

Melody Maker

MARCH 29, 1969

1s weekly

Ticket rush is on!



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Melody Maker

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Concert at
Festival Hall
London

Melody Maker

DATE:
April 12
TIME:
9 p.m.



JOHNNY DANKWORTH



TUBBY HAYES

Melody Maker

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and many
more will
be featured



SANDY BROWN



RONNIE SCOTT

Melody Maker

Full details
on page 19
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JOHN SURMAN



MIKE WESTBROOK

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SUPERGROUP EXCLUSIVE!



Left to right: bassist Vernon Martin, multi-instrumentalist Roland Kirk, tenorist Dick Heckstall-Smith and guitarist Eric Clapton.

MM man was there

THE barriers between jazz and contemporary pop collapsed last week in a spectacular two-day musical milestone. Multi-instrumentalist Roland Kirk joined with blues and rock stars like Eric Clapton and Buddy Miles.

And the Melody Maker was the only paper to be present at the history making fusion of the stars of modern music.

Former Cream bassist Jack Bruce, guitarist Steve Stills and bluesman Buddy Guy were other stars who gathered at a Staines TV studio to record a special programme produced independently for American, and possibly, British TV. The programme includes a mammoth, exciting jam session — the biggest collection of star names jamming together.

MM reporter Chris Welch and photographer Barrie Wentzell were there to record this epoch making gathering.

For their report and photographs turn to CENTRE PAGES.



ELVIS TV SHOW GETS GO-AHEAD

AMERICA has at last given the "green light" to the British screening of the Elvis Presley TV show!

A concentrated top-level blitz by the MELODY MAKER paid off at the weekend when Gerald Adler, president of NBC Enterprises in New York, told the MM's Laurie Henshaw over the transatlantic phone:

"Distribution of the Elvis Presley Spectacular has now been cleared, and it can be offered to British customers."

NBC International in London — which sells TV programmes in England and Europe — were elated when the MM broke the news to them on Monday. "This is great," said June Heyman,

secretary to Peter Marriotti, director of European operations.

"The last we heard about the show was that it was 'frozen' by Colonel Tom Parker and Elvis."

Another spokesman told the MM only last week that nothing could be done about getting the show cleared for Britain until an "Action Notice" had been received from the States.

It is just a fortnight since the MM swung into action to break the deadlock that has frustrated thousands of British Presley fans for weeks past. And brought a massive petition of 100,000 fan signatures to BBC-TV, which said it was "interested" in the show.

(Continued on page 3)

Melody Maker POP 30

- 1 (1) **WHERE DO YOU GO TO I HEARD IT THROUGH THE GRAPEVINE** Peter Sarstedt, United Artists
- 2 (2) **SURROUND YOURSELF WITH SORROW** Marvin Gaye, Tamla Motown
- 3 (3) **GENTLE ON MY MIND** Cilla Black, Parlophone
- 4 (6) **THE WAY IT USED TO BE** Dean Martin, Reprise
- 5 (5) **WICHITA LINEMAN** Engelbert Humperdinck, Decca
- 6 (4) **SORRY SUZANNE** Glen Campbell, Ember
- 7 (7) **FIRST OF MAY** Hollies, Parlophone
- 8 (8) **MONSIEUR DUPONT** Bee Gees, Polydor
- 9 (9) **YOU'VE LOST THAT LOVING FEELIN'** Sandie Shaw, Pye
- 10 (11) **GOOD TIMES (BETTER TIMES)** Righteous Brothers, London
- 11 (13) **GAMES PEOPLE PLAY** Cliff Richard, Columbia
- 12 (16) **PLEASE DON'T GO** Joe South, Capitol
- 13 (12) **IF I CAN DREAM** Donald Peers, Columbia
- 14 (14) **GET READY** Elvis Presley, RCA
- 15 (17) **IN THE BAD OLD DAYS** Temptations, Tamla Motown
- 16 (24) **I CAN HEAR MUSIC** Foundations, Pye
- 17 (21) **I'M GONNA MAKE YOU LOVE ME** Beach Boys, Capitol
- 18 (20) **BOOM BANG-A-BANG** Diana Ross & the Supremes & the Temptations, Tamla Motown
- 19 (25) **ONE ROAD** Lulu, Columbia
- 20 (20) **HALF AS NICE** Love Affair, CBS
- 21 (15) **WINDMILLS OF YOUR MIND** Amen Corner, Immediate
- 22 (19) **DON JUAN** Noel Harrison, Reprise
- 23 (26) **I'LL PICK A ROSE FOR MY ROSE** Dave Dee, Dozy, Beaky, Mick & Tich, Fontana
- 24 (18) **PASSING STRANGERS** Marv Johnson, Tamla Motown
- 25 (27) **HARLEM SHUFFLE** Sarah Vaughan & Billy Eckstine, Mercury
- 26 (—) **HELLO WORLD** Bob & Earle, Island
- 27 (—) **ISRAELITES** Tremeloes, CBS
- 28 (—) **DANCING IN THE STREET** Desmond Dekker, Pyramid
- 29 (22) **SOUL SISTER BROWN SUGAR** Martha Reeves & the Vandellas, Tamla Motown
- 30 (23) **SOUL SISTER BROWN SUGAR** Sam & Dave, Atlantic

POP 30 PUBLISHERS

1. Motown; 2. Jolibe/Carlin; 3. Peter Maurice; 4. Acuff-Rose; 5. Maribus; 6. Corlin; 7. Schroeder; 8. Abigail; 9. Corlin; 10. Screen Gems; 11. Francis Day and Hunter; 12. Lowery/Chappell; 13. Donna; 14. Carlin; 15. Jolibe/Carlin; 16. Schroeder/Walbeck; 17. Lieber/Stoller; 18. Flamingo Music; 19. Chappell; 20. Dick James; 21. Cyril Shane; 22. United Artists; 23. Lynn; 24. Jolibe/Carlin; 25. Francis Day and Hunter; 26. Keyman/Marc Jean; 27. Bron; 28. Sports; 29. Jolibe/Carlin; 30. Carlin.

u.s. top ten

- 1 (1) **DIZZY** Temptations, Gandy Tommy Roe, ABC
- 2 (3) **TRACES** Classics IV, Imperial
- 3 (6) **TIME OF THE SEASON** Zombies, Date
- 4 (—) **AQUARIUS** Fifth Dimension, Soul City
- 5 (2) **PROUD MARY** Creedence Clearwater Revival, Fantasy
- 6 (10) **RUNAWAY CHILD, RUNNING WILD** Jerry Butler, Mercury
- 7 (5) **INDIAN GIVER** 1910 Fruitgum Co, Buddah
- 8 (—) **GALVESTON** Glen Campbell, Capitol
- 9 (—) **MY WHOLE WORLD ENDED** David Ruffin, Motown
- 10 (—) **ONLY THE STRONG SURVIVE** Jerry Butler, Mercury

top twenty albums

- 1 (2) **GOODBYE** Cream, Polydoor
- 2 (3) **BEST OF THE SEEKERS** Seekers, Columbia
- 3 (1) **DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS** Diana Ross and the Temptations, Tamla Motown
- 4 (4) **ENGELBERT** Engelbert Humperdinck, Decca
- 5 (6) **THE SOUND OF MUSIC** Soundtrack, RCA
- 6 (17) **PETER SARSTEDT** Peter Sarstedt, United Artists
- 7 (8) **POST CARD** Mary Hopkin, Apple
- 8 (7) **ROCK MACHINE I LOVE YOU** Various Artists, CBS
- 9 (5) **HAIR** London Cast, Polydor
- 10 (9) **THE BEATLES (Double Album)** Beatles, Apple
- 11 (12) **YOU CAN ALL JOIN IN** Various Artists, Island
- 12 (10) **OLIVER** Soundtrack, RCA
- 13 (20) **WORLD STAR FESTIVAL** Various Artists, Philips
- 14 (14) **THE WORLD OF VAL DOONICAN** Val Doonican, Decca
- 15 (13) **STONEDHENGE** Ten Years After, Deram
- 16 (—) **FAMILY ENTERTAINMENT** Family, Reprise
- 17 (11) **YELLOW SUBMARINE** Beatles, Apple
- 18 (18) **THE GRADUATE** Soundtrack, CBS
- 19 (—) **GUTBUCKET** Various Artists, Liberty
- 20 (16) **HELP YOURSELF** Tom Jones, Decca



MONKEES seven piece group

COLOUR TV SERIES FOR PETER SARSTEDT

PETER SARSTEDT is now poised to launch into BBC-2 TV with his own all-colour series!

On April 15, Peter will star in a special pilot show for a possible series. Producer is Stanley Dorfman, associated with such smash hit series as Esther and Abi Ofarim, Julie Felix and Lulu.

Peter told the MM: "We are planning something entirely different from the Peter Sarstedt-past guests-type of show."

"There will be guests, but they will be incorporated to reflect different aspects of the music scene today. It will, of course, be great in colour."

Meanwhile, Peter Sarstedt's hit, "Where Do You Go To (My Lovely)" continues to soar in sales. It has now hit the 300,000 mark in Britain, and has sold over 75,000 in the States. Peter expects to visit America early in June on a promotional trip there. See page seven.

FAMILY FLY TO U.S.

FAMILY FLY to New York on April 5 for a two-month American tour. They open the tour at New York's Fillmore East for a two-day engagement on April 9 and 10.

They then appear in major American cities including Boston, Detroit, Minneapolis and Chicago.

NEW CASUALS DISC

THE CASUALS have a new single, titled "Fools Paradise" released on April 3. The B side is "Seven Times Seven," from the Italian film of the same name.

The group are still working on an album which is being recorded partly in Britain and partly in Italy.

Between April 5 and 12, they appear on TV in Spain and Italy.

LULU IN MADRID

LULU AND HUSBAND, Bee Gee Maurice Gibb, left



HERMAN 'instantly liked'

SINGLES FOR HERMAN AND MOODYS

A NEW single by Herman's Hermits will be released on April 11, titled "My Sentimental Friend." It was written by Geoff Stevens and John Carter and produced by Mickie Most.

Herman told MM: "It's the first disc of ours that I have instantly liked."

The Moody Blues have a new single "Never Comes The Day" released on April 4. The number was written by group members Justin Hayward and Mike Pinder.

The Moodies' new album "On The Threshold Of A Dream" will be released in mid-April.

Monkees tour postponed

THE MONKEES' projected British and European tour, scheduled for the latter half of May and early June, has been postponed until later in the year.

The reason, said agent Vic Lewis, is that the trio have acquired their own seven-piece backing group the Goodtimers Band, Ltd., for all future live engagements. "Obviously, the boys want to do a lot of work with their new backing band before they undertake such an

important series of shows so the tour is still on but set back until much later in the year," said Lewis.

The precise month is not fixed but the tours now seems unlikely to happen until Autumn.

The Monkees are to undertake immediately a lengthy series of recording sessions to produce a new single and an album.

When they do come to Britain, the majority of their act will consist of entirely new songs.

JUNIOR EYES DISC

JUNIORS' EYES' have a single, "Woman Love," released on April 11. The disc will also be released in Germany, to coincide with their tour there from April 12 to 17.

They have a further Continental date, for a Swiss TV show at Montreux, on April 20.

The group's first LP will be released by Regal Zonophone on June 1.

MILLER BAND

NDO TRUMPET Syd Lawrence took his "Glen Miller" band out of Manchester for the first time last week to appear in the ballroom at the Royal Victoria Hotel, Sheffield.

All 750 available tickets were sold two weeks before the event, the band received an standing ovation, was immediately re-booked for Wednesday, April 16 — and 400 tickets were sold that very night.

DEKKER IN CHART

DESMOND DEKKER, who this week entered the Pop 30 at number 28 with his Pyramid single, "Israelites," is to record his follow-up single this week in London.

Because of the good business he has been doing, his current tour is to be extended for a further two weeks — at the Savoy Ballroom, Catford, South London, last weekend, and 400 people had to be turned away because of a full house.

MORE NEWS PAGES 3-4

BLUEBEAT HOT 10

- 1 (1) **SEVEN LETTERS** Derrick Morgan, CRAB-8
- 2 (3) **I AM A KING** Earthquakes, CRAB-7
- 3 (5) **YOU LOST YOUR DATE** The Flames, NU BEAT-009
- 4 (2) **EVERYBODY NEEDS LOVE** Slim Smith, UNITY-504
- 5 (4) **SPREAD YOUR BED** The Veronics, CRAB-3
- 6 (6) **PRIVATE NUMBER** Great World, CRAB-1
- 7 (—) **CHOO CHOO TRAIN** The Southern, GAS-109
- 8 (7) **WOPPI KING/MR. SOUL** Laurel Aitken, NU BEAT-014
- 9 (19) **MR. RHYA** Lloyd Terrill, NU BEAT-003
- 10 (8) **DREAM** Max Romeo, UNITY-501

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Artiste of the week

Jack Jones

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"If You Ever Leave Me"
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Martha Reeves is taken ill — tour cancelled



JACKSON All-star group

Jackson to stay six months

AMERICAN B and B star J. Jackson is to spend six months in Britain fronting The Greatest Little Soul Band In The Land, a special all-star group formed for him in this country.

The band and J. have been signed for European management by Ronnie Scott Directions and the band has been formed under the sponsorship of MCA Records. The first album will be issued on MCA in May.

MM Jazz pollwinners Terry Smith (tr) and Dick Morrissey (dr) will be in the band which also features Stu Hamer (tp), Roy Edwards (b), Larry Stone (bass), Ian Hague (ds), Jeff Whitaker (percussion), Brian Anderson (organ) and Rico Rodriguez (timb).

The band makes its debut at the California, Dunstable on April 5 and other dates include Festival Hall, Kirby-in-Ashfield (7), Imperial Ballroom, Nelson (12), Royal, Tottenham (23), Dorothy Ballroom, Cambridge (26) and a week at the show boat, Middleburgh from April 27.

Pete King of Ronnie Scott Directions told MM: "It's the first well organized attempt in the U.K. to combine the sort of rhythm and excitement we have come to expect from soul music with the interesting arrangements and solos demanded by big band jazz."

MARTHA REEVES and The Vandellas British tour was cancelled this week when Tamla-Motown star Martha Reeves collapsed in Detroit and was taken to hospital.

A spokesman for the Arthur Howes office, who were bringing the Vandellas over to tour with the Bandwagon and Mary Johnson, said that Martha is suffering from exhaustion through overwork and has been ordered complete rest for the next three weeks.

It is hoped to bring Martha and the Vandellas over later this year and the Arthur Howes office are now looking for a top-of-the-bill replacement for the top girl group. Another American star is being sought. DJ Alan Freeman, one of Martha's biggest fans who plugged her "Dancing In The Streets" revived single, waited in vain at Heathrow Airport on Sunday for Martha to arrive.

HERD SINGLE

HERD RELEASE their first single since Peter Frampton left the group on Fontana on April 25 called "The Game" written by their leader Andy Brown, coupled with "Beauty Queen" also by Brown and bassist Gary Taylor.

Small Faces drummer Kenny Jones deppeed for Andrew Rieley on a couple of appearances last week, while Andrew was ill.

BANDWAGON DUE

JOHNNY JOHNSON and The Bandwagon were due to arrive in Britain today (Thursday) for the start of their year's stay in this country.

The group were due to open with Martha Reeves and the Vandellas at the Wolverhampton Gaumont on April 1. Although Martha and the Vandellas will not be coming, the Bandwagon are still expected to appear on the opening night of the proposed Martha tour. Negotiations are under way to replace Martha with another American star. The Bandwagon appear on the Tom Jones show in May.



MARTHA collapsed



MARV on the tour

ROBIN MISSES SHOW

THE BEE-Gees appeared on Lulu's show on Saturday without Robin Gibb, the Bee Gee who wants to leave the group for a solo career and to start a management organisation.

A spokesman for the group's manager, Robert Stigwood, said they had received a doctor's certificate saying that Robin was suffering from nervous exhaustion.

BENEFIT CONCERTS

A SERIES of benefit concerts for the financially ailing underground scene are to be held at the Country Club, Hampstead from April 3.

Groups will play free and admission charges will go to various underground publications.

JUNIOR WELLS TOUR

JUNIOR WELLS and his band, Otis Spann and Arthur "Big Boy" Crudup have all been signed to do two-week tours of Britain later this year. Otis Spann is booked to

open on June 20. The Wells band are due here for a fortnight commencing October 4. Hopkins begins his stint on October 11 and Big Boy Crudup is due to open on October 18.

Richard Waterman, who manages these artists as well as Buddy Guy, Son House, Otis Rush and J. B. Hutto, told the MM last week that he was negotiating these tours with Roy Tempest of London Attractions. He is also hopeful of fixing up a 12-day tour here for Son House, and would like to bring J. B. Hutto to Britain.

WALLER RECORDS LP

DRUMMER MICKY Waller, who recently quit the Jeff Beck Group went to America this week to record an album with "Hair" composer Galt McDermott.

Waller and bassist Ronnie Wood both left Jeff Beck's band prior to Beck's current American tour. But Wood was called out to the States to replace the new bassist who proved unsuitable.

Beck's current drummer is ex-Sounds Incorporated man Tony Newman.

CONCERTS FOR DOORS

THE DOORS will play concerts in Britain in September. They will play three or four concerts, probably in London, Manchester, Glasgow and Dublin," said Nems promoter Roy Guest on Monday.

CARL ALAN AWARDS

DIANA ROSS and the Supremes and deejay Emperor Rosko are the first winners to be announced in the 1968 Carl Alan Awards.

Full list of winners in this annual event will be given on April 1. Presentation of the

Awards takes place at London's Lyceum ballroom on April 18.

Diana Ross and the Supremes' "Love Child" was voted top record for dancera, and Emperor Rosko top deejay. Fifty-five ballrooms, clubs and discotheques in the Mecca circuit took part in the voting.

BUDDY GUY TOUR

BLUESMAN Buddy Guy starts an eight week tour of East Africa from April 23 for the American State Department.

On June 17 he returns to America via England and may play two or three dates here. It is hoped he will return for a full concert tour in the Autumn.

SIMON'S CHANGE

THIS SATURDAY, Simon Des's Dee Time show reverts to its Saturday evening spot now that Lulu has ended her current series.

The Monday-Dee Time slot will be filled by The Movies, introduced by David Hemmings.

MOVE FOLLOW-UP

THE MOVE will record their follow-up single to "Blackberry Way" on April 7. It will probably be a Roy Wood composition titled "Curly".

The Move's Carl Wayne has been appointed co-manager of a Birmingham group, Copperside.

ERTIGUN HERE

ATLANTIC RECORDS president Ahmet Ertegün, is in London this week to supervise the recording sessions for his first album. Yes were one of the groups named as MM Tips for the Top in 1969.

Ertegün has just come from the American West Coast where he was producing sessions by the David Crosby-Steve Stills-Graham Nash aggregation. Their first album is expected to be released in April.

FAULTLESS HELP

ED FAULTLESS trio is currently backing American alto star Lee Konitz in Dublin. There is a possibility that Lee will visit London en route for Europe.

With bassist Ed are Dick Brennan (drums) and Louis Stewart (guitar).

NO APPROACH TO LENNON SAY BBC TV

REPORTS THAT John Lennon had been approached to play Jesus Christ in a BBC-TV series were vigorously denied this week by the Corporation.

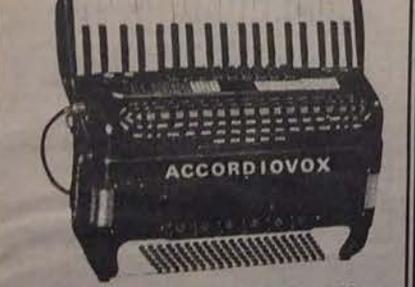
The reports were described as "completely untrue". The reports came as John Lennon and Yoko Ono were honeymooning in Paris following their sudden marriage by special licence in Gibraltar last week.

A spokesman for Apple said on Monday that reports that they were to sign bluesman Buddy Guy were premature.

"It's too early to say," commented the spokesman, although the MM understands that negotiations are going on with the singer.

The Modern Jazz Quartet recorded an album for the label this week at Apple's Savile Row studios.

