main riff quite a lot of times before, but the tune has a nice construction and the performance is pretty good. Yes, the riff is a bit Cream inspired.

Jazzer

The overall sound is a bit thin-crammed and compressed. Is it Hardin and York? I was going to say Vincent Crane, but he doesn't sound like he used to in Arthur Brown days.

don't know who produced this but he should have got the organ further forward. Who is it? Well I like Vincent's playing. He's one of those guys nobody talks about but plays a lot better than most.

DROTHER JACK MC-DUFF: "The Vibrator" from the LP "Down Home Style " (Blue Note).

This is going back a long way. It's a jazzer playing in a rock groove and it doesn't happen. The organ player is Smith influenced and the tenor is in the Turrentine

Watery

The guitar could be Grant Green - I can't be sure. One could go on producing album after album like this. An endless blues blow, very nice, but it's got no life and doesn't say a thing.

All right - these are the changes. Let's play them. started listening to this six or seven years ago and a change has got to come gentlemen.

TOHNNY ALMOND: "It's The Water" from the LP "Hollywood Blues" (Deram).

This sounds like an extension of the last one. The battle of the tenors. Productionwise they have to get the organ louder when it's played in the lower register or you can't hear the solos.

What can I say about this? It sounds like five years ago at the Flamingo. There was nothing particularly inventive in the solos although one of the tenor players had a fat booting sound which was nice. It's all a bit watery for jazz - if that's what its intended to be.

Who is it? I see - well I don't like the sound anyway. Nothing comes out and grabs you. Everything has been heard so many times before. Pleasant but five years too late.

A L KOOPER: "Bury My Body" from the LP "Kooper Session" (CBS).

A gospel thing really. I don't now who this is at all, but it started off nicely then got into white gospel. In saying that I've heard white people sing gospel and sound authentic, but this doesn't.

Gospel

The backing isn't too bad, but it seems as if they deliberately detuned the piano. It's choppy and gospel phrasing shouldn't be like that. Not a lot of ideas either. A good feeling, but they could have brought the voices out stronger. Try another track. He sounds like somebody out of Hair. Who is it? You're joking. They are joking!

They will have to do a

'Ah! What's this tune? Sounds nice, yeah this

bloody lot better than this. Gentlemen - we need more music and less product.

Product is like going into the studio because you need to put a record out and you know people will buy it because of albums that have gone before. They should be trying to make better albums than have gone before - like the original "Super Session."

Freaked

All right, this is passable, acceptable even, but it's faking it man. They can do better I am sure. Too many people rest on their laurels too often and that way creativity comes to a standstill. In the music business you never have time to rest. Just when you think you are there, you find you have the challenge of starting all over again and that is the whole point of the exercise.

They should stop using an old formula and lay some new sounds on us, as I am sure they are capable.

COUNTRY JOE AND THE FISH: "Fish Cheer & I Feel Like I'm Fixin' To Die Rag" from the LP "Country Joe & The Fish Greatest Hits" (Vanguard).

Oh what - this sounds like Spike Jones and the City Slickers finally freaked out. A psychedelic Wednesday prayer meeting? I suppose this is the product of the despair of America.

see it's on Vanguard which is a good label. They are reissuing all the Lenny Bruce tapes and Timothy Leary set to music. A turned on label.

Who is this? I don't usually like Country Joe and the Fish since I saw him "live" and it seemed to be a bad night - in fact it was obviously a bad night. They were out of tune and the audience began walking out. It was at the Fillmore.

What can we say about Vietnam and America that hasn't been said already. If you talk about America you are talking about the world anyway because the problems are the same.

ALAN BOWN: "My Friend" and "Strange Little Friend" from the LP "The Alan Bown" (Deram).

I like the number very much. It's a Steve Miller tune isn't it? Who did I hear playing this the other night - the Liverpool Scene? They need more presence on the lead voice. I don't think this version is as good as the original. But they sound as if they have a good line-up, so they can do quite a lot.

Ah, what's this tune? Sounds nice. Yeah, this is all right. A lot better than the first track, with much more depth. Yeah, I like this track, but I didn't like the first one.

Who is it? Alan Bown always had a good band man, I haven't seen them for ages, but they used to do very well. You just don't hear much about them these

I'm glad I listened to this.

TOHN MAYALL: "Plan Your Revolution" from

the LP "Empty Rooms" Polydor).

John Mayall. I don't know really - I must admit, I haven't been too gassed with this tune. And the lyricswell I suppose they are meant to have a message, but I feel the message is something we all know about.

He's preaching to the converted. His message just doesn't need to be ex-pressed. This is very trite, Man. "Plan your revolution"-my God. And the tune is an old rock thing.

Pounding

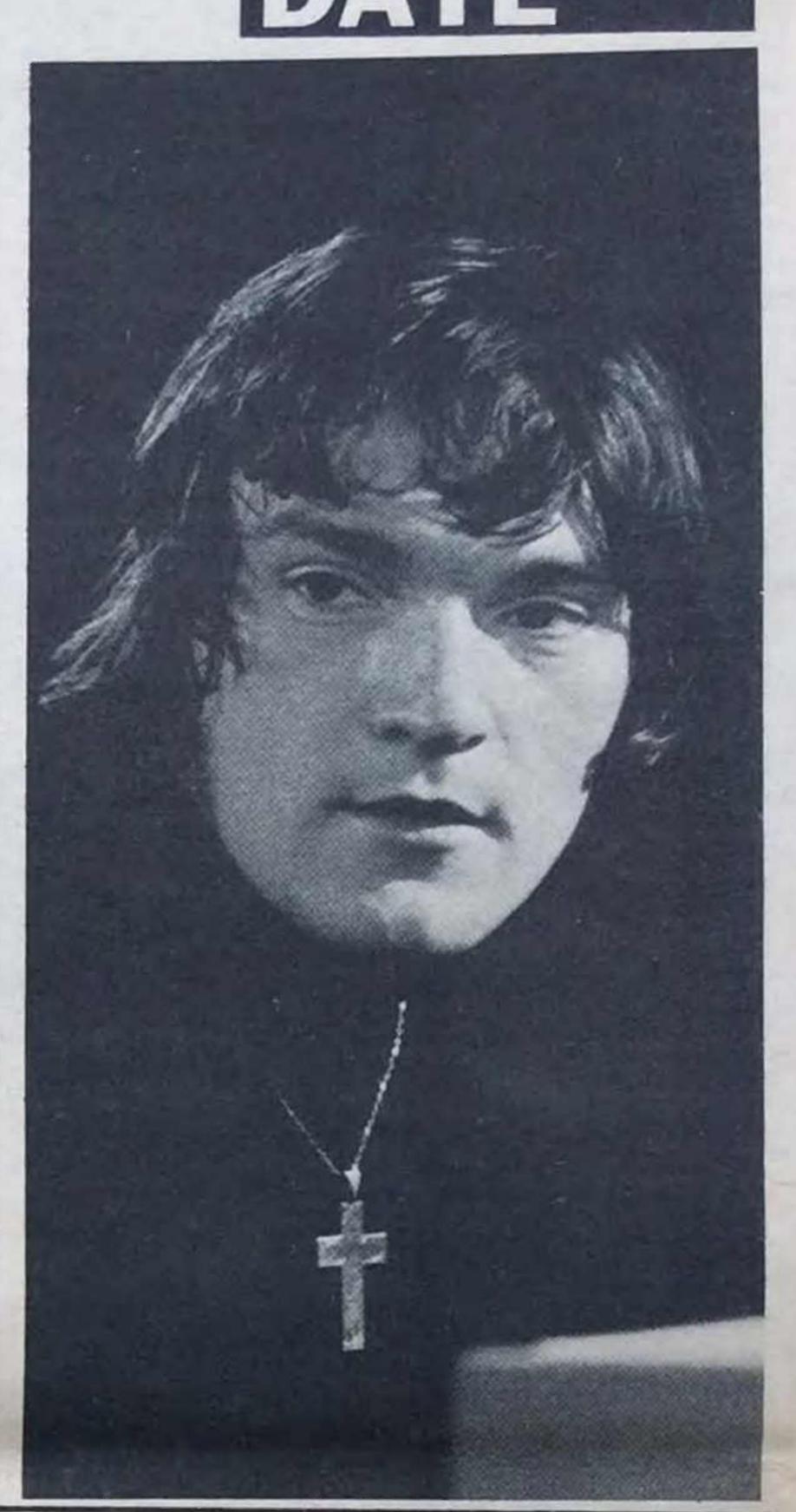
All right, if he feels the need to underline things like the Chicago Conspiracy trial fair enough. John is amazing. I remember the first time I played at the Flamingo, I walked in and he was trying to catch a couple of hours sleep lying on a double bass cover on the floor, between sets. That's how hard he worked in those days!

FUNK RAIL-ROAD "Are You Ready" and "T.N.U.C." from the LP "On Time" (Capitol).

The backing is pounding away, but the vocals sound like a white Sam and Dave. Doesn't really do much for me. Not particularly original. It's like a James Brown rhythm section with a blues guitar player.

little bit too obvious, but they have a tight and groovy sound. Actually the guitarist reminds me of the guy with Chicago. They are grooving away with some heavy sounds and the drummer is nice, Man.

He reminds me of Lionel Hampton playing "Drum Stomp" back in 1940 on the original HMV 78s!



PINEAPPLE RECORDS

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at Wimbledon Town Hall on Saturday, 21st March non-stop dancing 7.30 p.m. - 12 midnight

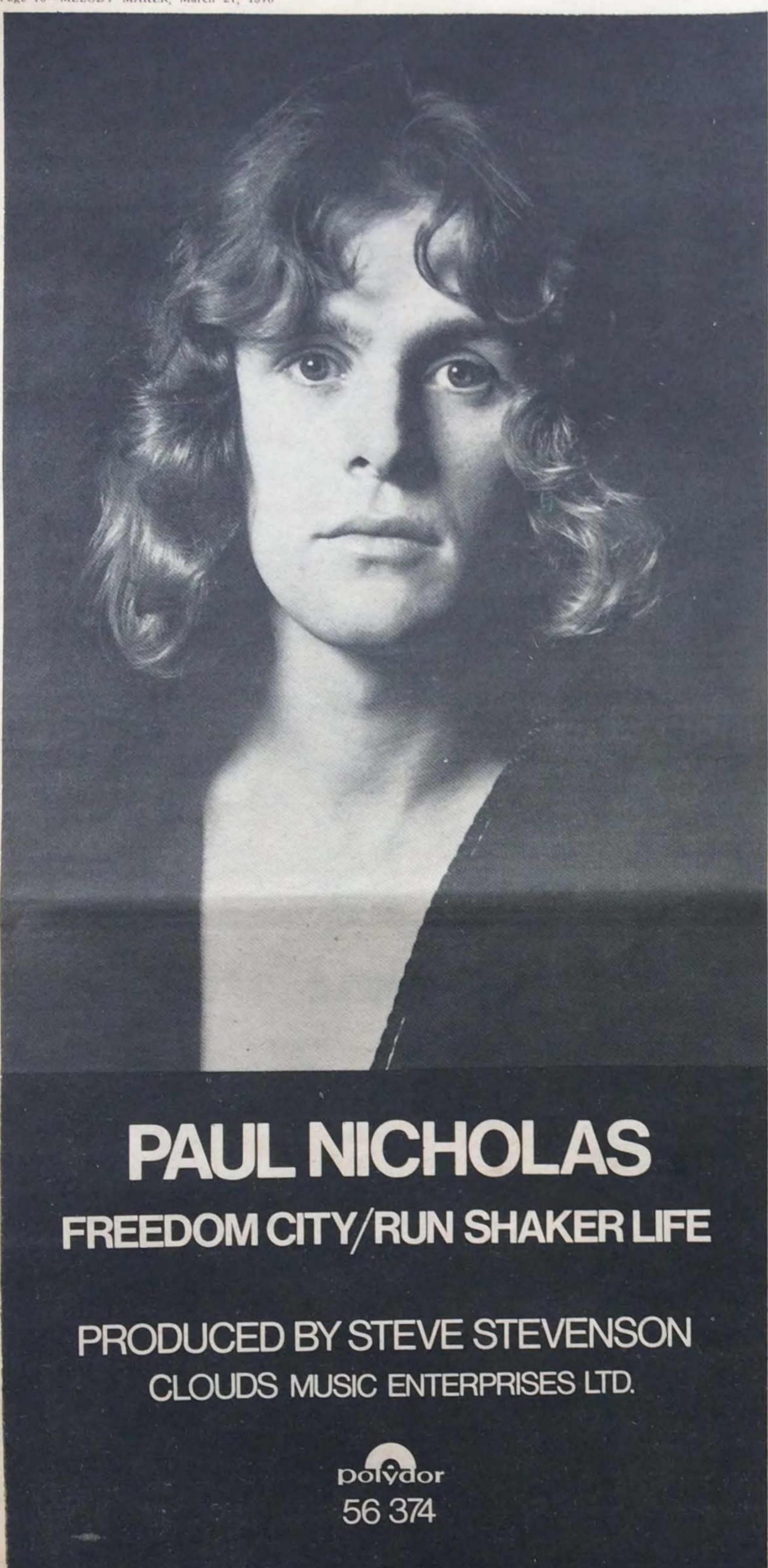
Stars appearing

Jackie Edwards Ashanti Soul & Reggae Freddie Notes & the Rudies

knock - out girl singer NICKIE PRICE

SI Coxon Sound Beat

Admission 15/6 at door NON - STOP DANCING



EASTER PRESS DATES

MARCH 28th
COPY DATE
FRIDAY
MARCH 20th

APRIL 4th COPY DATE THURSDAY MARCH 26th

FESTIVALS: are they killing the golden goose?

1970 WILL see more open air pop festivals in Britain than economic crises or football riots. There will be a great bellowing of groups, amplified across lea and dale by thousands of watts.

Tons of stale hot dogs will be stuffed into a multitude of stomachs. Millions of gallons of raw sewage will be distributed over race tracks, football pitches and parkland. And there will be a great profit throughout the land.

In the scramble to make huge profits from music hungry fans, droves of promoters are even now ordering canvas refreshment tents and mobile toilets, and selling the catering concessions.

AN MM SPECIAL by CHRIS WELCH

Funds

There will be enormous five day affairs featuring the cream of groups and mini-marathons designed to bolster the funds of ailing sports clubs.

While one must applaud the outward signs of a healthy scene — there are several worrying aspects which should be examined.

A few years ago when groupdom operated on a smaller scale there were fewer festivals, usually well organised that at-

who had plenty of time to manoeuvre and time to catch the last bus home.

A typical mid-sixties festival was the one that used to be held in the grounds of the Black Prince, at Bexley. For a few hours in the afternoon bands like the Spencer Davis Group, Zoot Money's Big Roll Band and a few trad groups would whoop away while fans drank cider and danced around their duffle bags.

their duffle bags.

