

Melody Maker

JUNE 29, 1968

1s. weekly

Auger on new singles



SCOTT NO TO

'RACE' TOUR

MM WOBURN FESTIVAL

Rosko is fixed



THE fabulous Emperor Rosko is the latest capture for the star-studded MM Woburn Music Festival jointly presented by the Melody Maker and Rik and John Gunnell at the historic stately home of Woburn Abbey on July 6 and 7!

Emperor Rosko, who has won a following of millions on his Middyay Spin Saturday shows for Radio 1, will be flying in specially from Paris for the Festival, where he comperes the evening show from 7 to midnight on Saturday, July 6.

The Saturday afternoon programme (2.30 to 5.30 pm) stars the Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins and Alexis Korner.

Evening show (7 to midnight) has Emperor Rosko introducing Jimi Hendrix (in his only British appearance this summer) plus Geno Washington, Tyrannosaurus Rex, The Family, Little Women and New Formula.

On Sunday (July 7) there will be an Afternoon with Donovan, plus Blonde on Blonde (2.30 to 5.30 pm).

BLUES

Evening show (7 to 11.30 pm) features a blues session with the Fleetwood Mac, Tim Rose, Champion Jack Dupree, Duster Bennett and the Taste.

Tickets for Saturday afternoon are 10 shillings, evening is £1. Sunday Afternoon with Donovan is 12s 6d; the evening show is 15 shillings. A season ticket for all four sessions costs only £2.

Ticket applications are already flooding in. Make sure of yours NOW by writing off to the Rik Gunnell Agency, 56 Old Compton Street, London, W1 (phone 01-437 1001) or apply to Keith Prowse, 90 New Bond Street, London, W1 (phone 01-493 6000) or to its branches or agents.

EQUALS SEQUEL—SPLIT OR BUST!



THE Equals had to break up last week — to avoid cracking up. The five-man London group took a two week holiday just as their sleeper hit "Baby Come Back" leaped to number two in the MM Pop 30. The record which has hit bulls-eye for the group has already been issued on an LP, and EP and as the B side of a single. Now it's clicked as the A side. "We always had faith in it," say the group. Now the Equals are looking on to their second hit. They have a follow-up which is "more commercial," they claim. Its title? Quaintly, it's called "Laurel and Hardy," but with "Baby Come Back" doing so well, there's no release date yet. SEE PAGE 11.

£10,000 SOUTH AFRICA OFFER TURNED DOWN



SCOTT WALKER has turned down a tour of South Africa worth £10,000 on racial grounds.

The tour would have been eight days in South Africa and one day in Rhodesia in November.

There were clauses in the contract stating that the promoter reserved the right for him to perform before segregated audiences or audiences completely coloured or completely European.

Said Scott: "I don't believe in that sort of thing."

"They can't expect me to do something that would conflict with my conscience."

Scott goes to Japan by train—because he hates flying — for a tour on July 17. His first concert will be in Tokyo on July 26 and he returns after three weeks, via Moscow and Leningrad, where he will visit friends.

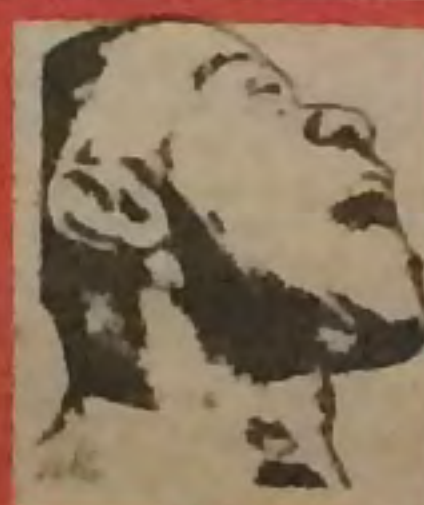
VOTE NOW!

Vote, Vote, Vote — in the MM's Pop Poll. The world is waiting to hear the results of this year's great fact-finding poll. So don't delay, fill in the coupon on page five NOW!

CILLA P-7



LOUIS P-13



Microphone Special INSIDE

MELODY MAKER POP 30

- 1 (1) **JUMPIN' JACK FLASH** Rolling Stones, Decca
- 2 (8) **BABY COME BACK** Equals, President
- 3 (2) **YOUNG GIRL** Union Gap, CBS
- 4 (5) **HURDY GURDY MAN** Donovan, Pye
- 5 (3) **BLUE EYES** Don Partridge, Columbia
- 6 (10) **I PRETEND** Des O'Connor, Columbia
- 7 (4) **HONEY** Bobby Goldsboro, United Artists
- 8 (6) **THIS WHEEL'S ON FIRE** Julie Driscoll/Brian Auger, Marmalade
- 9 (13) **THE SON OF HICKORY HOLLER'S TRAMP** ... O. C. Smith, CBS
- 10 (12) **LOVIN' THINGS** Marmalade, CBS
- 11 (23) **MY NAME IS JACK** Manfred Mann, Fontana
- 12 (9) **DO YOU KNOW THE WAY TO SAN JOSE** Dionne Warwick, Pye
- 13 (7) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 14 (11) **RAINBOW VALLEY** Love Affair, CBS
- 15 (20) **BOY** Lulu, Columbia
- 16 (17) **WONDERFUL WORLD** Louis Armstrong, HMV
- 17 (—) **YESTERDAY HAS GONE** Cupid's Inspiration, Nems
- 18 (14) **JOANNA** Scott Walker, Philips
- 19 (—) **YUMMY YUMMY YUMMY** Ohio Express, Pye
- 20 (—) **ONE MORE DANCE** Esther and Abi Ofarim, Philips
- 21 (15) **I DON'T WANT OUR LOVING TO DIE** Herd, Fontana
- 22 (—) **HUSH . . . NOT A WORD TO MARY** John Rowles, MCA
- 23 (22) **TIME FOR LIVIN'** Association, Warner Bros
- 24 (16) **HELULE HELULE** Tremeloes, CBS
- 25 (18) **SLEEPY JOE** Herman's Hermits, Columbia
- 26 (19) **SIMON SAYS** 1910 Fruitgum Co, Pye
- 27 (—) **MONEY MONY** Tommy James and the Shondells, Major Minor
- 28 (—) **WHITE HORSES** Jacky, Philips
- 29 (—) **DOGS** Who, Track
- 30 (25) **THINK** Aretha Franklin, Atlantic

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POP 30 PUBLISHERS

1 Mirage; 2 Kossner; 3 Dick James; 4 Donovan; 5 Essex Int.; 6 Morris/Patricia; 7 Mecolico; 8 Feldman; 9 Burlington; 10 Gallico; 11 Feldman; 12 Blue Sea/Jac; 13 Lynn; 14 Cyril Shane; 15 Meteor; 16 Valando; 17 Franklin Boyd; 18 Welbeck; 19 TM Music; 20 Valando; 21 Valando; 22 Intune; 23 Tomerlane; 24 Peter Walsh; 25 Carter/Lewis; 26 Mecolico; 27 Planetary Nom; 28 Gerrard; 29 Fabulous; 30 April

TOP TEN LPs

- 1 (1) **THIS IS SOUL** Various Artists, Atlantic
- 2 (3) **LOVE ANDY** . . . Andy Williams, CBS
- 3 (2) **SCOTT 2** . . . Scott Walker, Philips
- 4 (8) **OGDEN'S NUT GONE FLAKE** Small Faces, Immediate
- 5 (4) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 6 (5) **THE SOUND OF MUSIC** Soundtrack, RCA
- 7 (7) **SMASH HITS** . . . Jimi Hendrix, Track
- 8 (—) **OPEN** Julie Driscoll and the Brian Auger Trinity, Marmalade
- 9 (16) **FLEETWOOD MAC** Peter Green's Fleetwood Mac, Blue Horizon
- 10 (—) **DOCK OF THE BAY** Otis Redding, Stax

US TOP TEN

- As listed by "Billboard"
- 1 (1) **THIS GUY'S IN LOVE WITH YOU** Herb Alpert, A & M
 - 2 (—) **THE HORSE** Cliff Nobles & Co., Phil L.A. of Soul
 - 3 (2) **MacARTHUR PARK** Richard Harris, Dunhill
 - 4 (4) **YUMMY YUMMY YUMMY** Ohio Express, Buddah
 - 5 (5) **THE LOOK OF LOVE** Sergio Mendes, A & M
 - 6 (6) **MONY MONY** Tommy James, Roulette
 - 7 (8) **ANGEL OF THE MORNING** Merrilee Rush, Bell
 - 8 (7) **THINK** Aretha Franklin, Atlantic
 - 9 (—) **HERE COMES THE JUDGE** Shorty Long, Soul
 - 10 (10) **REACH OUT OF THE DARKNESS** Friend and Lover, Verve Forecast

BEE GEES TO TOUR EUROPE AND JAPAN



BEE GEES: feature film

THE Bee Gees are to make a major tour of Europe this autumn, followed by a two week tour of Japan.

These tours follow their month-long 17 city American tour which opens in Phoenix, Arizona on August 1. The European tour opens on September 26 and will last two weeks. The Bee Gees will be accompanied by a 30 piece orchestra and will visit major cities, possibly including Rome, Berlin, Munich, Stockholm and Frankfurt. Either the opening or the closing concert will be in London. This will be followed by a two week tour of Japan, visiting major cities including Osaka and Tokyo. This trip was originally scheduled for July but was put back because of TV commitments.

Jerry Lee Lewis coming to Britain in July

ROCK and roll singer and pianist Jerry Lee Lewis is coming to Britain.

He arrives at the end of July for two weeks. He leaves America on July 31 and is expected in London either that day or the next.

He will be taping a television spectacular, probably for Yorkshire Television and some London club dates before flying to Europe for appearances at US service bases.

HARDIN OPENS

AMERICA'S Tim Hardin will open his first British tour next month.

Dates set so far are: London's Royal Albert Hall (July 16), De Montfort Hall, Leicester (18), Sophia Gardens, Cardiff (19), Victoria Hall, Leeds (20), Free Trade Hall, Manchester (26), and Sunderland Empire (28).

Radio and TV dates will include Dee-Time (July 13), Top Gear (15) and Saturday Club (27). Touring with Tim will be Family whose new single, "Me My Friend" is released by Reprise on July 5.

A new Tim Hardin single, "Don't Make Promises" and "Smugglin' Man," will be released on the Verve label to tie in with the tour.

BIG BAND TRIBUTE

TWO big bands will take part in the Tribute to Bobby Pratt at London's 100 Club next Monday (July 1) including an all-star band of former Ted Heath star sidemen.

The line-up will include Stan Roderick, Eddie Blair and Bert Ezzard (tpts), Don Lusher (tmb), Ronnie Chamberlain and Harry McKenzie (reeds).

The session is being held in aid of the family of the late trumpeter.

Also taking part will be the Bob Barter Big Band, the Humphrey Lyttleton Band — featuring Tony Coe and Chris Pyne — and the Don Rendell-Ian Carr Quintet. Other star jazzmen have promised to take part, engagements permitting.

ELLIS AT ANTIBES

THE ninth Antibes Jazz Festival at Juan-les-Pins, on the French Riviera from July 20-25 stars America's Don Ellis Big Band, Count Basie and his Orchestra, and Mahalia Jackson and the Drayton Singers.

Ray Charles and his band will not now appear at the festival.

The rest of the bill includes singer Betty Carter, Pharoah Sanders Quartet, Don Rendell-Ian Carr Quintet, Boy Edgar and His Orchestra, the Montreux Festival Orchestra, and the Claude Bolling Orchestra.

There are a limited number of places still available on the MM's trip to the Antibes Jazz Festival. The trip is for 12 days, includes bed and breakfast at Antibes and the coach trip to the Riviera. It costs 35 guineas. Write to Page and Moy Ltd, 221-223 Belgrave Gate, Leicester (Leicester 24181).



JERRY: TV spectacular

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FIFTH COLUMN PLUS TWO

Second instalment of the FJL story coming up—I left you the other week with COLEMAN HAWKINS "CATTIN'" (FJL 131 mono only)—this week we start with an album called "KICKS!" (FJL 132 mono only) by the SUNSET ALL-STARS, the all-stars being NAT KING COLE, CHARLIE SHAVERS, BUDDY RICH, HERBIE HAYMER, and JOHN SIMMONS. This is stuff that was recorded in Hollywood 1945 so you will hear NAT KING COLE on piano. Next comes GERRY MULLIGAN'S "SAXY!" (FJL 133 mono only) — sorry about the title! On "SAXY!" GERRY MULLIGAN is backed by BOB BROOKMEYER valve trombone, BILL CROW bass, and GUS JOHNSON JNR drums, and the four of them roar through the COUNT BASIE, HARRY EDISON tune JIVE AT FIVE and four originals by MULLIGAN and one by BROOKMEYER. If you haven't got a CLIFFORD BROWN LP in your collection, "EASY!" (FJL 134 mono only) is what you need, as it features him at his best with a great supporting group including MAX ROACH, SONNY ROLLINS, and HAROLD LAND. The eight tracks include JORDU, JOY SPRING, and the BUD POWELL composition GERTRUDE'S BOUNCE. FJL 135 is called "BACK TO BACK!" and I'll tell you for why—one side features MILES DAVIS playing the soundtrack music to LIFT TO THE SCAFFOLD, and the other side ART BLAKEY and THE JAZZ MESSENGERS playing the music from THE DISAPPEARING WOMEN — both sides are original soundtrack recordings. The MILES side features BARNEY WILEN tenor, RENE URTEGER piano, PIERRE MICHELOT bass, and KENNY CLARKE drums. ART BLAKEY'S side features LEE MORGAN trumpet, BENNY GOLSON tenor, BOBBY TIMMONS piano, and JIMMY MERRITT bass. I don't think you could find much better value than "BACK TO BACK!" Now for the third LP featuring a trumpet player, "GROOVY!" (FJL 136 mono only) by FREDDIE HUBBARD. Apart from FREDDIE HUBBARD you can hear among others PEPPER ADAMS baritone, and DUKE PEARSON piano. The backing group belongs to trombonist WILLIE WILSON. When BEN WEBSTER was here recently FONTANA cut a smashing little album titled "BIG BEN TIME" (FJL 316 mono only)—if you haven't yet heard it, make it the first item on your list of "things to do today."

Up until now all the FJL's have been mono only, but if you look around you will find a series called JAZZ LIFE and these are STEREO PLAYABLE MONO. The first one in this series is by the ZAGREB JAZZ QUARTET and it's called "WITH PAIN I WAS BORN" and the catalogue number is FJL 900 (stereo playable mono). The names of the gentlemen with the quartet are somewhat difficult to write, let alone pronounce, but the music is not at all difficult, it's good swinging modern jazz — as I haven't told you the names of the musicians, the least I can do is to tell you what instruments they play—vibes, piano, bass, and drums. EARL HINES contribution is an album called "BLUES IN THIRDS" (FJL 902 stereo playable mono). There are eight tracks of solo piano, and on one of these, SWEET LORRAINE he treats us to a beautiful vocal. Another piano player follows EARL, and he is BUD POWELL on "HOT HOUSE" (FJL 903 stereo playable mono) which features JOHNNY GRIFFIN tenor, GUY HAYAT bass, and JACQUES GERVAIS drums. This was recorded in France in August 1964, at Edenville to be precise, and it's a pretty wild sound I can tell you. The tracks include 52nd STREET, STRAIGHT NO CHASER, and HOT HOUSE.

After the Japanese tour, the group start recording the music for their first feature film Lord Kitchener's Little Drummer Boys in London, followed by location filming in South Africa. A spokesman said: "They were originally supposed to go to Kenya but it was found that communications and facilities were better in South Africa." The Bee Gees are currently finishing their next single and album, which is titled "Idea," for release in about two weeks time. No title has been fixed for the single.

FLOYD FOR U.S.

THE PINK FLOYD leave for America on July 4 and tour there until August 9 doing concerts in major cities including New York, San Francisco, Los Angeles, Boston and Seattle. They will also do extensive TV and radio work.

The group's new album, "A Saucerful of Secrets" is released this weekend.

WES TRIBUTE LP

VERVE Records are to release an album titled "A Tribute to Wes Montgomery."

Des Brown, Verve's London Press Officer told the MM: "The LP will be released as soon as possible. All the tracks are from different albums — though some are not currently available — and are intended to give a representative selection of his work."

Titles on the album will be: "Twisted Blues," "It Was A Very Good Year," "West Coast Blues," "People," "OGD," "What The World Needs Is Love," "California Dreamin'."

"Here's That Rainy Day," "Sundown," "Four" on Six" and "Misty."

In America this week, John Levy — manager of the guitarist who died of a heart attack on June 15 — told the MM: "He had been warned by the doctor to take it easy physically. But he had never suffered a heart attack and there was no indication of any real danger. This came as a complete shock."

For a tribute to Wes Montgomery see page 6.

SINGLE PROMOTION

CUPID'S Inspiration are to visit New York for promotion work on their single "Yesterday Has Gone."

A spokesman said: "The tour is being arranged for the near future." The members of the group leave their jobs tomorrow (Friday) to turn professional.



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ACE OF HEARTS

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ON FJL 904 there is a gem of an album simply called "ART!" and it's called this for the simple reason that it is a completely solo record by ART TATUM. Ten tracks of TATUM originals are a bargain at any price. How about a touch of the blues then? You can get it on "FIVE LONG YEARS" (FJL 905 stereo playable mono) ED-DIE BOYD is the singer—and he also plays piano and organ, with him are BUDDY BOY guitar, JIMMY LEE ROBINSON bass guitar, and FREDDIE BELOW drums. Well, I seem to have run out of space again and there are still more FJL's to tell you about—so perhaps I had better carry on with the FJL saga next time.

New site for National Jazz and Blues Festival

THE Eighth National Jazz and Blues Festival will take place in August — at a new site.

For the past two years it has been held at Windsor Racecourse, but this is now being redeveloped and this year's Festival will be at Kempton Park racecourse, Sunbury-on-Thames, Surrey — 14 miles from Central London — on August 9, 10 and 11.

Traffic, jazz star Roland Kirk, John Mayall's Bluesbreakers, Jeff Beck, the Nice, Ten Years After, Joe Cocker and the Taste, have been booked for the festival and more stars are being finalised in the near future.

Southern Region will run late trains back to London from the festival site and there will be ample camping facilities, as well as refreshment tents and bars.

KEMPTON PARK NAMED

The festival has been organised since 1960.

NEW YOUTH ORK

A MANCHESTER Youth Jazz Orchestra is to be formed along the lines of the London Youth Jazz Orchestra. A preliminary meeting will be held at 7.30 p.m. on Monday, July 1, at North Hulme Further Education Centre, Jackson's Crescent, Manchester 15.

NEW POP LABEL

MGM-VERVE launch a new pop label, Music Factory, on July 5, with two singles — Alan Bown's "We Can

Help You" and Chris Rayburn's "One Way Ticket."

MGM's Press Officer, Des Brown, told the MM: "There will be LPs later as well. We are restricting the number of singles we release on Music Factory so that each one can be heavily promoted."

DOUBLE DUPREE DATE

SIMON Dupree and the Big Sound do a double date on July 4, at the Co-operative Ballroom, Doncaster, and Sky-line Ballroom, Hull.

Other one-nighters for Simon include Dunstable, today (Thursday), Bournemouth (tomorrow) and Brentwood (Saturday).

MIDDLE EARTH TRIP

LONDON'S Middle Earth club is combining with Apple, the Beatles' company, to present a Magical Mystery Tour on August 31 the Saturday of Bank Holiday weekend.

Blacked-out coaches will take fans to a mystery destination outside London.

Booked so far for the event are Fairport Convention, Free, Blonde on Blonde and Hurdy Gurdy. Other major groups are expected to be signed.

ERRAIR KILLED

HOLLYWOOD, Tuesday. — Ken Errair, singer and trumpeter who was one of the

Four Freshmen during the 1950s, was killed on June 14 when a small plane overshot a landing strip at Fresno, California.

Born in Detroit, he joined the Four Freshmen in 1953. After leaving in 1956 he worked as a solo performer but in recent years concentrated on his real estate business.

LULU CONCERTS?

TENTATIVE discussions are proceeding for Lulu to make a possible concert tour of Australia at the end of January.

Meanwhile, Lulu — currently appearing in California where she was joined by manager Marian Massey on Monday — returns to Britain on July 13. She opened at Stockton Fiesta for the week of July 14, followed by a doubling engagement for the week commencing July 28 at Batley and Greaseborough.

Lulu will tape another series of BBC-TV shows in the New Year.

McGURK FUNERAL

A VERDICT that bassist Pete McGurk "killed himself" was recorded last Thursday at a London inquest. McGurk, who was the bass player with the Dudley Moore Trio, was found dead at his Putney flat. His funeral was on Tuesday in Worthing, his home town. (See page eight).