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NAMES IN THE NEWS

GRAMPIAN Television are to start a 10 week pop series titled Pop Scotch. The first stars Jefferson and the Wallace Collection and goes out on April 22. The programme will feature top names on subsequent shows.

Locomotive leave on Monday (31) for six days of concerts and TV in Germany... Hank Marvin flies to Luxembourg today (Thursday) to appear on Dave Jensen's underground show tomorrow (Friday) morning.

Freedom fly to Germany on March 31 for a 10-day club and TV tour... Peter Barden's Village play Ronnie Scott's Upstairs for a week from April 1.

Kathy Kirby has a new single, "I'll Catch The Sun" released tomorrow (Friday) and flies to Australia on Saturday (29) to appear at the Chequers Club, Sydney.

Desmond Dekker and the Aces make their first London appearance at the Pink Flamingo tomorrow (Friday) as guitarist and vocalist Billy Hygate appears on Thames TV's Opportunity Knocks on



SCOTT WALKER Manchester concert

Easter Monday (April 7)... Brian Poole makes his London cabaret debut with the Seychelles at the Bestcellar all this week. Brian and the group have started work on their first album for Fresh Records.

Freedom, Freddie Mack Extravaganza and Pure Gold are now handled by Dual Artists Agency, Ltd. "Love's The Castle" is being re-released by Elektra after renewed interest following its use as theme for a BBC radio programme... Blossom Toes latest single "Peace Loving Man" is released on the Marmalade on April 4. Scott Walker ap-

MILLIONAIRE ASKS FOR FOUNDATIONS AT 21st PARTY

THE FOUNDATIONS have been asked to play at the 21st birthday of Texas oil millionaire John Carter-Davies' son at Easter.

The group, whose "Build Me Up, Buttercup" and "Bad, Bad Old Days" are both in the American charts, will appear at the birthday party providing they can get work permits in time.

Because of the success of a ballad used in their show on the Stevie Wonder tour, the Foundations are considering releasing a ballad as their next single. Provisional title for the Macaulay/McLeod song is "No Place On Earth Could Find Him."

TIM HARDIN FOR BRITAIN

SINGER TIM Hardin will make a promotional trip to Britain in May, followed by a full concert tour in the autumn.

He has been signed for Britain and Europe by Peter Walsh of Starlite Artists who are arranging a promotional trip in May. He will do TV and radio appearances.

A spokesman said: "We are also arranging a concert tour in the autumn, with possibly some college dates also."

PHIL WOODS AT RONNIE'S

AMERICAN ALTO saxophonist Phil Woods, with his European Rhythm Machine, opens for three weeks at London's Ronnie Scott Club of Monday (31). Opposite Phil Woods will be singer Elaine Delmar with the Gordon Beck Trio.

Following them into Ronnie's will be Cleo Lane and the John Dankworth Orchestra for a further three-week session opposite Cleo and Johnny will be the Alan Haven Trio.

Upstairs at the club this week, until Saturday, is the John Dummer Blues Band. The Village hold forth at the club for a week commencing Monday (31).

BOB AND EARLE TO TOUR

BOB AND Earle, whose five-year-old revived single "Harlem Shuffle" jumped into the MM Pop 30 this week, are to tour here at the end of April.

They are being brought over for a month-long tour by the Clayman Agency. Clayman's Ronnie Jones contacted Bob Garrett and Jackie Lee (Earle) through Los Angeles radio station KGFI who broadcasted a request for the two singers to contact the station.

The duo arrive on April 29. "Harlem Shuffle" was first released in Britain in February 1964.

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 Johnny Dankworth (2nd, Alto Sax Section);
 Alan Saxe (3rd, Musician Section);
 Stan Getz (2nd, Tenor Sax Section);
 Kenny Burrell (1st, Guitar Section);
 Jim Hall (2nd, Guitar Section);
 Gilson (3rd, Guitar Section);
 Barney Kessel (3rd, Guitar Section);
 Gerry Smith (1st, Guitar Section);
 Brian Auger (2nd, Organ Section);
 Lewney Organ (3rd, Organ Section);
 Terry Smith (1st, Guitar Section);
 Gilson (3rd, Guitar Section)



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FORTY-NINE BBC2 SPECIAL FOR HOLLIES

THE HOLLIES, one of Britain's most consistent hit groups, are to appear in their own 40-minute colour TV special on BBC 2. Titled *The Hollies in Concert*, it features the group with a 22-piece orchestra.

Producer Michael Hurl said: "The Hollies were chosen because they are one of the most musical groups around. I was very impressed with their cabaret performance."

The programme will be recorded on Sunday at Golders Green. No date has been fixed for the screening at the moment but it is expected to be sometime in April.

The group appear on the Tom Jones show on April 25 when the show is screened both here and in America. Their latest single "Sorry Suzanne" — their first record with new boy Terry Sylvester — moved up to the number seven spot in the MM Pop 30 this week.

Change of venue for Country Joe and the Fish

COUNTRY JOE and the Fish, currently touring Britain, play London's Marquee club on Saturday (29) and the same night were scheduled to appear at the Middle Earth but the show has been cancelled.

At the Marquee, where the projected Saturday night show has been cancelled, Country Joe will be supported by other groups.

Middle Earth has shifted there following licensing problems at the Royal Theatre, Notting Hill Gate.

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SCREENING EXPECTED IN APRIL

SINGLE FOR JACK

CHAMPION JACK Dupree has a new single released on the Blue Horizon label. Titled "Be La Fouche" it is a Creole song with Jack playing drums instead of piano, and Mick Taylor on guitar.

NEW LEAPY SINGLE

LEAPY LEF has a new single released next month — and has been offered a major tour of South Africa.

The single is titled "Little Yellow Aeroplane" and is recorded on April 11.

But Leapy's fear of flying could prevent him accepting the South African tour, which is intended as a prelude to a tour of America and the Far East.

MM: Leapy is Leapy told that when his 18 month work permit expires in May he has to leave Britain for six months.

He has solved the problem by accepting a booking to appear for 20 weeks from May 17 at the Watersplash Theatre, Jersey, Jersey is outside territorial limits.

He will be allowed to fly home to Manchester each Sunday on non-working trips to see his wife and four children who are not affected by the ban.

LOVE AFFAIR LP

THE LOVE AFFAIR start work on their new album, comprising original songs by Philip Goodhand-Tait, on April 9. They will also record a new single around the same time.

The group's managers, John Cockerill and Sid Bacon, fly to New York on Tuesday for talks with CBS executives and to set up an American tour for Love Affair.

JUSTICE COMEBACK

JIMMY JUSTICE — who had several hit records in the early 1960s — makes a comeback this week with the release tomorrow (Friday) of his first single for five years, "I'm Running Out of Time."

On May 17 he flies to Sweden for four days of TV and radio in Gothenburg and Stockholm and then, on May 23, he goes to Belgium for a week to film a TV show.

SIX MONTHS ABROAD FOR TOM

TOM JONES leaves Britain next month for almost six months. He will be working in Australia, Honolulu and America until October and, as previously stated, will undertake no British tour this year.

While in America, he is to record six of his weekly This Tom Jones series in Los Angeles.

He opens at the Chevron, Sydney on April 24 and appears in Honolulu (May 11-15) en route to America. His American dates are a charity show in Boston (May 19); Copacabana, New York (May 22 for two weeks); Flamingo, Las Vegas (June 6-7);

Next week, Jimmy records an album of his own compositions for Decca and on June 9 he goes to New York for a week of TV dates and discussions with record executives.

Negotiations are also under way for him to play five weeks of cabaret at the Sands, Las Vegas, in September.

KING BEATS BAN

SINGER SOLOMON King will beat a Home Office ban on staying in Britain by spending almost six months this summer in Jersey.

King was told last week that when his 18 month work permit expires in May he has to leave Britain for six months.

He has solved the problem by accepting a booking to appear for 20 weeks from May 17 at the Watersplash Theatre, Jersey, Jersey is outside territorial limits.

He will be allowed to fly home to Manchester each Sunday on non-working trips to see his wife and four children who are not affected by the ban.

TOP POP CHARITY

TOP POP stars will be appearing in a big charity event sponsored by the Daily Express and organised by David Jacobs at the Empire Pool, Wembley, on Sunday, April 13.

The event is called the Record Star Show and is directed by the BBC's Johnnie Stewart, of Top Of The Pops fame.

Those appearing include Amen Corner, Foundations,

Greek Theatre Los Angeles (July-13); Oakdale Municipal Theatre, Wallingford, Connecticut (15-20); Carousel Theatre, Framingham, Mass. (21-26).

He then has a two-week holiday and on August 26 he starts recording six of his 26 new shows for the series in Los Angeles, returning to Britain to continue the show at Elstree Studios in mid-October.

He is due to complete tracks for a new LP to be released next month. Recording manager Peter Sullivan will fly to Las Vegas during Tom's season to record a live album for release in late July.

TUBBY AND FUSIONS

TUBBY HAYES works with the Joe Harrison-John Mayer Indo-Jazz Fusion at the Bull's Head, Barnes, on Monday (31). Further dates for the Fusions group, without Tubby, are at the Cubana Club, Hford (April 23), Sadler's Wells (27 afternoon) and King's Theatre, Southwark (evening), Queen's Hall, Stoke-on-Trent (May 4), and Colston Hall, Bristol (6).

On Sunday (30), John Mayer records two half-hour programmes on the Fusion of Eastern and Western music for the BBC Midlands Region at Birmingham.

YOUNG FOR BRITAIN

AMERICAN singer-songwriter Kenny Young — his songs include "Under The Boardwalk" and "Captain Of Your Ship" — has decided to spend a year in Britain.

He has signed a publishing contract with April Music and will have a single released by CBS on April 18 under the name of K. G. Young. The A side will be his own composition "Spider".

Kenny wrote the current Cloda Rogers single, "Come Back And Shake Me."

Two American trips booked for Pentangle

PENTANGLE, who recently returned from a two-week tour of America, are to return to America in July and again in the Autumn.

In July, they will play major concerts and festivals, including the Newport Folk Festival and will return to venues they played on their first trip, including the Troubadour in Los Angeles.

In the Autumn, they undertake a tour of 50 principal American colleges.

Impresario and pianist George Wein is to handle the group's personal management in the States, said manager Joe Lustig on Monday.

Lustig is associate producer of the new John Casavetes film *Husbands*, starring Ben Gazzara currently in production. His first solo film production starts later this year. It is the film version of the book *Life by Zero*, an ex-convict in a British prison. TV producer Tony Palmer is to direct the film.

FLIRTINGS, DAVE DEE AND CO.

FLIRTINGS, Dave Dee and Co., Cliff Richard, Geno Washington and the Ram Jam Band, Casuals, Joe Cocker, Herd, Leapy Lee, Hank Marvin, Marbles, Peter Dinklage, Status Quo, Barry Ryan, John Rowles, Simon Dupree and the Big Sound.

Deejays introducing the show comprise Tony Blackburn, Pete Brady, Simon Dee, Alan Freeman, Stuart Henry and John Peel.

They are giving their services free for the Stars Organisation for Spastics. Performances are at 2 pm and 8.30 pm.

SIRE SIGN SAM

LONDON'S SAM Apple Pie, described by the second Atlantic album in New York on May 15. She will be back in the States in September for a two-month college tour.

Negotiations are under way for her to play a season at London's Talk Of The Town in December.

LE METRO, Birmingham

LE METRO, Birmingham, has a new policy of presenting soul bands on Saturdays and Sundays. Just Marty Ford leads the club this Saturday (29) and the Milton Max Steady Band on Sunday. Next week it's Joe Gunn (5) and State Express Soul Show (8).

MALCOLM REES, ex bassist of the Blue Charlesworths and Bruce Turner bands, leads the resident group at the Oasis Club, Westminster. His bookings at the club include Dave Swann (March 30), the Morgan James duo (April 6), Karl Denver Trio (27) and Second City Sounds (May 13).

JICSAW are tonight's (Thursday) visitors to the Pyramid, followed by the Pyramids (tomorrow) and Toby Smith (Saturday). The Paul Williams Sei play the club on March 30.

JOE ESCOTT, who used to record for Decca at rock'n'roll, is now resident at the Showbiz Club, Cardiff. George Farnham, star of the Saturday Club, will be at the club on Saturday (29).

SOLOMON KING opens at the Cresta Club, Solihull on April 6. Joe Brown opens on Sunday (30). The recently-opened Penguin Club, Birmingham.



PENTANGLE College tour

Lonnie Johnson knocked down by car, fractures hip

VETERAN singer-guitarist-composer Lonnie Johnson (above) is in hospital in Toronto after being knocked down by a car. The New Orleans born musician, who celebrated his 69th birthday last February 8, has lived in Toronto since 1965.

Johnson suffered a fractured hip and multiple bruises and is expected to be in hospital for around six months. Letters can be sent to him at the Toronto General Hospital, University Wing, Room 418, Toronto, Ontario, Canada.

Michael Garrick has been commissioned to write a new work which he will perform with his Sextet and choir at a United Service on Good Friday at the Central Hall Westminster. Shake Keane (pt, flutophone) flying from Germany to do the date with Garrick and also appear with the sextet at London's Phoenix Jazz Club (2) and the Torrington, East Finchley (3).

Guitarist John McLaughlin has been working with the Britny Williams Trio at Count Basie's Bar in Harlem and on a three-day engagement at New York's Village Vanguard. With John and Williams was organist Larry Young.

South Devon Jazz Workshop launches a series of sessions at the Cider Press, Dartington, on April 29 and is planning to run the Dartington Big Band, under Mike Westbrook's guidance, on Thursday nights. Auditions for the big band will be held shortly.

Louis Armstrong is "getting better every day" and should leave New York's Beth Israel Hospital within the next week according to his agent Joe Glaser. Louis has been in hospital since February 18.

Only 700 people attended George Wein's second Jazz At Fillmore in New York's 2,500 seat Fillmore East on April 28. Interested musicians should write to Bill Ashton, London Youth Jazz Orchestra, 11 Victor Road, Harrow, Middx.

The Here Be Dragons Jazz And Blues Club is holding Wednesday sessions at the Boswick Inn, Falmouth, featuring all shades of jazz as well as the resident Utherrendragon Blues Band.

The Maynard Ferguson Big Band plays Manchester Sports Ground on Saturday (29) while Maynard also has a guest spot on the BBC-TV Scott Walker Show on April 1.

Alex Welsh tenorist Al Gay is guest star at the Fox And Hounds, Haywards, this Sunday (30), the Bob Wallis band plays the Gloucester Club, Brighton on Saturday (29).

The Colin Peters Quintet plays High Wycombe Jazz Club on Sunday (30) and on Tuesday, records its first session for Rediffon International Music at London's Lansdowne Studios.

Pianist Bert Murray has left Alan Eldson's Jazzmen. No replacement has yet been fixed. . . . Bassist Charlie Haden is composing the music for his next album and Carla Bley will do the arrangements.



JAZZ NEWS

Clyde album is to be released by Polydor, not CBS as originally reported in this column.

The John Chilton Swing Kings are the attractions at London's Kensington Hotel this Saturday (29), followed by the Humphrey Lyttelton Band on April 5.

Miles Davis has just ended a highly successful season at the Cellar Door, Washington, D.C., trotting Wayne Shorter (tr), Chick Corea (pno), Dave Holland (bass) and Jack DeJohnette (drs).

Singer Maxine Sullivan is currently appearing nightly with The World's Greatest Jazzband of Yank Lawson and Bob Haggart at New York's Downtown Room. Sharing the stand in a quartet led by guitarist George Van Eps with Bernie Leighton (pno), Jack Lesberg (bass) and Cliff Leeman (drs).

BBC Jazz Club record Peter King (tr), Lonnie Best (vibes), Terry Shannon (pno), Reg Pettit (bass) and Phil Seaman (drs) at the Royal Oak, Bournemouth, tomorrow (Friday). Alan Skidmore (tr) guests with Shannon, Pettit and Seaman at the club on Saturday.

Max Collie's Rhythm Aces are now resident on Thursdays at the Essex Brewery Tap, Markhouse Road, Walthamstow. . . . There are still vacancies on the third Easter Jazz Course from April 8 to 12. Interested musicians should write to Bill Ashton, London Youth Jazz Orchestra, 11 Victor Road, Harrow, Middx.

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'I've always had the feeling

I won't live to an old age'

JAGGER IN 3-D

the last of three great articles on MICK JAGGER



Do you think the police are a necessary evil of the future?
 "Certainly the evil. If you have an ambulance you are inviting an accident — if you have a police force you are inviting crime!"

What does it mean to you to live in a society where the future seems to be fraught with the subconscious reminder that we are all living under the possible sentence of death, courtesy of science?

"English people seem to want less and less to stand on their own two feet. They almost like being told what to do and they expect to be looked after by the State, but the State is too busy looking after itself."

"Doesn't it strike you as significant that the only fallout shelters that have been built in this country are for the protection of Government officials."

"Most people are so frightened by the prospect of an atomic war that they refuse to own up about it — it's pushed back into the subconscious and people are encouraged not to think about it, but you cannot ignore the fact that there are at least six countries with atomic missiles pointed at this country."

"The housewife may never think of it, but she must be aware that for this time in the history of man we can blow the whole planet to pieces ourselves."

"The thing that she might well dwell on is that every time she or I buy a packet of fags we are putting money into the hands of those people constructing these bombs and weapons which are designed to blow us to pieces."

"And I do mean 'us' because 'them' has no meaning in this context any more."

"And that is that?" I said packing up my tape recorder.

"Ooray," said Mick. "Another in-depth feature!"

KEITH ALTHAM

"BUT HE can't go on being a Rolling Stone for ever, can he?" asked Joe Public spitefully.

"I mean where does he go from here—what does he do when he's thirty?"

The fact is of course that Jagger is only 24, and there is plenty of life in the Old Rolling Stone yet.

REASON

But of course he has thought about the days when the rolling may have to stop, although there is no reason why his music should.

"More than anything in the world at present, I would like to do some live appearances," said Mick. "But I don't think the others do. I mean, they wouldn't mind but they've got to be kicked to do them." (Subsequent to our talk — some two weeks ago — the Stones are at present in rehearsal. You may draw your own conclusions.)

"But we thought all these cracks about 'appearing from our wheel-chairs' meant you had had enough of personal appearances," says Joe Public.

"Now I've had enough of not doing them," said Mick. "I think it would give me a buzz to do some now. I don't want to do ten weeks touring the States and staying in grotty hotels but I would like to do seven or eight major cities around the world."

ATTACKING

"That was what the Rolling Stones Circus was originally conceived as, but we have no one who could really get it together. You need a really big impresario."

Is it possible for him to envisage a time when a new generation might be attacking him as a part of the Establishment?

"No, because I don't want any power," said Mick.



THIRD DIMENSION: FUTURE

"Keith Richard on bass, Eric Clapton on guitar, the guy that plays bass on the Tamlam Motown records, Ed-

ger but I would like someone a little more basic for my thing."

What kind of musical influences are you under at present which might inspire you for the future?

"I'm listening to Robert Johnson's unreleased album, 'Loving Babe' — he was a blues singer who had a very short career. He died in 1937 when he was only about twenty-one. He's incredible—a little diamond."

Have you ever considered an orchestrated Stones for future tracks?

"I liked the way the Beatles did it with 'Hey Jude' so that the orchestra was not just to cover everything up — it was something extra. We may do something like that on the next album."

What does the word "fan" mean to you now?

"I don't really know who are our fans now — I don't know who buy our records. I never thought 'fans' were people that you kicked the out of or threw about at concerts. They're just people like you."

"There is no reason to fight anyone who is not powerful. I don't want any power. So no one will want to fight me for my power."

"Money doesn't make power — you have to obtain it. I just buy things with my money which I don't really care about if they are stolen."

"I'm used to losing things and having them slip through my fingers. If someone came into my house with a gun and took all my things I wouldn't really give a ———. It's not that important to me."

"I'm not interested in being a shopkeeper, an executive, or a capitalist. I just don't think about those things — they're not interesting."

"I want to do things like acting which are slightly more creative. I'm not interested in creating money — that's a worthless thing. It doesn't make any kind of sense, does it?"