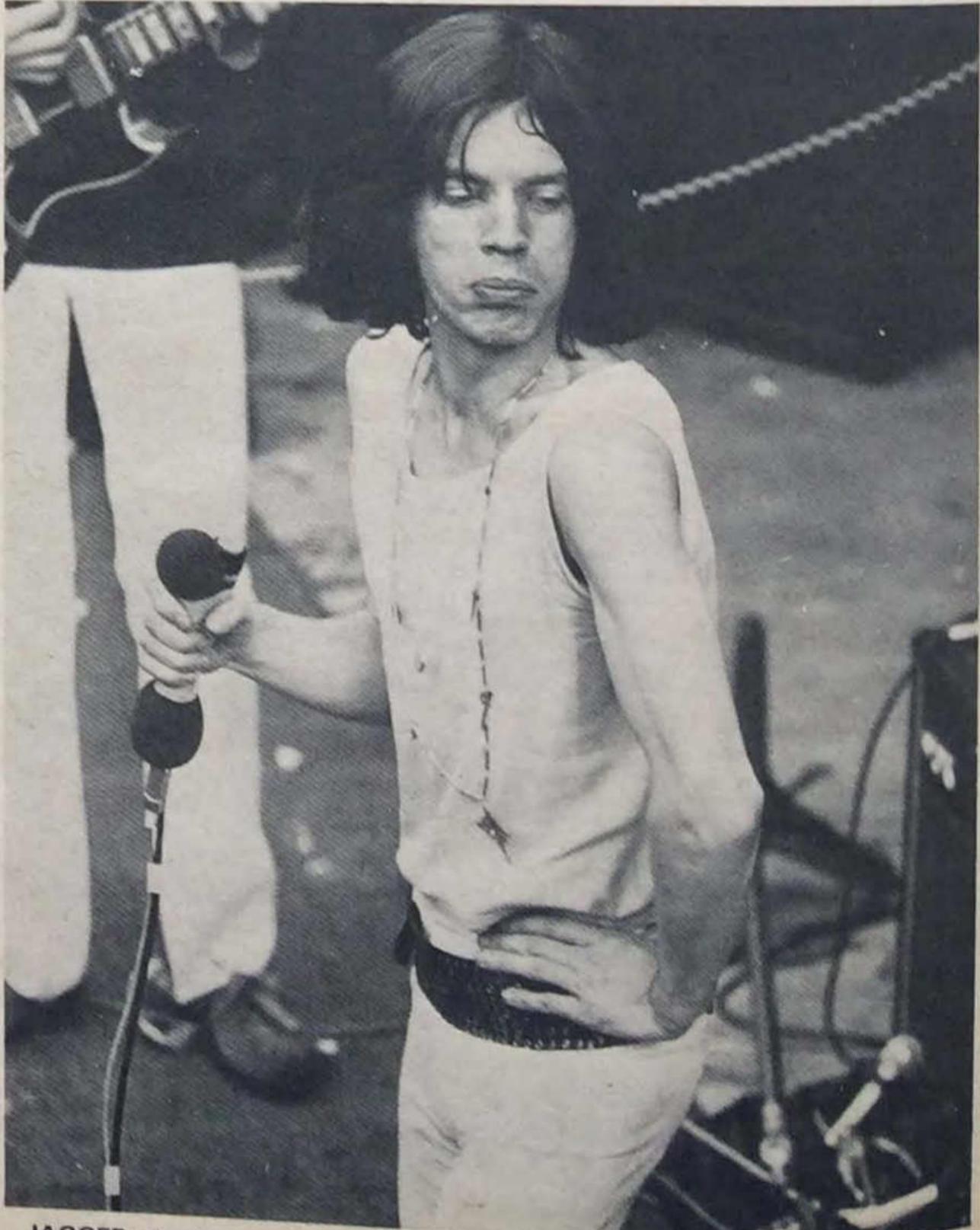
The biggest event was the
National Jazz And Blues

Federation bash at Richmond, now in its 11th year, having moved to Plumpton via Windsor and Kempton Park.

BLIND FAT

With years of organising experience NJF festivals have always been relatively trouble-free, although there was the tragic accident in 1968 at Kempton when a roof collapsed when used as an unofficial stand by some unfortunate spectators

Also in 1968 a new type of festival emerged which served as a hint of things



JAGGER: also free at Hyde Park



TH at Hyde Park's free concert last year

to come. A top American group who had never played in Britain before and were practically West Coast legends crossed the Atlantic and landed in a field on the Isle of Wight.

Absence

There a comparatively small number of fans gathered — 7,000 in all — to sit through a long night of starvation and sleeplessness from 7 pm to 9 am to hear Jefferson Airplane.

Although I have heard several say they enjoyed the affair as it gave them a chance to see the Airplane, and although there was an absence of any trouble makers it was an exceedingly uncomfortable experience and one that filled me with unease.

There were guards with dogs and broomhandles. Were they to protect the artists, the public or themselves? There was little food and the drink was expensive and generally undrinkable. Toilet facilities consisted

of an open cess pool for the gents and discretely screened cess pools for the ladies.

Control

There was also no escape from the site, until local buses arrived at around 10 am, or cover from the freezing, drenching rain which commenced shortly after daylight.

It was the uncontrollable scramble for the buses in which a girl's foot was run over which angered me. There was no attempt at control by the organisers who had long disappeared in their cars, or the lone police man who stood by seemingly disinterested. 7,000 people were left in a field to their own devices.

Fortunately nothing disastrous developed. It was left to the Americans to discover at Altamont the full nightmare.

One has every faith in the ability of our friends on the Isle Of Wight and the NJF to organise civilised and enjoyable gatherings but are the

newcomers to the business fully aware of their responsibilities when bringing together vast numbers of people?

Patient

Fans of contemporary group music are in the main sensible, patient, and prepared for a little discomfort. However they must be able to see and hear all the music they have paid for, they must be fed and provided with adequate transport and camping facilities.

Security should appear to be non-belligerent, help-ful rather than intimidating, and at night there should be sufficient lighting of the arena as well as the stage.

At London's Hyde Park last year when the Blind Faith and Rolling Stones free concerts were staged the atmosphere was quite incredible.

Goodwill radiated from audience, organisation and performers alike and a good impression made on the authorities and national press, both usually hostile to youth, and its activities.

Welcome

Were not needed as it took place in the centre of London. But the free festival had reached a peak, and a return to the smaller and more manageable frees of the kind that had been held in the park quite happily during 1968 without publicity would be welcome.

During last year I attended 12 days of open air festivals, and the most lasting impression from all of them, was not so much the great musical moments, but discomfort, worry and boredom, that frequently threatened one's enjoyment.

And as a reporter, my facilities were obviously a lot better than for the member of the public who pays anything up to £3 for a ticket and finds himself trudging wearily over miles of mud to find squatting room among 25,000 neighbours and possibly finding his view of the stage blocked, horrifying queues for the ever essential refreshments or toilets, and little protection from the elements.

Festivals should be fun, and maybe "the bigger the better" does not necessarily apply.

This year, with such an increase in the number of events there is also the unsettling threat to the group scene's economics.

Afford

Small club promoters, the backbone of the business will find it harder than ever to afford groups who can command larger fees at the tented tournaments, and find audiences who will see most of their favourite groups in a few days.

a few days.

Ind there is just the possibility some of the newer additions to the calendar of outdoor events might find themselves failing to reap the expected bumper harvest of loot.

Is it likely the Blagworth on Sea seven day night-mare, starring all the top Belgian groups jamming in psychedelic-folk-blues-classical-rock freak out, might just lose the promoter, Herbert Dick Jnr £50,000, especially as just down the road, there will be a non-stop pop extravaganza featuring top showbands from Ireland, plus a selection of free mobile toilets.

Gloom

One hesitates to introduce a note of such gloom and despondency at the start of a new season of what should prove interesting cultural gatherings.

But to ensure your safety and added enjoyment I would recommend you make note of all the exits, carry a torch, tin of Elasto-plast, a fireman's blanket and a rope, a packet of dehydrated potatoes and some Naval rum, and don't forget — a roll of long-life toilet paper. Yes friends, let's make 1970 a clean year for festivals.



BIG BAND special



FLETCHER HENDERSON

LIENDERSON'S has been described as the most important single force in big-band history.

It was the forerunner of the swing band, and though its earliest recordings are somewhat corny they influenced subsequent jazz orchestras in many ways: in the use of original arrangements and compositions, the big - band New Orleans formula, the attention to intonation, musical discipline section balance and the like Louis Armstrong. when he joined Henderson in 1924, changed that band's conception of swing and, through the band, set a pattern for the whole world of 1322.

Hear early Henderson on "The Immortal" (CBS Milestone), "1923-1924" (VJM) and "The Dixie Stompers" (Parlophone) and slightly later selections on "Smack" and " Henderson 1934" (both Ace Of Hearts) .- M.J.



LUIS RUSSELL

DUSSELL was the first to adapt New Orleans jazz to a big band format, retaining an improvisational quality even in many of the arranged passages.

His ten-piece retained the dash and fire of small bands and had a truly remarkable battery of soloists, among them Red Allen, J. C. Higginbotham, Charlie Holmes, Pops Foster and Albert Nicholas. The band was taken over by Louis Armstrong in 1935, though by then it had deteriorated and during the eight years with Satchmo was hardly outstanding despite the continued solo strength.

Russell finally left the business in 1948 and died in 1963. The early band can be heard in all its exuberant glory on its Parlophone LP.



WHITEMAN

A LTHOUGH the tag
"King Of Jazz" applied to the late Paul Whiteman is a typical piece of Hollywood baroque calculated to stop the jazz purist in his tracks, it is not too far removed from the truth.

For Whiteman, the roly-poly bandleader who became the darling of American socialites by making "jazz" acceptable in the Twenties, had enough musical perception to recruit some of the greatest names in jazz into the ranks of his somewhat unwieldly orchestra. Names like Jimmy and Tommy Dorsey, Jack and Charlie Teagarden, Eddie Lang, Bix Beiderbecke, Frankie Trumbauer and Mildred Bailey. Also, of course, that great jazz folk figure, Bing Crosby.

Whiteman warrants a place in big-band history for bridging the gulf between the raw jazz of the Dixieland era and the dance music form that was to dominate the commercial band scene in the 'Twenties and Thirties. This music was emulated—in somewhat more flexible, danceable form

THE SOUND OF THE SEVENTIES

The extinction of that unwieldy beat known as the Big Band has been regularly predicted for a couple of decades now. Despite all the bad omens and pessimistic forecasts it's still with us, which is a testimony to its own qualities. People still like to hear a big band in full cry, and musicians still enjoy the discipline and excitement they can get from such a unit, even though eventually they usually jib at the strictures and go back into the more relaxed atmosphere of small groups.

The 12-months-a-year, working band is still a comparative rarity, but the sound crops up on innumerable albums released every year, and a blow for the future was struck when the Jones-Lewis and Clarke-Boland bands were formed. Like the outfits of Duke Pearson, Clark Terry, and Frank Foster, these bands are "occasional" units, meeting perhaps once a week to play and taking tours when demand permits. This is perhaps the format which the majority of big bands will take in the future, because the musicians themselves certainly won't allow them to die. Here the MM staffmen write about some of the many bands which, through their sound and style, have made an impact on the music in the past 50 years.



Jones, Abe Lyman and Ted Fiorito.

Whiteman's main failing is that "he wanted to put jazz in the concert hall" in a symphonic context. But that is perhaps understandable for a man who was schooled in the classics, and whose father was a director of music in the Denver public schools.

Recommended recordings: "Paul Whiteman" (RCA Victor). This covers the 1920-34 period and includes "Rhapsody In Blue" (with composer Gershwin at the George piano). "Paul Whiteman Vol 2" (RCA Victor 8090), Covers 1928-35, and features, Bix, Trumbauer, Crosby, Jack and Charlie Teagarden, the Dor-



BENNY

THE Benny Goodman Band reached its peak in the years 1937-38 with a galaxy -by such American leaders seys, Eddie Lang, Bunny Beri- of star-sidemen, the cream as Vincent Lopez, Isham gan and Mildred Bailey .- L.H. of arrangers like Fletcher Hall two-volume set .- C.W.

ON CBS

Henderson and Jimmy Mundy and with its roots more firmly in jazz than many other dance bands.

While Ellington and Basie obviously emerge as the more important bands of the period, none had quite the same infectious, happy spirit of the Goodman crew at their peak. The trumpet section alone was a joy and Gene Krupa undoubtedly played at his best in the swing band environment.

With the encouragement given to soloists like Lionel Hampton and later, Charlie Christian it can be seen that the band was an early example of a jazz workshop-jitterbugs or no jitterbugs. Listen to the CBS re-issue of the Carnegie



DIZZY GILLESPIE

THE Dizzy Gillespie Big Band of the late Forties was probably the most exciting outfit in the history of jazz.

It was rough, to be sure, but it played with incomparable fire and drive, helped by a superior clutch of soloists including altoist Ernie Henry, baritonist Cecil Payne, and pianist John Lewis. Much of its charm came from the material: typical bop numbers like "Ool-Ya-Koo" and "In The Land Of Oo-Bla-Dee," and the Afro-Cuban things like "Manteca." Best arrangers were Gil Fuller and George Russell, and some of the band's best work can be heard on an RCA album called simply "Dizzy Gilles-pie" (RD 7877).—R.W.



COUNT BASIE

JNLIKE Ellington's orchestra, which was a perfect instrument for its leader's composing ideas, the Basie band made its mark with a style of performance (riff-based, blues-influenced, relatively simple, driving

and hot) built at first on a minimum of orchestration.

With the passing of the years, since 1936 when Basie brought the band to Chicago, arrangements became more important to the band. But the style remained basically one of straight-ahead, swinging ensemble and section work, with plenty of dynamic contrast, interspersed with solos also direct and swinging. The blues aspect of Basie's jazz is emphasised on the Jimmy Rushing "Blues I Love To Sing" (Ace of Hearts). Sample the early band on "Jumpin' At The Woodside" (Ace Of Hearts), and the powerhouse "new" band on "Dance Sessions" (Verve album) and the "Atomic Basie" (Roulette).



LIONEL HAMPTON

IKE many other Goodman sidemen, Hamp, the vibraphone genius, decided to branch out with his own band, and after considerable difficulties won popularity with an outfit that blew with such blusey and often neurotic violence, that in later years, detractors of rock and roll were to blame Hamp for causing it all.

At their worst Hampton bands could be disorganised rabble-rousers. At their best they could equal in power and glory anything put down in big band history. One of the best sets he recorded was available on an MGM EP called "Oh Rock," containing a beautiful solo by an unknown tenorist on "Gates Steps Out" and a remarkable trombone and trumpet chase on "Lady Be Good."

Currently available is an RCA cheap reissue of the band which featured Cat Anderson, recorded in Audio Fidelity. A must !- C.W.

GIL **EVANS**

INSPIRED by Claude Thornhill, Gil Evans was probably the first innovator in the big band world since Don Redman when his first work with Miles Davis appeared in the Fifties.

Forgetting the old brass/ reeds dichotomy, Evans firstly broke the orchestra up into unusual instrumental combinations, and secondly pro-vided his soloists with the sort of background a good pianist would give, but in this case written for an orchestra. The ethereal, floating quality of his best work can be sampled on "Out Of The Cool" (Impulse A-4).-R.W.



KENTON

CTANLEY NEWCOMB KENTON made a monumental impact on the big band scene in the 'Forties and early 'Fifties.

Kenton's orchestra contained the vital ingredient of any band that makes an immediate impact - a distinctive sound. His orchestrations ranged from the breathtaking beauty of "Opus in Pastels' to the dynamism and dissonance of "Peanut Vendor."

Kenton went through a somewhat sterile period when he experimented with a fusion of jazz and 20th century avant-garde " classical " music, but, apart from this lapseunderstandable in a man who once said: "I believe jazz would die eventually unless it moves ahead harmonically "he must truly be accorded a permanent niche in the hall of Jazz Greats.

Recommended recordings: Greatest " Stan Kenton's (Capitol T2327). Hits" Includes "Artistry In Rhythm," - " Eager Beaver," "Lover," "Painted Rhythm" and "Peanut Vendor." All cover the 1943-47 period. " Artistry In Rhythm" (American Capitol DT167, available to special order from EMI. priced 57s. 9d.). Includes: " Opus In Pastels" and "Artistry In Bolero."-L.H.