A welcome rest for the Incredibles

■ The Incredible String Band went to earth in Birmingham last week after returning from their successful American tour, where they filled the Fillmore East in New York in a benefit show for the WBAI listener-sponsored radio station. They also recorded three tracks for their forthcoming album in eight-track stereo in Los Angeles. After their rest they begin this British appearances, starting with a concert at London's Royal Albert Hall this Saturday.

Herd management Howard—Blaikley seek injunction

HIT writers Ken Howard and Alan Blaikley have issued a writ against the Herd. They are seeking an injunction to "stop the group entering into any professional engagement or management other than under an agreement of March 1967."

Howard and Blaikley are managers of the Herd and Dave Dee, Dozy, Beaky, Mick and Tich, and have written all of both groups' hits.

In last week's issue of MM it was exclusively revealed a management split was rumoured between Howard and Blaikley and the Herd. Both parties refused to comment.

SEEKERS LIVE LP

SEEKERS, currently starring at London's Talk Of The Town restaurant, will be recorded "live" there by record producer Mickie Most on July 3 and 4.

"They will record their actual stage act before an audience," Mickie told the MM on Monday. "They will include new material and some of their big hits."

The record will be released at the end of the summer.

Seekers may tour Scandinavia following their four-week season at the Talk of the Town.

EXTRA WEB DATES

EXTRA dates have been set for the Web's visit to South America in January of next year.

They will now do TV in Chile and Brazil as well as visiting Venezuela and Mexico.

The South American tour will probably be followed by a visit to America for a month of dates in February.

MONTEREY OFF

TONY Secunda and Denny Cordell, the British representatives for the Monterey Pop Festival, returned from an American visit this week and announced that the festival had been cancelled.

The cancellation follows problems with the local council and the North California police force. Attempts to have the Festival moved to San Francisco also fell through.

The Move were scheduled to appear at the festival.

YARDBIRDS SPLIT?

BREAKUP of the Yardbirds is expected on their return from America, reports Ren Grevatt, from New York. Lead guitarist Jimmy Page is to re-form the group with a new lead singer and drummer, to replace Keith Relf and Jim McCarty.

The Yardbirds were one of Britain's original rhythm and blues groups formed with guitarist Eric Clapton in 1964. Clapton was replaced by Jeff Beck and later Jimmy Page. They have spent much of their time in America in recent years.



● BEATLES

Beatles switch from Parlophone —join their own label

THE Beatles are switching to their own Apple label. Although they still have seven years of a nine year contract with EMI left, their records are to be switched from the Parlophone label to Apple.

EMI already owns the Parlophone label and will distribute the Apple label here. In the States, the Beatles will be released on Apple through Capitol Records.

This is undoubtedly the biggest boost to the Apple record label yet — and it virtually ensures success for the new label, due to issue its first material in July.

area will be enlarged to almost twice the old size. The restaurant will be sound-proofed and will have its own small bar.

The club was burned out in the early hours of April 28, a Sunday, and an estimated £20,000 worth of damage was caused.

BREL REVUE

THE off-Broadway revue Jacques Brel Is Alive And Well And Living In Paris based on music, lyrics and commentary by French singer and songwriter Jacques Brel will open at London's Duchess Theatre on July 9.

Presented by Norman Granz, of Jazz At The Philharmonic fame it will feature the original cast which includes Elly Stone, Shawn Elliott, Mort Shuman and June Gable.

REPS TOUR

REPARATA and the Delrons who arrived in Britain last week for their second British tour, appear at the Civic Hall, Peckham tonight (Thursday) followed by the Elms Court Ballroom, Otley, tomorrow (Friday).

They then play Belle Vue, Manchester (30), Radio One's Disc Jockey Derby (July 2), Kingston Art College (4), Nottingham University (5) and the Floral Hall, Southport (6).

QUO TRIPS

STATUS QUO are to make two American trips. The first, starting on July 24 for 12 days, will be mainly TV and promotion dates. They will return later in the year for a six-week tour of colleges.

The group's new single, "Ice In The Sun" has now been put back until July 26. Their album will be released in early September.

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Stones to visit States?

REPORTS from America that the Rolling Stones may visit the U.S.A. in October could not be confirmed at presstime. A spokesman for the group said: "We know nothing at all about it." The reports were also described as "wishful thinking" and did not stipulate whether the trip would be for a tour or for promotion purposes.



MAJORCA'S MUSICA '68 FESTIVAL CANCELLED

MUSICA 68, the ambitious six-day pop and jazz festival in Palma, Majorca next month, has been cancelled.

The shock announcement was made on Monday by a spokesman for the organisers of the festival, Music Festival Promotions Ltd., after rumours had circulated for days about the future of the festival.

The spokesman told the MM: "For several weeks, the

organisers have been attempting to raise additional capital to make sure the project went on but these were only partially successful. It was decided to cancel, rather than attempt to go on with a reduced budget."

Among the artists who had been booked to appear at the festival were the Jimi Hendrix Experience, the Count Basie Orchestra, Georgie Fame, Gene Pitney, Lulu, and a host of other star names.

■ Ode to Bobbie Gentry from Donovan? Britain's folk poet met America's Southern minstrel when he guested recently on one of the BBC-2 colour TV shows she is currently taping. And in a break in rehearsals, they found time to swap musical ideas.



NINA: possible visit

"This was a very ambitious project which needed ambitious finance — which it didn't get," added the spokesman. He assured the MM that everyone who had booked to go to Palma would get all their money back.

DOLLS DISC DUE

THE Paper Dolls, whose new single, "My Life In Your Hands," is released tomorrow (Friday), guest in Pop North on July 1 and Top of the Pops (11).

The girls are currently working on their first album, "Paper Dolls' House," which is scheduled for release in September. Included will be their cover version of Reparata and the Delrons' "Captain Of Your Ship."

The Dolls appear at Manchester's Palace Theatre on Sunday (30).

GRAPEFRUIT SINGLE

GRAPEFRUIT are to release a new single on July 12 called "C'mon Marianne" (RCA Victor), coupled with "Ain't It Good."

The A side is a Four Seasons number, which they have recorded after its success on their recent tour. The B side is a composition by their bass player George Alexander.

Grapefruit have completed their first album, as yet untitled, due for release in mid-July.

They appear on Southern TV's Time For Blackburn on July 13.

PITNEY ARRIVES

GENE Pitney arrived in London last weekend to promote his new single, "Love Grows," written by David and Jonathan, which is released tomorrow (Friday).

He guests in Top Of The Pops (today), Billy Cotton's Music Hall (29), the Stuart Henry Show (30).

Gene opens for a week in cabaret at Batley Variety Club on July 1 and follows with a week at the Fiesta, Stockton.

Atlantic sign Dusty



● DUSTY

DUSTY SPRINGFIELD has signed a contract with Atlantic Records who will handle all her American releases after August 1.

She returned from America this week with agent Harold Davison who negotiated the contract. The new deal only concerns America and will not affect her contract with Philips who will continue to handle her releases in Britain and the rest of the world.

Under the new Atlantic deal, Dusty will record in the States under the supervision of the label's boss, Jerry Wexler. She will fly to America in mid-September for eight days of recording in Memphis.

JAZZ NEWS

Charles Mingus documentary well received by New York critics

MINGUS — a documentary film based on Charles Mingus' eviction from his Manhattan home two years ago — has been premiered in New York and well received by the critics.

Also premiered in New York recently was an hour-long film called Charles Lloyd: Journey Within, filmed by a Yale University student, Eric Sherman, in Warsaw, Prague, London and the States.



● MINGUS

● Pianist Hank Duncan has died in America aged 70. He had his own band in Louisville, Kentucky, before going to New York where he worked with Fess Williams. Later he toured as second pianist with Fats Waller's big band before becoming house pianist at Nick's in Greenwich Village from March, 1947 to May, 1955. He was then at the Metropole until returning to Nick's in 1957.

● The Mike Westbrook Concert Band will present Mike's composition "Release" at the Bell Inn, Bell Green, Coventry, on Saturday (June 30). The Westbrook Sextet stars Sheffield Arts Festival's night club in a late-night session on July 2.

● The first Norwegian Jazz Festival takes place in Kongsberg, an hour from Oslo, from July 4 to 7. American stars include Yusuf Lateef, Lucky Thompson and Kenny Drew. South African pianist Dollar Brand is also billed along with top Scandinavian groups.

● The Bill Greenow group returns to the Six Bells, Chelsea, this Saturday (29). The club presents the third and final phase of its Humphrey Lyttelton showcases tonight (Thursday).

● The Monty Sunshine band opens a new club at Bishop's Stortford on Sunday (30). The Frank Powell Quintet made its BBC Jazz Club debut yesterday (Wednesday).

● Saxists Ira Schulman and Sam Falzone and

trumpetist Don Switzer have rejoined the Don Ellis big band for its forthcoming tour of America and Europe. Switzer has recently returned from Army duties in Vietnam. Altoist Frank Strozier, who has been working with Shelly Manne for three years, has also joined Ellis. The band leaves on July 19 for the Antibes Festival.

● Jazz pianist and songwriter Harvey Oliver Brooks has died of a heart attack at his Los Angeles home. He was 69 and, for the past eight years, led a group called the Young Men From Dixie at Disneyland.

● Marian McPartland, the British born pianist, leaves New York for London on July 17. She plans to make TV and other appearances while visiting her parents in Britain, and will guest in BBC-2 Late Night Line-Up on July 23.

● Guitarist Terry Smith starts recording his first album for producer Tony Chapman on July 8. Organist Alan Haven and singer-pianist Blossom Dearie open for a month at Ronnie Scott's Club on July 22.

● Pop singer Paul Jones will guest with the National Youth Jazz Orchestra at London's Marquee on the afternoon of July 7 to raise funds to send the orchestra to a festival in Bulgaria.

in London, and are networked from 6.20 to 6.40.

Former BBC-TV announcer Michael Aspel also introduces his series, titled The Monday Show, from July 8. Guest singers and instrumentalists will be featured.

ROWLES CABARET

JOHN ROWLES, whose new single, "Hush, Not A Word To Mary," came into the Pop 30 at 22 this week, opens for a week of cabaret at the Fiesta Club, Stockton, on July 21.

He then opens for six days at the Cranberry Fold Inn, Darwin, Lancs, on August 25.

JACOBS TV SERIES

YOUNG and new pop talent will find an outlet on the new David Jacobs TV series for BBC-1 which kicks off a weekly run from Wednesday, July 10.

Already signed as resident singer on the shows is Deena Webster, 19-year-old blonde from Canterbury, who made her TV debut only a few weeks ago on Dee Time.

Other newcomers are expected to feature in the series, which will also introduce guests in serious discussion spots. Programmes are titled The Wednesday Show. They run from 6 to 6.40 p.m.

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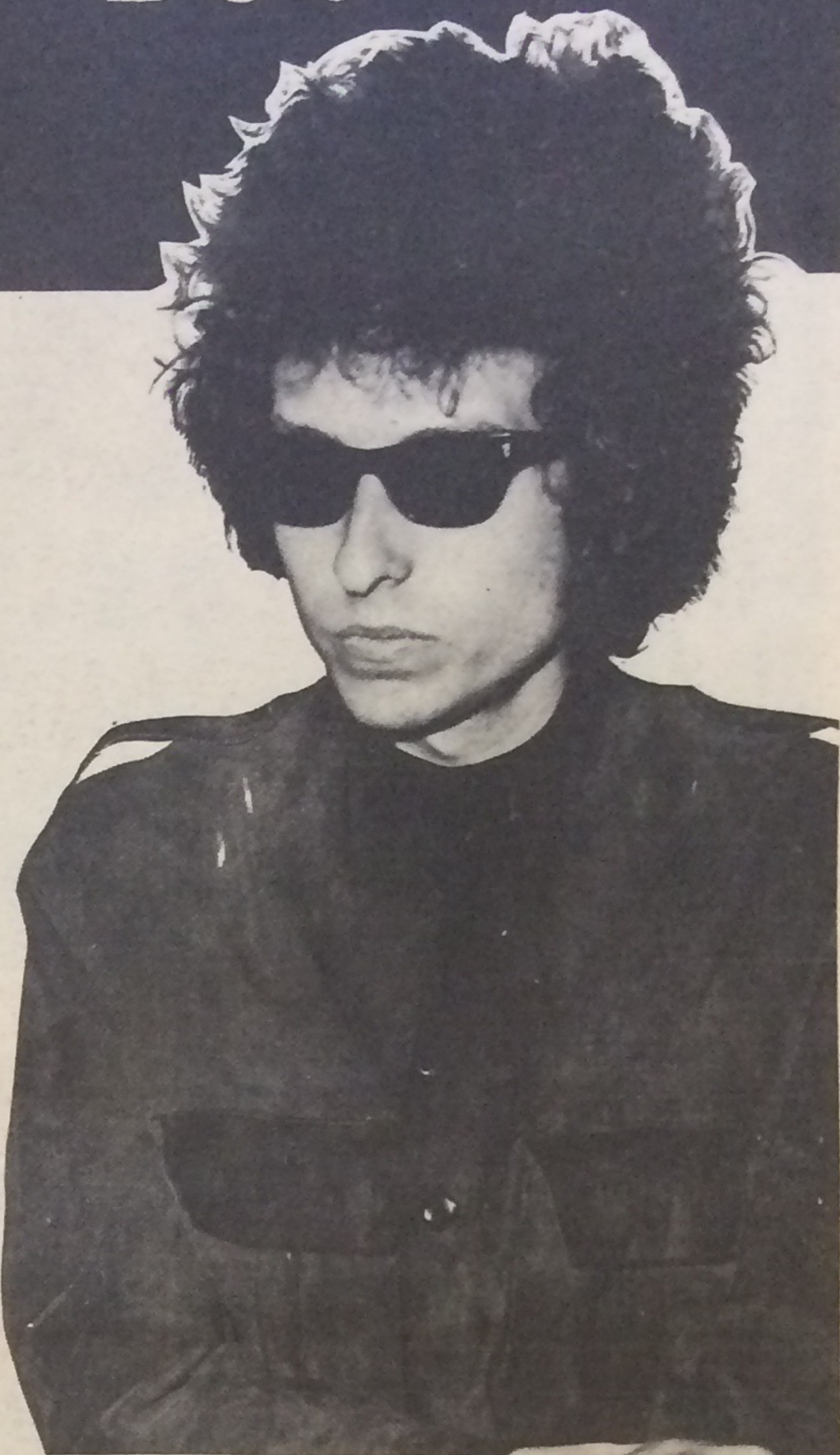
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July 1st

SAUCERFUL OF SECRETS

EXCLUSIVE! Secret Bob Dylan recordings



In the last few months a number of Bob Dylan's songs have been recorded and released. These include Manfred Mann's chart topping "Mighty Quinn," the Brian Auger-Julie Driscoll hit, "This Wheel's On Fire," the Byrds last single "You Ain't Going Nowhere," also covered by Unit Four Plus Two and Paul MacNeill and Linda Peters, "I Shall Be Released," recorded by folksinger Marc Ellington and Boz, Peter, Paul and Mary's "Too Much Of Nothing," and "Down In The Flood" sung by bluegrass stars Earl Scruggs and Lester Flatt on their "Changin' Times" album issued recently.

SECRET

Last week a tape recording of the original versions sung by Bob Dylan at secret recording sessions held over six months ago, probably in Nashville, arrived at the Melody Maker offices. It was known that such a tape existed in Britain. The question was where?

Early last week a chance conversation put the Melody Maker on the trail of these recordings and consequently they were obtained in return for being allowed to hear the tape, Melody Maker was sworn to secrecy over their source — a bargain which will be kept until we are told otherwise.

UNRELEASED

As well as the songs already mentioned, the tape contained another five as yet unreleased by anybody in Britain. The backings for the songs are combination of Dylan's acoustic guitar, electric guitars, drums and bass and among the

TONY WILSON EAVESDROPS ON TEN FANTASTIC PERFORMANCES NEVER LIKELY TO BE HEARD

session musicians understood to be heard on these remarkable recordings are Al Kooper, Dylan's regular session organist, guitarists Bruce Langhorne, Mike Bloomfield and Pete Drake, Charlie McCoy and, on one track at least, country singer Johnny Cash is heard singing with Bob Dylan.

The first song "Million Dollar Bash" is medium paced performed in Dylan's distinctive half talking, half singing style with a chorus that goes "Ooh Baby/Ooh-Eeh Million Dollar Bash" (it doesn't sound as bad as it reads).

WORD COLLAGE

A clever word collage with the typical Dylan imaginative situation sequence. "Yeah! Heavy and a Bottle Of Bread" is really oblique and will need a lot more listening to really get what it's all about. "Please Mrs Henry" is a country and western tinged number with Dylan pleading "Please Mrs Henry I'm down on my

knees without a dime" to a twangy guitar phrase.

There's a strong bluesy feel about "Down In The Flood," a contrast to Flatt and Scruggs' more bluegrass-styled version and this gives way to Dylan and Johnny Cash dueting on the rocking "Lo And Behold". The two voices blend well on this and could make a great single, if only from interest's sake.

"Tiny Montgomery," in which Tiny asks to be remembered to all his friends, grooves along nicely and leads into "This Wheel's On Fire."

The arrangement is similar to the Auger-Driscoll version although the pace is slightly slower. "You Ain't Going Nowhere," another country flavoured song is another almost-spoken track followed by "I Shall Be Released" with a fairly high pitched harmony sung by Dylan and possibly Al Kooper or Bruce Langhorne.

It's a soulful sounding composition and closer to the pop idiom than most of the other songs. "This'll make it" says Dylan at the beginning of the last recording, "To Much Of Nothing"—and it does.

This slow paced song is one of the best of the ten and again would make a good single as Peter Paul and Mary have proved.

On these recordings Bob Dylan's voice is more like the pre-"John Wesley Harding" album recordings, rougher, less strained, more relaxed. The old Dylan, in fact.

RELEASE ?

Having heard the tape, another question arises. If these tapes are available to CBS, are they going to release them?

The quality of the tape lent to Melody Maker was not the best and sounds like a tape of a tape of a tape, and probably the studio recordings are better. If this is the case and CBS can get the originals, we say release them.

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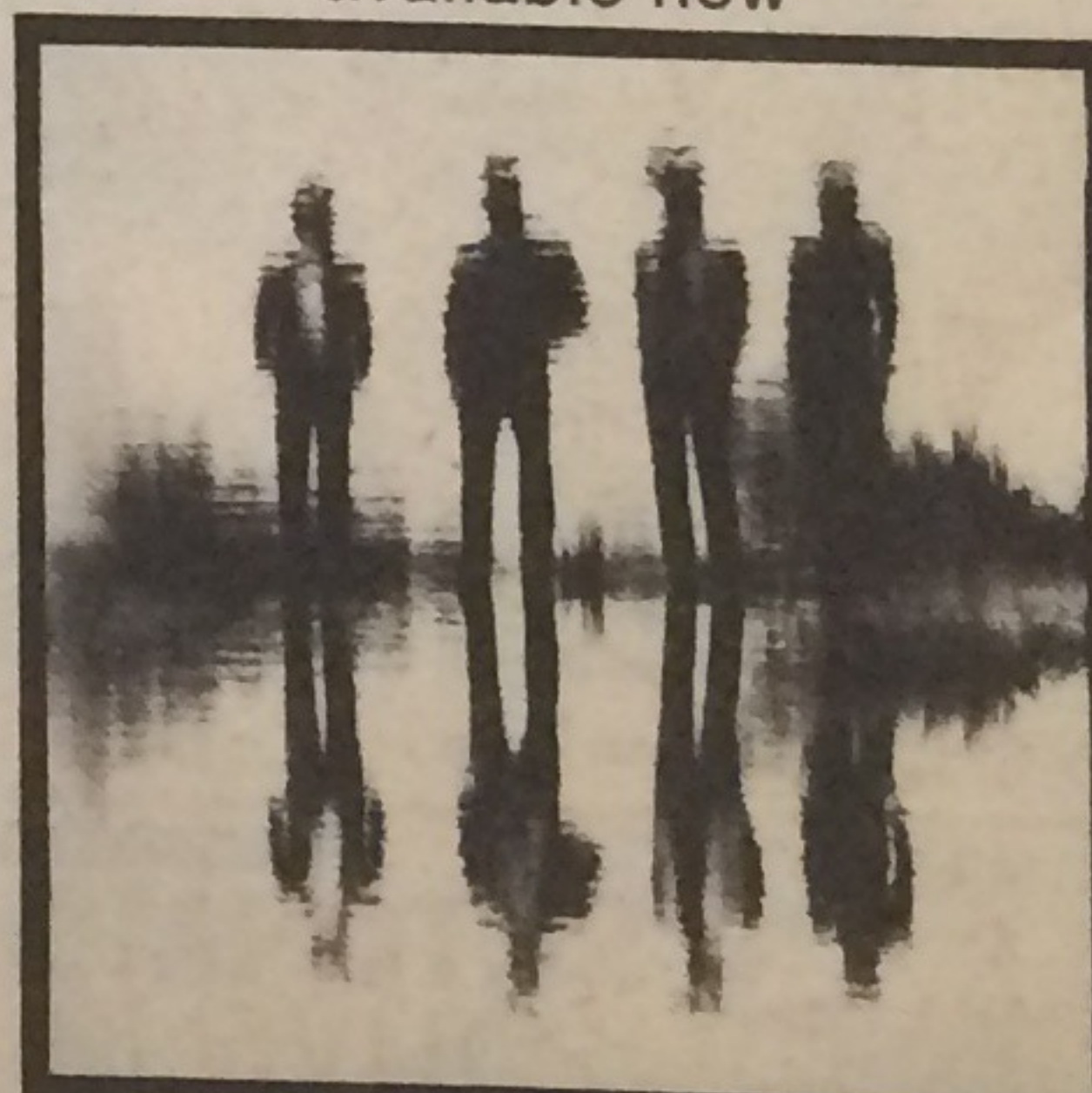
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Jazzscene



MONTGOMERY: his fame was spreading far beyond the confines of regular jazz guitar fans

Wes—it all began with Charlie

THE general reaction to the news of the death of Wes Montgomery at the age of 43 was, at first, one of disbelief. People kept phoning the MM to say "Is it true?"