Mick is more than reticent about his acting experience so far, although he did

say he had seen the final rushes of Performance and managed to contain himself from running out of the theatre during his own efforts.

Old age is not a prospect which Jagger faces with any particular relish, but he does face it.

"It's more a state of mind than anything else," says Mick. "I don't think I shall live to a very old age anyway — I've always had that feeling, but if you can stop your body falling apart you've won half the battle — degeneration of a physical nature is half the problem."

"I believe in that adage — 'You are what you eat'. If you eat a colossal amount of potatoes, you end up looking like one. All lumpy and knobby kneed."

STARCHY

"I'm not a vegetarian or anything, but I prefer fish to meat and I don't drink milk or eat a lot of starchy foods."

I asked Jagger, in as serious a manner as I could muster, in view of his great wealth and travelling experience why he chose to live in England and if in the future he intended to stay here. Did he feel any kind of patriotism for England?

"I HOV A GREAT AFECSHUN FOR DER F A D E R L A N D," he screamed in Hitlerian tones.

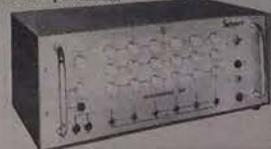
"If you could choose a 'Super-group' to back you on a future album who would you like?"

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THE 5th DIMENSION HAVE A GIANT HIT!



NINA SIMONE: one of a rarer breed of artists

MOST artists go on stage and project themselves to the audience. Nina Simone is one of a rarer breed who makes the audience come to her. She works with a certain detachment and delivers her songs deadpan, although as the evening progresses, she allows herself the occasional smile and gets up from her piano and executes some shuffling dance steps across the stage.

Her concert at London's Royal Festival Hall last Saturday was, to say the least, successful. To many, she appears to be some species of Black Goddess. Several young white fans succeeded in getting on stage and sitting at her feet, transfixed, towards the end of her show.

Backed by organ, guitar, bass guitar and drums — her usual group — Nina worked through a varied, often moving, always entertaining programme. Her choice of material is interesting. She draws on contemporary folk — Turn, Turn, Turn, written by Pete Seeger. Dylan's "Times They Are A-Changin'" and "I Shall Be Released" — blues ("Tossing And Turning," "Backlash Blues") and soul-slanted things like her arrangement of poet Paul Lawrence Dunbar's "Compensation," and "To Love Somebody," which was another good arrangement on which she was joined by Boris Williams and Lina Rohrbach.

The ovation she received was well deserved. Nina Simone is a great artist and, as the mood of her act suggests, makes no compromises. If you missed her this time, make the Palladium on April 6. Nina Simone is one of the most exciting performers on any stage anywhere. — TONY WILSON.

COLOSSEUM

WHILE others talk about mergers of jazz and pop, Colosseum have put just that into practice. At Fars, Southhampton, Sunday evening, they brought the house down with two long sets filled with ingenuity and excitement.

Spontaneity is a major asset of the group, illustrated by the fact that a first ever performance of "Dottie's Blues" was the highlight of the evening, featuring Dick Heckstall-

CAUGHT IN THE ACT

Nina, the Black Goddess, makes no compromises

COUNTRY JOE

Smith's impassioned tenor and soprano (both separately and simultaneously). Most of Colosseum's material is instrumental, making good use of the climax, and walls of sound behind a soloist. The soloists are the group's great strength for all are superb, notably Dave Greenslade's organ on "Valentine Suite" and Heckstall-Smith on everything. And only a jazz drummer of the calibre of Jon Hiseman could hold it all together and propel his men towards the summits of excitement. And they all seemed to enjoy it too much! — LEM SMITH.

Maynard makes 'em all pas at the Palais...

IT'S the sum of the parts that makes Maynard Ferguson's big band such a joy to listen to. Although blessed with a clutch of fine soloists, its best moments come when it blows at full throttle through one of the many arrangements by the likes of Bill Holman, Don Sebesky, and Ernie Wilkins which grace its book.

The band was near its peak for its appearance in the plush Ball'Hal room at Nottingham's Palais last week (March 20th). The session provided further proof that big bands are best heard in surroundings more intimate than the concert hall. The large crowd delighted local businessman John Carter, who put up the money for the show, and all present were quickly put under the spell of Ferguson's brass magic.

Maynard's stratospheric trumpet was the highlight for many, but perhaps his greatest gift is the way he can mould a band

from a collection of freelances and HDD regulars, and knock it into shape until it sounds the equal of any of his fine American bands.

The brass team is particularly impressive, playing with a precision and fire rare in local bands, and gaining wonderful bite when Maynard joins them to play lead. A flamboyant but relaxed leader, the trumpeter attained total rapport with the audience from the moment he blasted the band into orbit on their bluesy opener.

Aloist Gary Cox, of Emcee 5 fame, was introduced on a Wilkins blues chart, and played five peachy unaccompanied choruses in his Parkerish vein, while Maynard joined the section for the final torrential ensemble. Danny Moss was next up on Sebesky's arrangement of "Danny Boy," and blew vivere tenor over a wall of sound. "Watermelon Man" spot-



lighted pianist Pete Jackson's several funky choruses, plus a humorous two-trimbone coda, while Maynard featured himself on Holman's pretty "Dancing Nightly." Here he produced his best jazz trumpet of the night, with less of the showboating and more concentration on using that phenomenal technique to genuinely expressive ends. Cox and aggressive tenorist Brian Smith blew the house down on "I Got The Spirit," and Smith also stood out on Dan Mendel's "Italian Suite," which was at once the most demanding and the most satisfying item of all. — RICHARD WILLIAMS.

ROLAND KIRK has set the London music scene alight during his season here.

Apart from blowing up the proverbial storm at Ronnie Scott's, frequently bringing the house down with rock and roll sets, he has been jamming at the drop of a saxophone clip.

In the last few days he has played with Jimi Hendrix, Eric Clapton, Jack Bruce and on Saturday night with Stevie Wonder, who blew harmonica and drums.

This unlikely duo were joined by MJQ's Percy Heath on bass, and pianist Welding Ervin. Roland finishes at Ronnie's on Saturday. Let's hope he'll be back in London soon — we need men like him!

At the Showboat Middlesex, though, the Bonzo Dog Band were refused drinks at the bar as they were "unsuitably dressed." What happens when they hook Coco the Clown?

Keith Moon has advertised in the Times for a European title — apparently you can buy a Count for £600. A double album coming of the Cambridge Natural Music festival — what a ghastly thought!

Mick Farren and the Devils are a "high point of our act produced by intramural audience stimulation." Tony Wilson says: "Round things — it's called Scotch and Coke."

THE raver's WEEKLY TONIC

COME BACK, ROLAND — WE NEED YOU!

Cheese balls, fists and drinks went flying at Rinks launching party for his new record "Plastic Man." MM's Tony Wilson, producer David Most and Daily Express' Judith Simons drenched in an alcoholic shower. "They should call it punch-up man" commented an observer.

Unhip

MM's Roy Eldridge felt superior but unhip in bow tie and dinner suit at Speakasy. Nina Simone played Festival Hall concert with four stitches in her head after an accident with a door in Edinburgh.

Jazz no-hin with jacket potatoes and John Surman being held at Greyhound, Redhill, on Sunday.

Long John Baldry had pronouncement about Bee Gee split. Michael Rosen succeeded in election by ex-Trinity guitarist Gary Hovey.

A Canadian school teacher sacked for excluding the lyrics of the MC5's "Kick Out The Jams." MC5 are a US obscenity rock group.

Joe South is not Billy Joe Royal — we're told. Taste voted number one in Denmark. Earl Vince and the Gallies featured on B side of new Fleetwood Mac single titled "Someone's Gonna Get Their Head Kicked In Tonight." Charming.

Married

Summit meeting of Rolling Stone editor Jan Wenner and British Underground press at Rolling Stones office. Rolling Stone plan launch here.

Marmalade guitarist Graham Knight married Michele Dickson at Hendon Registry Office on Monday with a reception at the Scotch of St James. Juniors Eyes robbed of tapes and demos from their van in Aber-govern. Linda Batt has joined KayGee Publicity.

Michael Garrick refers to his "Jazz Praises" as an "ecclesiastical knees-up." Singer Guy Barrill's wife Lyn gave birth to a son on Saturday.

Roger Easterby of Arthur Howes office, is now a director of Southern League football club Gravesend and Northfleet.

Northern promoter wrote to agent Don Aldridge asking for the name of the leader of Monty Sunshine's band Lulu and hubby Maurice debating whether to live near Windsor or Tottenham.

Hollie Tony Hicks proud of new Les Paul Gibson guitar. Peter Sarstedt played football at Scotland's Strirling Castle — it gave him a cold.

Pete Murray on skiing trip to Switzerland. "It was fine when I got there and fine when I left in between it was — awful!" Not unlike Top of the Pops, what? Ha, ha, ha — that was almost funny.

Black see-through blouse of Top of the Pops girl had Johnny Pearson's band stalk-eyed. Says Tony Blackburn: "Peggy's never taken records by deejays seriously." John Goldstream, editor of Sussex University's "Wine Press" complimentary about MM.

Jerry Floyd bopping at Fishmongers Arms last week. Pete Brown featuring works of Hank Locklin.

Third Ear Band led by Dennis on tour of Scotland. Organist Peter Bardens doing hip drawings for Oz. Gracious recording an album.

Ideas

Will the Small Faces join the Herd? Will the Herd join the Small Faces? Will Gary next Ted Armstrong? Join hands in an energetic twist routine?

Keith Moon has his own ideas on how a jam session would be run. Pretty weird. Viv Stanshall recording "Mr Appollo" in German.

Ian Matthews, lead vocalist with Fairport Convention quit. Sandy Denny carries on as main lead. Club owners and promoters puzzled by disappearance of Blood, Sweat And Tears' manager in London last week.

Jammed

Americans Steve Ward and Ross Glen Campbell reforming. Misunderstood in London. Is it the Germans or Chinese who talk about a "bow wow and yoy yoy pedal"?

Henny Goodman made his first trip to New York's Fillmore East to hear Pentangle. Other diggers were Donovan, Tiny Tim and the Supremes. Stevie Winwood jammed with Black Cat Bones.

Dejay Rockers Rivers washes his feet on stage at every performance and invites girls to dry them for him. The most horrid thing I have heard since the girl with mice on her tummy.

Junior Eyes LP due on June 1 on Regal Zonophone. Simon Dee taking a typing course to write a novel.

John Surman quit the Ronnie Scott Band this week.



SIMON DEE

COUNTRY JOE

IT IS unlikely that there will ever be an album called "Country Joe and the Fish at the Mouldsworth Hall." First, it just isn't their scene. They prefer titles like "Electric Music For Mind And Body" and "I Feel Like I'm Fixing To Die."

Secondly, during their concert at this Manchester venue on Saturday, these American exponents of so-called "underground music" varied the wording of their "I Feel Like I'm Fixing To Die" and instead of yelling "F-I-S-H" to the spellbound listeners they yelled out and spelled out — another four letter word.

Country Joe, 26-year-old Joe McDonald, has apparently featured in this routine in the States and it is rumored that the boys were banned from the College Circuit because of the Fish which retains only one original member, guitarist Barry Melton. Two of the new additions were formerly with Big Brother and the Holding Company.

The evening was completed by the colourful Liverpool Sound whose opening number "Frankenstein" was equal to anything the bill-topping group played for magical, haunting effects attacking both mind and ears, and also a twosome, Grubby Bear, whose harmony was superior to the other acts. — JUDY KRIBBS.

Having arrived in the middle of a 25-minute tune-up session Joe introduced the new line-up of the Fish which retains only one original member, guitarist Barry Melton. Two of the new additions were formerly with Big Brother and the Holding Company.

The evening was completed by the colourful Liverpool Sound whose opening number "Frankenstein" was equal to anything the bill-topping group played for magical, haunting effects attacking both mind and ears, and also a twosome, Grubby Bear, whose harmony was superior to the other acts. — JUDY KRIBBS.

JOE DANIELS

"AND I'M the old man of jazz," said Joe Daniels as he introduced his Hot-Shots in the Jazz Cellar of Manchester Sports Guild on Saturday. I won't argue with him — for I remember Joe as drummer with Harry Roy's pre-war hotcha band, and he was also featured with Roy's "Tiger Ragamuffins."

But the years have treated him kindly — and he still swings. His group is not the most polished of road bands, but it has guts, and it is one of the few around which still concentrates its efforts on the old Dixieland — New Orleans humbug. The swinging march "Maryland" and "St. James Infirmary" are but three of the

GOD MADE THE

LITTLE RED APPLE

HOW MANY

STUART DOUGLASS

DAWSON

CILLA BLACK

JOE DANIELS

THEY REALLY TOOK

CILLA MADE

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HAPSHASH IS

THE 5th DIMENSION HAVE A

GRAND

DAVE'S SECRET



DAVE DEE: "there's a slot we're filling"

knowing your place in the chart, of course

AFTER 12 hits in a row, you'd think that Dave Dee, Dozy, Beaky, Mick and Tich, purveyors of purple pop, had a formula for success. You know, mix in three parts music, two parts personality and four parts Boys' Own Paper, mix thoroughly, add a dash of Steve Rowland and a pinch of Howard and Blackie, stir well and cook in a pressing machine. Hey Presto! A hit!

But Dave Dee, toasty leader of the most colourful of Britain's pop groups, doesn't agree. "It's as hard for us to get a hit as it ever was — if not harder," he said at his new Salisbury home. "No hit record ever comes easy. It's all down to whether the public likes it or not. You can have a hundred hit records. If you're next isn't what the public wants they won't buy it, whoever you are."

"You only have to look at the number of top name groups who have missed out lately to see that."

"When you start out in this business, there's a strong element of luck. If you're face it and the record's not bad, you might be lucky and have a hit. We've had 12 hits now, I always feel our luck must be running out. It can't be that good any more."

But Dave is a pessimist and admits it. The group's latest, "Don Juan," is obviously evoking nostalgic memories of nine days on the Costa Brava for many thousands of Britain's youths. It's nesting neatly in the MM's Pop 20 this week.

Dave and the group have reached a seam of pop unexploited by anyone else in this country: a sort of pop adventure story, the "Rover" and "Hotspur" image in the face of Rolling Stone and International Times. They represent the land of dreamy, C. S. Forester excitement for many.

And Dave, a professional theatrical, takes the lead in these 2 minute 50 second sagas; he's cut a dash as a Regency buck, whipping up excitement, and played the Ancient Mariner. Now he's the legendary amorist Don Juan, a not unflattering role.

"It's a funny thing about these things we do," he said. "If we break away from them, our records get in the chart, but they aren't such big hits as 'Xanadu' or 'Antoinette'. We've tried other things of course, but they don't seem to happen in the same way; not even in the studio."

"I think there's a slot in the pop business that we are filling. There's obviously a need for this sort of record and we are

the only people making them. There's room for the blues and the underground stuff and there's room for the Tom Joneses and the Engelberts. And there's also a place for us, obviously."

"I wouldn't say it would be foolish to change our style and image. But we have a sound that appeals, not just to young people, but to a lot of adults as well. We get a lot of older people saying they like our records and obviously a lot of them buy them. We could do a big feedback thing, but it wouldn't be. And I don't think it would sell either."

The group's flamboyancy is most illustrated by their TV appearances to promote their new singles. That's when Dave's sense of theatre and drama comes into play.

"On a show like Top Of The Pops, you've got two minutes or so to make an impression. I believe you need to do more than just be a group, grinning at the cameras. You've got to put the record over, make an impression. You've got to sell yourselves and that way, sell the record."

"These days, there are about three TV shows you can do to promote the record. If you are lucky to get all three and don't sell the record on those, you're down the chute. That's why it's so important, because as I've said, I don't believe that anyone today can have an automatic hit."

With the exception of America, Dave Dee, Dozy, Beaky, Mick and Tich have broken as a major pop attraction all over the world. It's been a deliberate policy of the group to make money until we've built a good market for ourselves all over the place.

"It was a deliberate aim; and we worked it. We just can't get off the ground there at all."

"America's a complete mystery to me," said Dave. "We just can't get off the ground there at all. I'm not claiming we are the greatest thing since sliced bread, but I really believe that our sort of pop is superior to what's making it in the States. When I look at some of the records that have made number one over there recently, I think 'God' I just don't know how loud they are. The Americans, yet it happens."

"I think our pop records are better produced and more melodic than the Americans, yet the group's records never happen there."

"We've even tried doing a special, different single for the American market, but that didn't happen either. I suppose we could do a freaky underground thing, but what happens if it was a hit. We'd go there and they'd see it wasn't us."

"I think that America's dead as far as we're concerned unless we can have a record or even two or three — that happens there before we go again. I wouldn't go back without that."

"We'd like to play some cabaret dates there, but without a hit they don't want to know, even though I know we'd go down well." — ALAN WALSH.

POP THINK IN



PETER SARSTEDT

THE DEVELOPING Sarstedt Saga undoubtedly rates as the success story of the New Year. In these affluent days, it hardly parallels the classic "rags to riches" pattern. But it isn't far removed. For the facts are that, only nine months ago, Peter Sarstedt was hitch-hiking around the Continent and busking for francs outside Paris cafes. "It was

a slightly parasitic existence and I eventually got fed up with it," he admits. Today, as a chartopper, he can command his own fees. Hundreds queue for seats at concert halls (he played to over 2,000 at Brighton's Dome only on Monday) and he is, of course, a repeated attraction on TV. In just over three months, his "Where Do You Go

To (My Lovely)" has sold 300,000 copies in Britain alone. And in two weeks, it has sold over 75,000 in the States. But, ask Peter Sarstedt the slightly loaded question about a follow-up, and he replies without any trace of affectation: "I don't think in terms of a 'follow-up'; I just think of recording a song." Peter's unassuming attitude to his

newly-won fame is engaging and sincere. His evident honesty as a person — and particularly as a songwriter — could perhaps be slightly disturbing to some. As was, presumably, the case with the MM reviewer who recently wrote: "But Peter writes dirty songs, too." Peter expanded on this allegation in the Melody Maker Pop Think-In

conducted by LAURIE HENSHAW

DIRTY SONGS

I still think she has got a lot to give in her field. A lot of sad things have happened to her. But they have not made her sour, which is good. She's a good person.

I've met a lot of people for whom it's never worked out. But this doesn't put me off.

MARRIAGE

I intend to get married and have children. And I'm pretty certain it will work out, for I know who I'm going to marry.

figures who are never really themselves. Quite different on stage from off. I hope I'm the same person all the time.

People think in mechanical terms — in terms of figures. Yet they get far more concerned if one small child is murdered in Britain than they do about 7,000 people over there. It's got to stop somewhere or we'll be blown to hell.

RELIGION

I don't believe I've got any religion. I was once speaking to a man of God about my own ideas and he said, "You're a Christian." I don't know, but I have similar ideas to those a Christian has.

I believe in the fellowship of man. I can't believe God as a person or an Omnipotent Being. I don't believe any such Being exists outside of one.

POETRY

At one time it meant William Wordsworth and things you learned at school. But this is not poetry to me any more.

VIETNAM

It's become some sort of patriotic chart, where American boys are told to go out and kill as many Vietcong as possible. You get reports like "7,000 Vietcong were killed this week, so go out and kill some more."

Shouldn't any "problem" really be that of emigration? There wouldn't be any emigration if the conditions at the source of the people were secure.

CHILDREN

I like to do songs for children. It makes a break from other things; it helps to keep me sane. But I like children's songs to have a twist to them. Not long ago I heard some Woody Guthrie children's songs. They were fantastic. I'd never heard them before, but some of mine feel very much like them.

There is a tongue-in-cheek song by Woody that goes "I'll take you for a ride in my car." It's slightly ironical.

SPORT

I'm very sports oriented. I'm actively involved—not as a competitive thing, but because I enjoy doing it. I'm an aficionado.

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EDEN KANE

He's one of the most "human" beings I know. He's a very strong man in every way — physically and mentally. He's very well adjusted.