DUKE **ELLINGTON**

//HENEVER and wherever big - band jazz started, there can be no disputing that the Ellington band has functioned more successfully over a longer period than any other.

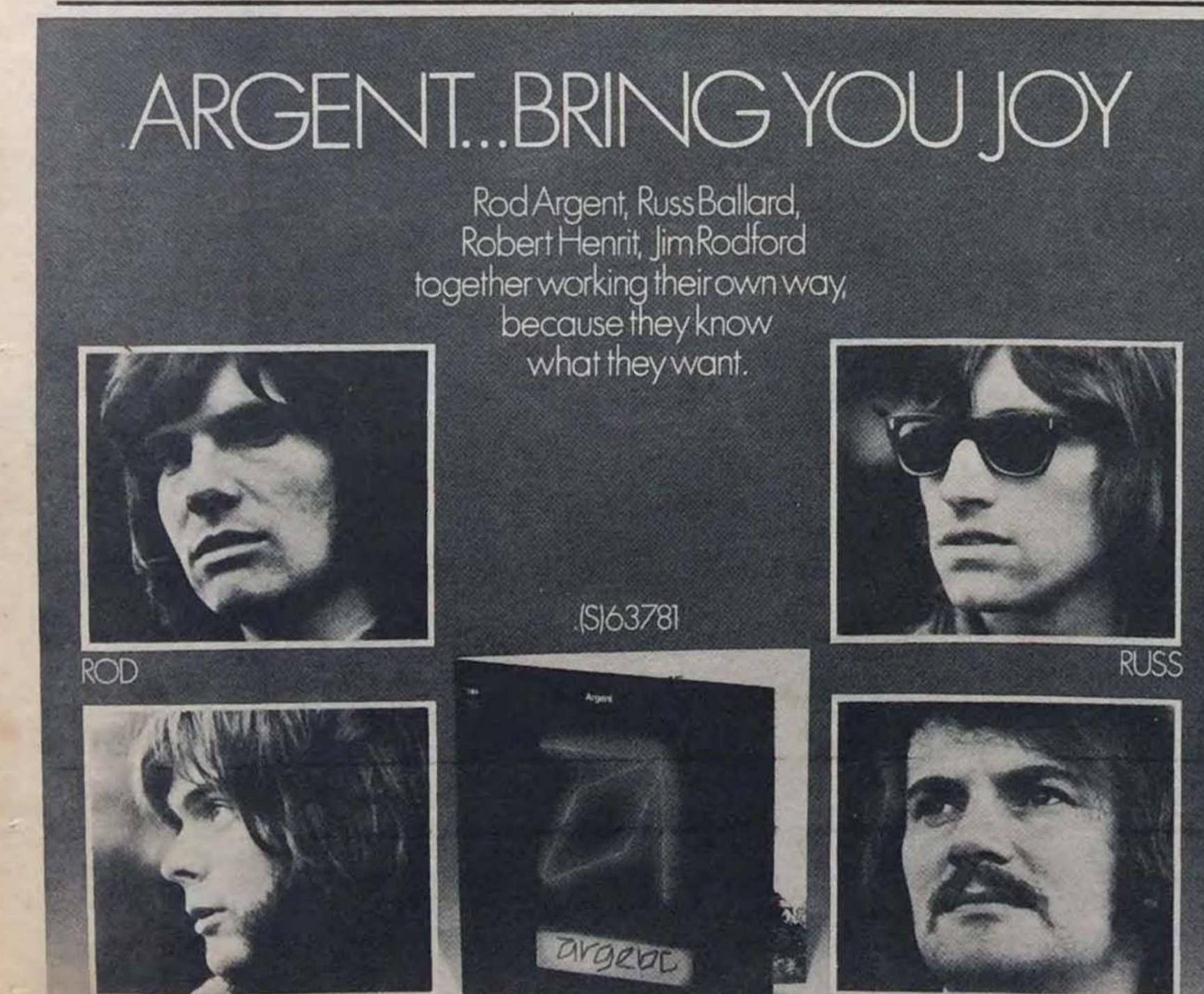
There have been great Ellington bands (of 10 or more pieces) since 1926, and always they have offered something unique in music. Ellington has not always received popular acclaim, but his band was generally streets ahead of those that did, and today he and it remain in pole position.

An easy way of tasting the personal flavour of his music through the decades, and of testing his genius, is to dip anywhere in the three volumes titled "The Ellington Era, 1927-1940-Vol. 2 " (CBS) and follow it up with, say the 1957 "Such Sweet Thunder" (CBS Realm). Of course the choice of albums currently available is rich. And the Ellington story is still un-

finished.-M.J. EASTER PRESS DATES MARCH 28th APRIL 4th

COPY DATE FRIDAY MARCH 20th

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BIG BAND special

AS AN ARRANGER and composer. Keith Mansfield's work spans both the pop and bigband spheres.

And he sees a prominent future for the renaissance of big bands — with one proviso. That they "do their own thing "and come up with a new musical format that ombraces the most stimulating formats — both harmonically and rhythmically — of the contemporary music scene.

Keith has arranged chart hits by such divergent artists as Marmalade, Love Affair, Georgie Fame, Dusty Springfield and the Equals. But I became a musician solely because of the early influence on me of the big bands," says Keith.

"As a kid I had listened to Stan Kenton, Woody Herman, Basie. Ellington and Maynard Ferguson. It was their sound that made me become a professional musician. I worked in big bands for a while, playing alto and tenor.

worked in big bands for a while, playing alto and tenor. I just loved the sound of the big bands. The first mention I had in the Melody Maker was about 10 Years ago when I had a rehearsal band in Blackpool.

band, I graduated to arranging, and it was then that I attempted to come up with a commercial big band sound. This found commercial expression in the Love Affair's Everlasting Love' — which was really a big orchestral sound applied to pop records.

"There was only one problem at this stage. I wanted to
develop as an arranger. But
having achieved a big hit with
Love Affair, I found that
everybody was wanting me to
write in the same idiom. But
now I wanted to expand into a
broader musical sphere, To
become more of a composer
and producer — less 'poppy'
and more jazz orientated.

"But this is only a personal decision largely dictated by my early interest in jazz and big bands. I must say that, over the past 10 years, pop music has advanced tremendously, both rhythmically and harmonically.

"Musicians who used to dismiss pop guys as 'threechord merchants' are now really digging what many of



KEITH MANSFIELD arranger-composer

Doing your own thing

the more adventurous pop musicians are playing. There was a pretty sterile period in pop for about five years, but there have been big advances since then.

"All this can only be a pointer to the good. But if you ask me whether this means that big bands are coming back, then I can only say that I can't see them making a comeback in the sense of imitating pop records. But if the big bands find their own identity, then they could stand a chance.

"But there is also the question of economics, Obviously, a group of four or five guys stands a better chance of finding employment than a band of 15 or 16 musicians.

their own sound — provided It is commercial — can enjoy tremendous popularity. For example, Don Ellis and Herb Alpert, to mention just two — even though they had such diverse styles.

"But It's no use bands trying to re-create the Kenton or Woody Herman scene, They reflected the musical idiom of their day. In the same way, any big band that wants to make it now, has to reflect the current musical era.

"Mike Westbrook represents the contemporary musical idiom, but he is, of course, doing more way out things. Bands aiming for similar success should likewise aim to establish their own identity—but perhaps with more commercial aims in mind. Herb Alpert came up with a different approach to the trumpet, and doubtless somebody else will soon appear with something else new.

"But the big bands as we knew them haven't ever really gone. They'll always be Basic, Woody Herman, Maynard, and the Buddy Rich Band.

"However, it's no use imitating bands like these. Imitation is death.

"It's bands that can come up with their own ideas that will succeed. Bands like Blood, Sweat and Tears on the contemporary scene, and - to go back a bit - Ray Conniff, Bert Kaempfert and James Last. These bands aren't so adventurous as Blood, Sweat and Tears, but they have created their own sounds. They're almost corny - but they still have enough rhythmic and harmonic individuality to make you sit up and listen. You don't always have to be complex musically to be interesting.

" The big failing of so many British arrangers was a tendency to copy leaders like They persistently these played second fiddle to the Americans, But with the breakthrough on a world basis of our pop groups, this inferiority complex disappeared, Even before this, we had proved that there were equally good musicians in Britain. Think of the success in the States, for example, of Victor Feldman and George Shearing.

"I myself am very happy about the way things have changed over the last few years. There's more of a challenge on the pop scene. We've got rid of the rubbishy era." — LAURIE HENSHAW.

as a brash business, in which humility has little part — big band leader Syd Lawrence is unusually humble.

Syd steadfastly claims that it is the public and not himself who are responsible for lifting his orchestra, playing in the style of the late Glenn Miller of 25 years ago, from w hat was purely and simply a rehearsal group, to an outstanding big band attraction.

Which in a way is the complete answer to the inevitable criticism — that he is cashing-in on someone else's

To which he adds: "Ever since the Miller band made its original impact, there have been copyists. Chiefly because so many musicians who like myself, were making their way in the business, went in a big way for the unique sound, enjoyed playing it—and still do.

"The position today is that the public has decided that it is prepared to pay to hear what I enjoy doing. It's as simple as that!"

Syd's interest in the Miller sound dates back to those war-time days when he (who learned trumpet in a brass band) was serving in the Middle East and playing with the RAF Middle East Command Dance Orchestra, led by clarinettist Ronnie Austin.

Back in England, while awaiting his demobilisation, Syd joined forces with Al Powell's Band in his native Chester. He wrote three arrangements for the band to play in Melody Maker Dance Band contests, they reached 4th position in that season's All-Britain Finals (1946) — and Syd took the trumpet prize in the heat, the semifinal, and the final.

He was decidedly a big-

Syd, by SYD LAWRENCE nostalgia SYD LAWRENCE nostalgia

band musician and after demob played with Teddy Foster, Nat Temple (along with Kenny Graham and Roland Shaw), with Ken Mackintosh, Cyril Stapleton, Geraldo, and Sydney Lipton before returning home in 1954 to join the BBC Northern Variety Orchestra under Alyn Ainsworth, which later became the NDO.

"I never lost my love of the Miller sound, for every band with which I played in that post-war period, had at least two or three Miller scores in the book — most of them arrangements that I had taken down, from records.

"But when the NDO just had to concern itself with more modern sounds, I eventually gathered around me a bunch of musicians equally keen to play my Miller scores—purely for relaxation.

"It is now history that, starting in November 1967 in a small room in the Wellington Hotel in a Manchester suburb, the customers became so interested and appreciative that we moved to the larger Southern Hotel — then to the

bigger still Mersey Hotel, where we played to a capacity audience of 500 people every Tuesday.
"Granada Television helped

devoting a documentary programme to the story of the band — then Yorkshire TV gave us the Les Dawson series, which I couldn't conduct because of my BBC contract. When I was offered another Les Dawson series, I decided to resign in order to cope with the amount of work that was pouring in.

"It started when we played a concert in the 750-capacity ballroom at the Victoria Hotel in Sheffield. All the tickets were sold a couple of weeks in advance, we received a standing ovation, were re-booked on the spot — and 500 tickets were sold before that first concert ended.

"This was repeated in many other locations, culminating in the Glenn Miller 25th Anniversary concert at the Royal Festival Hall in November — again to a capacity audience.

"I feel certain that this

was because, having fought desperatley through the bebop, rock-'n'-roll, Beatles, and beat eras to find some enjoyment out of the music scene, people had at last found something — nostalgic though it may be — with which they could identify themselves.

"They had suddenly realised that they were being starved of the music they really loved!

"Mind you — we were not sticking rigidly to the old-style phrasing. Obviously, if only in deference to the musicians, this has been brought a little up-to-date. The rhythm section too plays much more loosely than in the Miller band, for I can hardly ask a drummer to play in the style of 25 years ago!

"Now that we have a successful LP behind us, and have received the accolade of a summer season at Black-pool, it becomes crystal clear that at last big bands are again a commercial proposition. We now have to pursue this to its logical

"We can't just go on playing in the Miller style. We shall never completely drop it of course — but recently in concerts we have introduced other big band arrangements and will continue to do so.

"I am now planning to give this same treatment to more modern numbers. Two which spring to mind immediately are 'By The Time I Get To Phoenix' and the Beatles' 'All My Loving.' This type of ballad will lend itself to the Miller treatment and will enable us to extend our library.

"But it is the legion of Glenn Miller fans who are responsible for the creation of the Syd Lawrence Orchestra. They will always come first with us — however and how far we may progress."

JERRY DAWSON



new pop albums Hot Rats is hot stuff!

the Mothers left off. "Rats" is a superb set of arrangements that feature the melodic writing of Zappa and the cream of contemporary rock musicianship. For those who thirst for more of Frank's

> exciting and satisfying guitar-work there are extended solos on "Son Of Mr. Green Genes," a typical Zappa tune which dances nimbly between paths

> FRANK ZAPPA: "Hot Rats" (Reprise).

Frank's new band marches on from where

of coyness and heaviness.

The introduction to "Little Umberellas" is fantastic — in quite Max Bennett's comes string bass, rich deep notes, then John Guerin's drums drop the in unexpected beats places. Much use of violin is evident with Sugar Cane Harris featured on "The Gumbo Variations," and Jean Luc Ponty on "I Must Be A Camel." Ian Underwood contributes keyboards and horns and displays a most brutal tenor style on "Gumbo." The only vocals are from Capt. Beefheart making guest appearance on Willie The Jimp."-C.W.

MOTHERS OF INVENTION: "Burnt Weeney Sandwich" (Reprise). It was one of the great tragedies of modern music when the Mothers broke up last year, but they leave behind memories of success and failure, jests and genius. They also leave a remark-

able album. The sandwich consists of two thin slices of "back to the roots" pop tunes by "The Four Deuces," and "Jackie and the Starlites," which typifies the nostalgic yearning of many in their late twenties for the teen rock of their youth. Between the slices is a rich, adventurous and entirely enjoyable layer of composed, arranged and improvised modern music that makes most progressive groups sound decidedly traditional and touchingly conservative. With taste and intelligence Frank utilises recording possibilities, like fast speed drum passages, but not to the extent of dominating the artistry of his musicians. And what musicians! The hugely talented Ian Underwood plays piano (first solo "Little House I Used To Live In "), organ, flute, clarinet and all the saxes. Frank has not given credits to all the players on these sessions but presumably they include Jimmy Carl Black and Arthur Tripp (percussion), Buzz and Bunk Gardner (horns), Sugar Cane Harris (violin), Don Preston (piano), Ray Estrada (bass), and Motorhead Sherwood (horns). C.W.

LAURA NYRO "The First Songs" (Verve). And about time too. Verve have sat on these tracks since 1966, although they did release them in the States. It all goes to show that Laura is no flash inthe-pan newcomer, and her writing and singing here is as close to her recent work as

makes no difference. Herb Bernstein's arrangements are rather lusher than Laura requires, and slightly spoil the stark, spare quality of some of the better songs, like "Billy's Blues." Also included are her original versions of "And When I Die" and "Wedding Bell Blues," both of which demonstrate that no one can sing Laura's songs like the lady herself. If you dug either of the CBS albums, you can safely invest in this. - R.W.

PETE BROWN'S PIBLOKTO!: "The Art School Dance Goes On Forever" (Harvest). Practically every famous British rock musician must have played an Art School hop at some time or other during his career, and poet/singer Brown commemorates that ignoble institution on the title track of this driving, aggressive album. Lead guitarist Jim Mullen is a fast, eclectic stylist who blends well with the organ of Dave Thompson, and the rhythm section is a fine unit. Particularly pleasant is "Country Morning," adapted from an old folk song with some fairly sensitive singing. It's a pity that Brown will never set the world on fire - he certainly tries hard enough. R.W.