Wes was not one of the jazz high-livers and there had been no reports of any illness.

The facts are that he died of a heart attack at his home in Indianapolis on Saturday, June 15, shortly after returning from a concert and club tour with a quintet that included his brothers, Buddy and Monk. He leaves a widow, Serene, two sons and five daughters.

Perhaps the saddest aspect of his death is that it should happen at a time when his fame was spreading far beyond the confines of regular jazz guitar fans. He had topped the guitar sections in the most recent Melody Maker, Downbeat and Playboy polls. Time and Newsweek had recently honoured him with profiles and he was the top-selling jazz recording artist of 1967 throughout the world with his A&M album "A Day In The Life," which topped the American jazz best sellers charts for 37 weeks.

He won a Grammy Award — the Oscar of the American record industry — for the Best Instrumental Jazz Performance of 1967 with his Verve album, "Goin' Out Of My Head."

Still to come is a Baroque style album which he had just completed. He was also planning a special Christmas album.

Montgomery was the most influential jazz guitarist of his generation — yet he did not take up the instrument until 1943 when he was already a married man. He has said that he had no interest in jazz until that year when he happened to hear Charlie Christian's recording of "Solo Flight."

"I never planned to be a musician, had no thought of doing that. Charlie Christian was the inspirational man," he told the MM's Max Jones. "I wasn't buying records at the time and wasn't exposed to jazz. But when you hear something that sounds good you want to hear it over again, and that happened to me with 'Solo Flight.' So he bought a guitar, entirely for his own amusement.

Wes was entirely self-taught and his technique was decidedly unorthodox. British session guitarist Ike Isaacs on seeing him in action for a BBC-2 show, commented:

BY BOB DAWBARN

"This octave thing he does is unbelievable. Watch that thumb. It moves like an entity."

His tone, too, was unique — for my money the most satisfying of all the amplified guitarists. This, again, was part accident. When he first started playing at home he felt that using a pick meant he would get complaints from the neighbours about the volume. So he developed his own, unorthodox, method of using his thumb instead of a pick. "I had decided to use a pick, later on," he said. "But then I thought there'd be no use in throwing away the technique I had."

COPY

Apart from Christian, he seems to have listened little to other guitarists and this may have benefited his style which was a very personal one. He himself said that in his early days he tried to copy Christian but, certainly by the time he came to record, there was no trace of this.

Wes has left many fine recordings — "The Incredible Guitar of Wes Montgomery" on the old Riverside label was undoubtedly the best. But it must be regretted that no recording ever gave a complete idea of his playing when heard in the flesh.

During his 1965 season at London's Ronnie Scott Club he won many new admirers who had not expected either the full quality of his tone or the subtle brilliance of his technique. Many have tried to copy both, but none have been successful.

MODEST

Interviewers found him a modest, quietly friendly family man, happy to talk guitar yet not to be drawn in making comparisons with other musicians.

In a technical piece he wrote for the MM, Wes gave this advice to young musicians: "Don't worry if you have limitations. The method and technique that identify me — my playing with my thumb and the use of octaves — were born out of limitations. We all have them and must accept and build something meaningful from them."

But it took someone of remarkable talent to turn those so-called limitations into the formidable musicianship of Wes Montgomery. The jazz guitar has lost one of its major voices. And those who met him will remember him with affection as well as awe.

GOODMAN: NO AMBITIONS LEFT IN THE JAZZ FIELD

BY MAX JONES

TO anybody whose jazz tastes were formed in the Thirties, the name of Goodman has a special ring. Even though he has concentrated his musical energies outside the jazz field of late years, he is a celebrity who could still attract large audiences to concerts in this country.

Not that he had any plans for making public appearances here, when I spoke to him in his Dover Street hotel last week. But he did say we might be seeing him on the TV screens before the year's end.

Goodman, looking fit and much like his old photographs (as you can see from our picture), was in Britain from Tuesday evening until Sunday, when he left to perform in Austria and Holland.

I asked if he'd been here on holiday, and he said no it was mostly work.

"Well, I'm going on to Vienna to play with the Vienna Baroque Ensemble and then to Holland to work with the Rotterdam Symphony Orchestra.

"I am hoping to do

something here for television," BG continued, "but so far we've only been talking. I'd hoped to finalise plans on this trip and come back maybe in two or three months and perform with a symphony and also do some jazz."

"But the inevitable union problems have cropped up, so maybe it's doubtful. I think it's kind of silly, really, because I was using all British musicians, you know, a symphony orchestra and so on."

Had Goodman been practising in his hotel?

"Who told you that?" he asked. "Must have been another of the residents. Yeah, I played."

BG is inclined to be laconic in his utterances. When I asked if he was writing a piece — I'd been told he was — he said simply: "No."

Did he do any composing?

"Not at all."

I wondered if Goodman,

after all these years (some thing like 45) in the business, had any ambitions left in the jazz field.

"Well, not really," he said. "They would have to come from another source, from a composer, say, and I might be part of it then. Something like that, you know, and I might be interested. But I think the stimulus would have to come from outside."

"For instance, I'm playing a piece of Malcolm Arnold's in Vienna and Holland. No, it's not a new thing, about 15 years old I guess."

In the Thirties, when Goodman was King of Swing, neither he nor the band ever got to play in Britain. Had he wanted to come over then?

"Well, we were never asked in those days. Nobody broke his neck to get us here. Of course, at that time, in '37 and '38, travel was more difficult. You had to go by boat and that kind of thing. And then there was the union thing; some kind of trouble about Jack Hilton."

Was it, I asked, one of his ambitions to play in Britain at that time? The

clarinetist wouldn't be drawn. "As I say, nobody asked us. But I did come over on a trip before the war. I visited Europe in 1939 and came to London. I met Leonard Feather here, I remember."

Goodman said he had no contract now with a record company, but made records now and then.

"We just finished one for Victor, and I have a new one for Command called 'Paris.' It features a lot of French tunes. Then the Book Of The Month Club have a three-record album of the band I had at Basin Street West — with Teddy Wilson, Bobby Donaldson and Ruby Braff."

GONZALES: DON'T MENTION BE-BOP

BY VALERIE WILMER

NO-ONE but the expulgent Babs Gonzales could ride on a tube train his first night in London with a bag full of his autobiographies and sell a couple before reaching his Soho destination.

Whenever the outrageous singer hits town, he's bound to have something equally outrageous up his sleeve, and this time out the leader of the lunatic jazz fringe is here to publicise his lifestory, "I Paid My Dues," (subtitle: 'good times... no bread') while the sleeve is hanging on an incredible drape-styled Scots plaid 'whistle.' ("My new 'meditating' image!")

Since publication, this highly entertaining and risqué chronicle of the life and times of jazz singer and hustler extraordinary has sold over 14,000 copies, and put him on four nationwide TV shows in America. What's more, Babs published the whole deal on his own. "I wrote it all in longhand and stopped when I got tired," he related. "I didn't want no ghost writer to get half of my pay!"

Such a statement is typical of the outspoken Lee "Babs" Brown who has born in a Newark ghetto during the Depression, ran errands for the local prostitutes at the age of nine and finished his schooling in the streets. He adopted the name Gonzales to escape Jim Crow and came hustling into New York City just

prior to the heyday of Mintons and bebop, the era that brought him into the jazz public's eye.

Today he regards the music that made his name as a definite drawback to his plans to work in America's grander rooms. "Don't use that word 'bebop'!" he exclaimed. "That's a bad word. People done rubbed it in the ground and stereotyped it so that I don't even like to hear it any more, really."

"You see," he continued, "It really restricts you. I don't even want to be classed as a jazz singer, I just want to be classed as a pure personality. If people ask for a couple of jazz tunes, that's beautiful, but you know that when you get in a big room, the people don't know nothing about jazz and you've got to give them something else I don't know the word for it other than 'personality', but you got to be with them and make them know that you're with them."

As far as his stated desire to be classed as a "pure personality" is concerned, Babs has never had any trouble. His entertainment consists of equal quantities of jazz and humour and the latter has been showcased on his two albums, "Tales On the Famous," which have been keeping him go-

ing for the past couple of years. These comedy sketches which are thinly-veiled jibes at some of his compatriots — Moody, Art Blakey and the late Dinah Washington among them, are legendary on the New York jazz scene.

"Cats come back at me sometimes," he said, "But only in a hilarious way. Usually they've been so busy laughing all the way down the record because they recognise the four people in front of them that it takes them about a minute and a half to realise that now I'm talking about them! Cats like Blakey say 'Man, you a jive...' but then they start to laugh at themselves because you can't deny the truth."

Babs' major insurance lies in never mentioning names on his records so that "It's only the real inside people that know what I'm talking about." Through these albums he has found a new following among people who had seldom listened to jazz or knew his famous Blue Note Three Bips and a Bop 78s which featured Tadd Dameron on piano, or his later "Oop-Pop-a-Da" waxed with Dizzy Gillespie or "Moody's Mood For Love."

Babs is now in the process of putting together a new album for Philips with four tracks culled from his



BABS: TV shows

earlier "Voila" session released here on Esquire and several new tracks recorded with trumpeter Ray Nance and a trio led by pianist Horace Parlan. As on "Voila" which also spotted the tenor saxophones of Johnny Griffin and Charlie Rouse and was responsible for introducing Parlan to the jazz public, the charts have been taken care of by Melba Liston, an old and trusted friend.

To order copies of "I Paid My Dues", send 10s. to Mark Gardner at: 24 Court Street, Faversham News, Faversham, Kent.



BENNY: "It's hard to lump it all together."

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No Peel for Marmalade

THEY don't like Peel in Marmalade. The well-known voice of hippery has frequently expressed opinions that the Scots lads once known as Dean Ford and the Gaylords and even now assaulting the chart with "Lovin' Things," are less than cool.

During a recent national survey nine hippies out of ten responded to the question: "Do you like Marmalade?" with replies ranging from: "Garn mate, I only dig Julie Bristols and Brian Auger," to "In jelly form on toast."

Thus it would seem the jammy ones are regarded with cold leathing by progressive pop fans, as they write to Mailbag demanding: "Why is Capt. Beefbroth living in exile in Southern Ireland? Long live John Peel!"

Which is unfair. Marmalade are a hard working, hard hitting, unpretentious, competent and often exciting. They have struggled hard over four years for their first hit record. They have built up a loyal fan following. They don't deserve to be knocked.

They played a typical gig at

BY
**CHRIS
WELCH**

Cooks Ferry Inn, Edmonton, one night last week. In a hot sweaty lounge, with the air hanging heavy with humidity, and the fans on the verge of

collapse from heat exhaustion, the boys blew a non-stop 45 minute set that held attention all the way. Peter Frampton of the Herd



'I've got a flair for making money' says Cilla



CILLA: determined

"I've got a flair for making money," said Cilla Black. "It's all really a matter of being determined enough."

Miss Black, who has just ordered her second Rolls (she's already got a Rolls-Bentley; now she's waiting delivery of a £10,000 model to grace her garage), is firmly in the supertax bracket already.

"I think I get it from my mother, who's in Liverpool market and has always been good at selling. I don't mean I'd be good at selling, but I've always had a knack for business, although I'm a very lazy person really. But I can do anything when I set out to."

Money, of course, has ceased to have the same impact on her life as it did, but Cilla has always been hard headed in matters mercenary. She says that even when she was a typist in Liverpool, she was quite loaded "for a bird."

Her financial knack showed through then. "For a start, I was earning a wage as a typist. Then every lunch-time I worked at the Cavern for five bob. I didn't have lunch so that was an extra 35 shillings a week, plus what I saved by not buying a meal."

SWELL

"Then I used to earn between 30 bob and three quid a night singing, so really I was doing quite well even those days."

Cilla's new single "Where Is Tomorrow" will probably swell her bank balance even more, but she still says that if all her success hadn't happened she'd still have been all right — and happy too.

"I can envisage myself without success quite easily. And I'd be happy. I'd make do. But I can't envisage myself being unable to earn money. I always felt that success would come to me, but if it hadn't and I was back in Liverpool, I'd probably be married, and probably still working as a typist in the same office. But I'd be doing hairdressing. I'd have the front room turned into a salon, and I'd be making money in my spare time that way."

Basically, she claims, she's a very happy person, with or without fame, and wealth. "I've got a happy disposition. I've always been the same. People say, there

must be things I hate, but there isn't. There are things that annoy me for a very short time — like the telephone alarm call in the morning. But I'm just happy.

"I'm a great believer in Fate. And I believe that in the long run, whatever happens, I'll always be happy."

She is happy at the moment about the reaction to her first feature film "Work . . . is A Four Letter Word." She says that the critics were 80 per cent in favour of the film (I was in the remaining 20 per cent, let it immediately be stated) and they were kinder to her than she had dared to hope.

"It is my first film after all, and I went to a lot of trouble to point out to every one beforehand that I only had a small part. But most of them liked it, and liked me, so I'm very happy about that."

The film, she expects, will do very very well in the States. "They're going berserk for it there already. It was really aimed at the American market. After all, that's where the money is. You can't get back your investment in Britain. The money comes from release in other countries like the U.S.A."

She is looking forward to her next film, but says she does not intend to make a more conventional film, just to please the people who didn't like "Work."

"I have only ever done things that I like — that's the way it's always been with records. I don't want to make a film that's just a love story to please the mums and dads and teenagers who perhaps didn't like my first. I only want to do a film, if I think it's right for me and I like the idea."

She also thinks films are fun and says she made a lot of friends making it — the make-up girls, the hairdresser, the director (Peter Hall) and the actors (she cited these examples in that order). She feels too that the film showed that she could act, but says she has not long-term ambition to be a film actress.

"I've got no long-term ambition to be anything in particular."

"I just want to go on doing things I haven't done before because they are a challenge."

"I've no ambition to be another Flora Robson, although I've said often enough that I want to be a Dame! Really, I'm only doing it all to be flash . . ."



"YES, I think you can say we had a few problems in America," said the Foundations' Peter MacBeth. "Mostly to do with long hair."

Peter, whose hair, by British pop standards, is almost a crew-cut had flown home from the States the day before. He went on: "I came out of my hotel room one day to go to the pool and there was this guy about 50 with his wife. He looked at me and said: 'I see you've got queers in here as well.' 'What did you say?' I asked, really wanting to know. 'There's only one answer to that,' said Peter. 'I called him a —'

"You know, you don't want to believe everything you see on the films about America. I suppose everybody over here thinks that every American sits down to a banquet every time he eats. In fact, the ordinary working-class American can't afford to eat properly. They eat a lot of fried stuff all the time and the result is you have never seen so many fat chicks in your life. And they wear those Bermuda shorts which make them look even worse from the back view."

"Another thing that bothered me was the guns. I went into a sports shop to buy some swimming trunks and there was this glass-topped counter full of guns — everything from Derringers to sub machine guns. Anybody can just buy one, and in some shops they even give you free ammunition."

"At one time I thought I might buy one, I was getting unnerved by the notices they put up in hotels. You keep seeing things like: 'Put the security lock on for your own protection' or 'We cannot be held responsible if you leave the door unlocked.' 'Then we had a bit of

Foundations find a few problems in the States

trouble with the police. Clem and I were driving through San Francisco to Los Angeles and the police stopped us. The cop took my driving licence and went round the back, to check the number of the car I suppose. Clem turned to have a look and the cop started shouting at him: 'Have you got anything to say?' Clem said 'No!' and the cop shouted 'Well sit down.' Clem lost his temper and told him: 'You may talk like that to your American spades but I'm British so don't you dare speak to me like that or I'll have the badge off you.' I've never seen a guy look so amazed in my life."

"You know, everybody comes back saying San Francisco is terrific, and it's true. In the rest of America, it's not just a case of not liking foreigners, the people are aliens to each other. Unlike this country, they aren't forced together because it's such a big place. So they don't communicate like we do. There is always a feeling of hostility. In San Francisco the whole feeling vanished — you found you could talk to people and feel at ease and comfortable with them."

"They have a curfew for teenagers in Los Angeles — they have to be off the streets by 10.30 pm. It's the same in other parts of America too."

Peter liked American audiences whom, he said, were rather older than British pop fans and who listened carefully to the music.

"We were apprehensive about going there to play soul," he admitted. "But we found it was all right and there aren't an awful lot of American soul groups on the scene."

"American groups? I was knocked out by a completely unknown group, Tom Cellie and the Showoffs. They were really out of sight but they were just playing in a downtown bar in New York to about a dozen people each night."

"Then we worked with the Byrds — they refused to lend us their equipment when ours was stolen. In spite of that I thought they were good on stage — as good as their records."

The Foundations are now working on a new act.

"If we are not going to get another hit single we shall have to rely on the act," said Peter. "We know what our limitations are, but most of the guys are confident and we are quite capable of doing that — after all the Cream, Jimi Hendrix and Geno Washington don't need constant hit records."

"A new single? I honestly don't know. I think it ought to be something entirely different. Speaking personally the stuff we have done so far bores me and I didn't think the last one would be a hit."

"We are still not sure what direction we are going. With a group this size there are so many different ideas it takes time before all the directions meet." — BOB DAWBARN.

joined the group in the dressing room for a chat before the set.

Peter was besieged with autograph hunters, but after beating off a few bulbous young women with vulgar expressions, he managed to say: "I dig Marmalade a lot. They've got a great vocal sound and they use two bass guitars which gives tremendous drive. I first heard them when we toured together and I came down specially to see them."

How did the group feel about getting their first hit?

"Too much. It's what we've waited for all this time," said Junior Campbell with genuine enthusiasm.

"We're getting a bit frightened of all the screaming at ballrooms. We're not used to it! The girls fight tooth and nail for a bit of your shirt. Fantastic the difference a hit makes."

"We're working on an album now, and we'll be recording some of our stage numbers like the Lovin' Spoonful's 'Summer In The City' which is one of our most popular arrangements. We want to make it a good LP, not just any old release because we've got a hit."

SORRY

"It's funny — John Peel doesn't like us. We've done every radio show except his. To quote John Peel: 'It's ridiculous.' Maybe we're not beautiful enough."

"We're sorry to be so commercial. But this is our living. This is the way we earn our keep and we want to make hits and please people. Before we had a hit, quite a few other groups raved about us, but nobody else bothered about us. As long as the public buy our records, that's all we are worried about now."

Alan Whitehead, their violent and cheerful English drummer added: "Nobody can say we are a manufactured group. We've been on the road and served our apprenticeship. We try to cater for everybody. When you play for 400 people you've got to try and find numbers that appeal to most of them."

Said Junior: "Our material is pop, and we're not out to be a groups' group. We do simple stuff in ballrooms and clubs."

The group dressed in their stage clothes, then Peter and I went out to watch their act.

They proved they are not that simple. Dean Ford is the good looking, with a riotous line in leaping about a la Steve Marriott. He also has a singularly powerful voice, which he needs to be heard above Marmalade's towering rhythm section.

The two bass guitars — one a six string — lay down a

stage shaking thunder, interspersed with the lightning of Alan Whitehead's explosive drumming.

Alan is an ex-member of the now defunct Attack group, which featured Richard Shirman on vocals and contained such other distinguished sidemen as Blinky Davison and David O'List of the Nice.

Graham Knight and Patrick Fairley play the bass guitars, and Junior Campbell plays lead guitar.

FUNKY

Junior's lead was extremely funky, especially on the Moby Grape's "Hey Grandma" number which rocked along at furious pace. "Morning Dew" was another success, and the crowd were knocked back on their heels by the final medley leading from "Highway 61" into the old Who favourite "Daddy Rolling Stone," and Eddie Cochran's "Summer Time Blues."

For an uncool, corny, commercialised pop group, Marmalade play some pretty groovy material, and get an exceptionally solid sound.