He's a good singer, too. He has a fantastic ear for music; neither Clive, my other brother, nor I have got to his level. He is a natural musician. He can play any instrument. It's like that story about someone asking a musician if he can play the 'cello, and getting the reply: "I don't know — I've never tried." Eden probably could play the 'cello!

AGENTS

I once had an evil feeling about being managed by anonymous men in black coats. I was afraid of what I might be letting myself in for.

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BOR DYLAN

Somebody once wrote that Bob Dylan was the greatest American poet of today. I would go one stage further. —I've never tried." Eden probably could play the 'cello!

He represents the times for young people. But he doesn't want to get anybody to look up to him as a prophet or god. He wants them to do their own thing, to think things out for themselves.

DIANA ROSS

I've never liked her voice very much, but this isn't a burning question in my mind. I never think about Diana Ross.

I'm a film fan. Probably the best film I ever saw was One-Eyed Jacks with Marlon Brando. It had everything in it.

JULIE FELIX

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Phil Spector



TONY: ideas for a semi-serious TV chat show

Laurie Henshaw ponders...

What keeps Tony Blackburn smiling?

IT'S JUST possible that some High Court judge may one day remove his spectacles, lean forward and ask in measured tones: "And who is Mr. Tony Blackburn?"

But it can surely be only affection if he does so after April 24. For, by the end of that week, Tony will have been heard by no fewer than 31 million people.

PAUSE

And that should give anyone pause to think. Even a judge. April 24 is the day when Radio One's blue-eyed boy with the built-in smile makes his bow on Top Of The Pops. He takes over from Stuart Henry, joining those TOTP stalwarts Freeman, Savile and Murray on the weekly rota. And, by so doing, Tony adds another eleven-and-a-half million viewers to the weekly radio audience of 20 million for his Radio One Show.

IDEAS

Later, he may even become a bigger power in the land of pop by getting his own TV show. The project has been mooted. In fact, right now, Tony is

trying to work out a new formula for a new pop show. "TV is always open for new ideas," says Tony. "I'd like to do a pop show that is completely different from what has been seen before. I've several ideas for a semi-serious chat show—but something a little lighter than Simon Dee's. I'd like to do something imaginative with visual jingles.

ARTIST

"They were used a little on the Alan Freeman TV show, but I didn't quite develop this more.

"And I'd cater for young people probably from the 13 to 25 age group. "I liked the way they took the cameras out into the open air on the Julie Felix show. "You can get some very artistic, Walt Disney-type effects this way. Escapist—a quality of unreality. "I would have the cameras giving a close-up of, say, a log fire in a living-room. Then you'd see an artist—Sandie Shaw, for instance—sitting on the log and singing. "The Beatles tried to do something in this fantasy vein in Magical Mystery Tour, but it didn't quite come off. "But it could be done so beautifully."

that 'old auntie' image. "People who criticise Radio One for 'not being like the pirates were' are being unrealistic. "The mere fact that the pirates were pirates added a touch of glamour, excitement and mystique to the transmissions. "You could talk about a Force Ten gale outside the ship and the fans felt they were sharing your experience.

CREW

"They even felt a part of the crew cooped up on a small ship. "But you don't get Force Ten gales outside a WBC studio. "But here on land I don't meet that many people on my morning show. "Probably the only person I'll see is Jimmy Young. "I don't mind getting up early, but I am looking for a new place around the Regents Park area.

MUSING

Between musing over the possibilities of a new pop show, Tony waxes equally lyrically over the likely advent of commercial radio. "Have'n't the Conservatives said they'll open up 200 stations if they get in?" asks Tony. "I'm all for competition. When I'm doing my morning show, I try to think I'm in competition with Breakfast Special on Radio Two—and that I'll pull the listeners over to Radio One. "Of course, this isn't true competition. The people who want to listen to the records I play will tune in anyway.

BETTER

"I'm moving from Knightsbridge, but I don't want to go farther out, as it would mean getting up at 4 a.m. instead of five." There's an old saying that the early bird catches the worm. Tony Blackburn has done better. The way he's going he'll be able to live off champagne and caviare. Certainly, he could wind up with ice cream. Free, too. For Tony is going to do some TV commercials for Walls. There's no doubt that Mr Blackburn will keep smiling for a long time to come.

IMAGE

"But I like the idea of thinking I'm competing. "But the BBC are great people to work for. I've never found anything of

HAIR

Robin Gibb's wife Molly claimed her husband wasn't getting the attention he deserved; Robin told MM that he didn't want "First Of May" released; he quarreled with Robert Stigwood over the length of his hair (and won) and eventually also said he was quitting. And in those six months, Vince Melouney quit to form his own group—so far without marked success. Are all these separate incidents part of a determination that the group will achieve massive publicity? We don't know. We'd sooner believe that they have been very silly and have forgotten one fundamental thing: they are a music group and first and foremost should be doing just that: making music. —ALAN WALSH.

THE STRANGE SAGA OF THE BEE GEES

THE BEE GEES have had two successful years in British pop. Successful... and turbulent, too. They have had seven records which have been hits to a greater or lesser degree. They have also had trouble with the government (who threatened to force Colin Petersen and Vince Melouney to go back to Australia), big tours cancelled, illness, high drama (when Robin Gibb was involved in the Hither Green train disaster), squabbles, threats that one or other member was leaving, a member quit, and writs issued against another. All headline making stuff. So it's not surprising that the group have rarely been out of the national press for long. They have enjoyed extrava-



BEE GEES: seven hit records

gant living. There have been juvenile exploits and many grandiose ideas, few of which have yet seen fruition.

Now at this time, Robin Gibb has said he is leaving the group and a writ has been issued by the Robert Stigwood organisation which claims he is under contract for another two years.

PHONE

A spokesman for the organisation told MM that they were unable to arrange for us to speak to Robin. "We can't even get him ourselves. "When we phone his home, we get Molly (Robin's wife) and she won't let us speak to him." For a group which musically had so much to offer pop music when they arrived in Britain two years ago, it's sad for the MM to have to ask: what happened to the Bee Gees? Particularly as their latest single, "First Of May," which Robin didn't want released, is number seven in the Pop 30.

MODEST

In a few weeks time, it will be the second anniversary of the entry of the first Bee Gees' single into the Pop 30. That was "New York Mining Disaster 1941" a record which caused a lot of favourable comment. It was not until the end of last summer that they had another huge hit: "Gotta Get

double A side with "Jumbo" was not a giant either. It hit the chart on May 13, 1967 and was a modest hit, rising to number 18. The Bee Gees were off in Britain, though they'd had a lot of success back in Australia. That summer the group worked hard to establish themselves and in September they entered the chart again with "Massachusetts," which was their biggest ever hit, climbing to the top spot towards the end of October. They followed quickly with "World," which entered the chart in November and rose to number seven. It was while "Massachusetts" was poised to snatch the top spot that they ran into their first major trouble: the Home Office refused to extend the work permits of Melouney and Petersen and the group's management entered battle with the government. They eventually persuaded the Home Office that the group was a dollar-earner and the Aussies were allowed to stay.

PAVED

The group were hardly into 1968 when they notched up another hit—"Words" which didn't make the top ten (it stopped at 12) but paved the way for "The Singer Sang His Song" in April, this, a

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by Roberti

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WHO'S IN BLIND DATE?

SEE PAGE 11

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BLIND DATE

SANDIE SHAW



■ HER LONG legs encased in white lace stockings, Sandie Shaw sat on the bed in her room at the Excelsior Airport Hotel, Manchester, gazed through her giant spectacles, at her six-month-old bassett hound, Porky — his registered name is Monsieur Dupont — and made it quite clear as she paid careful and serious attention to the job in hand, that she knew what she liked — and was completely unafraid of speaking her mind.

VAL DOONICAN: "Ring of Bright Water" (Bell). I know this one — Val Doonican! A great song for a film theme, but I don't think it is as strong as some of Val's material. I hope it's a hit — I think it will be — but I don't see it reaching number one. Is the film to be released here? If it is, it could help the record a lot.

VINCE HILL: "Wonderful Season of Love" (Columbia).

That introduction — I thought it was Peyton Place for a minute. It is Peyton Place! It's Vince Hill, isn't it? And, of course, the theme from the TV series.

This has the advantage of a familiar tune, and the disadvantage that maybe people have heard enough of it. I would have thought that it would have been perfect on an LP. It will get lots of plays on Family Favourites. You just can't fault Vince's singing, and this is well up to his standards.

COUNT BASIE: "Basie — Straight Ahead" from the album "Basie Straight Ahead" (Dot SLPD 525).

This is lovely — all guts and meat — makes me go all goose pimples. What a great arrangement. This is essentially for serious listening on full stereo.

It's solid — groovier than now! Absolutely super — can I keep it? There must be something wrong with anyone who doesn't like this, that is if you like music at all. Definitely one of my Desert Island discs.

FOUNDATIONS: "In the Bad, Bad, Old Days" (Pye).

It's "Bad Old Days" — I know this one! I love that singer's hands, they fascinate me. It is a change to find a group with a good-looking lead singer.

I like the record very much — I think the boys themselves have a lot to do

with it. It's very "Tamilish" — a good tune and a natural hit on both sides of the Atlantic. A great sound — I like the overall effect! Great!

EIRE APPARENT: "Rock 'n' Roll Band" (Buddah). I don't know this — who is it? Sounds like an LP track to me. It's rock and roll all right, but that screaming guitar is out of place. It hasn't a lot of character, no arrangement as such.

Let me look at it — so Jimi Hendrix produced it? I like him a lot — but this won't be a hit.

Sounds like old-fashioned country and Western. Sorry, but this isn't my cup of tea, it's almost hill-billy. I can't say much about this one — I don't enjoy this kind of music.

JERRY LEE LEWIS: "To Make Love Sweeter for You" (Mercury).

Sounds like country and western again — it must be Roy Rogers and Trigger. Please — tell me who it is, Jerry Lee Lewis? I don't believe it.

This is completely out of character — I prefer his rave-up bits. There's nothing for the charts in this and I don't like Hawaiian guitars anyway.

BENNY GOODMAN: "Avalon" by the Quartet, from the album "The Best of Benny Goodman" (RCA).

Is this an old record or are they doing it deliberately? So it's a re-issue by Benny Goodman — sorry, but I wasn't born when this was made. Fancy — 1937! It's a giggle — sounds dated

— but it would be good fun at a party — and will certainly sell to enthusiasts.

I think it is a good idea to release things like this, especially as so many people are mad keen on Benny Goodman. It has a lot of charm, like old books or films, but personally I prefer today's small jazz group's. I suppose this is because I've grown up with it.

TONY BENNETT: "People" (CBS).

Tony Bennett singing "People" — it has to be good! But I'm prejudiced, I just like listening to his singing. It takes courage to cover a Barbara Streisand number, but why on a single? Surely this should be on an LP.

It is a great song and Tony Bennett singing it

can't be bad, but I doubt if it will reach the charts, so why release it as a single?

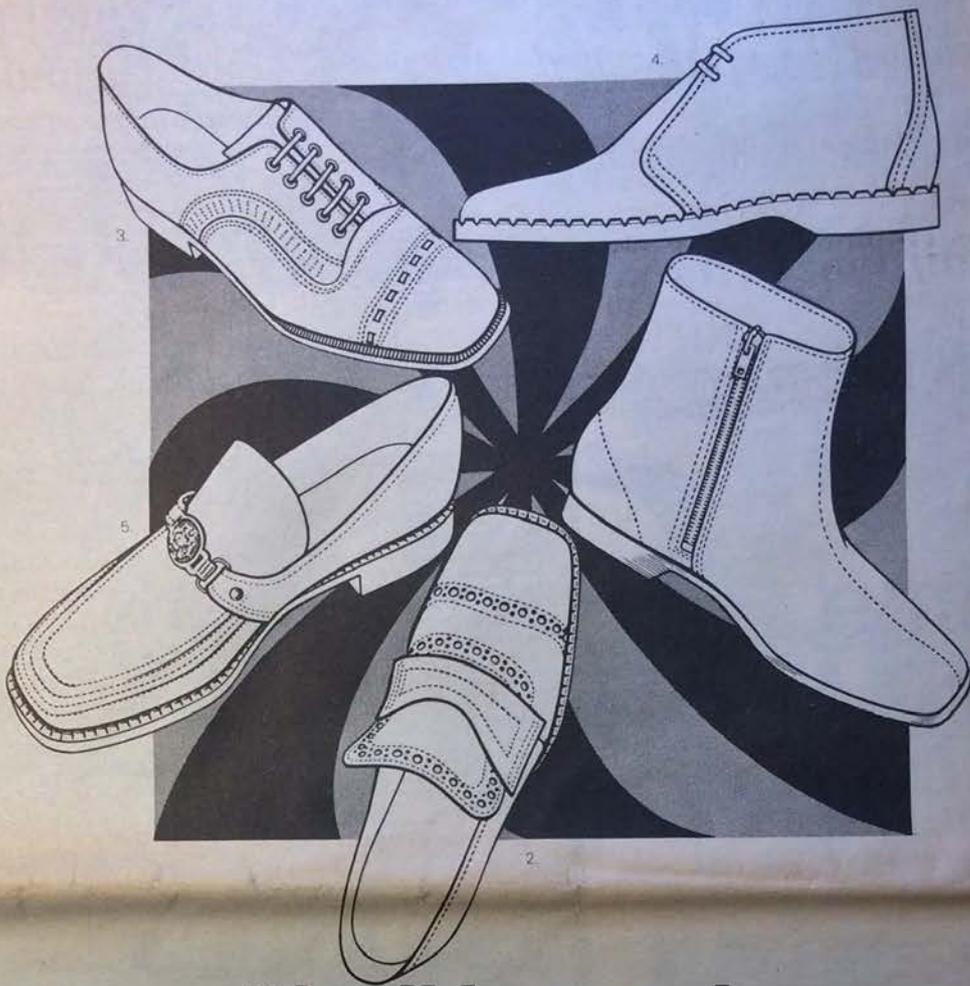
WAYNE FONTANA: "Dayton Ohio 1963" (Fontana).

It's not Alan Price, but it sounds like "Dancing Bear" luzzed up. No — I know what it is — it's similar to Alan Price's "Love Story" which Jack Jones has also recorded. Randy Newman wrote "Love Story" — he must have written this.

Sorry — I'm not mad about it, and I don't recognise the singer. Who is it? Wayne Fontana. I really should have recognised his voice. I hope it's a big hit for him — he hasn't had one for a long time. There — I told you it was a Randy Newman song.

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MATT MONRO: "All of a Sudden" (Capitol).

Matt Monro — I adore him professionally and would go to see him anywhere, but I don't like this kind of material. I don't like the arrangement — it doesn't do anything for the number. Sorry, but it sounds like a dated Frank Sinatra arrangement.

I like originality and character on records, but this has neither. But it will be useful for programmes late at night, such as Pete's Party.

CARMEN McRAE: "Ask any Woman" from "Portrait of Carmen" LP (Atlantic 590-026).

I know this — it was written for me for the 1967 Eurovision Song Contest. It was a very big hit for me

in Spain, but wasn't released anywhere else except in England on an EP. I wonder if she was inspired by my version?

It's Della Reese, isn't it? No! Carmen McRae, is it? It's not so different from my version, but not so dramatic — more Italian.

I like her voice and diction — she doesn't muck around with the lyric — but I don't think it is really her material. But I mustn't criticise the track — it would be pretentious of me if I did.

KENNY EVERETT: "Nice Time" (Deram).

I don't like this — take it off. I've no idea who it is. Kenny Everett? Oh yes — I have heard it before. I don't like people indulging in gimmicks just for the sake of it.

JAZZ SCENE/1

Evan, from time to time

FOR TWO YEARS now, the groups resident at London's Little Theatre Club have been playing a new kind of free jazz — "group music."

Group music's essential feature is the absence of soloistic playing, but none the less it has produced a musician with a unique sound and a personal reputation in soprano and tenor saxophonist Evan Parker. Parker, now 24, started taking lessons on alto at the age of fourteen. "Later I spent four years in Birmingham where I was studying botany, trying to sound like John Coltrane in a quartet of which I eventually became the leader.

"The group finished when the bassist and the drummer left the country, so I came back to London in the summer of 1966. "I went and sat in at the Little Theatre Club with the SME, and shortly afterwards Trevor Watts and John Stevens said I could join.

NEW CONTEXT

"When I went from playing time to not playing time I began getting my own sound. In this new context I found I simply couldn't think about things any more.

"At that stage the group was moving away from a recognisably Ornette Coleman-type sound towards the collective approach. For the first few months it consisted of Trevor (alto), John (percussion), Kenny Wheeler (flugelhorn), Paul Rutherford (trombone), Barry Guy (bass), Derek Bailey (guitar) and myself.

"Then last summer the numbers went down until only John (who had become the leader) and I were left, Trevor having decided to form Amalgam.

"The idea of group music had come up by then, but I don't think there had been any change in our playing as a result. It wasn't a case of the concept leading to the music, but the music leading to an awareness of the concept.

BY VICTOR SCHONFIELD

FORMAL

"The duo lasted well into this year, and I enjoyed it very much. In fact it was usually a trio, with either bassist Dave Holland, Kenny Wheeler or Derek Bailey or

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PARKER: "There's far more acceptance for free jazz on the Continent than here..."

cords, things began changing again in the same way, and then I decided to leave.

"While I was with the SME we made several good tapes, with the different groups, and one particularly beautiful session with Rashied Ali and Peter Kowald which Trevor organised.

"Since then I've been playing on Thursdays at the Little Theatre Club with Derek Bailey and Jamie Muir (percussion). Derek had been doing mostly solo sets at the club until he started this trio, but he's probably the best group improviser on the record, while Jamie has such an original approach that it opens up a whole new range of musical possibilities.

"We also work with two people from outside the jazz field who play electronic instruments—John Tilbury, who is a well-known pianist and exponent of experimental music, and Gavin Bryars, a composer who has been studying with John Cage in America.

"Derek's idea is not to think of rigid trio and quintet groupings each with a fixed style, but to explore as many of the possibilities among us as we can.

"We're simply five musicians familiar with each other's ideas and techniques who want to work together, and who are interested to see

what will come out of an association.

"In general, there's far more acceptance for free jazz on the Continent than here, in Germany even more than elsewhere, though the Dutch are probably the most discerning—they weren't able to sell Charles Lloyd in Holland, for example.

STRONGER

"The German trumpeter Manfred Schoof, who has a free quintet, is about the most employed jazz musician in the country.

"The European free musicians seem to be getting much stronger. The Americans' approach seems very diffuse, as if they're feeling a little lost as regards a musical direction, whereas the Europeans have got more sense of purpose, and it's a great pity the idea of having Sun Ra and Peter Brötzmann share a concert at the Berlin Jazz Festival last year fell through.

"The tendency on the Continent is to accept free music as a legitimate form, whereas here it's scarcely regarded as serious at all by the older musicians.

"European equivalents of Ronnie Scott's generation are interested, and sometimes in-

There's a drummer in our garage



JACKSON

WHEN I telephoned Alan Jackson's home his wife explained that he would have to ring back. He was in the garage — practising.

I don't know how he finds the time between playing with Mike Westbrook, assorted John Surman groups, Howard Riley and Keith Tippett; attending the Guildhall School Of Music; and teaching his own pupils. I finally nailed him with an hour to spare during a break in a Surman recording session at Decca's West Hampstead studios. Alan expressed surprise that anyone should find his drumming of sufficient interest to write about and apologise for "not being a very good talker." He was wrong on both counts.

He is one of the comparatively new breed of British drummers who are world class and, like most dedicated men, he can be fascinating when talking about his subject.

Born in South East London 29 years ago, Alan first got interested in jazz when he used to visit George Webb's club in Woolwich to hear trad bands. Surprisingly, he didn't start playing drums until he was 21.

"I don't know what made me decide to be a drummer," he admits, "except that I was offered a kit that was going cheap.

WORK

"It was a very scrappy old kit but I bought it and found that I was progressing on it. That made me really interested.

"The first group I joined was a quintet with Milton James, a tenor player who I think is in the States now working with a rock and roll band.

"Actually, I hadn't been playing long when I joined Westbrook I heard he needed a drummer and went to a rehearsal, and I've been there ever since."