QUICKSILVER: "Shady Grove" (Capitol). This is, of course, the well known Messenger Service. And the message gets through. By far the best thing on this album is the playing of pianist Nick Jopkins. It is thoughtful, intelligent, skilled and at times extremely swinging. On "3 Or 4 Feet From Home" you'll hear some of the grooviest piano abroad today. Voices are nice, too, and so is the balance. Selection includes "Flute Song," "Too Far," "Joseph's Coat," "Words Can't Say." - J.H.

THE SANDPIPERS SECOND SPANISH ALBUM (A&M Records). One of the best singing groups in the world keep up their usual high standard on songs like "All My Loving," "Born Free," "Pretty Flamingo," "The More I See You" and "A Man Without Love." The whole album is beautifully performed and produced.-J.H.

THE RIGHTEOUS BROTHERS " Re-Birth " (Verve). Big sounding vocal arrangements well sung and with first-class musical backing - that's the offering of the Righteous Brothers. Their voices blend per-

LAURA NYRO

fectly and with a little help from some vocal girl friends they turn in exciting and satisfying versions of songs like "Woman, Man Needs Ya," "Born On The Bayou," "And The Party Goes On" and "Put A Little Love In Your Heart."-J.H.

ROY ORBISON: "Big O" (London). Roy is accompanied here by the Art Movement and a fine job they make of it. Jim Hall's arrangements are tight and swinging and Roy sounds better than he has done for some time. Among the stand-out tracks are "Break My Mind," "Help Me Rhonda," "Land Of 1,000 Dances" and "Scarlet Ribbons."-J.H.

JUNIOR WALKER AND THE ALL STARS: "These Fyes" (Tamla Motown). Junior Walker's outfit is one of the most original in the Motown stable. They've been doing their thing for a number of years and you get a good idea of the high standard they've reached from this album. It contains a variety of tracks recorded from five years ago like "Cleo's Mood" up to 1969 with the title track. Among them is "What Does It Take (To Win Your Love)," a 1968 recording, which remains today as the best thing that saxophonist Walker has done.-R.E.

MIGHTY SAM: "Mighty Soul" (Soul City). A collection of tracks recorded on the American Amy label last year by Mighty Sam, a relatively unknown r&b singer who has an individual and interesting approach to material that ranges from the mundane to some really funky blues like "Baby Come On Home." All in all a worthwhile set from a vocalist capable of lifting soul out of the ruts.-R.E.

AMON DUUL II: "Phallus Dei" (Liberty). Just to prove that the Continent is taking some of the initiative, here comes a really interesting German band who appeared with the Nice and Deep Purple at last year's Essen Festival. Slight suggestion of Velvet Underground (who always sounded Teutonic anyway) in their approach, particularly in the talking vocal of "Kanaan." The sound is often heavy, shimmering, and Satanic, and the phrasing of the guitar-player makes sure he never really sounds like anybody else. Sometimes the odd bit of weirdness is reminiscent of the Hapshash albums, and the 20-minute title track is a horrific sound-collage which might be the score to an Edgar Allen Poe movie.-R.W. BLACK WIDOW: "Sacrifice"

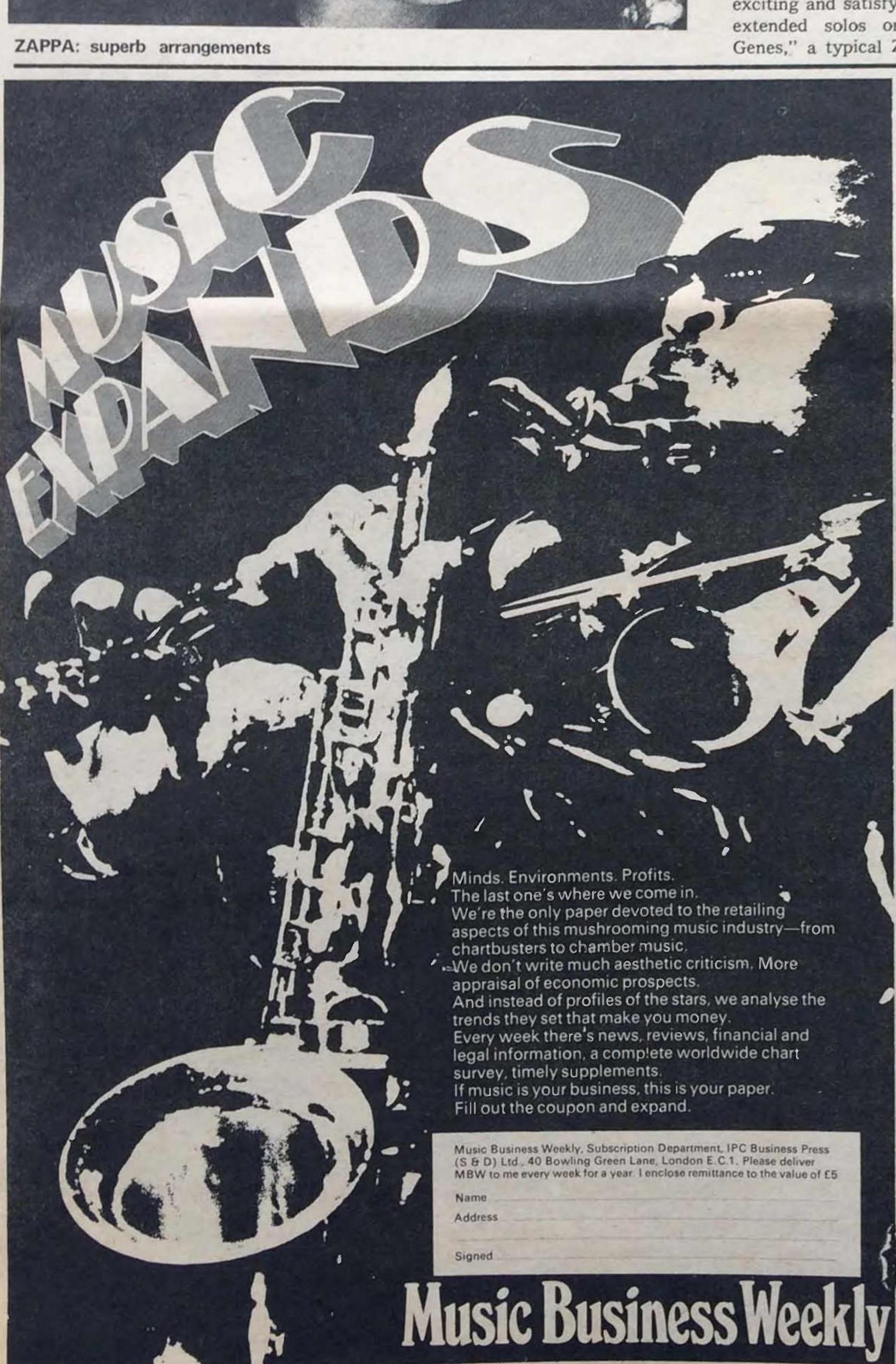
(CBS). Yet another Black Magic band. How do you judge them - by the strength of their Magic or the quality of their music? On stage this lot are supposed to be pretty wild, with "human sacrifices et al. On disc they're pretty tame. The lyrics are here all right-all about Satan, Belial, Astraroth and Co. But they're completely defeated by the music, which is strictly 1970 rock, complete with jazzy breaks and fashionably progressive touches of sax, flute. vibes and clarinet. Pretty good, in fact - but hardly the stuff to raise the Powers of Darkness. So if you're expecting that whiff of brimstone or a touch of Gothic horror, stick to your Dennis Wheatley. -

STEPPENWOLF (Stateside). A re-packaging of one of their earliest and best albums, recorded before they became "committed" to the revolutionary themes expressed in their new LP, "Monster." Free of such pretentions, they are able to concentrate on playing good hard rock, which is something they do very well. They were never a progressive band, and they possess no outstanding soloist; but on this set they are thoroughly together and playing well within their limits. The result is a strong, convincing, enjoyable album with some nice piano and distinctive vocals. It includes their anthems, "Born To Be Wild" and "The Pusher." -



WATCH OUT FOR HUGE SALE AT ALL BRANCHES

RECORD



in brief

If you are at all mainstreamminded you should be delighted with the warm-sounding music played by Earl Hines, Buck Clayton, Budd Johnson, Bill Pemberton and Oliver Jackson on "FATHA BLOWS BEST" (MCA MUP 388). The programme ranges through old favourites "For Me And My Girl" (nice muted trumpet and striking piano, only just in the background), "You're Mine, You" and Harry Warren's "1 Love My Baby" and a couple of Hines pieces. Johnson plays soprano sax with fine spirit and "Harvest Moon," "The One I Love" and "I Love My Baby." His tenor makes notable contributions to "You're Mine" (a showcase for Budd) and "Thinking Of You." Buck's inimitable muted comes through to advansolo and behind Earl's on "Back In Your Own Back Yard," and he interprets "Nobody Knows" (a trumpet vehicle) with the kind of sensitivity that leaves a lingering melodic taste in the mind. Hines and rhythm are out on their own for "Everything Depends On You," a Hines original, and "Saturday" - these both being good tracks for lovers of the Earl's powerfully assertive piano, For my own taste, the blend of Clayton's heart-felt trumpet and that authoritative, striding piano is what makes the album stand out, - M.J.

@ GARY McFarland's " How To Succeed In Business" big band album was one of the best recordings of 1967. Nothing else he has done, either as arranger or vibes player has given me anything like the same satisfaction. Take " DOES THE SUN REALLY SHINE ON THE MOON? " (Fontana STL5526) by Gary McFarland & Co., recorded in January 1968 but only just released here. This is pleasant, low-key mood jazz with nice arrangements and thoroughly professional performances, but over a whole album the understatement becomes rather a bore. And he fails to make full use of such sidemen as Marvin Stamm (flugelhorn), Jerome Richardson (alto, flute), Sam Brown (guitar) and Richard Davis (bass). The material, too, is obviously aimed for a wide market, utilising popular themes of the day like "God Only Knows," "By The Time I Get To Phoenix" and "Up, Up And Away" as well as standards. It's pleasant background music for your quieter moments, but little more .- B.D.

Willie Johnson, who died in Texas, an utterly obscure figure, in 1949, sang religious songs with a force and conviction seldom equalled in the history of recorded gospel music. Among the highly moving records made by him in 1927 and '8 are "Nobody's Fault But Mine," "If I Had Hy Way," "Lord, I Just Can't Keep From Crying " and the classic " Dark Was The Night, Cold Was The Ground" - best described as moaning with guitar accompaniment. Xtra's BLIND WILLIE JOHNSON (1098), which gives us a fascinating musical and documentary tribute, is billed as " his story told, annotated and documented by Samuel B Charters in Lousiana and Texas." Charters, as many blues and jazz fans will know. has done much noble work in these fields and here he adds to his honours. Side One is devoted to the remembrances, interviews, bits of song and some touching stuff from Johnson's widow. Angeline, who had suno with him on some of those old Columbias. For the folksong scholar it is all marvellous. Then, on the reverse, come the great emotional performances-" If I Had My Way," " Nobody's "Jesus Is Comina Soon," "Mothers Children and " Dark Was The Night" all cut in Dallas. Texas, in December of '27. The LP is completed, surprisingly but rot unpleasantly, by Blind Lemon's "Match Box." Blind Boy Fuller's "Little Woman" and "It's A Good Little Thing " by a Blind Willie and Partner not connected with Johnson. - M.J.

ZOOT SIMS AND FRIENDS: "Jive At Five." Jive At Five; Doggin' Around; Avalon; I Cried For You; Bill Bailey Won't You Please Come Home; Goodnight Sweetheart; There'll Be Some Changes Made; I've Heard That Blues Before. (Polydor Special 545109).

Sims (tenor), Dave McKenna (piano), George Tucker (bass), Danny Richmond (drums), New York, July, 1960.

THERE ARE, thank God, many sorts of jazz. You can have jazz to stretch your mind, jazz to uplift you spiritually or mentally, jazz that makes you think and endless jazz to make you concentrate.

This is jazz to make you happy. The sort of record I put on when I've got half an hour to spare at home: the sort of record that makes me tap my feet and chuckle through the sheer joy of being alive that it imparts.

OK, so nothing significant happens here, but it certainly leaves you feeling better than it found you - and how many avant garde records can claim that.

This is Volume 9 in the excellent Polydor Jazz Masters series and it more than maintains the very high standard. This is Sims at his most light and airy on a set of familiar themes just having a ball supported by a beautifully swinging, tight rhythm section.

It's part of Sims greatness that he makes it all sound so easy and effortless as the melodies flow on and on from his horn. And the rhythm section, sparked by the beautiful Danny Richmond, is absolutely right for him.

One of the most enjoyable records to hit my turntable in a long, long time, - B.D.



ZOOT SIMS: sounds so effortless



Happy Zoot suits me!

SUN RA AND THE ARKESTRA: "Sound Of Joy." El Is A Sound Of Joy; Overtones Of China; Two Tones; Paradise; Planet Earth: Ankh; Saturn; Reflections In Blue; El Viktor. (Delmark DS-414) -

Sun Ra (piano, electric piano), Art Hoyle, Dave Young (trumpets). John Avant (trombone), Pat Patrick (alto, baritone). John Gilmore (tenor). Charles Davis (baritone), Victor Sproles (bass), William Cochran (drums), Jim Herndon (tympani, timbales). Recorded Chicago, November 1957.

CUN RA is a unique figure in recent jazz history. With the slenderest of means but with a lot of faith, he's managed to keep a large unit together for a decade and a half in an age devoted to surpassing that kind of in- in the coming years. - R.W. itiative.

Recorded in 1957, this is not of course as adventurous or astounding as the "Heliocentric Worlds" albums, But it's further proof that Sun Ra is a real original who always was a long way ahead of most other people.

His writing here, although it now sounds fairly conventional, was positively revolutionary at the time. It parallels some of the ensemble innovations of Mingus, making wide-scale use of rhythmic and harmonic ambiguity with a strange unresolved feeling which gives the music a deal of charm.

Take, for instance, "Planet Earth." Opening with rhapsodic alto, the tempo is switched frequently with unobtrusive delicacy and ease, thanks in large measure to the excellence of Cochran. "Sound Of Joy" is another fascinating chart: beautifully

attention to detail, not miniaturist but very painstaking, that typifies Ra.

Several of the numbers feature Patrick and Davis on baritones ("Two Tones" and "Ankh" are quintet pieces for the baritones and rhythm) while Hoyle and Young are exceptional in their single choruses on the jumpy "Reflections." Gilmore, too, shows up well, and Ra has the four-minute "Paradise" as a very unusual piano solo with rhythm.

Rare

The music on this record isn't terribly far-out, but it has a multitude of virtues which are all too often ignored, and it tells us more about a musician whose influence and importance will, I hope, increase considerably

What may alienate the sympathies of even quite

solo trumpet is very clean.

jazz, '24 vintage.

Earlier volumes were re-

viewed here on 11/3/67 and

23/3/68, and the sleeve notes

of these (not to say the

music) told a lot about the

hot dance music and jazz of

the early Twenties. This one,

said to be the rarest of them

all in terms of the 78s

assembled, contains 16 titles

dating from January 4 to

While the band or its

soloists hold the stage the

music is fair enough New

Orleans-derived stuff, at times

reminiscent of Oliver (espe-

cially in the trumpet depart-

ment) but less heavy, of

course, and relatively

deficient in solo strength.