The trouble with Marmalade is they can play their instruments and they don't come from the United States Of America.

But as Peter said as the crowd streamed out of the club and the sweat streamed off Marmalade back in the dressing room: "This is what is called, socking it to them!"

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MR. NINE PER CENT the loser agent

by Leon



Enter the mysterious Mr Pigmeat Markham

WHO is Pigmeat Markham? Soul fans are raving about his single "Here Comes The Judge," a hit in the States, complete with gags, screams of laughter and a funky beat. Pye Records have no information on the mysterious Pigmeat. But hip deejay Mike Raven says: "Pigmeat is a musical comic who has been on the Chicago scene for 20 years. 'I am the judge' is his catchphrase, and his is the best of several versions. It's got a fantastic beat and I hope it's a hit here."



The RAVER'S weekly tonic

solo

Jeff Beck jammed in New York with Jimi Hendrix and Eric Clapton. Jeff's gear blew up at Fillmore East... Are immediate going bonkers?... Singer Richard Shirman has a sore throat — not from singing?

Watch out for mystery singer Alexander Butterfield... Nice publicity pictures for "America" include the Kennedys and Luther King — not very nice.

Why is Ray Tolliday living in exile in Walthamstow? Will Barry Gibb record a solo single?

New Small Faces single a bit weird... Says Carl Wayne: "There no chance of the Move splitting up. We've too much to do and too much music to play."

gas

Brian Auger's first solo album — a gas! On TV Steve Allen described the Bonzos as a pop group who followed the New Vaudeville... Howard and Blaikely discovery — pop violinist Peter Thorgood.

Dave Dee and Rose-

marie Frankland parted... Said Kit Lambert to the Who: "It's got to be a nine weeks tour boys. Three weeks to pay the airfares and hotels, two for my commission and four to pay you!"

Bonzo Dogs eat bass players, and need a new one... Why Lucian Seabag living in exile in Mozambique? Alan Freeman sent Stuart Henry good luck telegrams on his first solo Top of the Pops... Reparata & the Delrons moved into a £50 a week Chelsea flat... Christine Perfect, singer and organist with Chicken Shack, received six marriage proposals from fans.

poster

Fleetwood Mac's new album released on August 19 called "A Good Length" No comment. Well there was but it got cut.

Pye Records PR Pat Pretty joining EMI press office... Petula Clark, Peter Sellers and Mia Farrow at Revolution Club last week.

Good camera work on Julie Driscoll's Time For Blackburn... Startling

poster in America of Mama Cass posing stark naked for her solo single "Dream A Little Dream Of Me."

Mike Hales has joined Paragon Publicity from Portsmouth Evening News... Jools and Auge's "Wheel's On Fire" predicted a big American hit... Dusty signed to Atlantic in the States.

clowns

Paul McCartney flew to Las Vegas to attend Capitol Records Convention on behalf of Apple... Mae "Bonkers" Stungo is 58... Wendy Potts to release 20 minute single version of Wagner's "The Ring"... Jess Roden sat in with the Who... MM office invaded by clowns and a gorilla — it was the Epics plugging "Travelling Circus." Brian Longley strikes again.

TV producers like Marmalade "because they smile"... Barry Gibbs is in an £80 a week Fleet Street pad? Peter Frampton proud owner of a sports car... Bring back the Dreaded Yah Boo Brigade — or are they too old for raving.

NEXT WEEK

KEITH MOON BLIND DATE

BRITISH BANDS

CHICAGO BLUES SCENE

NEXT WEEK

The gods were kind to the Sheffield Corporation and their Jazz On A Summer Evening presentation on Thursday last, for after two days of rain and general inclemency, an evening of golden sunshine coaxed out at least 3,000 people to Weston Park to hear the bands of Humphrey Lyttelton, Rendell-Carr and local trumpet man Barry Whitworth.

Apart from a stomping "Royal Garden" featuring Humph and Stan Robinson on clarinets which closed the main-streamers' first set, all the best music came later in the evening after the sound balancing had been mastered.

Stand-out moments for me came with Humph's haunting, probing feature on "Crazy He Calls Me," pianist Eric Ferguson's great use of space and time in Silver's "Blues For My Father," with the fine Whitworth band, and a couple of searing Carr solos on "Hot Rod" and "Big City Strut." But the man of the match must have been the ludicrously under-rated Stan Robinson, whose jet propelled tenor on "Cottonball" and "St. Louis Blues" proved that solid jazz-type jazz has still got a lot going for it when it is as good as this.—CHRISTOPHER BIRD.

VINCE HILL

Tommy Cooper is by now an institution in British summer shows. He is a sure-fire bet to pull-in not only laughs, but thunderous applause.

That singer Vince Hill is able to match him in almost every respect is a tribute, not only to his singing, but to his whole presentation.

In the Tommy Cooper Show which opened on Saturday at the Winter Gardens Pavilion, Blackpool, his singing was as it has been for years — was impeccable. His two big hits "Edelweiss" and "Roses Of Picardy" are show-stoppers still.—JERRY DAWSON.

DAVE-TONI ARTHUR

Nobody would have guessed from Toni Arthur's singing at the ceilidh at Crayford Town Hall last Wednesday that she had recently been seriously ill. It was Dave and Toni's first major appearance for several months — but there was no sign of rustiness in their performance.

Gay, relaxed and informal, Toni's deep contralto voice blended in well with Dave's as they sang traditional British songs in harmony. They attacked old songs such as "Green Broom" with a refreshing vitality, and Toni's "party piece," the Hungarian ballad "Lazio Feher" was as impressive as ever.

There was a galaxy of talented performers at the ceilidh including Shirley Collins, who sang a delightful version of "Babes In The Wood."—JEAN AITCHISON.

CARTHY/SWARBRICK

It was a disappointingly thin audience at York House, Twickenham, last Friday, when Martin Carthy and Dave Swarbrick made one of their rare London appearances at a concert organised by St Mary's College folk club.

Singer and guitarist Martin Carthy combined with Dave on the fiddle and mandolin in a well-balanced mixture of traditional songs and ragtime instrumentalists. Technically, they were excellent; but the dampening effect of a half-empty hall meant that only occasionally did the excitement of their performance convey itself to the audience, as in the "Dill Pickle Rag," and in Martin's meaningful singing of the ballad "Larkin."

Stefan Grossman, who collects guitar styles like some people collect songs, added to the feast of instrumental music with some breathtakingly fast rags and blues.—JEAN AITCHISON.

ELMER GANTRY

There's nothing more pathetic and less inductive to atmosphere and communication than a large hall, such as Islington Town Hall, when only a couple of dozen people turn up for a dance and spread themselves thinly round the



STAN ROBINSON: ludicrously under-rated

Gods are kind to Jazz On A Summer Evening

CAUGHT IN THE ACT

walls. Some groups would be inclined to swallow the whole thing however it is to the credit of Elmer Gantry's Velvet Opera that they fulfilled their engagement.

Their music is neither velvet-like nor operatic. They play solid, pounding stuff and Gantry led the group through material such as "You Really Got Me Going," "All Along The Watchtower," "Turn On Your Lovelight" and their new single, "Mary Jane." Paul Brett was featured on a couple of good solos, "In Crowd" and "Eleanor Rigby."—TONY WILSON.

JOHNNY CASH

During his recent tour (with a distinguished company) Johnny Cash's mixture of warmth and professionalism were sufficient to set the nerves tingling. As if to prove that they don't rely solely on visual effects, the entourage puts across the same brand of sparkle in a one-hour radio show to be put out at 9 p.m. on Saturday on Radio One and Two.

I was present at the recording, which lost nothing in the playback. Although it was arranged by producer Ian Grant at a couple of days notice, the grapevine brought in over 170 fans, who hung from the studio rafters, to cheer Johnny and the cast, which includes his wife, June (of the talented Carter family), Carl Perkins, the Tennessee Three and James Royal.—ERIC WINTER.

BILL EVANS

FOR the next four weeks, the figure bent studiously over the piano in Ronnie Scott's club will be that of Bill Evans, who arrived on Monday with Eddie Gomez on bass and drummer Jack de Johnette. Anyone who has heard Bill Evans will know what to expect and will not be disappointed; the intelligent repertoire of first-class standards, the effortless harmonic weaving, the springy rhythms are all still there and as good as ever.

At the same time, some things seem to have changed. His playing is not so permanently subdued as it used to be, probably because his bass player and drummer are more forceful than any he has had for some time, and this has rubbed off on Evans himself. The change is for the better; there is more contrast of mood and more shape within individual numbers, and the sidemen instead of being subservient to the leader indulged in a good deal more interplay with him. Both Gomez and de Johnette are superb musicians, even if the latter has inherited a few self-indulgent habits from his stint with Charles Lloyd, and they make this perhaps the best trip Evans has led.

The other half of the bill is provided by Elaine Delmar with an excellent trio composed of Pat Smythe (pne), Dave Holland

(bass) and John Marshall (drs). Miss Delmar is a pretty good singer, but she would be even better if she did not so often force her voice and gestures for effect.—THOMAS LAURENCE.

OFARIMS

What was the nearest I have ever heard to classical pop-folk music, Esther and Abi Ofarim opened their British one nighter tour at Leeds Odeon on Monday night to a rapturous reception. Here was a clinically brilliant stage show which, for me, somehow lacked something. Esther, in a magnificent full length gown which complimented Abi's mustard-coloured suit, opened with "Morning Of My Life" but followed this with a lot of first half material which was completely foreign to British ears. There were too many numbers either of Hebrew origin or sung in that language which frankly left me cold. "Freight Train" was more than light relief.

It isn't more hit material (such as "Cinderella Rockefella" and "One More Dance") that the Ofarim need in this highly polished show. It's simply a little more down-to-earth material of pop or British or American origin.—STAN PEARSON.

BAILEY TRIO

The Derek Bailey Trio, which I heard at the Little Theatre Club recently, is a new group, the first to have taken up the "group music" approach pioneered by the Spontaneous Music Ensemble and Amalgam. The trio consists of Bailey (electric guitar), Evan Parker (soprano) and Jamie Muir (percussion), each a master of the technique indispensable to the creative improviser of today — the technique of hearing his colleagues clearly. Their music is genuinely free (from preconceived forms or other clichés), it reflects a truly group mind — trying to isolate individual statements is useless — and its emergence confirms that for contemporary jazz as a whole.

Apart from being accomplished, the trio is also marvelously original. The members seem to think in terms of one series of sounds, and the result more closely-knit and unpredictable than the other groups in this field.—VICTOR SCHON.

Pete McGurk — 'never just the bass player'

THE death last week of bassist Pete McGurk from a drugs overdose shocked Britain's musicians. Pete was a well-liked and respected musician, both in the jazz field and in sessions and cabaret work.

Pete came from Worthing in Sussex and was 40 when he died. He came to prominence through various bands, like Cyril Stapleton's Orchestra and Oscar Rabin's band and worked with the Ray Ellington Quartet before joining the Dudley Moore Trio with Dudley and drummer Chris Karan.

He was a regular session player and was on the Sounds Orchestral records with Johnny Pearson, as well as singer Matt Monro's sessions.

MD Johnny Pearson was shocked by news of his death. He said: "Having Pete work with me on all the Sounds Orchestral sessions and practically everything I did, I found him a quick-witted, cheeky, lovable guy who gave me confidence at all the right moments."

"He was a truly sincere, hypersensitive person as a friend and musician. He was never just the bass player."

His partnership with Chris Karan was well-known and they were often booked as a team. "I first met Pete in 1961 when I went down to the Establishment to sit in with Dudley Moore. I had not been here from Australia for too long and Pete became a really good friend to me. We had a sort of rapport. He helped me a lot in getting session work which is very difficult."

"I also admired him as a jazz player. He had a unique sense of sound and time. A lot of bass players fool around with the instrument but Pete never forgot the bass was an instrument for keeping time and creating a sound."

"His death is a great shock. I still can't accept that. I'll never see him again."

Singer Matt Monro who worked with Pete both on sessions and in cabaret, said: "For some one with so much talent, it's a very sad thing. Pete was a person I've known for quite a few years. I wouldn't say he was my greatest friend but we had some good times together. It's a terrible tragedy."

Dudley Moore worked with Pete on and off for eight years. "It's very ironic, because we were due to record another album this summer."

"I always found him to be a very good musician, a marvellous bass player. He was always reliable and drove the group along marvellously. This was his main asset because he never thought of himself as a soloist."

"We were always on good terms and we always had a lot of fun when we played together."

July 1st

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Peter Green talks to Tony Wilson

EMOTION!

"WE want people to have a good time," says Peter Green, leader of the Fleetwood Mac whose album, "Fleetwood Mac" on the specialist Blues Horizon label, is currently doing well in the album chart.

THAT'S THE BLUES SECRET

in the case of slow blues and you can't play slow blues all night or the audience will go to sleep.

just like him. I think he is the one I sound most like."

Who were the other musicians that Peter rated? "Danny Kirwan," replies Peter. "He is really good and Danny plays all his own material. The only other guitarist I like is John Mores-head with 'Aynsley Dunbar."

NICE

"That's why we play a few rock and roll numbers. It would be nice if everybody let themselves go — but they don't," adds Peter, who with the group, flew off to their first United States tour last week. Peter was having a dig at the more dedicated blues fans who stand and listen with all the solemnity of a funeral gathering.

"We usually play one fast one and then slow one because this is what the band want to do. We don't want the audience to just sit and listen."

A few weeks ago Long John Baldry accused British blues bands of being boring. Long John's opinion was not met with sympathy by Peter. "Anyway, Long John Baldry, in my eyes, is not a blues singer but a jazz singer. I've never heard him tell his story in anything he has sung and as far as I am concerned he's no blues singer," comments Peter.

SICK

Another point which Peter Green feels strongly about is the definition of what is blues and what is not blues. "If I was playing what the Cream or Jimi Hendrix are playing, I wouldn't call it blues," says Peter.

"There is such a sick thing about what is blues and there's all this talk about progressive blues. The blues, really, is having the blues. It is something you have and if you haven't got the blues about anything, you cannot play or sing blues, forget it. Some people think that it is just a way of playing guitar but it isn't."

One of the first requirements for a good blues singer, says Peter, is sensitivity. "You've got to be sensitive like Duster Bennett who sings about worldly things, but most blues are about women. About nine out of ten blues are about women and not about being coloured."

BANDS

Turning to other bands on the blues scene, Peter says "Most of them are lifting straight from Americans. There are three groups and singers who knock me out."

"Duster Bennett is one — he is great. He makes up his songs as he goes along. He may take someone else's song and the first couple of lines may be from the original version but the rest is all his."

"In the past I've sung other people's songs" admits Peter, "but now I sing all my own songs on stage and the next album will be all our own songs."

"I used to play a lot of B. B. King numbers and people said that I sounded

Warming to the subject Peter says, "We don't care about fans. We care about people and we want to make them laugh and cry. In fact we find it better to play to girls because they are not worried if you are going to play fast or slow or whether there is going to be a drum solo or a bass solo. I think that girls are more emotional."

FACTOR

Emotion is an important factor in listening to, and playing, blues thinks Peter. "Blues are blues. It doesn't matter if it's by Duster Bennett or B. B. King, it's emotional," he says.

"If someone is singing a sad blues and it doesn't get through, forget it. But that's



AMEN CORNER: 'a club and ballroom group'

The hardest working group in Britain?

AMEN CORNER must be strong contenders for the title of the hardest-working group in Britain — both in the number of dates they pack into a week and the physical energy they expand on stage.

From time to time the MM carries stories about their singer Andy Fairweather-Low collapsing or suffering from tonsillitis. I asked Andy this week why he drove himself, and the group, so hard.

"There are seven of us and to make everyone financially sound you have got to work hard," he replied. "In a year's time, if we are lucky, we may be able to ease up and just do the odd tour. But this is a funny business and we want to get as much capital behind us as possible. And that means that even if one of the group is feeling ill he must go one — because there are six others to consider."

"Basically we are a club and ballroom group. Getting hit records is nice but it's the ballrooms that keep us going no matter what our standing in the charts. We retain the ballroom audiences and that means retaining the records."

"One thing about records — with each one the money has gone up and stayed up, even though our second single was a flop. This means we don't have to be in any great hurry to get a new one out."

"Our new single is 'High In The Sky' and it will be out on July 5."

In addition to all his work with Amen Corner, Andy somehow finds time to record the Lemon Tree.

"I've just finished Lemon Tree's new record," he told me. "I had to fit it in between arranging our new single and working on a new act. Still, I thrive on hard work. If I have a week off I just get bored — though I admit the work sometimes gets on top of me. I really want to get in on the production side of the business. I'd like to combine the two things — producing and performing."

How does Andy relax? "I used to go swimming, but I don't any more. I have three Turkish baths a week and that makes me feel a different person."

I asked how often the group changed its act. "Whenever possible," answered Andy. "We pick an act and play it two or three months, then I start switching the numbers round and bringing in new ones. We may bring in 'Jumping Jack Flash' or something like that that the kids know. If you play a lot of numbers they don't know then the act becomes very cold."

"I reckon I sing about 23 numbers a night and that can be hard on the throat, but I'm frightened to have my tonsils out. It's the shouting over the guitar that does it. But you have to remember the kids have come to see us in person. That is the difference between a group and a recording group."

"If you are going to slow it down, or ease up for a number, you have to do it at the correct time. And if you play a song they don't know then you have to give them something they do know both before and after it." — BOB DAWBARN.



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It's fair weather ahead for Reparata

IF Reparata and the Delrons have their way, there are going to be some wild spaghetti and meatball parties in Chelsea in the next few weeks. Mary (Reparata) Aiese, Lorraine Mazzola and Nanette Licari are basing themselves in a Chelsea flat for most of their second British tour.

They arrived in London last week and temporarily installed themselves in a May-fair hotel until they could take over residence in their flat, but were already suffering hang-ups. "They treat us like underprivileged children," complained Lorraine. "They don't seem to like us because we are an American group," added Mary. "They think we are going to play instruments, bang our heads on the wall and foam at the mouth at midnight."

On their last tour here, to help push their hit single "Captain Of Your Ship" which cruised up the April Top Thirty, the girls were busy studying and brought piles of books with them. Now they can relax



REPARATA: rush single

and concentrate on singing more although they start their studies again in September. Mary spoke for all the girls when she said, "It's a pleasure to be here without books this time."

Lorraine has graduated although she will probably go on to graduate school and would like to eventually get into television production. "That way I can still be in the business at 40," Nanette and Mary still have to graduate.

Besides their schooling, the

girls have been busy pursuing their singing activities and these include recording some sides for singles and they have an album to record as well. Their last Bell label single, the follow-up to "Captain," was "Saturday Night Didn't Happen" which so far hasn't happened in the British charts. Mary said that she preferred it to "Captain."

They also indicated interest in producing records as well as making them. "There's a group in the States we are watching," said Mary. "They are anxious for us to produce them."

There is a strong possibility that Bell will rush-release a single to tie in with Reparata and the Delrons' tour. "It's fantastic," enthused Mary. "It's called 'Weather Forecast.' It starts out with the filtered voice and has a spoken introduction. It's a good follow-up for 'Captain.'"

And with Reparata and the Delrons in the country to help promote it, the chart forecast for "Weather Forecast" could well be a bright period ahead.

Jazzscene ctd.

**BILL EVANS:
I CAME
ALONG
AT THE
RIGHT
TIME**



It is completely characteristic of Bill Evans, currently at London's Ronnie Scott Club, that if you suggest to him that he has influenced the development of jazz piano on the same scale as Art Tatum and Bud Powell, he almost winces with embarrassment.

Evans is not unaccustomed to having his praises sung; but he has such genuine humility that adulation makes him uneasy.

He confesses himself astonished when people point out the world-wide extent of his influence and says that perhaps he was lucky enough to come along at the right time.

Evans admits that once in a while he hears evidence of his playing in other pianists — "certain things seem similar to some of the things I've done." But, he adds, "When people tell me that musicians from Hollywood to Hong Kong are playing in my style, I can only take their word for it."

"I don't often feel I'm doing something that can only be done by me. But sometimes — on rare occasions — I've heard some part of my playing which is purely my own and I've realised that it would be impossible for anyone else but me to have done a certain piece."

Some critics have described Evans as a genius — and if genius is defined as the infinite capacity for taking pains, then the description fits.

SWITCH

Classically trained, he switched to jazz because he was fascinated by the challenge of improvisation. He learned the art of jazz by a process of exploration, discovery and analysis — yet perhaps the most disarming aspect of Evans's playing is that it is full of heart, of grace and of beauty — and emphatically not the clinical, cerebral kind of music which is often the legacy of the classically trained jazzman.

He says: "I'm not a genius — although there is an element of genius in every jazz player. My main problems have been emotional rather than musical — trying to get to a feeling and release it through musical means despite the environment."

Environment is an important element with Evans. He once told me that he preferred to play in an empty hall rather than to an audience. And he sticks to this, though he adds: "At the same time I really do want to communicate with people."