Alan was trained as a graphic designer — he designed the sleeves for the Westbrook albums — and continued to freelance until recently when he turned fully professional as a musician because of the amount of work he was getting on drums.

In addition to his regular gigs, he has also done a couple of things with the New Jazz Orchestra. I asked him if he had to adapt his approach much between the various groups.

"I don't think I consciously change at all," he said. "It's really a case of listening to what is going on. I consider myself an accompanist — though sometimes with people like John Surman, Alan Skidmore or Mike Osborne, it turns into a duet thing. And sometimes you can lead a soloist, draw him into another direction.

"I enjoy playing with small groups. With a big band you have to lay the beat down more because there are so many people there with different feelings for time.

TYMPS

"I suppose my ideal group would be a duet. I did a thing recently with Barre Phillips on bass — the bass accompanying me and then vice versa. It was nice.

"I enjoy soloing, but I prefer to solo on a specific tune, though it can be nice to play a long solo and go into completely different things."

Alan studied with Philly Joe Jones for some time and names him as his biggest influence, but agrees that he has also listened to a lot of other drummers, including Elvin Jones and Tony Williams. "And Tony Oxley is a gas," he adds.

"I'm going through the

BY BOB DAWBARN

stage at the moment of getting things together," he said.

"I've got time to practise and I do a lot of it. I used to practise on a pad, but now I have soundproofed the garage I use the full kit which means you can hear a lot more things."

Alan, as a part-time student at the Guildhall, is learning piano and percussion.

"I did my concert debut playing the cymbals in a Debussy thing the other day," he said proudly. "Since going to the Guildhall I've listened more to straight music, but the records I buy are things like Miles or Coltrane. I think the Miles Davis Quintet is probably my favourite sound."

He admits he would like to do more session work. "That is one of the reasons I went to Guildhall, to learn tymps and to get my reading up to scratch."

"I still have a long way to go as a drummer. At the moment, I am at the stage where I am still finding things out about the drums."

TIGHT

Asked if there was anything special about his kit, he replied: "Nothing special, except that I don't use any tight skins as a lot of the younger guys. A tight skin doesn't carry on sounding after you have hit it. I prefer a looser drum which sustains the sound and gives a bigger sound."

As a teacher, does he think there is one basic mistake that most pupils make? "I think a common thing is that they are too concerned with pure technique instead of thinking about the sound and feeling you can get from drums," he says.

Everybody goes through that stage when they are starting, and I suppose it is a good thing to be concerned with technique at first.

"Once you have got that under your belt you can start really playing drums."



MIKE WESTBROOK needed a drummer

JAZZ RECORDS AND JAZZSCENE/2 ARE ON PAGES 20 AND 21

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SUPERSESSION AT STAINES

WHAT A LINE-UP! The greatest assemblage of contemporary talent dug by human ear fused into music when a colour TV Supersession happened in a disused Staines lino factory last week.

WHAT A LINE-UP! There they were, blowing the blues shoulder to shoulder... Roland Kirk, Eric Clapton, Steve Stills, Buddy Miles, Jon Hiseman, Buddy Guy, Jack Bruce.

Musicians, girl friends, children, technicians, even the producers were infected by a sense of history making, as they cheered, clapped, stamped and whistled.

The atmosphere was electric. The temperature was high and they drank the free Coke stand dry as jam session went on from midday to midnight.

SELL

Great secrecy surrounded the entire project. Most of the American guests came in at two days' notice. Filming went on for two days at an estimated cost of £100 a minute.

And when will the public see this spectacular on their TV screens?

"Probably never in this country," said one musician taking part. "We can't even get on Top Of

MM EXCLUSIVE



CHRIS WELCH

reports on the first British Supersession from a disused lino factory in Staines (Staines? Yes—Staines) where the Coke flowed and the tops in the worlds of jazz and pop jammed and jammed

PICTURES: BARRIE WENTZELL

The Pops. This is way above their heads."

The show is the brainchild of producer Tom Parkinson and director John Crome of Colour-Tel, the company which recently filmed the Rolling Stones Rock And Roll Circus and the Jimi Hendrix Concert at the Albert Hall.

Says 25-year-old Tom: "We can only do this because the musicians themselves like to work together.

We rely on their goodwill. Jimi Hendrix was coming to take part, but he missed the plane from New York.

"We've taken a chance, but we're not worried about selling the show.

We're calling it Super Show at the moment because we need clearance over the LP Super Session.

"We haven't bothered approaching anybody yet, because we're sure it will sell. We've had independent finance to make this, because the TV companies aren't interested until they actually SEE the show.

FOCUS

"Have we had trouble? We're still having trouble! I have had four hours sleep in the last two days."

The first day's filming start-

ed on Tuesday with Led Zeppelin, Buddy Guy, Jack Bruce, Buddy Miles, and tenorists Dick Heckstall-Smith and Chris Mercer.

There was a jam session with Steve Stills (guitar), Buddy Miles (drums and vocals), Dallas Taylor (bass) and Jack Bruce (organ).

On Wednesday morning they had the MJQ, Jon Hiseman's Colosseum with Buddy Guy, and the Roland Kirk Quartet.

And that was just for break-

fast! The two day technicolour dream began for me with a phone call from guitarist David O'List of the Opal Butterfly. "I've been playing at this TV studio with a few guys... you must come down."

A few more calls, and slowly the picture of who the "few guys" were focussed.

Jon Hiseman's manager, Colin Richardson, offered a lift in his car, photographer Barrie Wentzell was rounded up from Soho, and we were off, hurtling down the A4 to Staines.

Hitherto, Staines had seemed a dull town, enhanced by riverside pubs, a town hall and little else. Suddenly it became an exciting Mecca, a place where it really was all happening, ranking with the Fillmores East And West.

INFLUX

A large, new notice on the bridge over the Thames indicated "Studios" to direct the influx of hippies, technicians and musicians converging on the converted lino factory buildings.

The first sight to greet us was the huge, cheerful figure of Buddy Miles, lounging in the doorway, drinking Coke and munching a sandwich.

The legendary drummer and singer, first with the Electric Flag, and now leader of his own group, the Express, was dressed in a bright red shirt and Billy Bunter style check trousers.

Said Buddy: "If you enjoyed 'Expressway To Your Skull' — wait until you hear our next one, it's much better. I've added a new horn section to my band.

"I eventually hope to bring them here. I came over on Monday and we have just been jamming together.

"I know Ginger Baker very well. He's good friend of mine. We went to the Speakeasy together and had a jam. It's great working together with these guys."

"Jimi Hendrix produced my album, called 'Electric Church' and it really is good.

"What music am I playing? My own music. The Electric Flag was a kind of weird struggle. We had some rough times and me and Mike (Bloomfield) had to work hard to keep them together.

"It wasn't the musicians, it was business problems, problems with management."

Buddy was called to the set and plunging on into the main building, we found a honeycomb of corridors alive with people, cables snaking in all directions, muffled music emerging from dressing rooms, much excitement and hard work.

MYSTIC

In one tiny cell Steve Stills was watching a video tape deck playback of Jon Hiseman and Buddy Guy just recorded. Steve looking a bit mournful, was later to be seen blowing wah-wah guitar with Miles on bass, producing sounds similar to the mammoth hit album "Super Session."

Moving into the main studio we found a scene resembling a mystic rite. Packed with people, warmed by the blazing lights, and jammed with equipment, total silence reigned.

Roland Kirk and his Quartet were rehearsing, just prior to a "take."

It was the number where Roland has a spoken introduction — "some people say it began in India. But for me it began in primitive Ohio" — then he crashes the gong and goes into a section for recorder rattles and Swanee whistle. Then the group join in.

Roland had just begun his introduction when there was a blaring interruption from a talk-back speaker.

BAG

"Hey, you're getting into my dramatic bag baby," drawled Kirk. "You don't want people to know black people can act." Laughter and applause, Kirk's huge hat gently rocking back and forth as he laughed.

in Chicago and it seemed like a great honour to play with these great guys. Junior Wells called me up 4 am to go and have a drink and play with him, and I missed my first plane. But I made it in the end!

TRUTH

"It was great playing with Roland. Any bunch of musicians can get together — if it's on a blues. There are bound to be a few mistakes of course, but you shouldn't notice them too much — unless you know a lot about music!

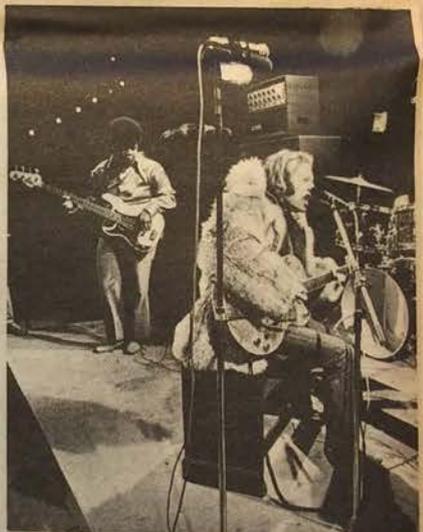
"The blues scene in America is really good at the moment. The white kids are taking the blues into places where they wouldn't have got heard before. English kids especially have done a lot for the blues. There's a lot of truth in what they are playing.

"I've never done a major TV show like this in the States, but Tom Jones has asked me to appear on his show. I dig the cat so much it would be a great

Among the crowd was Jon Hiseman, dashing about with his wife, tenorist Barbara Thompson.

"Those professional hipsters are absolutely out of sight," said Jon, pointing out a small knot of rather obviously dressed "fans" seated at tables and chairs, presumably to give a club atmosphere. "What do they do on their days off? Perhaps they're all clerks."

Already the hours were



Steve Stills sings and Buddy Miles switches to bass guitar for a blues get-together.

ticking by at amazing speed. At 5.15 pm a marvellous assortment of musicians took the stand. Buddy Guy (guitar), Jack Bruce (bass), Roland Kirk (everything) and Jimmy Hoppes (drums),

honour to meet him." Buddy talked with great honesty, modesty and conviction about his aims in life.

"I enjoy playing so much and I just love pleasing people. It's a gift that has been given to me to satisfy others. From here on I want to help others. "I'm from a very poor family, and rather than give my money to the government, I'd like to give it to poor people. My mother and father raised beans on a plantation in Louisiana, and there are still very poor people there.

"You don't see the huts from the express highways — you take a train, and you can see how people have to live from the houses beside the tracks. "If it rains on those people, it rains in their faces

NOVEL

They took off on a 12-bar blues with Roland waiting on tenor and, on a slower blues, a stylophone, a novel instrument played with an electric pencil. Buddy Guy, in a green suit, rocked on "Kansas City" and even Roland sang a chorus or two.

In the bar, Buddy Guy talked about his lightning trip to Britain.

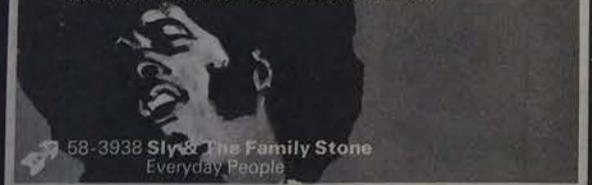
"I got the call to come here at two in the morning," he revealed. "I was

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Organisations can help, but I want to do something personally. If a guy has a hole in his roof I just want to buy him some sheet metal to cover it up.

"I don't want to be a James Brown and have guards to keep people away from me. I'll always go back to my people. I left Chicago when I was 18 years old five or six years ago. I made it to Britain a couple of times, but I wasn't doing too much until the last couple of years.

"You know, the kids are raising hell in the States, but they've got something to raise hell about. America is a messed-up country, but it's going to get better.

"The trouble is Martin Luther King preached non-violence but everything Negroes have got they had to get by killing people.

LEGAL

"Smoking grass — there ain't a damn thing wrong with it. Yet drink, which is the worst thing in the world, is legal. Most of the hippies are using grass and they ain't the ones causing trouble.

"You get some sonofabitch full of drink take a wrong turning in his car and he wants to get out and kick your head in.

"The whole world is running the wrong way. They should let me run it and see what happens!"

It's now 7.15 pm, and the studio is hotter than ever. "Roll sound. All cameras on the clapper board. Okay boys, thank you, take it away."

And Steve Stills wow wows into the blues. This was one of the least successful of the almost continuous permutations of superstars, with Miles playing a simple bass style and an unknown drummer. "They're not very together," muttered one eminent musician in passing.

But as they got into "Crossroads" the thin-faced Stills, long thin hair falling over his eyes, began to rock so much that at 7.35 pm precisely I broke my Parker Ballpoint in half from beating time on a notebook.

8.15 pm — Buddy Miles, Chris Mercer (tenor), Glenn Campbell (steel guitar), Buddy Guy (guitar).

This is the other Glenn Campbell, a tiny American from the West Coast who wears a huge hat, stomps his left foot and whips up a storm on Nashville steel.

SWEAT

8.30 pm — Another jam — Buddy still sweating on drums, Glenn Campbell, Buddy Guy, Chris Mercer and good-looking American Steve Ward singing his heart out, and blowing harp. Encore! Cheers and yells.

"Buddy Miles is a lunatic," yells a director, as the studio erupts into applause.

"Yeah!" yells back Buddy. 8.50 pm — Eric Clapton sneaks in with friend.



Supersession in progress . . . (left to right) Ron Burton (organ), Vernon Martin (bass), Jack Bruce (bass guitar), Roland Kirk (everything), Jon Hiseman (drums), Dick Heckstall-Smith, Eric Clapton (guitar).

Looking a bit nervous. "Have you got a cigarette?" he asks, while the band are playing "Texas Blues."

9.10 pm — The musicians shuffle around under the lights, the studio population pack together and strain forward as on to the stand walk Roland Kirk, Eric Clapton, Jack Bruce, Ron Burton, Vernon Martin, Dick Heckstall-Smith, and Jon Hiseman.

What's going to happen, we wonder?

Comments fly about. "Roland Kirk gave Heckstall-Smith a grilling on playing two saxes together." "Eric Clapton looks worried." "This is either going to be a hell of a noise, or good music."

The muttering fades out and Kirk counts them in. "Dang, dang, a dang, dang, dang!" "Wham! And they're off like the Grand National. There's Jon Hiseman charging along at the rear,

punching home the riffs. Heckstall-Smith solos first on tenor, then tenor and soprano together. He takes two choruses and makes both of them count.

Roland solos. Simple stuff for him, but tremendously effective and exciting. An old-fashioned word comes to mind — funky.

Eric starts to play, and he's not nervous anymore. Nice guitar sounds, respectful to the horns. Neat phrases, nothing flash or boorish.

Jack Bruce's bass steams along with relentless drive as the whole million-dollar band breaks into a wild riff.

From then on, things began to blur at the edges. More jamming went on until midnight and as the musicians began to drift back to London, several made it down to the Speakeasy Club, where they were still at 3 am with the Who's Keith Moon destroying the house

band's kit in a wild fury, with Glenn Campbell, David O'List and Chris Mercer trying to be heard above the thunder.

I remember coming back to town with Roland Kirk saying he had enjoyed the blow, but that he thought one of the guys had been out of tune.

He had especially enjoyed a blow with Jimi Hendrix at Ronnie Scott's Club earlier in the week. "Jimi is a blues player, man, and not the pop star they're trying to make him."

COUCH

I remember falling asleep on the stairs outside Mr and Mrs Wentzell's flat, as I had been unable to arouse them at 4 am. I was mercifully dragged in from my tramp-like stupor at 4.30 am and laid to rest on a couch, the last words of a colleague ringing in my ears: "Roland Kirk is the first super musician."



American bluesman Buddy Guy in action.

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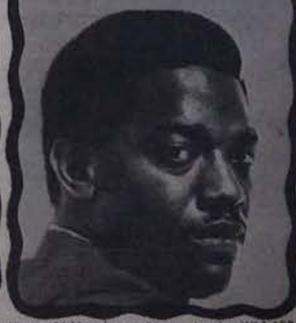
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FOUNDATIONS: two new albums this year

Foundations aren't going to desert the British public

Figure
"We've had an offer to go to America for 12 months and although no figure was mentioned we've been told everyone in the group could retire at the end of the year and live very nicely."

"But we're going to desert the English public. Obviously we could make so much money in the States but money in the group is a slave to money. We're not going to do a Dave Clark or a Herman's Hermits. We just want our own scene in England, have our international act and just groove along."

"The Foundations hope to have two LPs out this year but one of them might just be for the American market. We hope to start getting the first one together before we go to America. Between the time we finish the Stevie Wonder tour and leave for America we have three weeks... a week for cleaning up the stuff we've already written, a week for Tony Macaulay's material and a week for recording."

"The second album will be done after we come back from America probably. We wrote some songs several months ago for a freaky-

type LP but at the moment we're thinking in terms of the American market only. We'll be able to see what the reaction is like there first."

"We could play underground-type numbers in the States and the Americans will listen. If we played those sort of numbers here I don't know what the reaction would be."

"Americans don't have this sort of prejudice. If they come along it's to see what a group is doing and they take the music on its merits... I hope the day will come when that happens in this country. It will be a much healthier scene all round."

Better

"While you've got groups who are musical knobs in this country, it will be two or three years before the scene changes for the better here. The more groups who go to the States and come back enlightened the better. Then we'll be able to say 'I play pop, you play blues, let's have a jam together.'"

"With the Foundations departing from their distinctive sound in view of their interest in the freakier-type numbers and how do they feel about 'In The Bad, Bad Old Days'?"

"It's the best record we've

ever done, the production is beautiful. I was worried that it might be too clever! I'd like it to be a big international hit."

"Change our sound? No, it's too much a viable proposition. Colin's filling in very well. I think he felt a bit confused when he first joined us but he's one of us now. He's very easy to work with."

"What about the knockers who've criticised the group since they first hit the headlines 18 months ago with 'Baby Now That I've Found You'?"

"I think we'll always get the knockers. There are so many people just waiting for the opportunity to knock, not just us, but any group. They let their personal opinions come before their sense of criticism. And most of the people who knock us, haven't seen us."

Haircut

But knockers aside — and they're having to stop at the group go from success to success — everything's fine for the Foundations.

"I think this year is going to be a very big one for us. We're so busy I don't even get time for a haircut — let alone going salmon fishing or looking for a new flat." — R.E.

NEW POP LPs

Jimmy Page triumphs! Led Zeppelin is a gas

LED ZEPPELIN: (Atlantic). Jimmy Page triumphs! While long hailed as one of the British guitar singing heroes, he has been a rather mystical figure to British fans, having spent such a long time either in recording studios working as an anonymous session man, or in America with the late lamented Yardbirds. Now, with his own group, the legend comes to life, and his work on guitar, acoustic, electric, and pedal steel varieties can be studied. He proves to be technical, tasteful, turbulent and torrid. His band is imaginative and exciting. Robert Plant is a new singer of stature, and John Paul Jones (bass, organ) and John Bonham (drums, tympani), are more than adequate. Their material does not rely on obvious blues riffs, although when they do play them, they avoid the emaciated feebleness of most so-called British blues bands. Production by Jimmy and Glyn Johns is excellent. This Zeppelin is really in a gas new bag!



LED ZEPPELIN: the legend comes to life

ODIOUS

SPOOKY TOOTH: "Spooky Two" (Island). Heavy stoned rock music, typified by intense, dramatic riffs repeated ad infinitum, or at least until the engineer cuts off the electricity. That's the impression created by Spooky, and while comparisons are odious, they are also very useful and to anybody who does not know what to expect from them, one should think of smiling faces, Traffic and Big Pink, not to mention Heavy Jelly. The bag is a strange mixture of relaxation and intensity, exhaustion and recharging. You can almost hear Spooky Tooth breathing — heavily. A typical example is the marathon nine minute epic "Evil Woman" but they make their point much more effectively.

on shorter tracks like "Waltin' For The Wind" with its cliff-hanging drum intro, or the beautiful harmonies of the country toned "I've Got Enough Heartache." Production by Jimmy Miller is unobtrusive, yet firm, an approach which had such good effects on the Rolling Stones and made the last Traffic album such a gas. There is a dark radiance about their music, to use an oxymoron figure of speech. Most highly recommended to all heads, and all who should be heads.