Frank Guarente's lead and

November 24 of 1924.

cases will find it a well-Cantor sings "O Gee" and "If You Do," and these titles produced album of white were so rare they were

unknown to Guarante Jr. Dolly Kay and Blossom Seeley each sings a few, and their numbers are said on the sleeve to have belonged among the most sought-after collectors' items. As a matter of fact, all the vocals sound a bit like Tiny Tim regardless, but the playing behind and in between is as good as (no worse than?) anywhere else.

Relaxed

For myself, however, the instrumental tracks such as "Mindin' My Bus'ness" are what make the record worthwhile. Rhythmically, the music here is a bit choppy and I would hesitate to recommend it except to large number of vocals. Eddie they like it already. - M.J. beautiful languid phrases



BEN WEBSTER: "For The Guy'nor." I Got It Bad And That Ain't Good; Drop Me Off At Harlem; One For The Guv'nor; In A Sentimental Mood: Rockin' In Rhythm. (Columbia SCX

Webster (tenor), Jacques Schols (bass), John Engels (drums). Cees Slinger (piano). Recorded in Holland, May 26,

THIS ALBUM is dedicated to Duke Ellington and features Webster at his most comfortable and

with sufficient support from piano, bass and drums to make him feel happy.

It is not earth-shattering jazz, but it is completely satisfying to listen to the distilled talent of a great jazzman after years and years of playing.

Webster can create a dreamy mood on tenor like few other saxists. He does that on all the slows here but on "Prelude To A Kiss," he surpasses even his usual high standard. The beauty of the song has a lot to do with it, giving Ben ample scope for his long, inter-related phrases which delicately and lovingly complement the melody.

Bassist Schols provides a solid and swinging root anchor. Pianist Slinger creates a pleasant chordal basis for Ben's melodic meanderings. This is a fine example of Webster playing what he does best - careshardened collectors is the historians and those who know most relaxed, playing sing the tenor with beautiful, breathy phrases. - J.H.



GEORGIANS

"THE GEORGIANS - VOL 3." Oh, Gee, Georgie; If You Do What You Do; Hula Lou; Maybe; Mindin' My Business; If You'll Come Back; Don't Mind The Rain; Lazy; Big Boy; Someday, Sweetheart; Bringin' Home The Bacon; A New Kind Of Man: Savannah; Doodle-Doo-Doo; My Best Girl; Everybody Loves My Baby. (VJM VLP14)

VET another collection of Georgians gems may appear too much for all but confirmed Golden Age men. But these chronic



Organised

organised, with the kind of

and Bobby Darin. 12.0 T: Joe Henderson.

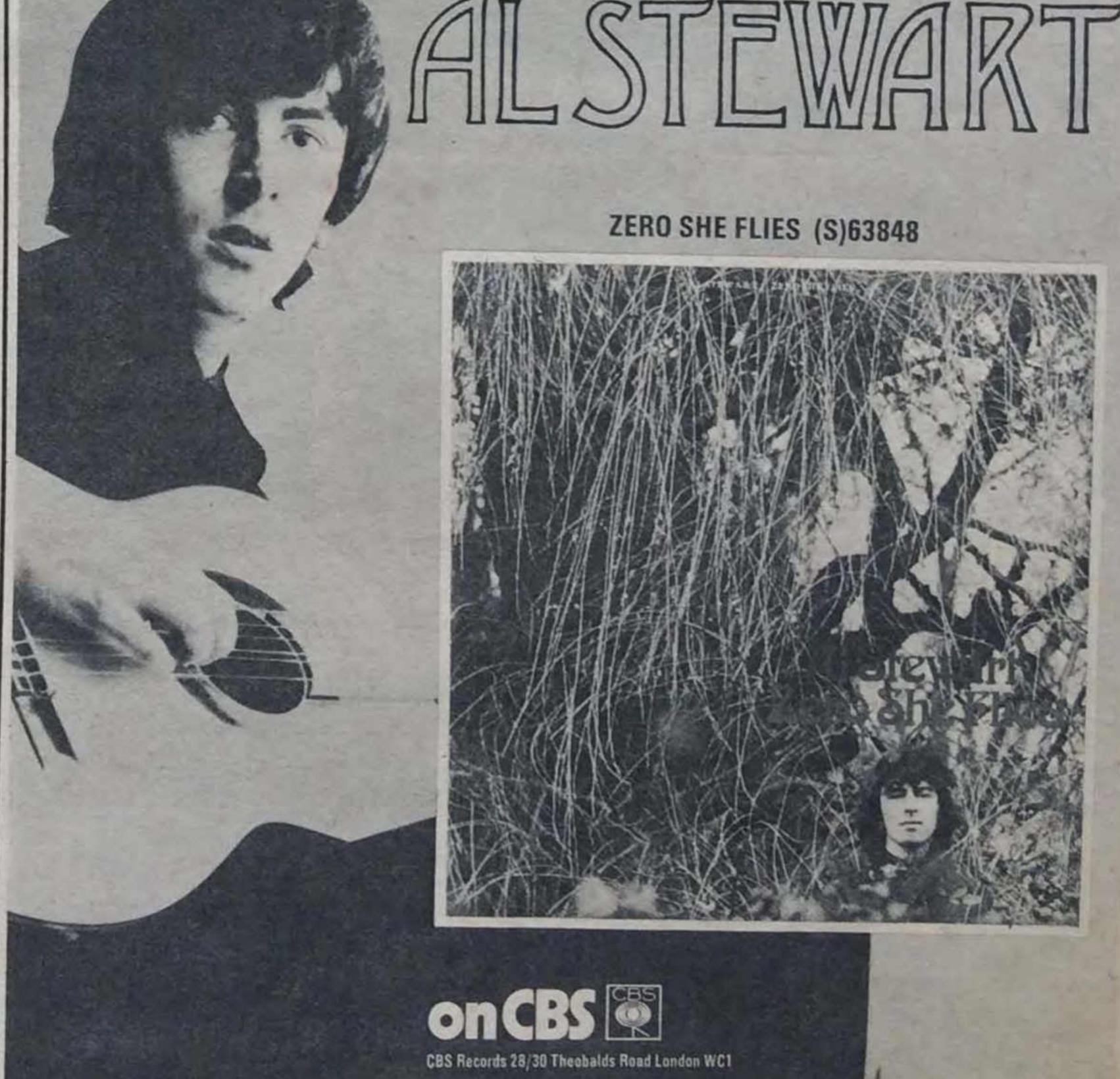
WEDNESDAY (25)

11.20 p.m. H1: Radio Jazz Magazine. 11.30 T: Duke Ellington Ork, 1960's, with Ella Fitzgerald. 12.0 T: Eddie Sauter Compositions played by Ray McKinley and his Ork, 1946-50 and Benny Goodman and his Ork, 1940-41. 12.15 a.m. E: Blues.

THURSDAY (26)

7.0 p.m. H1: Big Band Beat (The Skymasters) 7.30 Quincy Jones. 11.30 T: Liza Minnelli. 12.0 T: Gil Evans. 12.5 a.m. J: Bobbie Gentry Show. Programmes subject

Kirt Lind-221. V: Radio Eireann 530.



radio jazz FRIDAY (20) 4.10 a.m. J: Jazz Unlimited

(Fri, Mon-Thurs), 8.0 p.m. E; Jazz Workshop. 8.5 J: Jazz Unlimited (Fri, Mon, Thurs). 10.0 H2; Chris Barber's Jazz band, 10.30 Q: Jazz studio Frankfurt, 10.45. A3 R and B (Fri, Mon-Thurs). 11.30 T: Nostalgia (Bands and Singers). 12.0 T: Pee Wee Russell. 12.5 a.m. J: Underground Music. 12.15 E: (1) Ella Fitzgerald (2) Frank Sinatra, 1.5 J. Jaz.

SATURDAY (21)

12.0 noon B3: Jazz Record Requests (Steve Race), 2.35 p.m. H1: Radio Jazz Magazine. 6.45 B1: Jazz Club (Jon Hendricks and Friends, Mike Westbrook Band, Norma Winstone, Humph), 10.20 Q: Pop and Jazz 11.5 E: Fatty George Combo. 11.30 A1: Night of Jazz 1969 (Bill Coleman, Stephane Grappelly, Claud Guilhot, Claude Bolling). 11.30 T: Stan Kenton, 1940's. 12.0 T: Jazz Records. 12.3 a.m. Al: Jazz Scene.

SUNDAY (22)

9.30 a.m. J: Silhouette (Religious Programme featuring Pop and Jazz Groups). 12.5 p.m. J:

Finch Bandwagon. 6.45 A3: Jazz Panorama (Hugues Panassie). 7.30 B1: Mike Raven's R and B. Show, 9.30 E: Benny Carter, 11 Bl and 2: Best of Jazz on Records, presented by Humph (B3 Stereo from approx. 11.15). 11.5 J: Bobby Troup Show. 12.5 a.m. Bl and 2: Just Jazz (John Frazer). 12.30 Bl and 2: Jazz Workshop (London Jazz Four, Benny Green).

MONDAY (23)

9.15 p.m. A2: Get to know Jazz. 9.20 Q: Judy Garland. 10.20 Q: Jazz for Everyone. 10.30 E: Kurt Edelhagen Ork. 10.30 U: Memphis Slim. 10.55 H1: Dizzy Gillespie Quintet. 11.15 A3: Free Jazz. 11.30 T: Pop and Jazz, 12.0 T: New Jazz Records. 12.5 a.m. J: Underground Music.

TUESDAY (24)

2.40 p.m. H1: Jazz History. 5.15 H1 Jazz. 5.45 B3; Jazz Today (Charles Fox), 10.30 0: Jazz Journal. 10.30 V: Jazz Corner, 11.0 U: Stockholm JF 1969 (George Russell Sextet, Krog. Duo). 11.30 gren Jazz. 11.30 T: Johnny Mercer

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348 3-848. B: BBC 1-247 2-1500/ VHF. 3-464/188/194/VHF. E NDR Hamburg 309 / 189. H: Hilversum 1-402. 2,298. J: AFN Frank furt 547/344/271. 0: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251, U: radio Bremen

NEW POP SINGLES



BY CHIBIS WELCH

CREEDENCE CLEARWATER RE-VIVAL: "Travelin' Band" (Liberty).

Splendid! John Fogerty and friends succeed in not merely re-creating rock and roll but offering all the fresh enthusiasm that made the original records so great.

This could be Little Richard, John Lennon or Mal Evans. The feeling is funk and fun, and should be as enormous a success here as in the States.

NANCY SINATRA: "I Love Them All (The Boys In The Band)" (Reprise). Here is a song that could appeal to Bob Kerr's Whoopee Band or John Gee, the famous manager of London's Marquee Club, well known for his penchant for the Sinatras.

Nancy sings brightly a rather corny tune that should go down well at seedy boarding houses, or bawdy seeding houses.

DEL SHANNON: "Sister Isabelle" (Stateside). Now we take you down to Mexico where Don Whippo is organising a reign of terror. Take cover — duck! BANG, BANG. "Hah, I am Don Whippo, fiend in human shape. My people are poor, starving and stupid. Let's keep it that way. Obey my commands or die."

But lo — here comes Sister Isabelle emerging from a white washed church radiating peace and wisdom. "Stay Don Whippo — repent now, or be damned."

Okay Sis — but allow me one last act of violence. Let me take Gringo Shannon with my last silver bullet. All that singing is driving me mad. La, la, la — he goes. But one blast from my revolver and — POOF — he is gone.

MILLIE: "Enoch Power"
(Trojan). Not a lashing attack
on the well-known politician,
but a mild ditty about the life
of a new immigrant to
Brimingham. And I am sure
the opening bars of "Deutchland Uber Alles" have absolutely no significance whatever. It should be a hit.

SHOCKING BLUE: "Mighty Joe" (Penny Farthing). Good old Carnelis Van Der Beek, back with his old mates Klassje Van Der Wall and the well-known daughter of a gipsy violinist, who started taking dancing lessons at the age of 12, and prefers wearing suede and leather clothes. Mariska Veres.

They made a great hit with "Venus," and return with a similar bluesy sound with a nice intro and chugging beat. Holland is the hippest country on the Continent and has produced many fine groups. They deserve their wider success.

Song" (DJM). A meaningful performance that sounds influenced by the Band—Cleethorpes Steam Laundry and Bagwash Band. Elton is a highly respected singer/writer. He sounds a lonely and desolate fellow, who might take midnight rambles across Primrose Hill—there to commune with nature.

A fine performance, likely to be a hit — in Cleethorpes at least.

ROCK HUDSON: "Gone With The Cowboys" (Warner Bros). As the Red Indians are winning all the battles and getting all the sympathy in current westerns, the cowboy heroes of the past seem to be pouring out their troubles into lonesome ballads.

Should appeal to miniskirted dollies who prefer the older man as they say in the Daily Fink.

Had A Dream Come True"
(Tamla Motown). It's pretty frightening when dreams come true. Only the other week I had a dream in which a car packed with idiots was racing along at about 90 mph which actually took off over a hump-backed bridge and carried on flying at about an altitude of 6,000 feet.



MILLIE: Enoch Power

Later a mini-cab driver —
in real life — drove me from
Cooks Ferry Inn as if he were
Nuvollari crossing the Alps in
a Jensen FF — only it was a
battered Cortina and we were
on the North Circular. Steve
sounds a bit sleepy on a dull

SLADE: "Shape Of Things
To Come" (Fontana). Slade
ran into a bit of trouble with
their image which was based
on the kind of fashions
adopted by the nation's duller
fellows. However apologetic
promoters deny they are dull
fellows anyway, and are in
fact a worthy band of highly

skilled music makers. A moody sound which could be

Over " (Buddah). Love is over? Good grief — quickly over to the Laboratory Of Human Response: "Hi there— this is Professor Dickson-Quick bringing news of an amazing emotional breakthrough, You remember the Naked Ape and the Human Zoo? Well this is the Nude Goat. Love has now been replaced by a combination of football and bingo called "Footo" or "Ring Rall."

"Footo" or "Bing Ball." Our theme tune for the new nings to a screaming climax.

Apart from Miss Hunt's rather attractive knee-caps which have obvious appeal, she also turns in a mean vocal.

DREAM POLICE: "Til Be

Home (In A Day Or So)"
(Decca). Excuse me sir—is
this your pop group? I have
reason to believe they are
likely to get a hit with this
fine Junior Campbell of the
Marmalade production. A
warm and emotional ditty
which should establish the
Scots lads in the chart.
Incidentally one has to be

Incidentally one has to be kind to the Scots as so many of them are pouring over the border including fearsome Ray Telford our new reporter. Ray is about eight foot high armed with a Tam O'McHoots, a fearsome club pierced by a six-inch nail which he uses to belay Southern jessies, while bellowing strange cries.

THE RUDIES: "Chicken Inn"
(Duke). Over to our Reggae correspondent and south coast ballroom deejay Jim "Well it's good to dance to" Twerp.
"Being a deejay I like to keep up to date with all the latest releases and frankly I find your column quite useless. Only the other night four thousand friends were round for a reggae party at

Incidentally this is a great sound, full of some bloke making noises like a chicken. Narf good.

my mum's living room and we

all agreed - how can we find

out more about this great

Walk" (Harry). A feeble copy of "Rockin' Goose" by Johnny and the Hurricanes, if we are going to get technical, but it hardly seems worth bothering. Well let's get it right — "Reveille Rock" I meant to say. Ho hum — they say the pollution problem is getting worse you know. Yawn. Read any good books lately?

US FLAT-TOPP: "Honest Papas' Love Their Mamas" (Beacon). Flat-Topp is a pleasant gentleman who

smokes a pipe and has long led a groovy soul band. He sings a merry song in fetching fashion.