But he points out: "Being completely alone eliminates the need for discipline to shut out other influences. Ideally, jazz creation should take place against a background of complete silence. If it doesn't, then you have to create the silence in your own mind."

Music is unquestionably the most important thing in Evans' life. "I am completely fulfilled by my work — it has motivated and directed my life for years."

"I want to write more music, though it might be in an entirely different style from my playing. You can take three months to write two minutes of music; but when you compose spontaneously by improvisation, two minutes of music takes just two minutes to compose."

Evans is currently very excited about his new drummer, former Charles Lloyd sideman Jack de Johnette.

Evans explains: "Jack has one of the most original rhythmical creative conceptions I've ever heard. He plays remarkably interesting and different things — but they fit."

"Playing drums with the trio is difficult — most drummers want to bash — it really takes musical feeling and touch to fit in the way I want, and Jack has this."

PROBLEMS

"He has another side to his musicianship to that he showed with Charles Lloyd; he also understands the problems of the piano because he is a pianist himself."

"I hope he'll be with us a long time."

About the future, Evans is optimistic. "There is too much going for jazz for it to fade away — so much tradition, creative talent and fundamental musical worth. There will always be jazz for those who are talented enough to play and those sensitive enough to listen."

Evans, the romantic poet of jazz piano, continues to maintain his own, very personal art, on a level high above the arena of social and political conflicts. Indeed his detractors accuse him of lacking fire and of having remained substantially in the same lyrical groove for years.

But the new trio is producing fire along with the lyricism; and as for Evans's apparent conservatism, he explains it this way: "I want constantly to expand by musical horizons without giving way to novelty. But when you've made the first 2,000 easy steps, the next 100 are tough. And the next five really formidable. And the next two almost impossible."

For my money Bill Evans is playing to most literally beautiful jazz piano to be heard today. And would those who claim that he always sound the same also condemn Bach for sounding like Bach? — STEVEN HOLROYD.

PERILS OF BEING POPULAR



Hit or not, Equals must have a holiday

ALAN WALSH

THE Equals have split up — just as their bouncy "Baby Come Back" roared into the Top Ten.

Not for good, I hasten to add, just for two weeks' holiday. But why have they taken off just as the record is hot and demand for the five-man group from Holloway is at its peak.

"If we don't have a holiday, we'll crack up," said lead singer Dervin Gordon, during a break from last week's Top Of The Pops. "We haven't had a holiday for three years and this one has been planned for some time. We're not giving it up whatever happens."

SHOW

They are splitting their fortnight with a TV show, from Brussels, but the rest of the time they are firmly off duty.

Dervin says he's spending the time in Epping Forest, at a motel, because he wants some time alone; Eddie Grant, who plays lead guitar, and rhythm guitarist Pat Lloyd have gone to the Isle of Sheppey; drummer John Hall flew to Munich to see some friends, while rhythm guitarist Lincoln Gordon is staying in Town — "he can do the interviews," said Dervin.

Their hit "Baby Come Back" is a song the group had immense faith in. "We always thought it was a commercial number. But the record company decided, when it was being put out first as a single, to make it the B side although we wanted it to be the A side."

RIGHT

The group was right, as proved by the sales of the record, which is also on the Equals album AND Equals EP.

Dervin thinks that the fact that so many people have the number already has hit sales a bit for the purpose of the chart re-

turns. "But we aren't complaining, because we've had the sales one way or another."

The single is being re-released in America too as the A side. Formerly it went out as the B side, with the same lack of impact as here.

FAIR

"We feel that for the next single, it wouldn't be fair to our fans to release another number that is an album or EP so we've recorded a number which we think is even more commercial than 'Baby' but which will be new to the public."

It's called, quaintly, "Laurel and Hardy" and the group describe it as having a different sound completely to their hit. "Keeping the same sound would be fatal" said Eddie. "A lot of groups have found that out the hard way. This one has a sort of calypso beat about it. It's a sort of whistling tune, really."

"Laurel and Hardy" won't be released just yet though, say the group. "We haven't fixed a date for the release at all. It depends on what happens with 'Baby,'" said Dervin. He did add though that it would be put out very soon after "Baby Come Back."

GAME

The Equals have had three hard-working years in the beat game. They describe their music as soul fused with pop and claim that 90 per cent of everything they do is original work.

"We've worked all the time to be original. We don't do American soul numbers, for the simple reason that everyone else is doing them. We prefer to write our own material so that we can always say the group is original."

Their present success in Britain is a repeat performance for them, because the Continent raved about the group 18 months ago. They had several number one hits and appeared extensively in Europe.



**POP
FACT
FINDER**

Manfred Mann



The Manfred Mann group was formed in 1963 after Manfred and Mike Hugg had run first a modern jazz group and then an R&B combo.

The line-up which first achieved fame had Manfred (organ, pno), Paul Jones (vels), Mike Vickers (gtr), Tom McGuinness (bass gtr) and Mike Hugg (drs). The current personnel is Manfred, Michael D'Abo (vels), McGuinness (gtr), Klaus Voorman (bass gtr) and Hugg.

The group's first single on HMV, in 1963, was "Why Should We Not," followed by "Cock-A-Hoop" and their first big hit "5-4-3-2-1." Their other HMV singles were "Hubble Bubble," "Doo Wah Diddy Diddy," "Sha-La-La," "Come Tomorrow," "Oh No, Not My Baby," "If You Gotta Go, Go Now" and "Pretty Flamingo."

Since moving to the Fontana label their singles have been: "Just Like A Woman," "Ha Ha Said The Clown," "Sweet Pea," "So Long Dad," "Mighty Quinn," "Up The Junction" and, their current hit, "My Name Is Jack."

Their available albums include: "Manfred Mann As Is," "Mann Made," "Five Faces Of Manfred Mann," "Up The Junction," "What A Mann" and, on HMV, "Soul Of Mann."

HOPE

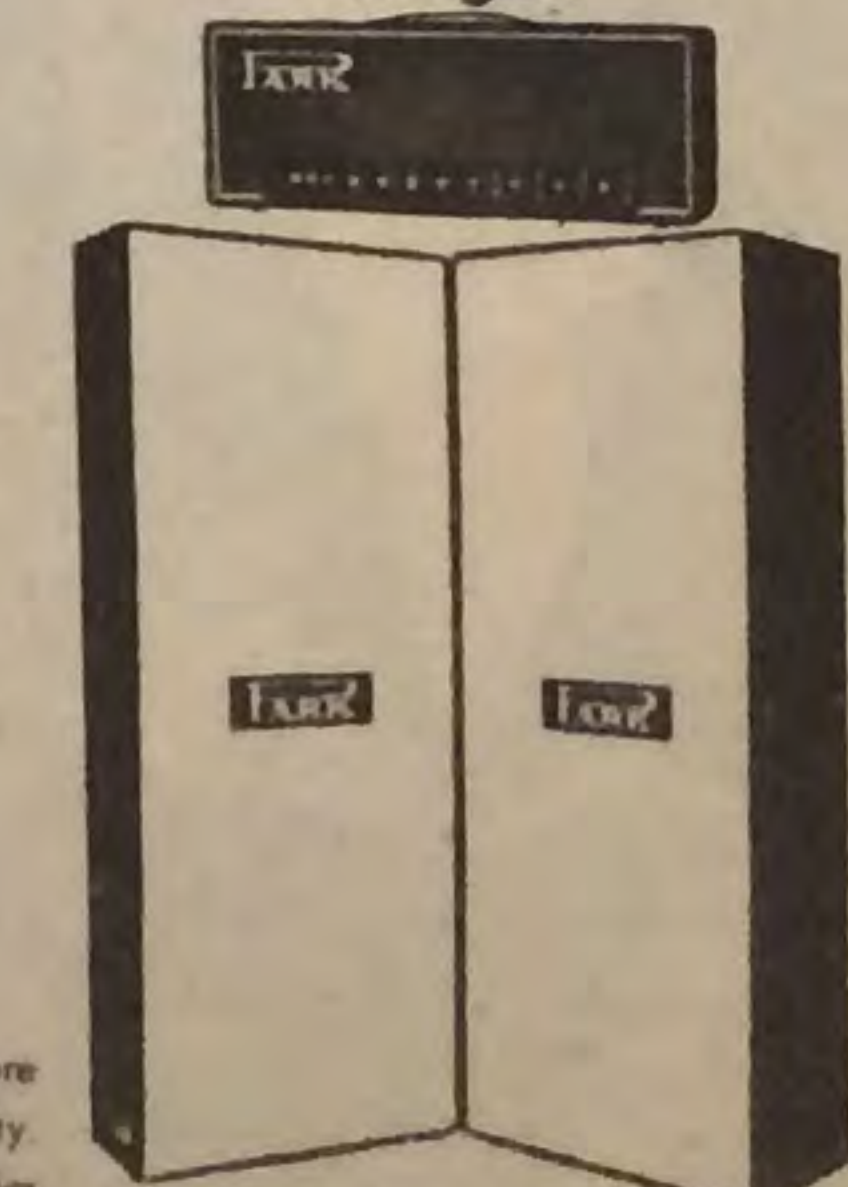
The group were not surprised that their record made the chart. But the rate it is climbing has knocked them out. Now they are even starting to think about that number one spot.

"It's a possibility," said Dervin, "We're just hoping and wishing . . ."

"Wishing and hoping — that's all we can do," echoed Eddie.

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BRIAN AUGER **BLIND DATE**

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first R&B band, and I like this version very much. It's the old Beatles tune. Not American is it? Good though, man. Arrangement is nice, although the singing is a little weak in a couple of places.
If it's his first record, it's very nice. It won't do anybody any harm to listen to that — except Deidre Truss, who lives at the south end of Hackney Wick. Quite an ambitious arrangement. I like de conga drums by Jomo Kenyatta and the Fibre Glass Fishing Rods.

ELECTION: "Nevertheless" (Polydor).

Not American is it? It's Wun Hung Low and the Tibetan Amplified Y-Front Ladies Rifle Guild. It doesn't gas me. It sounds like a B Flat tenor dustbin and Eurasian nose and throat spray.

I like the effect of the amplified dentures. A very biting sound. I think they are all singing in M sharp squared — which is very difficult.

MAMAS AND PAPAS: "Safe In My Garden" (RCA Victor).

I shall watch this record very closely. It's the Uncles and the Aunties. Probably a hit as it's very well done, as most of their things are.

It's the Mamas and Papas strained through a hand-carved African sock, and it comes out very nicely as all hand carved African socks do.

I thought it was Hickory Hernia and the Kneecaps at first, but unfortunately this turned out to be malicious rumours.

PAPER DOLLS: "My Life (Is In Your Hands)" (Pye).

Very nice, man. This is a girl group — the Paper Serviettes. Strange — it sounds like Anita Egg-burger and the Animals. It's not bad actually. That should be a hit if it gets enough plugs.

SHARON TANDY: "Border Town" (Atlantic).

It sounded like... wait a bit, let me listen to some more. Is this English or American? Blimey, I'm going to be surprised if it turns out to be... a big sounding arrangement.

It's not Kiki Dee? The voice isn't forward enough. Nice, but I don't somehow think it is going to be a hit. Who is it? Oh what! I thought it was Sandie Shaw at first. Very nice. Good Luck Sharon.

WILD ANGELS: "Nervous Breakdown" (Major Minor).

Well this could be the Rolling Vagabond Tapioca Refining Black Dyke Mills Band. And the chap seems to be punctured below the water line doesn't he?

Very reminiscent of "Summertime Blues" by Eddie Cochran. It's part of the rock revival which isn't happening, and was started because nobody could think of anything else.

It could be Jerry Lee Lewis. I was playing jazz during the rock thing anyway. They've got the authentic rock sound.

All I can say is my extreme thanks to Sir John Barbirolli and the Jimi Hendrix Experience for their performance. Sir John's baton could have been recorded a little louder. And thank you the editors of East Anglian Bugle, Feathered World, War Cry, and Underwater Wrestling Weekly, and the inventors of the latest genetic parlour game "Be Your Own Father," which I'm sure the ladies won't subscribe to — thank you all for nothing!

NICE: "America" (Immediate).

It's "America" from West Side Story. Obviously Chuck Berry and the Glasgow Orpheus Choir. Yes, it's good, man. Of course I'm prejudiced. I've got relations in Scotland.

I thought it was the Crazy World of Arthur Brown at first, but it's probably the Nice. Not sure if that will be a hit. It isn't really commercial, but it's nice. Liked the beginning. How long does it go on for? Seven minutes! Can we go on to the next one? This is a bit cluttered. That was a bit tight under the armpits.

BLOOD, SWEAT AND TEARS: "I Can't Quit Her" (CBS).

Sorta like the Lovin' Spoonful groove. A lot of groups play like this and I'm not sure which one this could be. Like the intro,

singles out the new singles

and the arrangement is a bit Beatle-ish, in the way they are using the strings and trumpets. So much going on with the orchestra the character of the group itself doesn't come through.

JEFFERSON AIRPLANE: "Greasy Heart" (RCA Victor)

That one was a bit strange. I don't know who it could have been. It might have been Margaret Rutherford and the Bonzo Dog Doo Dah Band, or Flora Robson and the Cream. But I'm saying nothing! That didn't leave much of an impression. It's just a record.

RAY ENNIS AND THE BLUE JEANS: "What Have They Done to Hazel" (Columbia).

It's the Sheffield Steel Cutlery Ensemble featuring Herman Rupture on amplified spoons. Quite pleasant tune, but I don't know who the group are.

It could get into the twenties if it gets the plugs. Nice melody and the voices are a bit Bee Gees type of thing. Who is it? Oh the Blue Jeans. Maybe it could catch on — I don't know. I don't like the bit where it goes *plonk*.

The guy needs a massage, with Nelson's column, and he'll feel a lot better. Put the next record on. I'm beginning to take root.

ANDY ELLISON: "You Can't Do That" (SNB).

This is funny. This is the tune I used to play with my

a new voice - a familiar face

BARRY RYAN

his first solo record
'Goodbye'



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TRAFFIC: session outside the cottage.

Two lines on Traffic

VALERIE WILMER

LITTLE Steve Winwood has always looked pale, thin and faraway, but now with his even longer hair he looks frail enough for the wind to puff him away. But appearances are deceptive. Musically he's as strong as ever and that chokingly personal voice sounds just as vital.

Traffic had hardly returned from a highly successful American trip when they were back in the studios again, filled with enthusiasm for the new LP they are preparing as a follow-up to the dreamlike "Mr Fantasy."

Between takes of a jumping new Dave Mason composition, Steve started to talk about his own song-writing. "It's very difficult to judge which ones you like at first because you don't really know how it sounds," he said of his own compositions. "After a time you get too far into it and things lose effect so you can't know how it really is. It's easier about three months later because then you can hear it in the right perspective."

The all-pervading factor in Traffic's musical scene is their enthusiasm and involvement. The four men together at Steve's Berkshire cottage where they play music whenever the mood takes them, and in the studio, nothing is a bore or too much trouble to try again and again.

The singer considers there is much to be said for setting up a group in the studio and recording the whole proceedings, but he also allows that the final mixing plays a great part in the end product. "Once you get it down on tape it can sometimes change into something else that you didn't expect, so both methods work for us sometimes."

"Most times I suppose we just go in and do things straight off, but then we start adding here, subtracting there just because of the physical fact that we're in those studio surroundings. So in actual fact, we all are really victims of the recording studio."

PRODUCER

Steve smiled and brushed his hair out of his eyes. Taking another drag on his cigarette he discussed the importance of the record producer in pop music today. "They don't really do one standard thing but I think we're lucky to have Jimmy Miller doing our things. He can put sounds into words which is quite a thing in itself when you think of it because sounds are not really meant to be interpreted that way. Jimmy knows us well enough to know what we want."

Still only 20, Steve has come a long way from the hectic "Keep On Running" Spencer Davis days. It seems hard now to recall that he was the pretty little guy the kids would scream at, but as far as he is concerned now, age is immaterial. "It only makes as much difference as you let it make," was how he put it.

Steve feels that at the time he was one of the biggest draws on the scene, music was so involved with fashion that the fans were totally oblivious to the actual creativity that went into a group's sound.

"There's no reason why pop music shouldn't get involved with fashion," he stressed, "but I think that if people do enough musically, there's really no need to bother about age, appearance or any of that any more. As far as we're concerned, we just want to carry on making records and carrying our sound around with us, all round the world."

Blues was the music that launched Steve initially, the first feeling that touched him emotionally, and he pointed out that it is still important to him. "But there are other scenes, other changes to go through."

Right now he expresses an interest in getting something together on drums. "I can't really play them but I like it because it's so physical!" he smiled.

"But I don't think it matters what you play as long as you get some kind of good feeling from it. I mean, I can't blow a horn so really I think I'll stick to the keyboard things and guitar and bass because they are the instruments I play all the time."

Although Traffic are hard at work now producing what will probably be released as a double-album in the States, neither Steve nor the other three consider themselves a commercial group.

"We don't have to make that decision, that's up to the public. I mean we don't go into the studio hoping to get a single out of the session, but if one comes out, we'll do it."

Steve's hair flopped forward again and he stubbed out his final cigarette. Jimmy Miller's face appeared round the door. "Ready, Steve?" he enquired. Mr Winwood nodded assent and smiled a polite "excuse-me" as he rushed back into the studio to add his voice to yet another version of the Dave Mason song. It was 4 o'clock in the morning yet he showed no signs of fatigue, but then if you really dig music, that's the way it is.

CHRIS WELCH

"HELLO. Ron to base. We're looking for a musical group called Traffic." Radio cab drivers are a determined breed. No pop group is going to hide from them, no matter how well hidden their country retreat.

Traffic live in a cosy old world cottage, miles from any habitation, in the wilds of Berkshire.

It was to track down this musicians' idyllic lair that I set off with skilled and hairy photographer Barrie Wentzell last week, and only the grit and courage of Ron, cab driver of Didcot made the expedition a success.

Paddington station was the main departure point and the high powered MM team were surprised to crowd into a compartment containing several worried looking Russian tourists.

Within seconds their worry gave way to bewilderment as the voluble Wentzell did his best to cement East-West relations with a lively commentary on rail travel in Britain, inquiries about life on the Steppes concluding with the exchange of gifts—a copy of the Sunday Times colour supplement for examples of Russian handicraft.

As our train rumbled into Didcot we bid tearful adieu to Comrade Brusiloff and his friends, who sang the Internationale and reminded us earnestly: "Not a penny off your pay. Not a minute on your day!"

Then came Ron the cab driver, who seemed fairly convinced he could find Traffic's cottage. We piled in his car and set off at 25 mph down unmade country tracks, with rotis two foot deep. Crackling wireless messages from base gave directions to our target area, but the sweeping hills finally blacked-out radio communication and we had to drive blind.

This resulted in us driving several miles along the wrong track before finally arriving in a cloud of dust in Traffic valley. All was silent as the grave and the cottage, standing in a clump of trees half way up a hill looked deserted, except for a bright pink van parked outside.

CRESCENDO

Our tapping had to rise to a crescendo before a haggard face appeared, and a young lady silently ushered us into a room, then vanished. After what seemed like several hours had elapsed a tousled-haired Steve Winwood lurched in with a wan smile, welcomed us to Berkshire and slumped on the floor.

Chris Wood, Traffic's altist was still asleep as it was only four o'clock in the afternoon, while Dave Mason and Jim Capaldi on their way from London.

"This is the room where the pictures for our LP 'Mr Fantasy' were taken," explained Steve, squatting beside the old-fashioned fireplace. "We've done quite a lot to the cottage in a year."

"We've had electricity laid on and a telephone, and we've got all the gear we need. I've just had my old organ back from a service. We can make as much noise as we like. We've got a special concrete 'stage' built in front—you walked in over it—and we play outside for friends and visitors. We get quite a lot of visitors now. Pete Townshend came over recently."

"We also go for drives around the country in the jeep. At night it's deathly quiet. You don't hear a sound—except us!"

Steve is quiet by nature, and doesn't really enjoy the hustles of being business-like or being in London. The Berkshire cottage is a magnet, an escape from the pressures of being in a hard-working pop group.

Even here the occasional hiker is lured over the hills by the strange, wailing music like a hisp pipes of Pan.

Inside the cottage something stirred. Steve's girl friend appeared with tea and hairy road managers began setting up drums and the organ on the open-air stage.

As Mr Capaldi was still on his way, Steve consented to my amateur thrashings at the drums, while he roared away with some spontaneous improvisation. We played for two hours at every conceivable tempo until I broke one of Jim's sticks, just as he arrived with Dave Mason and their producer Jimmy Miller.

Steve indicated he required Mr Capaldi at the percussion, and the group blasted some incredibly driving blues, with Chris Wood on amplified tenor, and Dave on guitar.