IDEAS

AL KOOPER: "I Stand Alone" (CBS). Significant, at times beautiful and satisfying, also frustrating and irritating. Al Kooper the organist and catalyst, presents a scrapbook of ideas and passing needs. Without the sense of completion and sustained intensity of "Blood, Sweat & Tears" it has as much to offer in terms of free rock music. As Kooper was the inspiration behind BSAT it is not surprising some of the riffs by the brass section are similar. The tracks were recorded in New York, Nashville and Los Angeles, and each has a different flavour and atmosphere.

The N.Y. tracks are more freaky including the Hammond organ impression of a "Soft Landing On The Moon." From Nashville comes the good humour of "Blue Moon Of Kentucky" with its amusing use of echo in an early pop style. Frustration may affect some listeners by perhaps excessive switching of directions, which may be attributed to over production. Some tracks have a unit of their own like the excellent version of Stevie Winwood's "Coloured Rain" which features the Don Ellis Orchestra, and Kooper on piano. This is in no way an organ feature with band backing. It's an example of the modern group arrangers art, and proof that all the chatter and clamour for musical freedom in pop is bearing edible fruit.

SOLOS

POP LORE ACCORDING TO THE ACADEMY (Morgan Blue Town). A refreshing album that's impossible to categorise. The songs are about life and the music is jazzy, folksy, bluesy — in other words, exciting. Polly Perkins sings with tenderness and sympathy and there are some fine flute and baritone solos. Try "Polly Perkins Loves You Georgia Brown" and "Thank You Mary Hayley Bell."

BOPPER

THE KASENETZ - KATZ SUPER CIRCUS (Buddah). The Circus, in case anyone doesn't know, is the sum total of five groups including the 1910 Fruitgum Company and Ohio Express. The music is very average teeny bopper rock. The bargain price reissue Marble Arch set includes "Simon Says," "Little Hit O' Soul" and "Hey Joe." The new Buddah includes "Quick Joe," "Shake" and "N.Y. Woman."

ELAINE DELMAR: "Sneakin' Up On You" (CBS). One of Britain's most underrated singers is here matched with an unacknowledged selection of god songs and sympathetic arrangements. The result is an excellent vocal album full of emotional strength and highly individual performances — listen to the way she transforms "I Was" into a sadly gentle love song. Other songs include "Shadow Of The Evening," "Comes To A Dream" and "Very Slowly."

CUPID'S INSPIRATION: "Yesterday Has Gone" (NEMS). A pleasant album dominated by Terry Rice-Milton's soulful voice and the interesting arrangements of

Johnny Arthey. There are some nice original songs too, like "Runaway Lover," "The Picture" and "Sweet Music" as well as the group's "Yesterday Has Gone" hit. This will certainly please their fans and should add a few more to the club.

BUDDY HOLLY: "Giant" (MCA). Previously unissued tracks by Holly with new guitars, bass and strings added but all done tastefully enough for it not to upset his more purist fans. The voice comes through as fresh as ever on songs like "Love Is Strange," "Good Rockin' Tonight," "Have You Ever Been Lonely" and "You're The One."

VALID

BEACH BOYS: "20/20" (Capitol). Best from the group in a long while, if still not up to the pioneer standards of "Pet Sounds" that epic of long ago and far away. While they have not sunk back to the depths of "Smiley Smiles" the brilliance of "Pet" remains unbeatable. At least they have returned to good melodies and pop simplicity, with a minimum of freakyness, out a policy shown to be valid by the success of two of the tracks as singles, "Do It Again" and "I Can Hear Music." The rest of the material is patchy but generally attractive. The mysterious title refers to the Beach Boys' twentieth American album release, and a human's normal vision. The inside cover is an eye test card.

PETULA CLARK (Vogue). Those who like Miss Clark singing in French will find this a brave bouquet. Among the pleasant songs are "Cante," "Je Reve," "Tu Ne Jouis Plus," and "Ce Matin." Pet seems to get a bit more bits into her singing when it's in French — or maybe the language is just better for songs of love. An engaging album.

THIS IS SUE! (Island). This is a bit of a rave up. And a magnificent bargain at 14s 6d. Among featured artists are Roy Head, Derek Martin, The Righteous Brothers, Hank Jacobs, Barbara Lynn, Larry Williams, Jimmy McGriff and Bobby Parker which can't be bad. Fourteen tracks of raving jiveability.

LAINIE KAZAN: "Love Is Lainie" (MGM). An oleaginous sleeve note on this album certainly contains one indisputable fact — Lainie has class. A straightforward delivery, but the voice has a fine quality to it. So do many of the arrangements by Pat Williams, Claus Ogerman and Bob Florence. Songs include "A House Is Not A Home," "When I Look In Your Eyes," "Sunny," and "Flower Child." Well worth hearing.

VELVETT FOGG: (Pye). All British commercial psychobeds, loosely based on Pink Floyd of two years ago, competently played, and produced. By the far the best of three Pye adventures into modern groupery, with sleeve notes audited from John Peel, which might overcome the handicap of a singularly hideous cover photograph and help sell a few to the overground.

THE ANDY WILLIAMS SOUND OF MUSIC (CBS). Tremendous hit value this low priced record set of Williams' hits. Among the 21 songs are "People," "On The Street Where You Live," "Autumn Leaves," "The Very Thought Of You," "Embraceable You," "When Your Lover Has Gone."

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TOMMY JAMES AND THE SHONDELLETS: "Crimson And Clover" (Roulette). This is in many ways a very good album, sadly marred by poor melodic flow and quasi-pretentious lyrics. The group have obviously

Chris Welch



POP SINGLES

FLEETWOOD MAC: "The Man Of The World" (Immediate). "Albatross" was the biggest surprise hit of the year. A blues band at the top of the chart seemed unlikely until one remembered the trad boom days. The blues boom seems to have gone the same way.

It must be rewarding for the group to obtain a wider audience and recognition in this way, and their follow up proves as restrained and attractive as their initial breakthrough, but with a vocal added.

STRAWBERRY JAM: "Per-so-nal-ly" (Pye). This arrived in a sandwich style container and proves to be some sweet soul music.

Strings and brass romp happily and the singer sounds like a cross between Paul Jones and Trini Lopez.

The tune will give everybody the pip.

JOHN WALKER: "Yesterday's Sunshine" (Philips). John goes blue beat and it suits him. Marimba and shuffling drums, plus a soulful vocal chorus could easily get him that elusive hit. Methinks he has hit on the winning streak at last.

BLOOD, SWEAT & TEARS: "You've Made Me So Very Happy" (CBS). Rather naively I tend to think of this as a very good band, somewhat prone to mixing jazz and pop.

So forgive me as in my youthful enthusiasm I proclaim this to the world as a beautiful track from their latest album.

WILLIAM BELL: "Everyday Will Be Like A Holiday" (Atlantic). There seems to be a bit of a war between soul fans and progressives going on in Mailbag of late.

All around cries of "Aretha Franklin has ruined the Weight" go up. Yet soul correspondent Arthur T. Boot reports: "Aretha hasn't lost much weight worrying."

The soul bag still has some goodies for us and this is one of them. (By the way Arthur, I hope you weren't implying Miss Franklin is in anyway plump? "Cor strewh no Guv'nor and that's a fact.")

EDDIE FLOYD: "I've Got To Have Your Love" (Stax). Somewhat throaty vocalising from Floyd as he flips, flops and lies with some hot jive. Rather nasty lyrics, but Steve Cropper sounds good in the background.

Eddie says: "I've got to have your loving right now," as an oik would clamour for a pint of beer. Surely he could exercise a little restraint and say: "Look here old girl, if you could see your way to a little loving, say around 11 pm I would consider that dashed sporting of you." To which she would reply, "yes" or "no" as the mood takes her and depending on the attractiveness of his after-shave, thus avoiding any unpleasantness.

LAPPING

MARY HOPKIN: "Good-bye" (Apple). A Lennon and McCartney song produced by Paul and it sounds devilishly good from the first bars. The second bars aren't bad either.

It has a jolly two-beat and even now I am bouncing up and down in my reviewing deck chair, in danger of spilling a cocktail. Now the sand has got into my sandwiches as Mary sings "doo doo doo" in unison with the lilted guitar, and I can feel the tide lapping at my feet.

Yes, it's a sunshine super record, that brings to mind visions of lanolin shampoo, teeth, sports cars and Z-I-I-N-G the wonderful drink!

KATE: "Shout It" (CBS). "It is a happy, catchy, clever little song which latches on to you like a limpet" says the great PR in the sky.

Well, I'll go along with that. Production is cleverly done, with lots of interesting side effects in the powerful backing to Jerusalem-born vocalist Hatch Garabedian.

KATHY KIRBY: "I'll Catch The Sun" (Columbia). Busy trying to insert three ten newpences for nineteen cigarettes in a pub machine recently, I was suddenly struck by the thought: "What's happened to our Kath? What we want is a nice emotional ballad filled with romance and tender strings."

And like magic... here 'tis! Ten newpence — I ask you. It's as daft as Charing Cross station booking office, in the rush hour.

SYLVIA McNEILL: "The Recipe" (RCA Victor). Singularly groovy drum and guitar intro to Sylvia's powerful voice, that reminds me strangely of Stevie Winwood, make up a bed sock it to me hit.

The beat is slow and heavy, the brass shouting and Sylvia is obviously a girl with success written on her soul. Hang-up ending is not as inspired as the intro.

SURGE

VANILLA FUDGE: "Shotgun" (Atlantic). If you own a block of flats that need demolishing, or a small island you want in-

vaded, call up the Fudge. The word "heavy" was created for them. Drums and organ surge behind a screaming guitar and the singers sound as if they are grappling with the Beast from 20,000 Fathoms at the bottom of New York harbour. Bullets are useless against them!

HANK B. MARVIN: "Good-night Dick" (Columbia). Hank B. Marvin is no relation to Jiving K. Boots, but the latter could well be the Dick referred to in the title. The beat is as Army boots marching across a corrugated iron roof, and the guitar is fast and furious. Old Hank can still show these new guitar heroes a

thing or two. Very exciting and a hit one hopes.

DUBLINERS: "Navy Boots" (Major Minor). Ronnie Drew singing "live" at the Albert Hall, the song is about a navy who kept his boots on too long is suitably saucy, without much chance of being a hit. Over to folk expert: Lurching Jed Zeppelin: "Well, mdear, he sounds like he's got the microphone up his nose."

PRETTY

FLOWER POT MEN: "In A Moment Of Madness" (Deram). In a moment of

madness I placed this record on the turntable, and in a moment of madness I listened to every bar, instead of concentrating on improving my manners, polishing my shoes, paying bills outstanding to the book of the month club and having three back teeth filled.

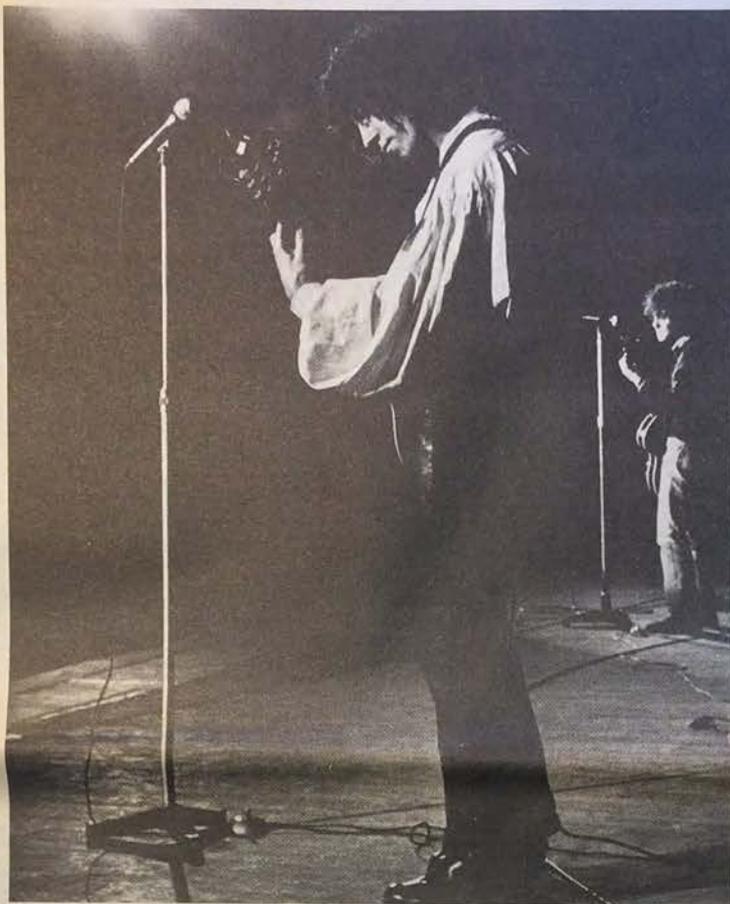
Quite a pretty noise, without being actively offensive and one to reign in the chart for... let me see... yes, 214 days exactly, excluding Easter Monday.

RICHIE HAVENS: "Oxford Town" (Big T). Richie with jews harp accompaniment and a bouncing off beat on "Electric Havens." As a man once said of Johnny Cash, Havens' voice "sounds lived in."

The acoustic guitar, clipping clavies and booming bass complement the voice with a mixture of menace and humour.

WRITHES

RICHARD HARRIS: "One Of The Nicest Things" (Stateside Dunhill). James Webb writes and Richard Harris writhes, once more with feeling. More



FLEETWOOD MAC: reached a wider audience with "Albatross"

NO SURPRISES FROM THE MAC THIS TIME

and more singles are becoming trailers for albums.

It is obviously better to listen to the Webb-Harris combination fully in suitable surroundings with a sympathetic audience of gramophone music lovers.

Romance sounds awful at 11.30 in the morning, especially if you have been indulging in Antiquary, Champagne and Martini, the evening previous.

But twixt midnight and five o'clock, in the company of a romantic host, even the most hardened cynic must admit to being charmed by their work. So forgive me as I down an aspirin in the sunlight and glower: "Dress and fol-de-rol."

SMASH

SAND PEBBLES: "Love Power" (Track).

Anxious voices occasionally bleat plaintively in my telephone earpiece: "I say will you review my record this week? If not I shall go over to IT and OZ." To which I respond, "How would you like a glass of cheap, unpalatable sherry thrown full in your face?"

But the gentleman from Track records, was full of charm when he courteously called up for a review for this ancient reissue of a great old soul record, which could easily be a smash hit.

JOHN WESLEY RYLES: "Kay" (CBS). Shucks, this is the sad story of a man (probably six foot three, with stubble on his chin), who takes his sweetheart (probably six foot three with stubble on her chin), to Nashville (the big city) and loses her to the glitter of show business.

He is left driving a cab through the streets, envying happy folks all around.

John is expected here for the Country And Western Festival at Wembley Stadium on April 5. By which time he should have had a hit, and we can all cheer "yihah" together.

EIRE APPARENT: "Rock 'N Roll Band" (Buddah). Produced by Jimi Hendrix and arranged by Vic

Briggs, this rocks mightily, and sounds like the Troggs in Hamburg in 1965.

The vocals are horribly nasal and may be intended as a joke but simply ask for people to swear loudly and snatch the arm off the turntable. A nasty sound.

FRENCH REVOLUTION: "Nine Till Five" (Decca). If anything could have stopped the horrors of the French Revolution and the Reign of Terror, this sleep inducing interlude of stark boredom could easily have seized-up the guillotine workers by lulling them unconscious.

JUDY COLLINS: "Someday Soon" (Elektra). This is Judy Collins month, so the fans are clamouring. Stevie Nicks plays electric bass, James Burton and Buddy Emmons are on guitars, on this beautiful track, from her album "Who Knows Where The Time Goes," which should purge the chart of pub singers once and for all... if it got played.

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MARY HOPKIN/JOHN WALKER/WILLIAM BELL

NEXT WEEK

SCOTT WALKER— MAN, MUSIC AND MYTH

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leads again!
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articles begins
next week



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for cowboys—
or is there
a lot more
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COULD YOU recommend a record of Ornette Coleman playing violin, please? — Y. Menuhin, London. No.

UNFAIR

THE BBC is unfair to new groups. We just can't get our record played on Radio One. What do you suggest we do about it? — Psam Psmith and the Psychedelic Psychotics, Luton Hoo.

Stop making such diabolical records.

COULD YOU give me the current Top Five in Germany, please? — Hedda Ratgobler, East Finchley.

1. "Hans Across The Sea." 2. "Ballin' The Jackboot." 3. "Gentle On My Mind." 4. "Theme Music From Herr." 5. "Goosestepping In The Street."

COULD YOU tell me where John and Yoko are spending their honeymoon? — R. Starr, Weybridge.

Rumour has it they have hired a semi-detached sack at the Royal Albert Hall.

SUCCESS

HOW CAN we get our lead guitarist to play quieter? — Speckled Fred Harcastle and the Fleetwood Overcoat.

Try crossing the wires on his leads.

WHAT'S the quickest way to chart success as a singer? — Raymond Boggle, Giggleswick.

Be a comedian.

CAN YOU tell where I

So you think you've got problems?

EACH WEEK, the MM's mailbag is filled with cries for help — from embryo guitarists wondering which way up to hold the instrument to sex-starved Celts seeking buxom Japanese girl-friends. It's all part of life's rich pattern as this selection of letters, and answers, will show.



ORNETTE recommended record
LENNON rumour has it...
DONALD PEERS is it grandfather?

can get the arrangements used by the top Irish Showbands? — Seamus Bogg, Kiltburn.

Try the British Museum.

COULD YOU give me the Chris Welch cure for hangovers, please? — T. Beast, London E.C.4.

Don't stop drinking.

LIKE I was doing my thing in the Earls Court

Road, man, when this copper dragged me off to the station for a routine kicking. Like don't you think it's unfair, man? — Jake the Pill, No Fixed Abode.

No. Like he was only doing his thing, man.

I ENCLOSE a tape made by my grandfather. Don't you think he sounds like Donald Peers? — Nellie

Chucklebotham, Chislehurst. Madam, we think it is Donald Peers.

EVERY TIME I read an interview in the Melody Maker some musician seems to be saying: "That's not my bag, man." Who is this poor lady they keep spurning? — Worried Sidcup. Get knotted!

TUNES

MY SON knows a great deal about pop music. How can he become a disc jockey? — Mother Of Ten, Glasgow.

If he knows a lot about pop music tell him to forget about being a disc jockey.

CAN YOU tell me what John Lennon does with his old clothes? — Bengt Hofter, Stockholm. Wears them.

I HAVE formed a Steel Band. What is the best way to get a tour of the West Indies? — J. K. Boots, Catford.

Join the Parachute Regiment.

COULD YOU tell me the topselling tunes in China over the past three years? — C. Loverduck, Saxe Mundham.

"Who's Sorry Mao," "Mao Is The Hour" and "Old Rocking Chairman Got Me."

FRIEND

I HAVE a second-hand copy of the Joe Miller Joke Book. Is anyone interested? — B. Dawbarn, N.W.3.

Send it to the Old Jokes Home, c/o Ronnie Scott, London, W.1.

CAN YOU help me find a pen friend, preferably a sexy blonde, aged between 17 and 25, vital statistic 40-20-35? — Plastic Mac Fan, Sidcup.

If I knew one like that, you don't think I'd tell you, do you!

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KEEF HARTLEY: "all valid music changes."

"A MAGNIFICENT first album," raved the MM Pop Panel last week when faced with the Keef Hartley Band's "Half-breed."

Drummer Keef has his own reasons for hoping the album will be widely heard. "Apart from enjoying doing it, the LP really has one specific purpose," he explained. "When I left John Mayall to start the band it had been done so often by ex-Mayall sidemen like Aynsley Dunbar, Peter Green and Eric Clapton that I knew people were saving it was just another one cashing in."

"The LP has got to show people that I started the band for musical, rather than just business, reasons. Actually I'm not knocked out with it now. I was pleased with it at the time, but by the time a record comes out you have moved on to new things. But at least it doesn't sound like John Mayall and isn't even a natural follow-on from his sort of music."

"People had been labelling us a blues band and putting us in the same sort of bag as Peter Green. I think it's better to put out a record to change people's minds rather than on the phone every time we're described as a blues group."