PENZIL DENNIS: "I Guess I'd Better Start Believing" (Mary Lyn). "Fantastic reggae, had me bopping in the aisles," The Times. "Super—had me tittering in the aisles," Queen. "Stark bilge," Kirkcudbrightshire Gazette.

BRENDAN SHINE: "Tumbling Water" (Rex). Ah to be sure! To be sure of what - Bert only knows. Over to our Irish and Western correspondent Shamus O'Schmuck: "To the barricades lads, set the border ablaze!" Hold on - that accent sounds highly suspicious. Take off the false beard, and by heavens, it's Tony Wilson! "Yes, friends, just making a guest appearance. Brendan is a fine singer, right enough, and this beautiful song will have them crying in their beer from County Killarny to the upper reaches of the M'Kwango

River."

Okay, that's enough Wilson. If we are going to have guests on this show, how about Buddy Rich? Take it away Bud! "Pow, bam, a'blip bam boom. K'blop!"

ROD McKUEN: "Mister Bojangles" (Warner Bros). Now for a guest appearance by Isambard Kingdom Brunel. "Hail, friends and admirers! Look, I have with me the plans for a new steam powered and iron built airship that will conquer the zionosphere — if only I live long enough.

"I'm having trouble with the tunnelling shield. Water keeps bursting in on the main bore — which brings me to Rod McKuen. Dullsville baby. A tedious song, and a painful performance."

Here's a quick word from Peregrin St John Late Night Line Up, president of the Rod McKuen fan club: "Your remarks are outrageously hostile and unfair. I find this a super waxing, already highly popular among the trend setting steak and wine set. Excuse me, I'm just going to read a Mary Malone TV crit before supper."

folk news

Bass player Ron Chesterman is leaving the Strawbs to join Noel Murphy and Davy Johnstone. Murph and Shaggis will lose their affectionate title and a name is sought for the group, which takes effect from May 9, when they play Hammersmith Town Hall.

movement will be Lou's,

uptempo teenybop rock that

will please ashen face girls in

black leather jackets, who

smoke kingsize filters while

chewing gum, hoping for

someone to buy them a drink.

The Customer Satisfied "

(Track) . A tremendous per-

formance by Marsha on a

Paul Simon song, that

bounces along with a nice

soulful beat. The backing

builds up from mild begin-

MARSHA HUNT: "Keep

THE River Bottom Band appear in concert at Guildford Civic Hall on April 8.

CANADIAN Bob Bassett is now appearing on gigs with fellow Canadian Vera Johnson.

THE Barley Mow in Horseferry Road is closing on Sunday (March 22) with a farewell party featuring Mudge and Clutterbuck, Stan Arnold, Mark Smith and Bully Wee.

Couriers appear on BBC Radio tomorrow (Friday)
... Pentangle and The Dubliners have been booked for the new Granada TV series in Manchester. Magna Carta and Ralph McTell are also in line.

RALPH McTell also appears at Owens Park, Manchester, tonight (Thursday), along with Dave Turner.

GEOFF BARKER of Farmborough Folk Club, is organising a concert at Camberley Civic Hall on March 26 with Jeremy Taylor and Diz Disley. VERA JOHNSON, Leon Rosselson, Richard Digance, Marc Brierley, Chris Davis and the Hammersmith Morris Men appear in a special Shelter Charity concert tonight (Thursday).

A PPEARING at the Three Tuns, Beckenham, tonight is David Bowie, followed by Simon and Steve (March 26).

TIM HOLLIER is resident at the Sound Asylum (Crucible in New Oxford Street) every Tuesday and Sunday. He will be introducing Rick Cuff, Lorna Redhead and others, as well as promoting his own single "In This Room." Tim plays Country Meets Folk on April 4 and opens his American tour at the Boston Tea Party on April 15.

organising a birthday party for Harry Cox at the Sutton Windmill on March 21.

ROD DAWES plays Basildon
Arts Centre on March 21
with Stefan Grossman and
Simon and Steve, and remains
in Essex for the following two
days before returning to the
Midlands. On May 2 he comperes the West Midlands
Country Blues Festival.

JEREMY TAYLOR and Ralph McTell are at High Wycombe Tech on Saturday (March 21).

TONY FOXWORTHY is bringing over American Michael Cooney from April until June. He will be working all over the country, including the Troubadour (April 11) and Cecil Sharp House (May 16).

HEDGENOG are opening a club at the Unionist Hall, Leighton Buzzard on April 3 with Spencer Davis. Residents are Icon, and the club will run fortnightly with Gasworks, John James, Derek Brimstone, Malcolm Price, Tim Hart and Maddy Prior, Ian Anderson. Windfall and Tim Greenwood appearing in forthcoming weeks.

Accrington on March 27 and other guests on Ralph Smith's circuit include Jean Redpath at the Rose and Thistle, Burnley, tonight (March 19), followed by Jake Thackray (22) and Magna Carta (29). The same guests appear respectively at Clitheroe on March 20, 27 and April 3.

JAKE THACKRAY plays the Royal Hotel, Waterfoot (March 21), followed by the Wreckers (28) and Gwen and Gordon (April 4).

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STEFAN GROSSMAN

Yazoo Basin Boogie TRA 217

Transatlantic Where Trends Begin

MICHAEL CHAPMAN is frail introvert cadaverous features and an eternal desire to keep well out of the social melee. He also comes from 'ull and is wont to deliver words with a rough edged tongue, spiced with more than a shade of the vernacular.

This week he allowed a rare smile to break, on hearing that his new album "Fully Qualified Survivor" is about to burst into the chart. This would be an unusual treat for a folk singer but Chapman isn't so much a folk singer as an acoustic rock and roller, as he chose to point out in his inimitable fashion.

"I want to get out of folk clubs right away. I've only been on the folk scene because it was the only place you could play with an acoustic guitar. I don't know anything about folk music - it bores me to tears. What I'm doing's got f*** all to do with folk music," came the initial barrage.

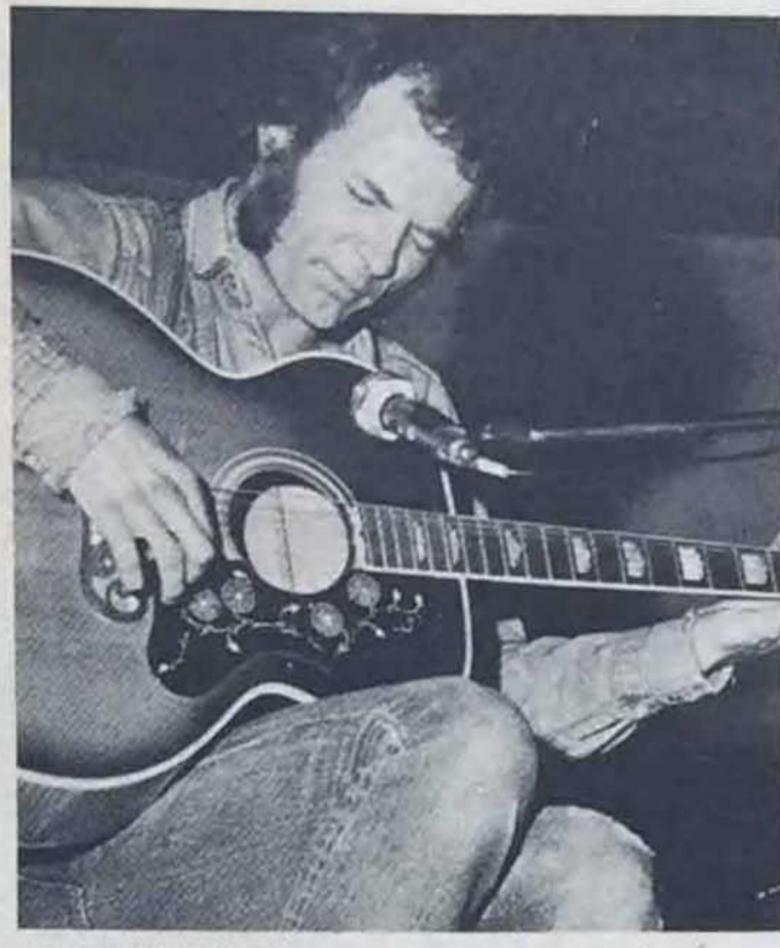
"I'm not interested in the guitar alone now. I want a more complete sound for the songs I'm writing and that's why I'll be working with a group."

Although Mick Ronson, the excellent lead guitarist on the album, has gone off to join David Bowie, Rick Kemp on bass and drummer Richie Dharma will be backing Mike on all his gigs henceforth.

It seemed odd that Chapman, one of the loudest and most complex of all acoustic guitarists, should seek augmentation, but he explained the reason for this.

"I don't want to be considered an acoustic guitar freak. I always wanted to play as much guitar at once as the jazz men did with the organ for instance. But it's very difficult to get it going in three parts, with bass drones, chords, and other figures thrown in.

"Although I use a lot of tunings, there's certainly guitarists who use weirder ones



MIKE CHAPMAN: acoustic rock and roller.

than I do. But with all this retuning I do on stage, it's essential to keep the strings in good nick. I don't see why you should only play one part of the guitar at once, and I suppose I just wanted to play everything at once. Maybe I should have employed a bass player at the start."

Mike Chapman's first album "Rainmaker" revealed a wealth of new material which other artists such as Derek Brimstone and the Famous Jug Band were quick to delve into. But the album was

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largely overlooked and Mike is pleased that "Fully Qualified Survivor" is not suffering in the same way.

"It's had more air plays than I could ever have hoped for. In fact I've just written a song purposely for a single, and I must say I'm a great believer in singles. They are so much easier to promote and you get more air plays."

Chapman's guitar technique is considered as one of the best on the acoustic scene, although he admits it is less complex now than in the past and modestly believes that on own, he can only " amble " through the songs.

"I used to play jazz with a variety of jazz bands, but then gave up for three years STEFAN GROSSMAN the jazz audiences began to disappear. It's a funny thing though drifted into Ronnie Scott's the other night, and the audiences are just the same; they don't go for the music, but just to be a part of the social scene.

"In the meantime I lectured in advertising and photography before drifting back into the music business as a rock and roller. Although that's not the only music I like, it's the only sort of music I play and it's always been like that. I know nothing about the guitar really, and work on the principle that if it sounds right, it is right regardless of what I should be

"Of course I used improvise on stage a lot, but not any longer because the band will have to know exactly what I'm going to do. Actually we've got a really tough rhythm section and musicians with sympathetic ears. I don't think anyone's really achieved what we're doing, which is playing loud acoustic music.

"It means that the days of simplicity are over now and everything organised. After three and a half years of drifting around on your own, I should think it could be a bit of a hassle. In fact might have to do some extended solo gigs at first just to be able to pay the band. It's all down to rehearsals now, and we should be on our feet by mid-April.

shan't be coming to London, though, as there's really no need. I never feel at ease in London; besides, I've got enough people pushing for me here for me not to worry. Other than Cousins and the Enfield Hop Poles, I've never been booked in London.

"I'm hoping now to do more colleges and universities. The folk clubs tend to spoil you too much, whereas the audiences we are going to meet will be a different

proposition. Chapman, whose unorthodox style runs right down to using a piece of hosepipe as a capo, has come a long way since his first club performance when his three numbers were "Train And The River' "Around Midnight" and a Jimmy Rogers song.

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plays and poems EDWARD BOND JOHN McGRATH GEORGE MELLY DAVID MERCER LEWIS NKOSI GUY SLATER and MARK LUSHINGTON

performed by DIANE CILENTO JOHN CLEESE **ROY DOTRICE CLIFTON JONES** STEFAN KALIPHA ROBERT LANG CARMEN MUNROE COSMO PIETERSE **NINA BADEN SEMPER EDWARD WOODWARD**

Directed by MIDGE MACKENZIE Produced by MICHAEL HAYES and SOUTER HARRIS Contributing Directors: FRANK CVITANOVICH/DAVID JONES/ ROLAND REES - Designed by BERNARD REEVES Prom tickets £1 and balcony seats £5.5.0, from AAM, 89 Charlotte St., London, W.1, 580 5311; and Lyceum Box Office, 836 3715

EASTER PRESS DATES

COPY DATE FRIDAY MARCH 20th

COPY DATE THURSDAY MARCH 26th



6 NEW COMPTON ST. W.C. 2 LONDON

> Telephone 836 1467/6905-6

REPRESENTING ROSKO INTERNATIONAL ROAD SHOW

IMAGINATION JUSTIN TYME **EUREKA STOCKADE** PARADISE HAMMER

CONTRAST INFLUENCE JUICE

BACKED BY THE ORANGE ORGANISATION



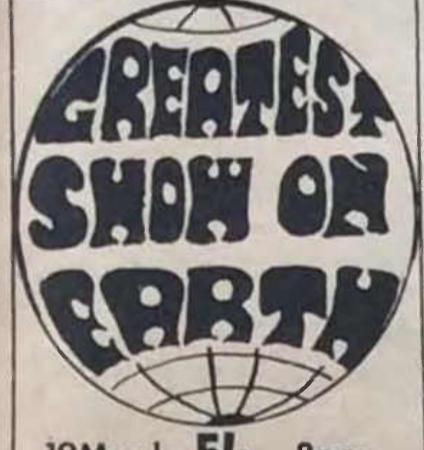


Required urgently

VENUES FOR

If you own or know of any such venue please write immediately to Box No. 9122, c/o Melody Maker, 161-166 Fleet St., London, E.C.4.

Your information could be worth something!!



19 March 51-8pm City Poly Moorgate booked by First Class.

THE CASTLE CLUB TOOTING BROADWAY

25th MAR.

PRINCIPAL EDWARDS' MAGIC THEATRE

VALHALLA U.K.

Management:

TARGUM PRODUCTIONS

385 5713 or REG 5933

FREE JAZZ!!!

EVERY TUESDAY - 8.15 p.m.

'ANGLERS' - TEDDINGTON LOCK THE

'WOLVERINE CUBS'

SKYLINER **ENTERPRISES**

for Blues, Folk, Bluegrass, Country & Western, Classical Guitar, Rock Bands-everything.

Ring: LEEDS 64-9025 Write: 6 Lambrigg Crescent, Leeds 4

LONDON & ESSEX ORCHESTRA/ BAND COMPETITION

bands in the London and Essex areas. Big prizes for four categories For more information and application form write to: Box 9108, c/o "Melody Maker"

161-166 Fleet St., London, E.C.4

Tuesday, March 24th

CHIMANIA

THE PLACE, HANLEY

AT SZSM REVISITED

JUNCTION

607 1317

Lighting by **BLACK LIGHT**

Hornchurch Woking 45827 60708 See Brooklands Advert.



In the March 30th section of the HAMBURG EASTER FESTIVAL advertisement (presented by MECI-HAMBURG in association with FIRST CLASS AGENCY) which appeared in last week's issue of MELODY MAKER, the group BLACK SABBATH was inadvertently omitted.

25 EDEN STREET KINGSTON SURREY Phone: JUHN-CLIVE or DAVE- 01-549-21412

The concert for this date should read as follows:

30th March, 3 p.m. till midnight

SPECIAL GUEST APPEARANCE OF RENAISSANCE BLACK SABBATH

GREATEST SHOW ON EARTH · WARM DUST · STEAMHAMMER FLAMING YOUTH GROUNDHOGS

TICKETS 1 DAY £1.10.0. 3 DAYS £3, available from First Class Agency, Classic House, 113 Westbourne Grove, London, W.2 Telephone 01-727 3506/7/8

SPHINX TUSH

THE DOOR TAKE AT THE FABULOUS COSMOPOLITAN, CARLISLE - TUESDAY BLUES SESSIONS -

KILLING FLOOR

3 hrs. of Blues between 8 & 11.30 p.m. Ring Carlisle 21492 for details

JULIAN'S TREATMENT

First Single - Phantom City Young Blood Records Management: BOB NEAL, 83 Barmouth Ave., Perivale, Middx. 01-997 7887

The BATTLE continues!