Three hikers stared through the trees in amazement, while Barrie danced around snapping furiously with his Pentax. It presented a curious scene, and one that would have staggered our Russian tourist friends.

"In England all the workers laugh, dance and play instruments in the woods on their rest day," one can imagine their report home. "It would be a shame to annihilate them. Order all Britain to be spared!"

Wonderful World of Louis Armstrong

IT WAS AFTER 12.30 am and the Variety Club at Batley was emptying. But along one side, by the stage, a queue of people waited to pay respects to Louis Armstrong.

He had been on-stage for a long stint, lasting perhaps one hour and a quarter. During that time we'd heard, among other things, several bursts of vital trumpet playing — in "Ole Miss," "That's My Desire," "Hello, Dolly" and "The Saints" — which had the flavour of vintage Louis.

Back in the dressing room, Louis had been rubbed down and refreshed. He had changed, taken a sip of Seagram's V.O. whiskey, and now was ready to receive allcomers.

The MM was entertaining the five winners of our Armstrong Contest, and their companions, and Louis had agreed to meet them "after the show."

All of them thoroughly enjoyed the evening and Les Partington, next to me, leaped to his feet more than once to shout acclaim of a particular vocal or trumpet passage. Humph was a surprise addition to our table.

Armstrong and his manager, Ira Mangel, impressed by the distances some winners had travelled (Edwin Hinchcliffe and his wife left Shoreham, Sussex, by car early that morning), invited them in first. But they waited their turn, and it must have been 1.15 before the last one said goodbye to Satch.

Hinchcliffe, a veteran reader, showed Louis a card signed by him and members of Spike Hughes' band when "Hinch" first saw Louis — at Harrogate, Yorkshire, in 1932.

D. H. Bayes, a Hull winner, said he hoped to see Louis next year on another visit. "Yes, I'll be back," Armstrong promised, "if they give me time, and don't load me with too many one-nighters."

Our lady winner, Miss Marion Gillies, gave him a piece of music she'd written. "If he just look at it, that will be marvellous," she told me. "I can't tell you how much I've enjoyed myself tonight."

These greeting-and-signing sessions are very much a part of Satchmo's world. They take up a lot of his time and energy — no joke to a man in his business who will be 68 next week — but he undertakes them conscientiously, as he does press receptions and other Public Relations chores.

While Louis shook hands and chatted with his fans, and signed everything from programmes and photographs to handkerchiefs and records, I asked his wife, Lucille, how he felt about them in general.

"Louis doesn't mind doing this," she said. "They are his fans and his friends, and he sees them all. Before the show, no. He arrives only half an hour before going on. Then he gets ready and composes himself. But afterwards he'll do anything. It's his life and he wouldn't change it."

People were still filing into the dressing room, bearing compliments and a few gifts. One presented Satch with a box of Irish linen handkerchiefs. He got up to show them to me. "My birthmark," he said, laughing. Many of the admirers



MAX JONES reports from Batley

were local, as I could hear, but for the Variety Club, Batley the term "local" embraces quite a large slice of Yorkshire.

A female voice actually said: "Eeh, you were wonderful," adding somewhat unexpectedly, "you can't get away from what you've got, can you?" A male voice said the evening had been "the thrill of a lifetime," to which Louis replied: "For you and me, daddy."

The point about Armstrong is that he takes personal trouble over his fans. He'll sign almost anything anywhere, and even a tongue-tied youngster gets an encouraging "I'm glad you came." To a young man in a wheelchair he was both considerate and charming.

Old favourites, of course, he never forgets. When he heard Lyttelton was in the club he introduced him from the stage ("one of Britain's great trumpet players") and had the spot turned on him. It picked me up as well, so we had a number jointly laid on us... "to the fine cats

over there, 'That's My Desire.'"

This was sung by Tyree Glenn backed by Louis—who played some most sensitive music behind vocals by Tyree and Jewel Brown—and then as a comedy duet with the trombonist, in colourful millinery, taking a female role.

ARCHED

As Humph reminded me, it was a performance which arched back to the days of Armstrong and Zutty Singleton.

He'd heard that Louis played very little on the opening Monday and was surprised by what met his ears. "It was all there, and on 'Kiss To Build A Dream On.' Fine stuff."

No doubt Armstrong was extremely tired on the opening show. He'd travelled a great deal and had very little rest for three days. On the Saturday, he'd worked at the Naval Academy, Annapolis, just outside Washington.

"One presented Satch with a box of Irish linen handkerchiefs. 'My birthmark,' he said, laughing."

and Swiss Kriss. Then I had my two eggs.

"I feel fine, because this woman travels with me..." he indicated Lucille who looked mock-indignant at the description... "when we do a long trip like this, a week or more in one place."

"But on those one-nighters, Mama stops home. She takes good care of me and I take care of her. We look after each other."

"Of course I take care of my insides with a laxative every day, and my chops with this Franz Schuritz lip salve. But if I forget for any reason..." here Louis gestured towards the

bottle and winked at me... "she's got it."

This past week and more, Batley and the surrounding area has taken to Satch in a big way. Everywhere he goes, people lionise him, or approach him just to say hello.

Trumpeter Dickie Hawdon, who leads the resident group, was naturally knocked out.

"I never believed he'd actually get here until I saw him step onto the tarmac at the airport. It's been ridiculous hearing him every night; and with him here, I've seen more mates in a week than all the previous year."

According to Hawdon,

Armstrong had seemed to gather strength each night. "It's got better and better," he said. "All the guys in his band do solo features. But he sits in a chair behind the screen while they're on, and it's then he plays some of his best things."

As for the object of this admiration, Armstrong himself, he likes the Batley gig well enough.

"It's only one show a night. The people seem to like us, and we have a nice show for them. One of my fans complained that it stopped too soon. I said: 'Well, we stayed an hour and a quarter and we're supposed to do 45 minutes.'"

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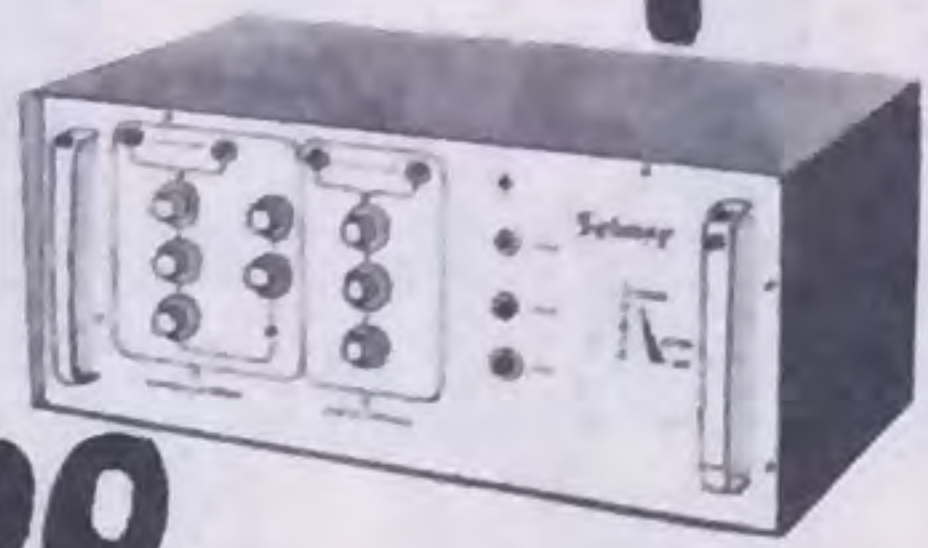
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Microphone Special 1

Supplement edited by LAURIE HENSHAW

WHAT'S IN A MICROPHONE?

BUY a Brand X mike, plug it into your amplifier, and if it doesn't work sell it to your drummer. One way of choosing a microphone. The other way, less costly and more effective, is to understand how they work and what they are suited for.

There are four basic forms of microphone — the moving-coil, ribbon, crystal and capacitor. Condenser is merely a vintage name for capacitor while dynamic is loosely used to mean moving-coil.

The moving-coil microphone is similar in construction to a miniature loudspeaker but turns sound into electricity rather than vice versa. It is robust and will resist rough treatment, heavy breathing and wind.

Ribbon microphones are fragile and easily damaged by close singing or outdoor air turbulence — the ribbon element being blown out of its mounting. Protective filter pads are available for most ribbons, and damaged models can be repaired quite cheaply. For all their fragility, a decent ribbon offers better quality for price than any moving-coil or crystal.

DAVID KIRK

ally meaning 'heart-shaped.' The cardioid microphone detects sound most efficiently at the front and sides but is insensitive at the rear. A vocalist troubled with feedback howl could take advantage of a cardioid microphone by positioning his loudspeaker in the "dead" area.

The drummer, too, if expected to join in vocal passages, should reduce the competition from his instruments with a separate stand-mounted cardioid placed three to six inches from his mouth.

An organist or acoustic guitarist is best advised to employ a cardioid ribbon. Cardioid capacitor microphones are also available but are comparatively expensive. The organist may, in any case, insist on going straight into the amplifier if his instrument lacks the power he desires.

MAJOR

The third major hearing pattern is the figure-of-8 — exhibited by most ribbon microphones. Imagine the microphone at the point where two "8" circles join and you can picture to sensitivity — equally high at front and rear but very low indeed at the sides.

Imagine this copy of MM as a suspended ribbon and try blowing it about from the sides and you will understand the reason for this odd hearing pattern. Only one side of a figure-of-8 microphone is normally used but if the rear is likely to face the drummer or another loudspeaker it should be left at home.

Finally the little matter of impedance. Most guitar am-



Pete Townshend surrounded by his recording equipment.

THE STUFF WE WOULDN'T WRECK!

PETE TOWNSHEND OF THE WHO

THERE'S a huge difference between the type of microphones you use in the recording or TV and broadcasting studio and the ones you use on stage.

The mikes you use on your tape recorder, for instance, may be of excellent quality, but they would be totally unsuitable for stage work by a group.

The best quality mikes for the specialised use we put them to are called uni-directional. That is to say, they pick up the sound fed into them from a very restricted area.

including amplifiers and loudspeakers.

For example, you would need a far more powerful P.A. system if you were appearing in the Empire Pool, at Wembley than in a small club. But a good balance would still be essential.

If I were starting to form a group all over again, I would spend far more on the P.A. system than on flashy guitars and dazzling stage suits.

Then you have to consider the way you connect the mikes to the amplifiers, and whether you use low impedance or high-impedance mikes. Also whether you use a small transformer to match the mikes to the amplifiers. Most groups these days are using high-impedance mikes, but I think low-impedance ones are more convenient to use.

Sounds

You feed in what you want your audience to hear excluding all extraneous sounds. They also exclude the feedback sounds that are such a bane with stage groups.

These are the sort of dog whistles and howls you get when the mike picks up the sounds issuing from the loud speakers.

But apart from microphones, you really need a good P.A. system all round. With lyrics meaning so much these days, it is so important to be able to hear what a vocalist is singing — even if the mikes from the guitars and other instruments are going full blast.

It all boils down to a matter of obtaining a good balance throughout the P.A. system, and a good microphone is only a link in a well-balanced chain,

Fail

Many P.A. systems in theatres in this country leave a lot to be desired. We've been to theatres in America where we've had to work with borrowed equipment when our own has failed to turn up in time, but we've still been able to get a good sound. Merely because the Americans realise the importance of a really good well-balanced P.A. system.

But Britain is catching up, and some of our theatres are realising the importance of first-class equipment. It's certainly not the sort of stuff we would want to wreck in our stage act.

CHEAP

The crystal type is not suitable for serious work and is manufactured for the domestic tape recording market as a cheap means of recording Auntie Lily.

Having chosen the type of microphone construction best suited to one's pocket and performing conditions, the next factor to consider is the 'hearing-pattern.' Simplest is the omni-directional (or non-directional) microphone which is equally sensitive to sound from the front, rear, top and bottom.

It would be used by a drummer, for example, to pull in all the percussion instruments scattered around him. The guitarist might also share a stand-mounted omni when supporting the vocalist. Moving-coil, crystal and capacitor microphones are all available with omni patterns though ribbons are not.

Another piece of jolly jargon is cardioid — liter-

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Microphone Special 2

Problems in the studio

IAN GRANT is a BBC radio producer. Currently he is producing *Country Meets Folk and Country Style* and has also produced *The Joe Loss Show, Saturday Club, Music Through Midnight* and *Pop Go The Beatles*. Prior to joining the BBC Production Department, Ian was a sound engineer. His brother, Keith, is closely connected with Olympic Sound Studios. Here, Ian Grant discusses some of the problems of using microphones in a studio.

THE main problem, basically, is separation—that is, the separation of sounds. The best definition of separation is this: it is the requirement that a microphone, placed in a position to pick up an instrument or voice, only hears that instrument or voice and nothing else. That is the basic problem in any studio. For modern pop recording, the ideal acoustic conditions in a studio should be "dead" (meaning there should be no reflecting surfaces).

phones and amplifiers have to be selected and adjusted to avoid distortion. "A possible way out of this is to use direct injection which means instruments being plugged straight into the studio mixer thereby eliminating the use of a microphone.

VERSATILE

"In the main there are only three types of microphone used in professional recording and broadcasting—they are the ribbon microphone, the condenser microphone and the moving coil microphone.

"Other types can be used but are less versatile. Top quality microphones of the three types I have mentioned have a frequency response such that it is possible to distort that response with "tone" correction units to produce the required sound.

REMEMBER

"One point to remember is that roughly 50 per cent of the art of sound balancing is the careful positioning of microphones in relationship to the sound source so as to reproduce the best, or if not the best, the required sound. The rest is done by the person doing the mixing who should know what is wanted and how to get it. "If a group is going into a studio for recording or broadcasting, the studio engineer will have his own ideas as to the placing of instruments. These ideas should be acknowledged to get the best sound for the group as the engineer will know his studio's acoustics."

IAN GRANT



HOLLIES: distinctive vocal blends

Dave Roberts has supplied microphones, amplifiers and loudspeakers to some of the world's top recording groups and artists. Among them the Beatles, Rolling Stones, Hollies, Peter Green and the Fleetwood Mac, Dave Clark Five, Dusty Springfield, Acker Bilk, Alan Price, Paul Revere and the Raiders and Eric Burdon.

Here's his advice on the choice of microphones for solo singers or groups who aim to make a bid for chart fame:

Budget limitations will obviously dictate your initial expenditure on a public address system. Remember, these can cost from £300 to £1,000. But you could get a good set-up for about £250.

Microphones, again, vary tremendously in price. As with most things, it is a question of "you get what you pay for." But a good mike may be purchased for from £10 to £20.

There are many cheaper ones on the market, but make sure you hear what they can do first. The better the quality of mike, the better the sound quality it will put out.

Go for moving coil or ribbon mikes in preference to a crystal one. Crystal mikes tend to give feedback at lower volumes, and the reproduction is more trebly, as opposed to the warm, natural sound obtained from the ribbon or moving coil types. They also give a better reproduction of the bass notes.

If you're a solo singer, get a hand mike that also fits into

You get what you pay for

DAVE ROBERTS

a stand. And if the other members of the group are also using mikes, make sure they match up with the solo singer's.

Groups like the Hollies, Move, Herd and Marmalade achieve their distinctive vocal blends by making sure their microphones and indeed, all their PA equipment, is perfectly matched.

But, of course, if you're just starting out, you need not pay so much for the individual microphones used by the group as if you are just a solo singer. Subtleties of tone are emphasised more

if you are using just the one mike. Therefore, it's worth paying more in such cases.

Manufacturing techniques have improved tremendously in the past few years. You have only to listen to records made only ten years ago to appreciate the difference in the quality of today's sound-reproducing equipment.

There's a tremendous variety of microphones on the market catering for all purposes. Provided you get some expert advice it is difficult to go wrong really. Price is really the governing factor.

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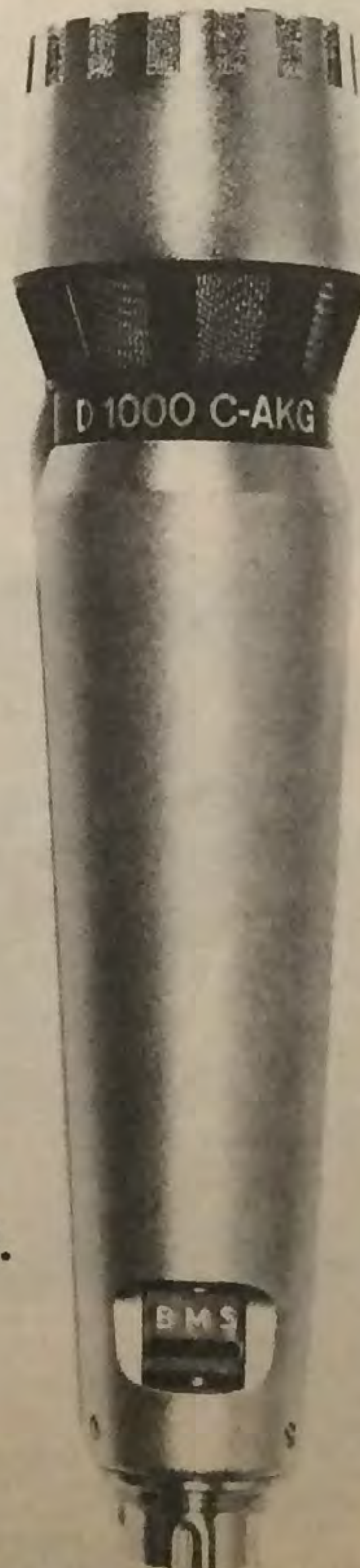
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Frankie pioneers new hand mike

FRANKIE VAUGHAN has pioneered the use of a new type of hand mike that, by dispensing entirely with the usual long trailing lead, permits the artist complete freedom of movement.

Developed by a firm in Wareham, Dorset, it is a transmitter and microphone combined and has an aerial only about five inches long. Says Frankie: "Let's face it — the trailing lead is becoming a bit old-fashioned these days. And it was brought home to me even more forcefully when I saw Dickie Henderson doing his parody of a pop singer whose lead is handled by someone the other end who is a bit inexperienced."

TANGLE

"In the end, the singer gets all tangled up with it."

"With this new mike, I can pick it off the stand and move right into the audience to do my Harry Charmer bit. It gives me 100 per cent freedom of movement."

"I realised the importance of mike technique years ago when I was working in variety. I wanted to move about freely on stage, and the fixed mike on a stand obviously imposed limitations."

"I used a hand mike with a lead — sometimes running down inside my trousers to add to the concealment — but this was still constricting. Then I used a radio mike around my neck or a hand radio mike. But here again I had to conceal a transmitter and batteries on me."

PERFECT

"Now, this new microphone provides the perfect answer to these problems."

Adds Maurice Apple, who handles the new product: "I've known Frankie for a number of years, and I suggested he should try out this new mike when we met at the Lotus House one night."

"It is ideal for any performer in show business, and we now supply them to Talk of the Town."



Microphone Special 3

How the tricks are worked

CHRIS WELCH

"AMERICAN studios better than British? Rubbish!" says freelance recording engineer Glyn Johns. "English engineers and studios are as good as anywhere in the world. American studios get a fantastic sound, but they often have absurdly archaic equipment."

Glyn, aged 26, has been an engineer for nine years, and has worked with the Small Faces, Nice, Move, Procol Harum, Traffic, Spooky Tooth, P. P. Arnold and the Family.

He described to the MM this week the engineer's use of microphones in recording studios, their types, arrangement and some of the "trick" effects that can be obtained.

"When recording a group, the drums are usually the most difficult to mike. You set up four microphones, or sometimes use only two. A condenser type is usually used as an overall mike above the kit."

"I use a recently introduced model that has become

almost universal. Separation is pretty good and it has a bass and level cut on the mike itself.

"Another mike is used on the bass drum, which could be one of several depending on taste. I very often take the front skin off and put a cushion inside, up against the back skin to get a dead sound."

"And you often have to 'doctor' the snare drum, maybe with a wallet or cigarette packet. This is because groups usually have their drums tuned for stage use. Experienced drummers use a separate kit for recording."

"You rarely mike the hi-hat. Enough sound from that gets through to the overall mike. Positioning of all the mikes is most important."

"No two drummers get the same sound out of the same kit, and weather can effect the drum sound. Sometimes it can take half an hour of fiddling about to mike a drum kit properly."

"Guitars usually have one mike on the amplifier, or you can use 'direct injection' straight from the guitar to the mixer, or use both together."

"Separation is important, especially as modern groups play so loud. Bass guitar is a bit critical. With such low fre-

quencies you can get a terrible sound.

"Vocalists are pretty straightforward and different engineers prefer different microphones."

"The maximum number of microphones used is about 20 on an orchestra. You usually mike the rhythm section individually, then for a section of five saxes for example I would probably use two, one for the baritone and one for tenors."

"Effects like 'phasing' which was first used on the Beatles Sgt. Pepper album, and the Faces used on 'Itchy Coo Park,' are not done by microphones and is far too complicated to describe here."