For the album, Keef used his basic line-up of himself (dr), Miller Anderson (gtr, vcls), Spit James (bass gtr) and Gary Thain (bass gtr) plus his former organist, Peter Dimes, Henry Lowther (tp), Harold Beckett (trp), Lynn Dobson (tr, fltc) and Chris Mercer (tr). Much of the

Keef, getting hung up on the big band kick

BOB DAWBARN

album's success is due to Lowther's arrangements.

"Henry is like an extra member of the group," says Keef. "He works with us on everything we record and he also writes a lot for the band. I admit that using that line-up for the record has created problems on our gigs. People may expect a big band and, of course, we can't do the same versions of the songs that are on the record. Still, on the next album, we hope to use as many as ten or twelve extra musicians."

"My ambition is to do concerts, taking a big band on the road. Let the big band do the first set, with Henry leading and then we join them for the second set. I've always been interested in big bands because they are what really started me off in music — Sonny Payne with Count Basie was my first idol."

"Mind you, from a playing point of view, you have to alter your approach when you use horns. You can use dynamics a lot more with the larger band. That was one great

lesson I learned from playing with John Mayall when he had the right piece, it was so different from playing with the original group. In the small group you have to play so much louder and busier because you are trying to achieve the volume of the larger group. You can play with much more finesse with a larger band because there are other people to fill the gaps."

Keef admits that he has been influenced by jazzmen. "If a group's musical attitude is poorer, quality and trying to get forward then you can't help being jazz-influenced," he maintains. "It sort of crept up on everybody after the Cream and then the Don Ellis Orchestra. When I first heard the Ellis band I thought—there is a jazz orchestra using the recording and electronic techniques of pop."

"I don't think there is any longer a great gap between pop and jazz. Jimi Hendrix was jamming with Roland Kirk at Ronnie Scott's the other week and I'm sure that if Charles Mingus led a tour with a group like the Cream it would be an absolute storm with pop fans."

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THE TIME:

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CLEO



GEORGIE

Old word with new currency on today's group scene

AN old name is being given new currency on the group scene. The name is BAND, and Jon Hiseman's Colosseum are most certainly a BAND first and foremost.

All the skill, all the individuality of the fine musicians Jon has gathered around him, is directed into producing the maximum excitement and meaning as a unit.

And in five months of evolution and struggle, Colosseum, with the release of their first album "Those Who Are About To Die" have achieved the status and recognition they deserve.

On Thursday last week the band played before the press and "the business" at a reception at London's Ronnie Scott Club. It was a hard audience, but they responded by listening and applauding, and as anybody who has ever been to a press reception will know, this means fear to itself.

Jon's drumming is such that it requires over-worked words like "incredible" to describe it. So we'll settle for superb. Among all the young players he is the most complete, and combines an understanding of the requirements of "heavy rock" drumming with jazz experience. His technique, born of constant study and application, is remarkable in a band of all other drummers in pop—even if Jon is still not as popular as some.

After his stint with Graham Baker, which replaced Ginger Baker, which introduced him to Dick Heckstall-Smith, the soprano sax, Jon joined the Famous Blue Flames. Six months later Jon joined Dick in his friend and record producer, Tony Reeves on bass.

It was Reeves and Hiseman who had been the original inspiration for the hit record "Fast To The Winds," which was the "class" as they became known were also mostly re-



JON HISEMAN always impatient

ponsible for "Bare Wires," Mayall's first-out album, which can now be seen as the birth pangs of Colosseum, which formed in October after John broke up the band and returned to a quartet format.

Buddy Miles and all those Americans... well I wasn't impressed at all. I'm sorry to say. That's not my scene at all. A year ago if you talked about the British feel being better than the American feel, people would have laughed at you. But in their field people like Eric Clapton and Jaxx Bruce are far superior.

"I'm amazed at the reputation the Americans bring with them. I think people must be very intimidated by images. The publicity machine feeds them with false standards. Still, it always has been that way I suppose."

"I really feel we have one of the few bands in the country. I'm sure what killed a lot of British jazz a few years ago was the concept of a guest star saxophone player with a rhythm section."

"All the best jazz ever has come from groups Miles Davis and John Coltrane's groups played together for years and each member of their groups could and have lead their own groups." CHRIS WELCH

them. People need to bring their ears and heads with them to hear us. We're not out to play to people who want an entertainment, to gawp at us like a Carry On film.

"University audiences go berserk for us and I'm told we're more popular in America. I'm impatient — always impatient. If you are going to knock yourself out every night, I'd rather play to 1,000 people than 200. We've got to base our success on building up a crowd and start pulling them in the clubs. But we're still only five months old."

"We've got a job to do. It may sound corny — but I honestly believe we have a job to do in raising the standards of playing."

"You were at that super session at Ronnie Scott's which have seen it, the whole day they were playing complete and utter rubbish. The whole thing was a waste of time, except for Roland of course."

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Corea-on the way to great things

THERE'S a school of thought that maintains that piano-bass-drums trios came about because modern pianists use their left hands for picking their noses.

Notwithstanding this, the trio format has provided a congenial habitat for several outstanding pianists and with the right man on the stool it comes close to being my favorite jazz unit.

These three albums display diversity of conception of the trio's functions, from the Peterson combos straightforward and percussive approach to the more liberal attitudes of Corea, who in best Bill Evans tradition, calls on his partners for more than mere rhythmic support.

Not that the Peterson Trio lacks subtlety, but although Sam Jones and the superb Bobby Durham have good solo moments, this is a combo that prefers to wait for the traffic to clear so that they can accelerate ahead powerfully.

The prodigious technical prowess that Oscar brings to bear on his material nowhere intrudes here. "Alice" is treated combersomely from the stylistic point of view, but elsewhere his playing is relaxed and very together. Byard has been around as long as Peterson, but this tantalizing pianist has had much less exposure. Field is near-reverence by many young America musicians, his great strength is a firm grasp of a roll call of piano styles



PETERSON

reaching right back to Jelly Roll Morton.

Byard puts this knowledge to good use on "St Louis Blues" where he drops in some beautiful raggy passages a la Morton in a track which is pretty weird otherwise. With such distinctive men as Izenzon and Jones as partners, Byard's trio chooses a rather different path from Peterson. The music is more discursive although Byard never resorts to the contrived introspection that many others adopt.

Elvin's resourceful drumming is faultless and the amazing Izenzon fluctuates between beautiful arco passages and rather stiff "walking" bass. His work here is nowhere near as consistent as with Ornette Coleman, but his rhythmic peculiarities are a very minor blemish.

Corea now holds the piano chair with Miles Davis and anyone who doubts the wisdom of the trumpeter's choice

JAKI BYARD TRIO: "Sunshine Of My Soul," "Sunshine," "Cool Away," "Chorus," "St Louis Blues," Diane's Melody, "Trendy" (Aldon/Tremolante PR2550). Byard (pno), David Izenzon (bass), Elvin Jones (dr).

CHICK COREA: "Now He Sings, Now He Sobs," "Steps," "What Was, Motrix," "Now He Sings, Now He Sobs," "The Low Of Falling And Catching Up" (Solid State US5101).

Corea (pno), undrized bass and drums.
OSCAR PETERSON TRIO: "The Way I Really Play," "Wolting Is His," "Softly Doli," "Love Is Here To Stay," "Sondy's Blues," "Alice In Wonderland," "Noreen's Nocturne" (Polydor 583 715). Peterson (pno), Sam Jones (bass), Bobby Durham (dr).

will have their minds set at rest by this LP.

Unfortunately, Solid State tell us that Corea's little poem on the sleeve was inspired by I. Ching's *The Book Of Changes*, but not the identity of the others in the trio. At a guess I would say the drummer is Tony Williams, simply because I can't think of anyone else who could do what goes on here.

Corea's piano style evens dribs and drabs to Bill Evans and Herbie Hancock. But already he is well on the way to being a distinctive and highly personal musician who has made an interesting and impressive (and those two words don't always compliment each other) debut LP under his own name.

Peterson's fans know what they are getting, Byard's can still be surprised because of their man's ingenuity, but Corea scatters enough hints through this album to suggest a musician on the way to great things.—B.H.

DIZZY GILLESPIE

"JAZZ FOR A SUNDAY AFTERNOON, VOL. 2," Sweet Georgia Brown; On The Trail; Tour De Force. (Solid State US57009).

Dizzy Gillespie (tr), Garnet Brown (trb), Peggy Adams (b), Chick Corea (pno), Richard Davis (bass), Mel Lewis (dr).

If this isn't quite up to the standard of Volume 1, it is largely due to the substitution of Garnet Brown's technically proficient but rather dull trombone for Ray Nance's violin. And also the very long "Sweet Georgia" which takes up the whole of the first side and produces little of lasting interest apart from a nice trio passage from Gillespie, Adams and Davis.

"On The Trail," from Ferde Grofe's "Grand Canyon Suite," is the best track—a beautiful, relaxed ballad with a chord sequence that spurs Dizzy on to some of his very best improvisation. "Tour" is a medium-paced swinger.

Dizzy and Corea are the two most consistent soloists, though Adams, too, has his moments. Corea, Davis and Lewis make up an excellent rhythm section.

If you like jam sessions this certainly has enough good music to justify laying out your hard-earned loot. But get Volume 1 first.—B.D.

WOODY HERMAN

"Concerto For Herd," Concerto For Herd; Big Six Echo; The Horn Of The East. (World VLP9235).

Herman (alto, sop, clar), Tom Noyland, Neil Fiel, Luis Gasca, John Inglis, Bill Byno (tr), Carl Fontana, Mel Wanzo, Jerry Chamberlain (trb), Joe Romano, Roger Newman, Sal Nistico (trb), Cecil Payne (bar), Albert Dally (pno), Carl Pruitt (bass), Russell George (pno), John Van Ohlen (dr).

IT must have been quite a wild night at the Monterey Jazz Festival in 1967 when they recorded this set. The Herman Herd certainly whipped up the excitement with the brass section particularly rampant.

Side One of the album presents Bill Holman's three-part "Concerto For Herd," hardly, as the sleeve suggests another "Summer Sequence," but still a piece that brought out the best in the band.

Holman also wrote "Fish" which showcases Herman on soprano. On this track he is very recognisable, but there are moments in "Concerto" where Woody sounds as though he has been listening to Coltrane. There are also some typical Herman clarinet choruses.

This band was not particularly strong on soloists—Nistico, who solos only on the Third Movement of the concerto; Carl Fontana; and pianist Albert Dally are the best. Cecil Payne, Joe Romano

RADIO JAZZ

FRIDAY (28)
8.0 a.m. J: All That Jazz (Fri, Mon-Thu). 10.5 J: Jazz Unlimited. 6.30 p.m. T: As for 11.30 p.m. daily, except Sunday.
7.10 H: Jazz 8.3 A: R and B (Fri, Sat, Mon-Thu). 9.30 U: The Pentangle. 10.0 V: Sound of the Bands. 11.30 P: Pop and Jazz (Nightly, except Sunday).
12.0 T: Jazz (Nightly, except Sunday).

SATURDAY (29)
2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 2.0 p.m. E: Golden Swing Years. 2.45 H: Radio Jazz Magazine.

Hutcherson—a vibes man to dig deeply

REVIEWERS: Bob Dawbarn, Bob Houston, Jack Hutton, Max Jones



HUTCHERSON has tended to be rather eclipsed by the current cult of Gary Burton worship, yet his playing is equally original and equally satisfying.

Like Burton he has based his style on Milt Jackson, yet grafted his own personality on the music.

He is an immensely subtle player who can also appeal on the purely surface level as a pretty improviser of melodies. The deeper you dig the more you find in a Hutcherson solo.

On this entirely admirable album he is blessed with completely sympathetic colleagues. He has been creating a group with Harold Land for some time now and Land—long one of my personal favourites—also seems to have benefited from the association.

There is much of that non-nonsense, professional tenor here and, on "Pompeian," some excellent Land flute too. On the evidence here, Hutcherson and Land could become one of the great team of jazz. Hutcherson, incidentally, wrote all these themes with the exception of Corea's "Matrix."

Corea has rapidly made a reputation for his thoughtful consistency and he combines with Johnson and Chambers into a first class rhythm section.

This is Hutcherson's best album to date and that means it can be highly recommended to all jazz collectors.—B.D.

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GIL EVANS

"Into The Hot," John Carisi Group; Moon To You; Aoki's Way; Bobby's Love; Cecil Taylor; Group Pops; Bulbs; Mixed (World Record Club TR1).

CONGRATULATIONS to World Record Club for plucking this record from the impulse catalogue and making it available in Britain.

However, this contains not one note of Evans' music, although his influence on the texture of Carisi's music is there to hear. Instead, Evans' sponsors, the music of Carisi and Taylor and certainly those two causes well worth furthering.

Carisi was one of the composers who contributed to Miles Davis's famous "Birth Of The Cool" 1949 recordings, and his music here shows that jazz is in danger of losing a resourceful and refreshing arranger if he's allowed to freeze in the wilderness much longer.

Miles and "Angkor" have that meticulous care in voicing and balance that we have come to associate almost exclusively with Evans himself, and "Bary" is a simpler but equally audacious arrangement which tempts me to think that the Basie band could use a Carisi instead of plunging further into mediocrity with almost every new arranger. The 11 and 12-piece combos here include men like altoists Phil Woods, trombonists Urbie Green and Bob Brookmeyer, and trumpeter Clark Terry. But it's pianist Eddie Costa, and guitarist Barry Galbraith who are the shining lights.

Until Cecil Taylor made the "Unit Structures" and "Conquistador" albums for Blue Note, his three tracks here were the finest recorded examples of this extraordinary pianist and his unique approach to group music.

"Pot" and "Bulbs" are by a quintet with Archie Shepp (tr), Jimmy Lyons (alto), Henry Grimes (bass) and Sonny Murray (dr). Ted Curson's trumpet and Rowell Rudd's trombone are added for "Mixed."

The amazing energy and drive which Carisi and his men generate at full pelt is realised beautifully on every track, and those British drummers who threw pennies at Sonny Murray on last year's Expo could use them more judiciously by saving them to get hold of this.—B.H.

BOBBY HUTCHERSON: entirely admirable album

and trumpeters Luis Gasca and Neil Friel are no more than adequate. But that isn't what this band was all about. Its strength is in the exuberant attack of the ensembles and the section playing.

The result of its efforts must have been wildly exciting in the flesh and is only fractionally less so on records. One of Woody's best for quite a while.—B.D.

COUNT BASIE

"COUNT BASIE," Basie — Straight Ahead; Basie — Nice; Lovely Street; Fun Time; Magic Fleo; Switch In Time; Hot Burner; That Warm Feeling; The Queen Bee (Dot SLP9252).

Basie (pno, organ), Marshall Royal, Bobby Plater, Eric Dixon, Eddie Davis, Charlie Fowlkes (trb), Gene Soney Cohn, Al Aarons, Oscar Brashear (tp), Grover Mitchell, Richard Boone, Bill Hughes, Steve Galt (wtr), Freddie Greene (gtr), Norman Keenan (bass), Harold Jones (dr), 1968.

A TITLE on the album says "It's Oh, So Nice," and those who find satisfaction in swinging, dynamic ensemble sound will agree that it's nice to see Basie back on a wholly instrumental kick, working with original material designed for the band.

I won't say that "Straight Ahead" is exceptional Basie, taking the long view, but it

sounds a deal more interesting than anything he has created for a long time.

The music played is by composer-arranger Sammy Nestico, a trombonist who once worked with the Charlie Barnet and Gene Krupa bands.

Some of the expected felicities and formula things crop up: shouting, finales sparked by drum explosions; sumptuous saxophone passages coloured by the Royal lead and Fowlkes' baritone; groups of percussive piano over the impeccable rhythm; and lovely soft, clear ensemble movements which sound simple but are almost the exclusive property of this orchestra.

The opener is a spirited medium-up swinger, not too powerhouse, on which Eric Dixon speaks out on tenor; Marshall Royal's creamy alto creates the required sweet atmosphere on "Lovely"; and Dixon's flute is considered the appropriate voice to make solo comments (with help from the Guy'nor) in "Fun Time."

A tendency towards anonymity is sharply reversed on the very fast "Flea" when Lockjaw blasts in, all guns blazing, and band and percussion barrage back him up with maximum aggression.

For the rest, the LP is brightened by Aarons' muted trumpet on a minor blues "Switch," by some organ chording from Basie on "Feeling," a pretty theme in "Lil' Darlin'," groovy and glorious sax playing and stabbing brass on "Burner."

Nestico, by the way, who takes over piano on "Feeling" is not related to Sal Nistico.—M.J.

7.30 p.m. Herb Geller. 9.0 E: Paul Chambers. Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES. A: RTF France 1-1629, 2-348, 3-68, E: NDR Hamburg 309, 185. H: Hitzersum 1-602, 2-249, J: AFN 587/344/271, M: Saarbrücken 210, O: Radio Munich 372/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 536.

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MONDAY (31)
3.45 p.m. H1: Dixieland. 7.30 E: Pop and Jazz. 10.55 H: Jazz. 11.0 A3: Free Jazz. 11.45 A3: Jazz Panorama (Hughes Panastie). 12.5 a.m. M: Jazz Corner.

TUESDAY (1)
10.5 a.m. J: Bobby Traup Show. 2.5 p.m. H1: Jazz. 11.0 H1: Big Band Beat. 5.25 H1: Jazz. 10.30 Q: Jazz Journal. 10.30 V: Jazz Corner. 11.0 U:

MORE JAZZ RECORDS

Stringing and shouting

JOE TURNER: "Strides By Stride." Willow Tree; The Vagabonds; Willow Tree; Body And Soul; Outskirts Of The Town; I Didn't Know What Time It Was; Harry Numa; St Louis Blues; Yesterday; That Sunday Gal Of Mine; Tea For Two; Song Of Hungary; These Foolish Things. ("77" LEU12/32).

Turner (solo pno). Recorded live at Cafe Arcaface, Zurich, 6/12/60.



JOE TURNER

STRIDE piano, sometimes known as "about piano," is becoming a style of the past although it will continue to be heard while there is life in men like Willie The Lion Smith, Ralph Sutton, Joe Turner and such British specialists as Lemmie Felix.

The Joe Turner, who has lived in Europe for many years now (it is unrelated to the singer), is a good all-around swing player who grew up in the Harlem piano tradition of James P. Johnson, Fats Waller, Luckey Roberts and the Lion.

He tells some of his story on the sleeve of this album, giving credit for his early training to Frank Johnson and Baltimore pianist Eddie Gibson, who had one of the greatest left hands I ever heard in my life.

Another with what Turner refers to as a "dynamic left" was Art Tatum, and his influence also looms over some of Joe Turner's work.

Joe says he found out early that it was necessary for a pianist to have a powerful left hand. He set out to develop this side of his technique, and how well he succeeded can be heard right off on "Vagabonds," the opener.

Here, his left pumps out striding bass notes with the characteristic lift while his right fashions the melody with great swing, taking off every now and then in rapid ragtime-derived variations, which emphasise the stomping dance origins of the music.

"Willow Tree" develops in a leisurely way with the kind of blues feeling, decorative rather than deep, and lulling beat which typified the Waller slow tunes of the late 'twenties and early 'thirties. "St Louis," too, is replete with Wallerisms.

Body is more discursive, but breaks into a barrelhouse swing for odd passages besides changing time and mood somewhat in the manner of Tatum, watered down. "Tea For Two" and "Yesterday" likewise.

"Move" and "Sunday Gal," with vocals of no importance, are the cabaret offerings, while "Harry Numa" has Turner exploiting an attractive original to dramatic effect. "Hungary," another original, is a Garner-type novelty rich in swing and humour.

Younger enthusiasts may find the language a bit too traditional, but Turner utilises the devices and influences with taste and a fair degree of musical sophistication.—M.J.

A FAMILIAR figure walked briskly into sight along the corridor of the chic West Hollywood apartment building.

Outwardly, with the opulent mink and the gay, multicoloured silk hat, she was poised and elegant. Inwardly, Mahalia Jackson was in turmoil.