(see next week)

JOHN and TONY SMITH present

THE KEEF HARTLEY **BIG BAND**

IN CONCERT

Appearing Sunday, April 5th

7.30 p.m.

FAIRFIELD HALL, CROYDON

Tuesday, April 7th

7.30 p.m. COLSTON HALL, BRISTOL

Thursday, April 9th

7.45 p.m.

TOWN HALL, BIRMINGHAM

Friday, April 10th 7.30 p.m. CITY HALL, NEWCASTLE

Saturday, April 11th 7.30 p.m. USHER HALL, EDINBURGH

FAIRFIELD, CROYDON

PLUS OTHERS

Box Office 688 9291

JOHN & TONY SMITH present due to public demand Additional Performance at 4 p.m.

Sunday, 22nd March

THENICE IN CONCERT

Seats £1, 17/-, 15/-, 13/-,10/-

WENTWORTH STREET PETERBOROUGH Telephone 69589

SUNDAY, MARCH 22, 7.30-11 p.m.

CRAZY WORLD OF ARTHUR BROWN

Sounds by Steve Allen - Litemares - Bar Next week TITUS GROAN

MUSIC EVERY NIGHT and Sunday Lunchtime, 12-2 p.m.

THE KENSINGTON KENSINGTON, W.14 Buses 27, 73, 31, 9 (Olympia)

Thursday Dave Shepherd, Stan Grieg, Roger Nobes, Barry Richardson, Chuck Morgan. TONY LEE TRIO riday, 8-11 p.m.

Saturday, 8-11 p.m. with JIMMY HASTINGS JOHN WILLIAMS TRIO Sunday Lunchtime, 12-2 p.m. **BILL NILE'S GOODTIME BAND**

Sunday Night, 8-10.30 p.m. FAT JOHN COX WITH GUEST SINGERS

THE JOHN WILLIAMS TRIO Tuesday, 8-11 p.m DAVE DAVANI TRIO

Wed PHIL SEAMAN QUARTET: PHIL SEAMEN (Drums), BRIAN LEMON (Piono). JUDD PROCTOR (Guitar) REG PETTIT

8-11 p.m.

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

THE TALLY HO! FORTESS ROAD, KENTISH TOWN N.W.5 Buses: 63, 134, 137, 214 or Kentish Town Tube Station Thursday, 8-11 p.m.

BRIAN GREEN NEW ORLEANS STOMPERS Friday/Saturday, 8-11 p.m.

PHIL SEAMAN (Drums) REG PETTIT (Boss) BRIAN LEMON (Pigno)

Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10-30 p.m. TALLY HO! BIG BAND

Monday, 8-11 p.m. **ALAN WEST TRIO**

Tuesday, 8-11 p.m. **DENNY OGDEN OCTET**

Wednesday, 8-11 p.m. BILL NILE

PHONOGRAPHIC

DISCOTHEQUE

TRAFALGAR ROAD, GREENWICH

TONY **FOXX**

TONY

FOXX

KEITH

HARDY

TONY

FOXX

MIKE

CHRISTIAAN

THE CROSS KEYS MON.-THURS.

THE GREEN, EDMONTON - GO-GO LINDA & LINDA

MON.- THURS.

THE SHIP LEWIS ROAD, BRIGHTON

THE DIPLOCKS TERMINUS ROAD, EASTBOURNE

FRI.-SUN.

KINGS ARMS

SAT.-SUN. THAMES STREET, WEYBRIDGE

TUES, & WED, DON'T MISS DEAN ZAPPA THE ALBION

WEEK

CHURCH PATH, WOKING MONDAY ONLY, DON'T MISS DAVE STEPHEN STEWART FRANCIS

IMPLOSION

ROUNDHOUSE, CHALK FARM SUNDAY, MARCH 22nd

KEVIN AYERS

with the WHOLE WORLD

JODY GRIND NIKO GRACIOUS

> 3.30 p.m. - 11.30 p.m. JEFF DEXTER 8/-Records by Musicland, 44 Berwick St., W.1



ех-Keef Hartley

who will be joining . . .

* AARDVARK * MANDRAGON * BORIS * *GENESIS * MUSHROOM * WILD WALLY *

at 6a/7 Archer Street, Piccadilly, London, W.1 01-734 8555/01-437 4000/01-437 1001

Our general booking agency is also at your service

BROOKLANDS TECHNICAL COLLEGE HEATH ROAD, WEYBRIDGE

FRIDAY, MARCH 20th, 7:30-12 THE GREATEST SHOW ON EARTH

EFFECTS BY BLACK LIGHT

Tickets 6/-, on Door 8/



GYPSY

734 7464

COUNTRY CLUB (opp. Belsize Park Odeon)

Sunday, March 29 BILLY FURY plus LEGEND

Tickets from Grand Central Posters, 100 Charing Cross Road, W.C.2 and Musicland, 44 Berwick Street, W.1

RUSH GREEN COLLEGE, Dagenham Road, Romford Saturday, March 21st

QUINTESSENCE

Booked through Asgard Agency 01-599 8205

Virgin Hearse : Dust : Boss Wite & Cherry Blossom Clinic

Representation: Derek Bruce Agency Evesham (Code 0386) 2819 & 3456)

NEW FRIARAGE WALTON ST. AYLESBURY MATTHEWS SOUTHERN COMFORT

OPTIC NERVE LIGHTSHOW Andy Dunkley, Minnow, Jerry, Terry, Peter, Rob Harding, Rub Pike, Gnome, The Elf, The Gollies, You, Fotheringay, Pete, Jackie, John Anthony (who?), Bob Bush, Floor, Lol, Bog.

ROCK 'N' ROLL SHOW

would like to thank the enthusiastic audiences at Queen Elizabeth College, St. Osyth College, Barking Tech. and Kent University for the fabulous receptions given to the band last week. See you again soon, Bookings: College Entertainments, 01-734 8555. No sole agent

FILLMORE NORTH

PRESENTS

THURSDAY, MARCH 26th

AIRFORCE

GINGER BAKER . DENNY LAINE GRAHAM BOND . RICK GRECH REMIKABAKA • JEANETTE JACOBS ELEANOR BAROOSHIAN • PHIL SEAMEN ALAN WHITE • BUD BEADLE STEVE GREGORY . HAROLD McNAIR TREVOR BURTON

Licensed Bars PAY AT DOOR : ADMISSION 15/-

FROM U.S.A.

JOHNNY JOHNSON & THE BANDWAGON

Few vacant dates BEDROCKSI PEPPERMINT CIRCUSI NEW, EXCITING SOUNDI 'COMUS' CLAYMAN AGENCY - 01-247 5531

DUNSTABLE CIVIC

MONDAY, 23rd MARCH

CHICKEN SHACK

MONDAY, 13th APRIL FROM AMERICA AN EVENING WITH

FLOCK

SAM APPLE PIE & TRADER HORNE

SOUNDS BY LEE FLUX LIGHTS Advance Tickets 20/-

Send S.A.E. & P.O. to: Flock Tickets 15 Melbourne Road, Ilford, Essex Cheques not acceptable

GRIMSBY COLLEGE presents

LIVERPOOL SCENE

QUINTESSENCE

WINTER GARDENS, CLEETHORPES, MON., MAR. 23 Student's ticket 8/-. Admission at door 10/-

BURT MILLS AGENCY/SATRIL MANAGEMENT

4 Gerrard Street, London, W.1 01-437 2898

PAVEMENT

featuring HORATIO SOUL

POPPA BEN HOOK

The most popular Soul Band and the most exciting Progressive Pop Group to hit the scene are two of the many Groups we handle

LOUGHTON COLLEGE PRESENTS

FRL. 20th MAR. 9/- TK., 12/- DOOR

508 0906

LIGHTS LIC. BAR at 8 p.m.

EIRE APPARENT

IT'S HERE 24-HOUR RAVE

21st to 22nd MARCH, from 9 p.m. SAT. to 9 p.m. SUN. MEMBERS for 12 hrs. 10/-, 24 hrs. £1. GUESTS for 12 hrs. 15/-

TUBE: DEBDEN STATION (Central Line)

24 hrs. 30/at THE FREDDIE MACK DISCOTHEQUE at the TAMLA VILLAGE

SPECIAL LIVE THE FABULOUS FREDDY MACK * LIVE SHOW SUNDAY, AT 3 p.m. *

Britain's top Reggae Group FREDDIE NOTES & THE RUDIES

plus THE TONICS. Guest appearance of D.J. JOHN ANTHONY * Fully licensed bar upstairs in the restaurant open till 3 a.m. * Six nights a week! FRL, SAT. 9 p.m. TILL P a.m. Membership 25/- a year, V.I.P 35/- a year, Admission at door 10/-

Tel. 01-734 2930, 22 D'ARBLAY STREET, LONDON, W.1

Murch 20 BARNET COLLEGE

Morch 22 BOTTLENECK CLUB

STEVENAGE

March 25 HIGHOATE SCHOOL

Not forgetting

April 16:

FIRST ALBUM on

TRANSATLANTIC

PIRHANA

PRODUCTIONS

March 21 EEL PIE ISLAND

March 23 BOWES LYONS,

(Ext. 171, 176, 234)

MELODY MAKER

CLASSIFIED ADVERTISEMENT

DEPARTMENT

SAVOY, CATFORD, S.E.6

Every Sunday: THE SENSATIONAL

London's most successful Disc Show

01-677 8811

Another Welsh hit

JOHN PEE

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

GET

and MUSIC ECHO OUT NOW

MELODY MAKER CLASSIFIED **ADVERTISEMENTS**

UNDER FOLK FORUM & CLUB CALENDAR HEADINGS SAMPLE OF COST AND TYPE SIZES AVAILABLE

> THESE RATES APPLICABLE FROM APRIL 4th ISSUE

6pt. run on

PLEASE NOTE: All advertisements words required in black whether DISPLAY OR CLASSIFIED must be prepaid. Cheques and per word except first P.O.s should be made out to two which start the MELODY MAKER, 161-166 Fleet two which start the Street London, E.C.4.

1/6 per word. Any caps are charged at 2/advert.

6pt. bold caps centred CRESCENDO HOTEL, SIDCUP 7/6 per line, this applies if words are centred in the column. Approx. 24 letters and spaces to the line

10pt bold caps

REGENCY

15/- per line: Approx. 17 letters and spaces to the line.

12pt. bold caps

CAPTAIN SILVER

17/6 per line. Approx. 18 letters and spaces to the line

14pt. condensed

JANIS CHAPMANN

14pt, bold caps HARRY GOLDE

Approx. 16 letters and spaces to the line £1.0.0 per line.

Approx. 12 letters and spaces to the line.

18pt. condensed

ALAN SIMPSON

18pt bold caps JOHNSON R. Approx. 12 letters and spaces to the line. £1.5.0 per line.

Approx. 9 letters and spaces to the line

30pt bold caps

£2.0.0 per line. Approx. 8 letters and spaces to the line

Bob Neal Presents

7.30 till late

Thurs., Mor. 19th

IMPLOSION AT THE 100 (See Melody Maker advertisement)

Fri., Mar. 20th BILL NILE'S GOODTIME BAND

Sat., Mar 21st ALEX WELSH AND HIS

BAND COLIN SYMONS JAZZ BAND Sun., Mar. 22nd

KENNY BALL AND HIS JAZZMEN

Mon., Mor. 23rd CHRIS SPEDDING BAND DAVE HOLDSWORTH QUINTET Tues., Mar. 24th U.S. Bluesman

JOHNNY SHINES Wed., Mar. 25th MR. ACKER BILK & THE

PARAMOUNT JAZZBAND FULLY LICENSED BAR and RESTAURANT

REDUCED RATES FOR STUDENT MEMBERS full details of the Club from the Secretary 100 Club 100 Oxford Street, W.1. Club Telephone No.: 01-636 0933

STUDIO 51

KEN COLYER CLUB 10/11 GT. NEWPORT STREET

NEAR LEICESTER SQUARE Sunday, March 22nd, 3-6 p.m.

American Blues Artist **JOHNNY SHINES BRETT MARVIN**

and the THUNDERBOLTS Sunday, March 22nd (evening), 7.30

KEN COLYER'S JAZZMEN Easter Saturday, 7.30:

KEN COLYER'S JAZZMEN

THAMES HOTEL

Hompton Court, Middlesex Friday, March 20th

> YARRA YARRA JAZZBAND

Saturday, March 21st

KEN COLYER'S JAZZMEN

JAZZ CENTRE SOCIETY 5 Egmont House 116 Shaftesbury Ave., W.1. REG 2964

Monday, March 23rd 100 CLUB CHRIS SPEDDING GROUP DAVE HOLDSWORTH QNT.

Sunday, March 22nd ASH TREE, GILLINGHAM

HOWARD

REMEMBER SHARPEVILLE

A.N.C. BENEFIT NIGHT 100 CLUB, OXFORD STREET

Thursday, March 26th, 7.30-12

AND THE SPEAR (with CHRIS McGREGOR)

GINGER JOHNSON'S AFRICAN DRUMMERS MARTHA MDENGE TERRI QUAYE

Licensed Bar

COUNTRY CLUB 210a HAVERSTOCK HILL, N.W.3 (opp. Belsize Park Odeon)

Friday, March 20th

HEAVY **JELLY**

featuring JACKIE LOMAX CURVED AIR

Next Friday: FAIRPORT CONVENTION

Sunday, March 22nd WILD

ANGELS D.J. GENSIAN

Next Sunday. See opposite page

CHUBS

THURSDAY

ALAN WAKEMAN ALBION. BAND, Kings Head, Fulham Broadway BELLINGHAM, King Alfred,

Southend Lane

Gutty Jazz Bar to midnight. BREWERY TAP, WALTHAM-STOW. Roadhouse Jazzband.

CHEZ CHESTERMAN, Bierkel er, Croydon,

ERIC SILK, "Robin Hood, Dagenham. HOPBINE HOTEL,

OGDEN OCTET, 8 pm HOUNDS FOR GROOVY SOUNDS, DUKES HEAD, BARK-

North Wembley station, DENNY

opposite

heath.

ING ROAD, EAST HAM.

LUMENS GROMIT SOUNDS CUSH. MEMS 7s. NUN-MEMS 9s SU CARDS VALID.

JAZZ AT the TANKERVILLE Hounslow, Admission free. MIKE DANIELS Big Band, Half

Moon, Putney. RED DEER, Brighton Road, ON EARTH. Croydon Mainstream Jazz, Dan-

SOUND ASYLUM ASYLUM

WORLD BAND get it together with guests. Open 9pm-late 6a New Compton Street

THURSDAY, MARCH 19, 10s. **KRIPPLE-VISION MAGNA-CARTA**

N. W. POLY PRINCE OF WALES RD. KENTISH TOWN, N.W.5 MM apologises for the misprint

of the date last week. "WHITTINGTON," PINNER: ALEX WELSH.

FRIDAY

ALBION. BOB DOWNES OPEN MUSIC, London Musical Club, 21 Holland Park

BLUES LOFT NAGS HEAD, HIGH WYCOMBE AUDIENCE

!CHEZ CLUB! CHESTNUT TREE

LEA BRIDGE RD, WALTHAM-STOW STEAMHAMMER

ELYSIUM LIGHTS AND NEXT FRIDAY TRADER HORNE

ALSO MY CAKE GOTHIC JAZZ BAND. Lord Ranclagh, S.W.5.