"But I have tried using mikes on singers' throats and chests and I stuck one in a piece of metal tubing to try a new sound."

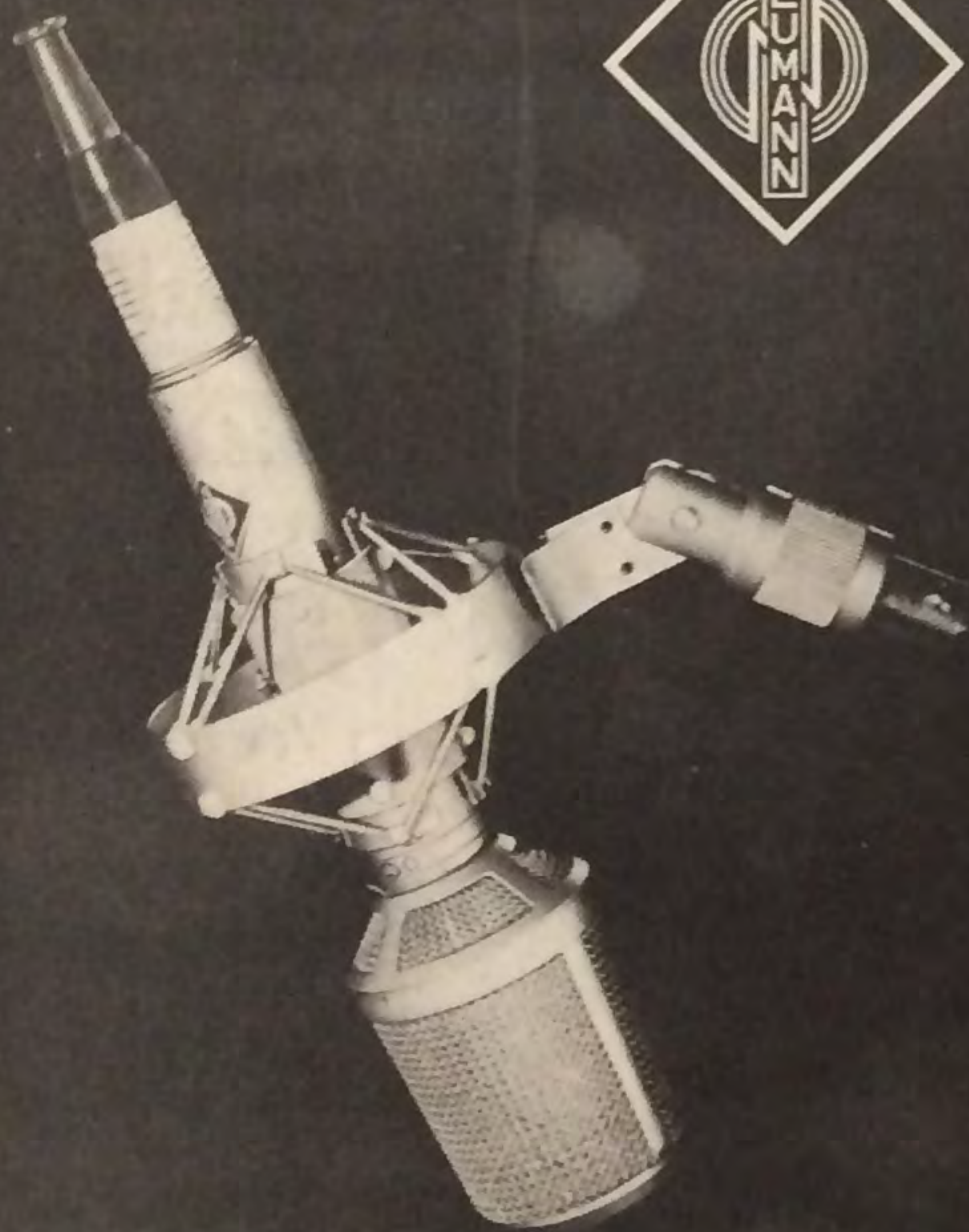
"I remember Mick Jagger arrived at the studios when they were working on 'Their Satanic Majesties,' and said he wanted a load of unusual sounds that had never been done before."

"I had a nosh and finally thought of something using echo. I plugged it all in and finally got it to work. I got Mike to listen and he said: 'Great, half a dozen more like that and we're okay!'"



JAGGER: a load of unusual sounds

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DUSTY SPRINGFIELD: "I Close My Eyes And Count To Ten" (Philips). A delight for Dusty fans. A Scottish acquaintance once complained bitterly that we are living in an age of superlatives. And one tends to agree we are prone to fall all too easily into the trap of blithely uttering, "fab, top hole," or whatever the current idiomatic expressions are among the fast set.

Dusty in action on a Clive Westlake ballad, with accompaniment directed by Keith Mansfield is more than fab. It is dramatic, haunting, poignant, wistful and a hit. After a considerable absence from the chart, she has set before us a fine performance that deserves all superlatives that might be strewn in her path to the top.

TEAM

GENE PITNEY: "Love Grows" (Stateside). American Gene has an all-British team behind him on this medium-paced excursion into musical romance. The well known team of Greenaway and Cook provide the melody. Mike Vickers the arrangement and Gerry Bron production.

Gene certainly offers a surprise in the vocal department. Over the years his voice has been getting higher and higher, until it was widely speculated among showbiz circles that soon only certain dogs would be able to pick up his vibrations. Here he starts in subdued mood, and for a few bars of the intro his voice plummets to unsuspected Pitney depths. And there is only a brief passage of stratospherics. A controlled, yet strangely emotional performance.

BEAT

CLIFF BENNETT & HIS BAND: "Good Times" (Parlophone). Good, hard-hitting stuff from beat scene veteran Cliff, with a band that gets a distinctly authentic American sound.

He has parted from his old Rebel Rousers, but this has sufficient beat to rouse even the most lethargic rebel. Exhausted French students suffering from a surfeit of tram car burning and kerbstone hurling, might well enjoy this dose of refreshing pop simplicity, and find themselves spurred to fresh heights of rebellion.

Chris Welch



Pop singles

ZION OF GALLIER: "Dream Dream Dream" (Parlophone). Zion is a hill in Jerusalem, and a Zionist as we all know is an advocate of the colonisation of Palestine by modern Jews.

After listening to this strange ditty, which like a cross between "Sgt. Pepper's Lonely Hearts Club Band" and "Dear Delilah" I feel like uttering "schmuck" from the Yiddish a form of old German with words added from many modern languages, spoken chiefly by Jews from Slavonic countries.

Not a terribly corking sound.

EPICS: "Travelling Circus" (CBS). A man in a gorilla suit offered me a banana on my way to work this week, and I couldn't help noticing he was surrounded by several clowns in full make-up.

FATAL

A passing business man nearly suffered a fatal stroke at the spectacle as I tried to pretend I was completely detached from the whole situation. They were the Epics embarking on a grand publicity stunt of the old school, designed to shock, and stimulate pop journalists into noticing their sound.

But they don't need to distribute toy tin circus wagons with tape recorded jungle noises to be noticed. They have a great song by Tremeloes Alan Blakely and Chip Hawkes, written for Alan's younger brother Mick who plays drums for the group. With its catchy Zorba the Greek guitar sound it should trapeze to the top.

NICE: "America" (Immediate). Tremendous performance by Emerlist Davjack, and as all Nice fans know, that means Keith Emerson, David O'List, Lee Jackson and Blinky Davison who comprise Britain's most exciting, original and experimental instrumental group.

Not everything they do is a success, but in the heat of creation their live performances often achieve levels of startling brilliance.

This tour de force on the Leonard Bernstein song



from West Side Story has replaced "Rondo" as the most climactic number in their repertoire, and it's nice to hear Davey get-

ting some guitar work in as well as Keith's organ. Blinky underpins the group with his battering drums, and takes a light-

ning break at the end of a brief snatch of Lee Jackson's poetry read by a small girl which refers to the Nice's concern for

recent events in America.

SMALL FACES: "Universal" (Immediate). Steve Marriott's send up of Don Partridge? This is either the worst release in their career, or the most original.

It's a staggering change from the Faces usual sound, and Marriott doesn't even sound like the Steve we all know and dig. Strange Bob Dylan type lyrics, sung to 12-string guitar, with added Partridge-type bass drum thumping, corny trombone and clarinet, and street noises.

The vocal sounds decidedly serious, with the deadpan qualities of a Ray Davies performance, yet the backing sounds like the Small Faces out of work aged about seventy.

As a Faces fan, I hope somebody likes it, but this strikes me as a catastrophic mistake.

GOOD

ALAN PRICE: "Love Story" (Decca). Obviously some of our older established groups like the Faces and Alan Price are finding it harder than ever to get material.

Alan was so worried about his last single he withdrew it at the last moment. This is a Randy Newman composition, who had been good for him in the past, and it attains a high standard given Alan's appealing treatment.

Tempo changes may cause some problems for the quick listener flipping round his radio dial in search of pop excitement, and this doesn't quite make it—hit wise.

VANITY FARE: "I Live For The Sun" (Page One). Bright, pretty sound, taken at up tempo revealing this Kent group's fresh, vital approach.

Superb vocal harmonies and a good melody line should interest enough deejays to get the plays to be a hit.

MOODY BLUES: "Voices In The Sky" (Deram). While the group have sunk below the national consciousness since their hit days, they have improved vastly and are now producing some remarkably beautiful records, including this moody and blue ballad.

Their live performances too are something of a revelation, and if the public can be made to forget their "Go Now" image, the Moodies should be back in the main stream of pop events soon.

KINKS: "Day's" (Pye). After a flop staggering in its finality and completeness, the brothers Davies sing through another non-descript tune against a barrage of strings — or electronics—its difficult to tell these days.

Ray seems to be going through a dull patch on the song writing front, but we're sure he will pull another hit out whatever bag he uses soon.

This isn't the one, however.

PIGMEAT MARKHAM: "Here Comes The Judge" (Chess). This was issued on June 1, got overlooked, but is such a gas should be purchased by the entire population for their own edification and amusement.

Soul comedy of the hippest kind.

MARSHMELLOW HIGHWAY: "I Don't Wanna Live This Way" (London). A culturally dull, flat and unenterprising song, which leads me to consider there should be reforms in the industry, reforms similar to those in the Cluniac system attempted under the abbacy of Peter the Venerable.

But, of course, some people may enjoy this undeniably innocuous piece of harmonising to rhythm accompaniment.

It was Theodore of Tarsus himself who said, I think, "De gustibus non est disputandum."

JOHN WALKER: "Kentucky Woman" (Philips). John has suffered some disturbances to his career, but with the aid of a competent performance of a reasonably interesting song there is hope for him yet.

New single from The Paper Dolls My Life (is in Your Hands)

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THE MANTOVANI TOUCH (Decca). Beautiful and delicate versions of best sellers a la Mantovani. Brilliant orchestrations in their way—all skilfully played. Includes "Release Me," "Alfie," "Impossible Dream," "The Days Of Wine And Roses."

THE BUTTON DOWN BRASS (Fontana). Superbly recorded in "Living Presence" stereo this features the gentle trumpet of Ray Davies with orchestra and chorus. Nicely played versions of such as "Something Stupid," "Up, Up And Away," "Fool On The Hill," "Tears" and "The Last Waltz."

MAURICE CHEVALIER (Music for Pleasure). The man with the prototype French-English accent half talks and half sings through such songs as "Isn't It Romantic"

LPs

Homage to fire—the Arthur Brown way

THE CRAZY WORLD OF ARTHUR BROWN. (Track). Arthur Brown's stage act is as much visual as musical so with a bit of imagination you can see Arthur, flaming bonie and all, leaping around while you're listening to this album. Built up on strong organ backing, Arthur's songs contain a great deal of homage to fire and flames. The music is exciting and Arthur works up the atmosphere by going from low pitched singing to wails, screams and shouts. Arthur and organist Vincent Crane have written much of the material between them and these include "Fire," "Come and Buy," "Time," and "Confusion," but Arthur also admires James Brown's "Money" and Screaming Jay Hawkins' "I Put A Spell On You" into his crazy world. Kit Lambert produced the album in association with Pete Townsend and Vincent Crane did the arrangements.



ARTHUR BROWN JOHNNY CASH RIGHTEOUS BROTHERS

JOHNNY CASH: "From Sea To Shining Sea" (CBS). Cash has a beautiful and distinctive voice. He's a singer with dignity and never makes extraneous, out-of-character noises. But some of his recitations here are a bit goopy. We much prefer his singing. Titles include "The Whistler And The Suck," "The Walls Of A Prison," "You And Tennessee," "Shrimpin' Sallin'."

THE RIGHTEOUS BRO-

THERS: "Standards" (Verve). Here you get one brother on one side and the other on the reverse. Honestly they would have been better sticking to the duo format. Both as soloists sound mannered and like so many other rather frantic singers. They've done better. Includes "That Lucky Old Sun," "That's All," "Without A Song," "Secret Love," "If I Ruled The World."

RAY PRICE: "Greatest

Country Hits (CBS). Ray, who once studied to be a vet, mends more than animal ailments with his plaintive songs of wayward love. A nice album, if a little melancholy at times. But good country music, well sung.

JAY AND THE TECHNIQUES: "Apples, Peaches, Pumpkin Pie" (Philips). Pop music, Stateside style, from Jay and the Techniques. Well produced, with little spark of originality, although they whip up a lot of excitement.

ULTIMATE SPINACH (MGM). Rather pretentious album, mainly because all that psychedelia and titles like "Ego Trip" and "Your Mind Is Reeling" seems so corny now. Another competent, but completely unmoving American combo, trying too hard to be where it's at. Wherever that is, it ain't here. "Plastic Rain Coats/Hung-Up Minds" and "Dove In Hawk's Cloth-

ing" are the best because of their lack of profundity.

CHICO HAMILTON
The Further Adventures Of B. Chico: 501 My House Working (10), Who Did I Turn Out To Be (10), The Boy With That Long Hair (10), Daydream (10), The Shadow Of Your Smile (10), Evil Eye (10), Monday Monday (10), Mojo (10), My Romance (10), Stella By Starlight (10) (Impulse MFL503)

101 Chico Hamilton (10), Clark Terry (10), Jimmy Chesham (10), Charlie Mariano (10), Jerome Richardson (10), Alto Saxo (10), Danny Bank (10), Caber Saxo (10), Richard Davis (10), Victor Fontana (10), Wilton Babo (10), Hamilton (10), Mariano (10), Richardson (10), Saxo (10), Ron Carter (10), Fontana and Babo (10)

CHICO HAMILTON is one of the most tasteful drummers in jazz. He is also one of the great jazz Romantics — as illustrated here by his two compositions "That Boy" and "Manilla" — a combination of unfashionable talents that probably explains his absence from the top of the polls during recent years.

On this set, his romantic side comes through on the small group recordings while a complete contrast is provided by the larger group — there can have been few happier sounds than "Mojo" with Clark Terry in full flight on trum-

NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

Chico Hamilton — one of jazz's great romantics

pet and such are the marvels of modern science, talking encouragement to himself.

Terry is in brilliant form and manages to rescue what would otherwise have been the one rather dull track, a Latin-jazz version of the Lovin' Spoonful's hit single, "Daydream." Saxo gets room to stretch out on several tracks, including his own "Evil Eye," and proves to be perhaps the most interesting guitarist on today's scene.

Mariano, too, grabs his solo chances with some authoritative playing and there is effective flute work from Richardson. The two bass players live up to the reputation and, as on all Hamilton albums, the rhythm section is worth continued study with its con-

tioned subtle shiftings of rhythmic emphasis.

The use of such pop hits as "Mojo," "Daydream," "Shadow" and the Mama's and Papa's "Monday Monday" was probably intended to reach a wider audience than just the dedicated jazz collector. I hope it succeeds for there is a great deal here for anyone with ears to enjoy. B.D.



HARRY JAMES: "The Golden Trumpet of Harry James," Cribbbird You Made Me Love

You! Two O'Clock Jump, I've Heard That Song Before, Ultra, Sleepy Lagoon! All Or Nothing At All, Cherry, Take The A Train, I Heard You Cried Last Night, The Mole, Satchi Doll (Decca LK4930).

WHEN I was a young, pure and impressionable jazz fan we looked upon Harry James as a sort of commercial ogre — the purveyor of sugary melodies under the false disguise of jazz.

Though the judgment had a grain of truth I first realised it was hardly fair when I heard "Boo Woo" and the other trio tracks and was later forced to admit that James was something of a Jekyll and Hyde of the trumpet — capable of monstrous, sentimental excesses, yet equally equipped to come up with hard-swinging, rough-edged jazz choruses.



CHICO: one of the most tasteful drummers

This album includes recreations of some of his early success of the 1940's like "Cribbird" and "You Made Me Love You" — both James at his most sugar-sodden — or the leaping "Two O'Clock." The sleeve note, incidentally gives such little real information that the casual buyer might easily believe he had bought a collection of early James.

HEAD

No personnel are listed, but this is a recent line-up which, when given its head, can powerhouse with the best. The drummer could well be Buddy Rich — though he sounds a little heavy at times — and there is some excellent alto, presumably the late Willie Smith.

James' technique has remained untarnished over the years — and so has the double personality. If you want James the Jazzer you must also take James the boy with the Golden Trumpet. Still, there's enough driving big band jazz here to make it well worth a listen. — B.D.

with Basie, given time. Singers from Ella and Sarah to Sammy Davis and Tony Bennett have had a go at working with the band, and now Dot come up with a first-timer: Basie and the Mills Brothers.

The Millses — Herb, Harry and Don with guitarist Don Brown — have a pleasantly relaxed, unstrident sound and they fit in comfortably here. Which is to be expected in view of their background experience.

They are the male vocal group I'd least object to being stranded with. Nevertheless their business is popular music rather than jazz. This has a decisive effect on the record.

The band produces bursts of vivid jazz — they are short-lived, of course — and sounds throatily beautifully and rhythmically distinguished whenever it takes the floor.

But the album cannot really be recommended as an example of Basie's music; you have to like the Mills brand of mellow harmonising to go for it.

HAPPY

And here again, choice of song affects the matter crucially. At the album's start, song and styles combine happily to create a humorous, swinging groove — the Brothers winding up singing "love a Basie rhythm" in place of "Up A Lazy River," and doing it convincingly.

On "May Be Wrong" band and vocal trio are still winging; the fast "Happy" is another spirited bash with a touch of Dixon flute, and "Down" and even "Whiffenpoof" have a pretty infectious bounce and warmth.

It's when you get among the "Tiny Bubbles," "December" and "Release Me" that the proceedings become a trifle boring for jazzers. And who, I ask despairingly, wishes for another Basie version of "April In Paris"?

Still, it is a musicianly set and all good clean fun for those who enjoy "midway" stuff. — M.J.

BASIE/MILLS

COUNT BASIE—MILLS BROTHERS: "The Board of Directors." Up a Lazy River, I May Be Wrong; Release Me; I Want To Be Happy; Down-Down-Down; The Whiffenpoof Song; I Dig Rock and Roll Music; Tiny Bubbles; December; Let Me Dream; April In Paris (Dot 6PD506).

Basie (pno), Nat Pavone or Snookie Young, Al Aarons, Gene Goe, Ernie Royal (tpts), Bill Hughes, Grover Mitchell, Dick Boone, Harlan Floyd (trbns), Marshall Royal, Bobby Plater, Eric Dixon, Frank Foster, Charlie Fowkes (reeds), Freddie Greene, Norman Brown (gtrs), Norman Keenan (bass), Sol Gubin (drms). New York. 20 and 21/11/67.

EVERYONE, it appears, is going to make a record

RADIO JAZZ

British Standard Time
FRIDAY (28)
4.5 a.m. J: All That Jazz (Fri, Mon-Thurs). 11.5 J: Golden Record Gallery (Fri, Mon, Wed). 7.0 p.m. H1: Jazz Rondo. 7.15 O: Big Band Parade (Fri, Sun, Mon, Wed, Thurs). 7.30 V: Irish Jazz Group (Fox-Butler Jazz-band, Louis Stewart Trio). 8.5 J: Jasin St Jazz. 9.30 E: Herbie Mann. 10.0 H.2: Jazz. 11.5 E: Jazz In New York. 11.15 O: Horst-Muhbrandt Combo. 11.30 T: Ethel Waters. 12.0 T: Dave Brubeck Quartet. 12.5 a.m. B1 and 2: Gil Evans, Red Norvo, Max Kaminsky, Jimmy Rushing, Gabor Szabo. 12.15 E: (1) Moody Blues (2) Buddy de Franco, Oscar Peterson (3) Nana Mouskouri.

SATURDAY (29)
5.0 a.m. J: Jazz Book. 11.55 B3: Jazz Record Requests (Ken Sykora). 2.40 p.m. H1: Radio Jazz Magazine. 10.30 O: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Erroll Garner Quartet. 12.0 T: Thelonious Monk 12.5 a.m. J: Sammy Davis Jr.