MABERN CLUB, Leeford, Lines, JODY GRIND

MAPLE OAK

BRIDGE HOUSE, BOROUGH RD,

NEW ERA JAZZBAND

Elm Park Hotel, Hornchurch. OSTERLEY JAZZ CLUB

SAMMY RIMINGTON'S CARDINAL JAZZBAND MEMBERS FREE

MEMBERSHIP AND GUESTS 25 6d.

PEANUTS, 213 Bishopsgate, 2 minutes Liverpool Street Station. ALAN SKIDMORE GROUP ONLY 35.

ORIGINAL EASTSIDE STOMPERS, Green Man, Black-

THREE HORSESHOES JAZZ Club. Heath Street, Hampstead. Herman, John Rangecroft.

SATURDAY

ALEX SALISBURY JUICY LUCY

SATURDAY cont.

DOLPHIN MAIDENHEAD BLUES UNDERGROUND, STRI-KER PROMOTIONS.

GRAVESEND SCHOOL for Boys.

NEW ERA Jazzband, Water-

mans Arms, Isle of Dogs.

SOUND ASYLUM

WORLD BAND plus friends - music that turns on your mind. From 9.30-late, check it out before 2 pm and stay over. - 6a New Compton Street,

THE ORIGINAL EAST SIDE STOMPERS, Green Man, Black-

SUNDAY

ACKER BILK. Suave Cambridge Hotel, Camberley (A.30), 8 pm.

HOTEL BLACK PRINCE Bexley, Kent, GREATEST SHOW

BOTTLENECK

BLUES CLUB Railway Tavern, Angel Lane, E.15 STRAY

PLUS DUTCH HENRY BROWN BLUES DISPENSARY, Station

Hotel, Sidcup, Blues and beyond, CHEZ CHESTERMAN, and Anchor, Cross Street, Isling-

COOKS, CHINGFORD

ton (Lunchtime).

ROYAL FOREST HOTEL How many cuckoos could a good cook cook if a good cook could cook cuckoos? Cooks has a crook who could cook your books if you took a look in Sundays. Dear

Taxman, This is a joke ALEX WELSH

GOTHIC JAZZ BAND, Lord Ranelagh, S.W.5. Lunchtime.

GROOVESVILLE "WAKE ARMS," EPPING (A11) SPIRIT OF

IOHN MODEAN JUHN MIUNUAN: Members 7s. Guests 8s Next Sunday, the return of SAM

!APPLE PIE! KEITH SMITH band. Madingley Club. Richmond. Every Sunday Free. All welcome.

ERA Jazzband, Ship Aground, Leabridge Road

NORBITON, Sir Robert Peel. MAX COLLIE

Gutty Jazz.

SUNDAY cont.

SOUND ASYLUM

turns you on with his music, his Gutty Jazz friends, his songs. Open 9pm-late.

6a New Compton Street, Soho,

MONDAY

hopper, Tilgate, Crawley, Adm 5s. Easton St., WC1.

AT PLOUGH, STOCKWELL, SW9. PETE KING

BIRD CURTIS QUINTET, Green Man, Blackheath, Free.

HOTEL, BLACK PRINCE Bexley, Kent. KENNY BALL

CHESTERMAN, CHEZ

Reading

COOKS FERRY INN ANGEL RD, EDMONTON **GREATEST SHOW** ON EARTH

GOTHIC JAZZBAND. Ranelagh, S.W.5, lunchtime.

JULIANS TREATMENT MARQUEE.

PUTNEY " HALF MOON " SPENCER DAVIS

THE ORIGINAL EAST SIDE STOMPERS, Brewery Tap, Barking, near station.

TUESDAY

BARNET, Salisbury Hotel ALEX WELSH.

BIRD CURTIS QUINTET, HOP-BINE, WEMBLEY. STOMPERS, BLACKBOTTOM

Bedford Square, London. CHEZ CHESTERMAN, Rainbow Room, Manor House,

FINSBURY PARK, Manor House. CHEZ CHESTERMAN JAZZ BAND

Gutty Jazz Bar to midnight. "GEORGE," MORDEN: KEN ... COLYER.

LAST DATE BEFORE RETURN-ING TO USA. RETURN OF THE GREAT JOHNNY SHINES

PLUS THE BAND THAT BACKED ARTHUR 'BIG BOY' CRUDUP 100 CLUB 100 OXFORD STREET, W1

SOUND ASYLUM

TIM HOLLIER turns you on with his music, his friends, his songs. Open 9pm-late. 6a New Compton Street, Soho,

Park Lane

CROYDON

7.30 p.m.

at GREYHOUND

Sunday, March 22nd

SIMON STABLE

Licensed Bars - Lights and Sounds - S.U. Cards

CENTRAL HALL - CHATHAM HIGH STREET

Asgard present in concert

Saturday, March 28th **BLODWYN PIG**

Saturday, April 4th

LIVERPOOL SCENE MR. CHARLEY BULL'S HEAD

Saturday, April 11th DEEP PURPLE

with GENESIS

Tickets 10/-, 14/-, 17/-, 20/- (send S.A.E.) from Central Hall Box Office, High Street, Chatham, Kent, Medway 43930, or at door on night Doors open 7 p.m.

FISHMONGER'S ARMS NICKELODEON WOOD GREEN, N.22

Tuesday, March 24, 7.30-11

MYSTIC SOUNDS - JERRY FLOYD Lights - Sounds - Mags - Films - Licensed Bar - Enquiries 734 9466 SOUND ASYLUM Ex-CRUCIBLE

IS AHEAD MUSIC SCENE

9 p.m. until you split. Check Class TUES ..

THURS, SAT, SUN, for venue, and join us 6a New Compton Street (off Old Compton Street, Soho, W.1, 2 doors down from Orange) TEM 3003/328 6277

TUESDAY cont.

SURBITON. Bob Barter Big Band with Don Rendell, Mo Miller, Bill Eyden and Pete King Assembly Rooms, 8 pm.

WEDNESDAY

STOMPERS, BLACKBOTTOM reen Man, Blackheath.

CAMBERLEY, the Highwayman MAX COLLIE

JAZZ at the Pied Bull, Liver pool Road, Islington (Tube, MIKE BEDDINGTON QUARTET. Wednesdays Admis sion 5s.

MARION WILLIAMS JIMMY HAYDEN

plus New City Jassmen, at Grass- Brian Dee Trio, Queen's Head,

PLEASE TURN TO **PAGES** 23, 24, 25, 28, 29 & 30 FOR MORE **ENTERTAINMENT** AND CLASSIFIED **ADVERTISEMENTS**

90 Wardour St., W.1 Monday, March 23rd (7.30-110)

Thursday, March 19th (7:30-11:0)

(formerly TIMEBOX)

Friday, March 20th (7.30-11.0)

* REQUIEM

Saturday, March 21st (8.0-11.30)

*+ SUPPORTING GROUP

Sunday, March 22nd CLUB CLOSED *- SUPPORTING GROUP Tuesday, March 24th (7 30-11 0)

01-437 2375

plus U.S.A. CHARTER FLIGHTS

Promotional Film * "DISCOVER THE WEST"

Wed., March 25th (7.30-11.0)

*"ANYTHING ACOUSTIC" * THE FAMOUS JUG BAND

and SPECIAL GUESTS Eight-track recordings



Friday, March 20th JOHN PEEL + FOREST Saturday, March 21st THE FACES

+ CLARKE HUTCHINSON BAND Sunday, March 22nd MATTHEWS SOUTHERN COMFORT

10 Richmond Mews, W.1. 01-437 6731 Sunday continued + MAGNA CARTA Wednesday, March 25th **BLACK SABBATH**

PETE DRUMMOND Saturday, March 28th TASTE! Sunday, March 29th ...

Friday, March 27th

YES ! B'ham Town Hall, Mon. April 20th in association with

ARTHUR HOWES In concert FLOCK + EDGAR BROUGHTON BAND

* W. CROYDON THE happy STAR HOTEL

296 London Road, Broad Green MON., MARCH 23rd

CARAVAN & EASY LEAF LIGHTS SOUNDS DAVID BOWIE HYPE + UGLY ROOM

NEXT MONDAY:

The TEMPLE 33/37 Wardour St., London W.1.

MAR.20 ALL-NIGHTER, 9p.m.-6a.m., 12/6

SPRING FEVER - AX YOUR STABLE DIET - SIMON STABLE

PALE GREEN LIMOUSINE LIGHT SHOW SAT. ALL-NIGHTER, 9 p.m.-6 a.m.

ATOMIC ROOSTER **BLACK APPLE - MONK**

MYSTIC SOUNDS - JERRY FLOYD - PALE GREEN LIMOUSINE LIGHT SHOW Enquiries: 734 9466

ROUNDHOUSE Lodge Avenue, Dagenham Saturday, March 21st

THE VILLAGE

plus VALHALLA U.K.

Doors open 7.30 50 yards Belsize Park Tube, N.W.3

KING'S HEAD ROMFORD MARKET Monday, March 23rd plus BLUE VEIN

CALIFORNIA BALLROOM Whipsnade Road, Dunstable 62804 Saturday, March 21st

Hit Record:

"I'm Gonna Make You Mine"

Car Park Supporting Groups Bar extr.

Licensed Bar

appearing until March 28th

Every Saturday Night

47 FRITH STREET, W.1 GER 4752/4239 8.30 till 3 a.m.

CLEO LAINE JOHN DANKWORTH BIG BAND + ALAN HAVEN TRIO

March 30th for

PHIL WOODS AND HIS **EUROPEAN RHYTHM** MACHINE

upstairs

Thurs., 19th : SWEET WATER CANAL Fri. & Sat.: GASS Mon., 23rd:

CARL NORL (Ladies' Free Night every Wednesday) Ronnie Scott's are now exclusively booking—

SWEET WATER CANAL AFFINITY WITH LINDA HOYLE

MISS ANNIE ROSS DISCOTHEQUE now with separate entrance. Membership not necessary.

AT RONNIES

SPREAD THE GOOD-WILL Tues., 24th: **GENESIS** Wed., 25th:

NUCLEUS

two weeks TONY MANN, TONY ARCHER

> SANDRA KING MARK MURPHY

TONY LEE TRIO Lunchtime & GUESTS RONNIE ROSS

LONDON JAZZ FOUR LEW HOOPER PETE KING

BARNES BRIDGE PRO 5241 Resident Trio TONY LEE

Thors, Mar. 19 Fri., Mar. 20 Sat., Mar. 21

Evening Sun, Mar. 22 Evening

Tues., Mor. 24 Wed., Mar. 25

THURSDAY, MARCH 19th Featuring Ian Carr, Brian Smith, Carl Jenkins, Jeff Clyne, John Marshall Next week: Michael Garrick Sextet SUNDAY, MARCH 22nd KEITH TIPPETT

> GROUP Tuesday, March 24th

> ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

Jenkins, Jeff Clyne, John Marshall

JAZZ AT THE PHOENIX

CAVENDISH SQUARE

Featuring: Ian Carr, Brian Smith, Carl

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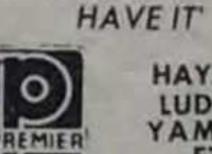
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GELS, with black shirts, early Elvis Presley haircuts, brass buckle belts and pegged pants, are "in"-and already being mentioned with the likes Vincent, Gene Johnny and the Hurricanes, Coasters and Eddie Cochran,

So look, kiddies, picture for a moment what could happen to the mighty, over-amplified Led Zeppelin this coming March 28 when the Wild Angels share billing at Le Bourget Pop Festival.

Look out Zeppelin! You'll get your ribs caved in when the Wild Angels blow you off the stage.- "MOULDY" MICK MITCHELL, London, NW10.

I THINK it is important to make clear to G. Whitby and others that there is absolutely no need for them to suffer meekly over bad quality pressings.

Despite what a record shop may say, they are legally bound to exchange a record (or anything else) which is badly made or has any fault.

So if the counter girl says no, ask for the manager; and if he refuses, just send the LP back to the record company with a letter explaining what is wrong, where you bought it - and the fact that they refused to change it. I have always found record companies, polite and helpful.

- TONY SELINA, Derby. B LP WINNER.

SO, Scott Engel believes he is not a big enough artist to pull in the crowds any more (Melody Maker, March 7).

I, along with many thousands of fans, would be only too delighted to prove Mr Engel wrong. Your talent is still the greatest thing to happen to Britain, Scott, and it always will be. So, come on, don't be discouraged, Britain awaits your return and brilliance. LESLEY HARPER, Walsall, Staffs.

IN RECENT articles, both John Martyn and a member

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

of Family criticised talents of Jimmy Page. So what's wrong with me? I think Jimmy Page is an outstanding guitarist and Led Zeppelin produce one of the most exciting sounds today. However, I also think John and Beverley Martyn produce a beautiful sound, both electrically and acoustically, and

most "together" groups. Am I really a hypocrite, or is it just not done to appreciate more than one music form these days? -GEOFFREY GOY, Perivale.

that Family are one of the

READ with interest that Stevie Winwood is reforming Traffic. Why not go back one further and reform the Spencer Davis group, with all its original members, and start playing some real music

Surely Stevie must realise that they were the best group ever, and that whatever new band he may form in the future, he will never surpass the original Spencer Davis group. - FREDDIE KING. London,

RECENT tours by the American bands Chicago, Love and Spirit were eagerly awaited and, unfortunately, except for

Spirit, were disappointing. Chicago seem to be highly overrated as their music is nothing special. Love, who in Arthur Lee's own words were the "first heavy band," certainly are much ado about nothing. Their set at the Roundhouse was no better than that of any of the British "heavies."

Spirit, however, although less known in Britain, played well and gave a brilliantly fresh performance when I saw them. In my view they are certainly the best band to emerge from America. - D. R. WHITE, London SW5.

IN REPLY to John Howell, I feel I must protest against his attack on Harvest records. I have eight Harvest LPs and the latest, Pete Brown and Piblokto, is superb in every

In their camp, they have amongst them some of the greatest names in music like Pete Brown, Chris Spedding, Jon Lord, Roy Harper. They had Dave "Clem" Clempson with Bakerloo before he left for Colosseum. What's more, the covers are of first rate quality, strength and originality. - DAVE GORE, Carlton, Nottingham,

BRITISH music " audiences have slowly become rather critical because of the first rate music that comes from many British groups.

But I can't help feeling that American big bands (i.e. BS&T and Flock) are not appreciated for what they really are. They have reached a very high standard of co-ordination and their overall sound is really music.

There are no British bands playing this kind of music at such a high standard, therefore why should the English audiences criticise a type of music foreign to their own styles and tastes? - D. R. HUNTER, Perth, Scotland.

Info, please...

IN RECENT MONTHS I have noticed how increasingly little information record companies print on their album sleeves.

On the other hand designs have improved as a whole. One fine example of photography I thought was the Fat Mattress album.

So come on record companies, how about supplying more literature on future sleeves? - KEN PAYNE, Corby, Northants. B LP Winner.

Let's see North



SIMON AND GARFUNKEL

WHY IS IT that everywhere north Watford is virtually ignored by in presarios and artists alike when comes to staging a really big concer, such as the forthcoming appearancents of Simon and Garrunkel at the Albad, Hall on April 25?

Surely one concert in Liverpon diate Manchester is not too much to Because with the personal books only rule most theatres enforce, it becomes financially impossible for most people to get down to London for the concert.

Let's have more appearances in Liverpool, Birmingham, Manchester and the north of England by top stars ike Simon and Garfunkel and other Ain can artists.

It surely cannot be financially un profitable for them, so what is reason? - D. WILLIAMS, I Caerns.

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