SUNDAY (30)
3.5 a.m. J: George Shearing. 7.0 p.m. B1: Mike Raven's R and B. Show. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Cecil Payne, Charles Fox). 9.5 J: Finch Bandwagon.

MONDAY (1)
4.35 p.m. U: Pop and Jazz. 4.45 H1: Dutch Swing College Band. 10.20 E: Kurt Edelhagen International All-Star Band. 10.30 U: Ken Colyer. 10.55 H1:

FRIDAY (28)
11.0 A3: (1) Free Jazz (2) Jazz Panorama with Jacques Panassie (3) R. and B. 11.10 M: Louis Armstrong. 11.30 T: Pop and Jazz. 12.0 T: New Jazz Records.

TUESDAY (2)
5.30 p.m. B3: Jazz Today (Charles Fox). 11.0 U: Berlin JF (Sarah Vaughan, Berlin Dream Band, Don Ellis). 11.5 O: Jam Session. 11.30 T: Nancy Wilson. 12.0 T: New Jazz Records.

WEDNESDAY (3)
8.15 p.m. B1: Jazz Club (Alan Haven Duo, Art Ellefsen Sextet, Graham Collier Sextet, Jazz In Europe). 9.20 O: Jazz For Everyone. 10.30 O: Jazz Club. 11.20 H1: Radio Jazz Magazine. 11.30 T: Hines, Hines and Dad. 12.0 T: New Jazz Records. 12.15 a.m. E: Jazz Meets The World. 12.30 M: Jazz.

THURSDAY (4)
4.35 p.m. U: Jazz Magazine. 6.30 J: 25 Years of AFN Broadcasting. 7.5 H1: Jazz Spectacle. 11.30 T: Andy Williams. 12.0 T: New Jazz Records.

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'Like starting from scratch again' says Marc

IF 22-year-old folk singer Marc Ellington ever returns to California, he faces five years in jail.

Marc, currently resident in Britain and working in folk clubs and universities around the country, hit the headlines a few months ago when he was allowed by the Home Office to stay in Britain, even though the American Government was trying to induct him into the services.

Ellington, a friend and admirer of Bob Dylan, explained the position: "In the States, I had obtained a conscientious objector's deferment to military service which meant that they had investigated my case and found that I was sincere in my beliefs. But it's an order that can be rescinded at any time. And after I had come to Britain last October, I was informed that it had been rescinded and I was due for induction. I refused to go. People here like Lord Brockway and various MPs helped me and the Home Office eventually let me stay. If I go back to the States, I face five years' jail."

Marc has settled in South London, and eventually hopes for naturalisation. "I still get periods of yearning for the States, but I have learned to live with my situation. I've been granted a work permit, but it's like starting from scratch again."

Marc, born in Massachusetts, went to college in California. He attended Monterey Peninsula College, doing general studies and was also a pupil at Joan Baez's School for the Study of Non-Violence. While at college, he started to sing at concerts and in clubs and was eventually offered a three week booking at San Francisco's Hungry 1 club. His professional debut at the venue was well received. The Los Angeles Times described him as "one of the finest of the rising young folk singers" and he left college to concentrate on a singing career. He appeared at most of the major folk and cabaret clubs in America, appeared on radio and television and recorded for Columbia Records.

Since he came to Britain last October, he has signed a five-year contract with Philips Records and his debut single here was Bob Dylan's "I Shall Be Released." He is also going to record a new Bob Dylan song as his next single release.

At the moment, he is involved in trying to form a new group. He believes in trying for a good vocal sound, as well as a good instrumental sound, uses a lot of Dylan work in his repertoire but is keenly receptive to other writers' work. He is however a little disappointed with the standard of songs in Britain.

"I understood before I came that there was a tremendous amount of good songs being written in Britain, but I haven't found it so. People are writing, but when their work is analysed, very little of it stands up as really good." One of the writers he does admire however is a Scottish singer and composer called John Martin whom he believes will become a major force in the folk world.

He also states that British audiences aren't as hip as their American counterparts "London audiences are often blasé, Northern and Scottish audiences are better, but in general, people here are not hip as say the Village people in New York."

Things are starting to happen for Marc on this side of the Atlantic. He has signed with a new agency, after problems with his first booking arrangements, and is hoping to sort out a management arrangement in the future.

He can't go back to America in the foreseeable future and is concentrating his immediate efforts into "creating a climate here where things can start to happen."

He is however prepared to be a lot more flexible than he was in the States. "I've realised that although you have to be artistically truthful, you also have to be receptive to other people's desires. I'm not a purist. I'm as prepared to work anywhere, not just on the folk scene." — ALAN WALSH.

ELLINGTON: a friend and admirer of Bob Dylan

FOLK NEWS

WELL which one are you going to on Saturday? The clash between the Incredible String Band (Royal Albert Hall) and the Pentangle (Royal Festival Hall) even made the Sunday papers, but a last-minute check with the organisers of both didn't disclose any long faces.

It didn't disclose any "house full" notices, either, though Joe Lustig revealed an interesting fact — that the only seats left for the Pentangle were cheap ones.

Having filled the prestigious Fillmore East in New York during their recent American tour for the Incredibles, Joe Boyd didn't seem worried, though he has the larger hall — by a couple of thousand seats.

ALEX CAMPBELL, Jeremy Taylor, Johnny Silvo, the Halliard, the Riggers, the Tallisemen and Don and Maureen Wallace are in the Feering Friday Folk Festival at Prested Hall, Feering, tomorrow, June 28.

Halliard Dave Moran, telling me this, adds that the Chelmsford club is moving after five years in one home to a new Sunday-night venue, the Saracen's Head. This Sunday they have John Foreman and Leon Rosselson, with Alex Campbell on July 14.

The Halliard have just finished a tour which took in Redditch, Walsall, Hazelslade, Wolverhampton, Tettenhall, Shipley and the Magic Lantern, Birkenhead.

THE Pentangle and Bernadette are the guests of the Corries in Degress of Folk on BBC-1 on Monday, July 1.

JOHNNY CASH and June Carter have a radio programme to themselves this Saturday on Radio One and Two. June Carter, now Johnny's wife, is the daughter of Sara Carter, of the original Carter Family.

WIZZ Jones, Terry Gould, Dave and Toni Arthur, the Echo Mountain Boys, Don Wilkinson, Tiny Craig, John Morgan, and Pat Willans are featured in a concert at the Royal Victoria Hall, Tunbridge Wells this Friday, June 28. Pat Willans also runs the local folk club on Mondays at the Compasses, Little Mount Sion.

RESIDENTS at the Hanging Lamp, the Monday-night club in the crypt of St Elizabeth's, the Vineyard, Richmond, Frank McConnell and Verity Stephens, have both been recording lately. The club has Ralph McTell and Mack on Monday next week, Shirley Collins on July 15 and John Martyn on July 22.

They are hoping to have the Young Tradition and Martin Carthy and Dave Swarbrick during August.

THE McPeakes visit London to play at the Fox on Thursday, July 11. Tonight Tina Mullinger presents Ian Russell with old Fox residents Fred McKay, Arthur Roberts, Hugh McEwan and Jim Murray.

On Thursday next week they have Terry Masterson and on July 18 they have JoAnn Kelly and Michael Absalom in a blues night.

PETE STANLEY and Brian Golby, Southern Ramblers, Lisa Turner, the Clay County Travellers, Dave Travis and Malcolm Price, will take part in a memorial concert for "Pop" Silver, of the Silver Family, who died recently. All proceeds from the concert, being held at the Ralli Hall, Hove, Sussex, on August 1, will go to the Silver Family. Admission is five shillings.

THURSDAY

AT FOX, ISLINGTON GREEN, N.1 IAN RUSSELL
Fred McKay, Arthur Roberts, Jim Murray, Hugh McEwan.

BLACK BULL, High Road, N.20 JOHN FOREMAN!!
BALL O'YARN, host STEWART EMMS.

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ROY WOOLNOUGH & Thomas Moloney present SHIRLEY BLAND, JOHN BETMEAD in songs and duets. JAMES DOCHERTY, Michael Milner and John Haddon, MICHAEL COONEY from the USA, and DAVY GRAHAM, Purcell Room R.F.H. 7.30, July 5th.

VICTORIA HALL, Southborough, 8 pm. Dave and Toni, "Wizz," Terry Gould, Echo Mountain Boys. Tickets, enquiries, phone, Tunbridge Wells 30900.

SATURDAY

"ANGLERS," TEDDINGTON
DIZ DISLEY
STRIKES AGAIN! COME EARLY

AT LES COUSINS, 7.30-11 p.m. ROY HARPER
Next week: Davy Graham. All-nighter 12-7 a.m.

FAREWELL CONCERT
SPIDER JOHN KOERNER plus guests.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. Dave and Toni, with Tony Rose, The Laymen, The Taverners.

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JOHN PEARSE
Host: Nick Harrison

PEELERS CLUB, KING'S STORES, Widgegate St., Bishopsgate.

THE HUMBLEBUMS

FOLK CONCERT
in aid of Human Rights Year at Central Hall, Westminster, on July 19th, at 7 pm. Artists: Julie Felix, The Fairport Convention, Al Stewart, John Martyn, David Campbell, Dorris Henderson, Shirley Bland, Theo Johnson, Stephen Delft, Mouse Proof.

FOLK FORUM

161-166 Fleet Street, London, E.C.4. 01-353-5011. Ext. 171 and 176

SATURDAY cont.

SHIRLEY BLAND, Dolphin, Newbury.
THE L.C.S. presents THE SINGERS CLUB, EWAN MACCOLL and PEGGY SEEGER, the critics group singing and giving a preview of FESTIVAL OF FOOLS MARCH 1968. Union Tavern, 52 Lloyd Baker Street, London, WC1, 7.45 pm.

TROUBADOUR, 265 Old Brompton Rd. 10.30
NIGEL DENVER

SUNDAY

CHARLTON FOLK, Assembly Halls, The Village, S.E.7.
SYDNEY CARTER
John Bailey, Celia Congdon, 8 pm.

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TALISMAN HOTEL, HITCHIN, HERTS. ROBIN DRANSFIELD & THE BALL OF YARN. Resident KEITH PEARSON. 8.30-11.00.

TROUBADOUR, 9.30
JOY HYMAN

MONDAY

AT CATFORD RISING SUN, JOHN TOWNSEND AND KEITH CLARK.

AT CAVENDISH SQUARE. A fabulous new singer, songwriter
CEREDIG DAVIS
The Phoenix Pub, John Princes Street. Opens at 8 sharp.

AL) THE HANGING LAMP, The Vineyard, RICHMOND. 8.15
RALPH McTELL
Guests. Come early.

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CHAPTER THREE
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The Hop-Poles, Baker St., Enfield

MIKE CHAPMAN
DAVE FOREY

FOLK CENTRE, HAMMERSMITH introducing
DAVE BUTCHER
SEE THURSDAY

TUESDAY

CLIFF AUNGIER presents
JOHNNY SILVO
at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1

DUCHESNE FOLK
20 PHILLIMORE GARDENS, W.8
TONY MAUDE, 8.30

TROUBADOUR, 9.30. — RON SIMMONDS.

TUESDAY cont.

WINNIE WHITTAKER AT COVENFOLK
RAM INN, Wandsworth High St. S.W.18. 8 o'clock onwards.

WEDNESDAY

AT LES COUSINS, 7.30-11 p.m. CLIVE PALMER
WIZZ JONES
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JOHNNY SILVO
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- 7 Accrington—Sportsman's Club
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- 9 Gloucester—ICI
- 10 R.A.F. Witton
- 11 Riverboat Shuffle
- 12 Reading—Ship
- 13 Chichester—Holiday Camp
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- 15 Pinner—Whittington
- 16 R.A.F. Tern Hill
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SHAKY VICK'S BLUESBAND
 THE BLUES THING
 21 Winchester Road, N.W.3
THE ORIGINAL EAST SIDE STOMPERS. Highams Park.
TOWN HALL, GLASTONBURY (Somst.). Saturday, June 29
JOHN MAYALL'S BLUESBREAKERS AND THE SAFETY CATCH

SUNDAY
 AT THE CLERKENWELL TAVERN, 8 P.M. THE NEW KEN GIBSON OCTET.
BILL BRUNSKILL'S JAZZMEN. Fighting Cocks, Kingston.
BILL GREENOW
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 12-2 pm. Prince of Wales, Dal-ling Road, Hammersmith (next Ravenscourt Park Tube).
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EVERY SUNDAY, 7-10.30. Pied Bull, Liverpool Rd., Islington.
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 WEMBLEY TOWN HALL
BLUES LOFT, HIGH WYCOMBE
DYNAFLOW BLUES
BROCKLEY JACK. See Sunday
ELMER CRUMBLET'S JAZZ BABES, Red Lion, Brentford.
ERIC SILK, 100 Club, Oxford Street.
GOthic JAZZBAND, Notting-ham.
HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
MIKE WESTBROOK BAND
KILLING FLOOR
 BLUES CELLAR, SHEFFIELD
MJS ROYAL OAK, TOOLEY ST. SEL. (near London Bridge Station). **TONY LEE TRIO** featuring **TONY LEE, PHIL SEAMAN and TONY ARCHER**, special guest **LENNIE BEST.**
NEW ERA JAZZBAND
 Elm Park Hotel, Hornchurch
OSTERLEY JAZZ CLUB — BILL NILE
PAVILION, HEMEL HEMPSTEAD
THE CAT ROAD SHOW
 STARRING U.S. FLATTOP

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 STARRING U.S. FLATTOP

MONDAY
BLACK PRINCE Hotel, Bexley, Kent
KENNY BALL

MONDAY cont.
COOKS FERRY INN
 ANGEL ROAD, EDMONTON
TRAFFIC
GOthic JAZZBAND. Earl of Sandwich Charing Cross Road.
HATFIELD, Red Lion Dave Jones.
"HIGHWAYMAN," CAMBERLEY. **STAN TRACEY QUARTET**, **BOBBY WELLINS.**
KING LUD, Lodgegate Circus, EC4. **CHAMPION JACK DUPREE.**
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Monday, July 1st (7.30-11.0)
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 * **GRANNY'S INTENTIONS**
 Tuesday, July 2nd (7.30-11.0)
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ALTO/CLAR. - WOR 9914.

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BASS (DOUBLE) vocalist, experienced, professional. - 01-864 2677.

BASS GIGS (S. or G.). - 01-449 3221.

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BASS (DOUBLE) vocalist, experienced, professional. - 01-864 2677.

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BASS GUITARIST / VOCALIST needs work/bread fast! Experienced young pro. - Andy, 01-603 2552.

BASS GUITARIST, work. - 385 7263.

BASS GUITARIST, 20, SEEKS TOP PRO NAME GROUP. HUMANS ONLY. - 01-422 5191.

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BASS (STRING) amplified read/busk. - 850 5418.

BLUES GUITAR, KING, GUY STYLE. - GEOFF 01-657 8552.

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DRUMMER DEDICATED, lively seeks semi-pro engagements. - 363 9452, 886-8631.

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DRUMMER, GIGS, lounge. - 778 7475.

DRUMMER, READ, vocals, season, residency. - Northwood 21129.

DRUMMER, semi-pro, versatile, experienced. - 594 2261.

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DRUMMER / VOCALIST, pro, requires gigs / residency. - CAN 4173.

DRUMMER / VOCALIST, young, experienced, read. - 505 0679.

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TESCO Wem, new £125 gns. VOX Continental, as new £145.

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MAILBAG

NO GREYHOUND'S BUTTOCKS WITH MY CORNFLAKES PLEASE

I WAS relieved to hear Alan Freeman fade out the Who's latest record before we got to the "lovely buttocks" bit, unlike Tony Blackburn the other morning. I consider it intolerable that songwriters should vie with each other to get the dirtiest number released. I personally can think of nothing I should like to hear about less with my cornflakes than greyhound's buttocks. — JOHN G. TROTTER, Surbiton, Surrey.

MAKE-UP

A LOT has been written about the amount of influence progressive pop music has had on jazz. However, I feel that something should be said on the overwhelming influence that the "New Music" or "Free Jazz" has had on progressive pop. In fact, it seems it is not only the music, but even its philosophies which are influencing pop. And John Tchicai's facial make-up seems to have had a direct effect on the Rolling Stones, to judge from their Top Of The Pops appearance. — W. J. H. WHITE, Cheltenham.

UNIQUE

IN REPLY to Kelvin Hargus' letter re Dylan's "John Wesley Harding" LP — if it's cynicism he is looking for, I suggest he listens more carefully to "All Along The Watchtower" and "I Pity The Poor Immigrant." If it's feeling he is looking for, then listen to "I Dreamed I Saw St Augustine." As far as "progression" is concerned, does he want Dylan to cavort about attempting free form jazz, or lose his voice amid cosmic guitar sounds? Dylan has progressed, but in his own unique sphere of music. — KEVIN FINCH, London, SE5.

ANOTHER disappointment from the Cream. Who decides that they must do something "commercial" for their singles?

With a grand following for blues and the fantastic success of the new Stones record, it proves there is a great appreciation for modern blues music.

Come on Cream, make a single to really blow our cool. — J. HALLAM, Rugby.

IF John Mayall's latest single, "No Reply" is all in creation he has to offer as a so-called blues purist, then surely everybody concerned in its production are making a complete and utter mockery of the blues.

It's a damned good job such legendary figures as Robert Johnson, Elmore James and Sonny Boy Williamson II are not alive to witness this mockery. Is this record to signify that the Bluesbreakers are turning to a commercialised brand of music? — D. DOWMAN and B. GILLESPIE, Colchester, Essex.

Come on Cream, make a single to blow our cool

I DO not think it is fair of Alvin Lee (Mailbag 15/6/68) to condemn the blues purists. After all, everyone has got their own musical taste. If everyone tries to modify the blues it may end the way Rock and Roll did.

I like all types of blues but I think some people shouldn't forget what it is all about. To me, it is a way of putting one's state of mind into music — and not a machine for experimenting with. — L. HEROD, London, S.W.17.

Who decides they must do something "commercial"?

RE J. Jobe's letter (Mailbag 8/6/68) in which he referred to Lulu's TV show as fantastically fantastic, I would describe it as horrifically horrific.

If the BBC wish to waste their money on such tripe then who can blame us for switching over to ITV. The quicker this series comes to an end the better. — W. MCKAY and M. McCORNISH, London, NW2.

Lead us not into the truth, sometimes known as evil, for thine is the fallacy, the science-fiction story, for never, and never, OH, MAN! And while you're at it, deliver P. R. Dawes of King's College Taunton, Somerset, from the narrow-mindedness that inspired him to write the old-lady like letter to the MM. — M. HAWKSWORTH, London SW4.

FOR heaven's sake lay off Radio One deejays. Give 'em a break. They do the best they can with the needle time allowed them. As for all the moans and groans about the charts, who puts the rubbish there? Not the deejays, but the record-buying public. No deejay is going to con anyone into buying records they don't want. — M. TYRRILL, Petworth, Sussex.

ON Radio One's What's New, Pete Murray said of my latest record, "Shelter Of Your Arms": "This wasn't a hit for O'Hara's Playboys so I can't see this one by Brian Keith making it." For his information, O'Hara Playboys did "Shelter Of My Heart" and it's more like my record than Peter Murray is like Jimmy Savile. — BRIAN KEITH, Plastic Penny, London.

DOES Pete Herring (Mailbag 15/6/68) seriously imagine that liking blues entitles him to go to a concert dressed like a tramp? Does Stephen Legg imagine that the typical (scruffy) blues fan is any more comprehending than the "teenies" he refers to?

If these people in what they said, they are as narrow-minded as the promoters of the concert in question and certainly too unsympathetic to appreciate blues to its full depth. — C. M. DREDGE, Lead Guitar with Pesky-Gee, Kirby Muxloe, Leicester.

DEAR Father, which art non-existent, harassed be thy name. Thy kingdom come, thy will be done, by killing thousands daily. Give us this day, our daily Vietnam, and forgive us our trespasses, as we kill them that trespass against us.

ANY musically educated person will sympathise with Tony Hatch over his attitude to groups (MM 15/6/68). Yet how many musicians are aware of the music illiteracy of even highly educated people? While there are students in universities who do not know what a crochet is, I suggest that our education system is the thing to blame. — T. E. ROOKES, Lincoln. ● LP WINNER

The answer to people's prayers

IN REPLY to Erwin Steiner of Switzerland (Mailbag 1/6/68) who stated that the Beatles, Rolling Stones and Traffic were the only creative British groups left, we suggest he devotes some of his time to listening to such progressive people as Julie Driscoll, Brian Auger and the Trinity, Nice, Chicken Shack, Ten Years After, Tyrannosaurus Rex and the Jimi Hendrix Experience.

They are the answer to the prayers of people bored rigid with the groups being plugged today. — MALC, DICK, ANN, SUE, Ongar, Essex.



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