"I'm sorry to keep you waiting, darling. Oh, it's been a terrible day — my heart's beating like the meeting ran late. Today it was the ministers' wives — the National Baptist Women's Club. Yesterday it was the Ministers' Conference. Well, I must do these things and I take joy in doing them. After all, you can't get above the people."

She plopped down on an easy chair in her pasty, just beyond the oil painting of Dr Martin Luther King.

In response to a compliment about her appearance, she said, "Once I was 260 pounds, but after the heart attack in 1964 I began to lose and lose. I was sick for four years and got down to about 150 pounds."

GREENS

"I looked awful. Last year I had more strength and my health is beginning to come back again. But now I'm putting back weight against doctor's orders! I gained back 30 pounds."

"I sure would like to go out and get me some greens and cook 'em up. I'm sick of white folks' food. The white folks' food got me thin but I want to eat 'M' food. I'm from New Orleans! I'm so tired of all this carrot and fruit juice and cottage cheese until I don't know what to do."

The last five years have brought turbulent times to the life of this stately and dignified woman who for a quarter of a century has been sending the word of the Lord to everyone within reach of a phonograph.

There was a marriage and a divorce, the long period of illness, a long period of recuperation, a gradual return to work in the past couple of years, and most recently a period of theoretical rest and sunshine in restlessness, unless Los Angeles.

I was supposed to come out here to get away from the Chicago winter. Look what happened! Out here it's not just cold, it's cold and damp.

Although the "World's Greatest Gospel Singer" tag has followed her across the continents, she has fanned out her repertoire, recording a variety of suitable secular material — "Sunset, Sunset," "Crying In The Chapel," "Danny Boy," even "Trees." She does them justice.

Still she is most at home with the music of the Baptists, her new Columbia album, just recorded in Los Angeles, will be called "Right Out Of Church."

How did she feel about the suggestion once made by a critic that her white audiences are not religious, that they would not appreciate the reverent concept? These listeners, it has been said, are simply enchanted by the sound of her voice, the ethnic purity and authenticity of her religious material.

"Well, now, that's the truth. I remember twenty years ago, when I first went to Europe, they didn't know what I was singing about. A lot of them didn't understand English. There was plenty of controversy about my type of song, and often people compared me with Mrs Marian Anderson.

"They felt that Mrs Anderson had taken their own songs, the European operas. But America is known for its spirituals and its jazz and its blues, and some were saying that I was the first, that I

JAZZ

SCENE/2

Double booking of the century



BRIAN SMITH

The British jazz scene is not a world peopled by Mercedes owners or Savile Row aficionados. Only the naive or idiotic expect to get rich from playing the music here. On the other hand, it is no longer a parious scene. There are things happening; good things, both on the musical side and in the presentation of the music. But it's still bloody hard for young musicians to make a steady living.

Tenorist Brian Smith is a very good player — good enough to play with the Mike Westbrook Band and the Mike Payne Octet.

Yet when I spoke to him last week he was about to leave for his first gig in a fortnight — an incredible double booking with the Maynard Ferguson Big Band.

The band was playing Nottingham, leaving by coach immediately after the gig and driving to Milan, Italy, for an appearance two days later, then returning to London.

"It's hard, but I prefer to do things like this. I'd rather play jazz rather than play in a commercial band or do sessions all the time."

Brian came from New Zealand almost five years ago. He lived at first in Manchester, where he worked loading lorries and started sitting in at the City's Club 43 with Gary Cox.

Later he came to London and joined Alexis Korner when Ray Warlick left. He spent four months with Alexis before joining an R&B group, the Blue Jays, led by singer Ronnie Jones. After 18 months "up and down the M1 for nothing," he started playing with Fat John Cox at London's Old Place before joining Don Lang at the Empire Ballroom, Leicester Square, for four months. "That was just about long enough," he said.

Last summer he played on various pop tours with artists like the Small Faces, Lulu, Paul Jones and the Hollies and also started to work with jazz musicians like Mike Payne, John Stephens and drummer Spike Wells. He formed his own quartet, with Spike Wells on drums, Jeff Clyne (bass) and pianist Mike Payne and they have played various clubs.

What Brian would like now is enough bookings, in town or out, for them to get the music together. It's hard when you get three weeks between gigs.

The scene cannot be completely healthy when musicians of Smith's calibre cannot make a decent living from their music. Let's hope it will be — soon.

ALAN WALSH



MAHALIA: 'how long did the Children of Israel suffer?'

Carrot juice and the word of the Lord

BY LEONARD FEATHER

CHOIRS

had really brought America's music to Europe instead of bringing the European music back to them Americanised.

"It was the same at one time even in America. When I started singing the real Negro music, the Negro himself turned up his nose at me; they wanted me to sing opera. What do I know about opera?"

"The only thing I know is what I heard down South, and the music wasn't so special, they just stood on the corner singing it and playing their guitars."

"I heard more better voices in the cotton fields than Columbia's got records. That's the truth!"

a progressive mind. I agree that the young people have a right to want more than I did, or my parents; but they should never forget that what my generation did paved the way.

"For instance, the young people call the older Negro actors Uncle Toms, but sometimes out of those old actors came the opening for the Sidney Poitiers."

"I think we're beginning to progress, what we want will be accomplished, but it takes time. Great decisions are not made overnight."

I conceded the point, but wondered whether it could be applied when there had been 350 years of waiting.

"But how long did the Children of Israel suffer? How long did other nations suffer under bondage? Still they came out victorious. There had to be bloodshed, but each nation accomplished what they hoped to accomplish, and we are well on our way."

As she returned to the religious question, her voice took on a firmer tone. She spoke slowly and with passion, in the manner of a preacher reading a prepared address.

"The Negro may have undergone a change of thought, but I do believe he will still have the principle of religion within him. The church is going to survive. I don't care what kind of people go against it, whether he be black or white, it is built upon the Word of God and it shall stand! Whether

I like it, or whether you like it or not!"

BUSY

She has remained firm in her refusal to become involved in the night-life and pop music worlds, turning down millions of dollars' worth of bookings. The closest call was an appearance at the Newport Jazz Festival in 1958, when she sang Duke Ellington's "Come Sunday" with the Ellington orchestra.

"When I heard what Duke was doing, I didn't hear jazz. He had the music to that song and no words, so I helped put words to it."

"I could not read the notes, so he played the notes for me; there was no rehearsal — he just told me to open my Bible, and he gave me my key, and somehow I got through it."

Her faith has kept her more active in this West California winter, than her well-wishers would have liked. Though there have been no public performances, she has been busy running from Baptist meeting to Baptist meeting.

Last week, churches of various denominations joined forces in presenting a programme that both starred and honoured her, at Long Beach Arena.

A few weeks ago she returned to the recording studios for a session under the guidance of Irving Townsend, the Columbia Records executive who for many years has been her close friend and confidant.

"It was the old Mahalia back again," said Townsend. "She found some old spirituals, we put a choir together, and she sang her heart out. We're going to call the album 'Right Out Of Church.'"

At 57, after five traumatic years, Mahalia Jackson has resumed her place as a purveyor of the overwhelmingly fervent music that she brought from the churches of black America to the concert halls of the world.

Once again, her faith still a mountain and her voice as exultantly beautiful as ever, she is ready to move on up a little higher.

in brief

Organ lovers, to whom all tolerably competent organ records are things of beauty, should smile delightedly all through Jimmy McGriff's **I'VE GOT A NEW WOMAN** (Solid State SS57012), while resistors may admit that the album has its agreeable moments. There are times when these ears rebel against the sound and the thunder-times such as the shuffle treatment of "Embraceable You" when the honks in Jerry's electronic quality seems to deny Gershwin's basic intentions. But here are others: "I'm Not A Woman," "Ode To Billy Joe," "You Are My Sunshine" or McGriff blues theme, "I Used To Kilo," "All About My Girl" and "What's That" — when this fairly well-knit group of tenor sax, organ and rhythm rocks along handily in what might call groove. McGriff puts out his ready messages without overdoing the volume and scrambling mechanism; he resorts to a few soul clichés but has welcome passages of understatement, and he shows some melodic invention. In general, though, the aim appears to have been an obviously commercial one, and monotonous rhythm-and-blues drumming leads to real dullness on "Swinging Shepherd" for instance. A shame.

The album features such stalwarts of the style as Emmett Berry and Buddy Tate, with some nice jumping vocals from Jimmy Witherspoon. The album is full of roaring choruses, tight riffs, behind solos and glorious riffs like the clappers. Tate and Berry are marvellous, and there's a pleasant track from Jay McShann accompanied by bass, guitar and drums. Very easy listening. —J.H.



MULLIGAN: nostalgia

Gerry Mulligan's sophisticated baritone and adequate piano playing feature on **LINE FOR LYONS** (Mercury MW21202), and he still has the capacity to surprise with his unique approach to melody. Jim Hall (gtr), Bill Crow (bass) and Dave Bailey (drums) make up the constant rhythm section and the constant time to time to time by Bob Brookmeyer (tuba) Farmer (flute/horn), both past-masters at Mulliganesque counterpoint. Most of the material is familiar, but nonetheless enjoyable for that. Nostalgia notes from every track. —B.D.

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FOCUS ON FOLK

One man who didn't plug in, tune up and take off



PAT SKY: 'just a slow process with no goals'

THE American folk scene is dead and buried. Laid in a grave dug by the folk-rock revolution that everyone was going to be in on but somehow never quite made. However a few managed to resist the temptation to plug in, tune up and take off for the golden land that lay beyond the amplifiers. Singer/songwriter Patrick Sky is one. Born in Georgia some 25 years ago, Sky has achieved a fair amount of success on the American music scene although up until now has had no impact in Britain.

He is currently visiting Britain for personal appearances and television, including a BBC-2 Late Night Line-Up tomorrow (Friday) and his album, "Reality Is Bad Enough," has just been released by MGM in Britain.

SAMPLE

He talks with a hip Southern drawl, facially resembles a cross between Charles Laughton and Charles Bronstein and is a connoisseur of wit, in particular W. C. Fields, who he imitates when talk gets around to the subject.

BY TONY WILSON

Pat has already had a chance to sample British audience reaction to his songs and is impressed, especially by their friendliness. "They talk to you, they're interested," says Pat. "American audiences tend to be apathetic. With the English audiences you get good heckling," he adds. Pat's main sphere of work in the States is around the coffee bars in American colleges and is one of about a dozen folk-singers, he reckons, making a living. His songs he describes as

being social, "of a subtle philosophy rather than blatant protest. My big interest is in poetry. It has an effect on me. I don't like Ginsburg, apart from his early things, or Ferlinghetti, that kind of thing. I prefer the classics."

Pat has no pretensions about himself. He works solo and is happy to do so. He is vague about groups and thinks he may add one or two back-up musicians "one day"

without making an act or show of it. "The stuff that I write is not like anything going on at the moment. I couldn't make a living at it, writing for anybody else. It doesn't fit the status quo in music. I'm interested in content of songs, not entertaining. I don't write for anybody particularly, even me. I've written things that I couldn't possibly do."

Pat intends to continue playing "as long as I enjoy it. When I stop enjoying, I'll quit, like any other job."

It's rare to meet somebody who is not frantically scrambling for the big prize in the end - fame, money, success. Pat admits to being without ambition, apart from wanting a house and some land later in life, not so much an ambition as a probability.

"I've no ambition. I didn't even have an ambition to be a singer. I can't remember how I started. It's just a slow process with no goals."

SYSTEM

He finds the star system of rating performers "disgusting" and cites examples of American singers who have come to Britain, "expecting to be greeted with open arms and going home shattered. Which is one thing Pat Sky is not likely to be. He just does what he does

FOLK NEWS

Saga Records to record Country Music Festival

FOLK VOICE'S eight-hour Fourth Annual Country Music Festival, being held at Islington Town Hall on May 31, will be recorded by Saga Records and an album of the highlights of the festival will be released later in the year.



CAMPBELL Walk Right In

Among the artists and groups already lined-up for the show are Dave Travis, Southern Ramblers, Dave Flane, Orange Blossom Sound, Brian Chalker, the Big Timers and the Clay County Travellers.

Finbar and Eddie Fury will tour Australia with the Clancy Brothers and Tommy Makem in the Summer. They have completed two albums for release later this year and until they go to Australia they will be playing clubs and concerts with a possible tour of Southern England in the near future.

The Ian Campbell Group guest on Wally Whyton's Walk Right In television show with spots recorded in the coming week. On April 4 they appear at Accrington Football Club and on April 11 and 12, the group put down tracks for an album on the Music For Pleasure label. The LP will accompany a book that Ian has written.

Dave Peggs and Andy Smith, the two most recent members of the group will accompany engine driver Don Bilston on an LP of original railway songs. Don cuts for Transatlantic in April.

Bury-based folk group, the Valley Folk travel south in June for a week's visit from June 11 to 20. Their bookings are being arranged by Martin Winsor who can be contacted at 636 8721.

S.R.C.T. STUDENTS' UNION present in Concert

ROY HARPER

MALCOLM PRICE

PANAMA JUG BAND

CLAY COUNTY TRAVELLERS

BARKING COLLEGE, LONGBRIDGE ROAD

Licensed Bar 7.30 - Tickets 10s, 8s, 6s

Barking Tube, Buses 87, 23, 162, 238

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Melody Maker

SMALL ADS MEAN BUSINESS!

Due to indefinite closure of the
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COUNTRY JOE & THE FISH

featuring

PETER ALBIN & DAVID GETZ
of **BIG BROTHER & THE HOLDING COMPANY**
will now appear at the **LYCEUM
BALLROOM, STRAND, W.C.2, on
FRIDAY, 28th MARCH**
from 1 a.m. till Dawn

Special guest artists include: **YES, ROY HARPER,
VAN DER GRAAF GENERATOR, JUNIOR'S EYES,
ANDROMEDA, TURNSTYLE, HARD MEAT**
Comperer: **JOHN PEEL**

Tickets at door only 25/- & 20/- Students

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JUNK SHOP BLUES BAND

are in Concert on March 29th
from 7.00 onwards. 6/- Students 4/-

at **WOLDINGHAM**



THE MIDLANDS HOME
OF GOOD SOUNDS

SAT., MARCH 29th Adm. 12/-

BONZO DOG BAND

8 p.m. - Midnight

COUNTRY JOE AND THE FISH

COMPERE: JOHN PEEL



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KIPPINGTON LODGE

plus BANANA POWER DISCOTHEQUE SHOW
7.30-11.45 p.m. Tickets 10/- at the door, 8/- in advance

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SUNDAY, MARCH 30th, 7.30 p.m.

LED ZEPPELIN! + SMOKEY RICE

HEAVY SOUNDS FROM GREAT CIRCLE featuring ANDY DUNKLEY
APPROXIMATE RAINBOW LIGHT SHOW

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Friday, 8-11 p.m.
TED WOOD JAZZBAND

Saturday, 8-11 p.m. "How many times?"

JOHN CHILTON

DOREEN BEATTY

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JOE DANIELS with

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Sunday night, 8-10.30 p.m.

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Monday, 8-11 p.m.

JOHN WILLIAMS TRIO

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LEMON (Piano), **KENNY NAPPER**

(Vocal) 8-11 p.m.

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Monday, 8-11 p.m.

JOHNNIE RICHARDSON

DIXIELAND BAND

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DENNY OGDEN'S OCTET

Wednesday, 8-11 p.m.

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WITH BAND

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From America

THE AFFECTION

Saturday, March 30th

**THE JOYCE BOND
SHOW**

Sunday, March 31st

THE SOUL EXPLOSION

Every Sunday, Tuesday, Thursday
LADIES' FREE NIGHT

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GENT'S FREE NIGHT

Club open 7 nights a week
Sunday, March 30th
Please apply for membership
Downland Bar

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SOUND
OF

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Thursday, March 29th

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Saturday, March 30th

BURY ST. EDMUNDS

Tuesday, April 1st

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Sun., March 30th
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MARCH

Thurs. 27th Oval Inn

Fri. 28th **BUTTON-IN-ASHFIELD**
Ouldford School at Art
Club Hall, GUILDFORD

Sat. 29th Assembly Hall

Sun. 30th **TUNBRIDGE WELLS**
Tings and Stevens
MAIDSTONE

Mon. 31st **Teakoe Club**
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SOFT MACHINE
Friday, March 28th
ALAN ELDSON'S JAZZ BAND

Saturday, March 29th
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Sunday, March 30th
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Monday, March 31st
A London Jazz Centre Evening
LIONEL GRIGSON/PETE BURDEN QNT.

plus
MUSICA ETERNA

Tuesday, April 1st
FOLK BLUES SPECIAL

JO-ANN & DAVE KELLY
plus friends

Wednesday, April 2nd
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ERIC SILK'S SOUTHERN JAZZ BAND

Sunday, March 30th, afternoon, 3-6 p.m.
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THAMES HOTEL

Hampton Court, Middlesex
Friday, March 28th
BRIAN GREEN'S JAZZ BAND

Saturday, March 29th
MAX COLLIE'S RHYTHM ACES

Sunday, March 30th
ALAN ELDSON'S JAZZ BAND

WOOD GREEN (Holborn Arms)

ALEX WELSH!!
Special guests
THE ORANGE BLOSSOM SOUND!!

Tuesday
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SATURDAY, MARCH 29th
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MARV JOHNSON

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Thursday, March 27th
PULTENEY COLLEGE DANCE

BLOSSOM TOES
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PRETTY THINGS & DEVIANTS
Sunday, March 30th
Last appearance before U.S.A.

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Tickets 10/- in advance from Grand Central or Simon Stable, or 12/6 on night

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Music from Musicland, Berwick St

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AT THE MIDNIGHT HEAR ONE OF JAMAICA'S BEST ACTION-PACKED SOUL SHOWS. DON'T MISS SEEING THEM.

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DESMOND DEKKER WILL APPEAR FOR TWO SHOWS AT MIDNIGHT AND AT 3 o'clock. HEAR THE HIT DISC "ISRAELITES"

SAT. MARCH 29th, 8 p.m.-8 a.m.
APPEARING ALL-NITE ARE **DAVE DAVANI FIVE PLUS TONI ROCKET DISCET**

WED. APRIL 2nd, 8 p.m.-8 a.m.
WORTH COMING OUT FOR **PEACH UMBRELLA BAND TONI ROCKET DISCET**

MENI THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MARKING NIGHT SO COME EARLY AND ENJOY YOURSELVES

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ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

EPSON ART SCHOOL. DAVE BROCK
CHADWICK HEATH

GREYHOUND HOTEL. BATTLE-ASH BLUES
GROMIT LIGHT SHOW
7.30-10.30 p.m.

GUN BAND, Gun, Croydon
JAZZ AT THE **TORRINGTON**

High Road, North Finchley. **STAN ROBINSON**
Next week, The Michael Garrick Sextet, featuring Shake Keane.

MAX COLLIE
BREWERY TAP, E.17

MAX COLLIE
WALTHAMSTOW-BREWERY TAP

NEW ORLEANS JAZZ JOHN KEEN BAND
Railway Hotel, Putney. Free.

SLOUGH Good Companions, **DAVE GOLDBERG-Bobby Orr Trio**

THE FOX, Kingsland Road, Hackney, E.8. The Indiarose Jazzband. Admission free

THE PIED BULL, 1 Liverpool Road, Islington, N.1. Thursday 27th, 8 p.m. **QUORUM/JAZZ FOUR**. Admission 4/-.

THREE TUNS, Beckenham, **MICHAEL GARRICK SEXTET**.

WHITTINGTON Pinner, Alex Welsh.

FRIDAY
ASCARD, Railway Tavern, Angel Lane, Stratford
PANDORA'S WEB
plus Gromit "electric smoke" light show

BILL STAGG Jazzmen, Lord Napier, Thornton Heath. Also Sunday luncheon.

BLUES LOFT, High Wycombe, Ex Butterfield/Hovlin/Wolf.
JEROME ARNOLD

GOthic JAZZBAND, Earl of Sandwich

GUN BAND, Gun, Croydon.

OSTERLEY JAZZ CLUB CHEZ CHESTERMAN

ROYAL OAK, MJS Club, Tooty Street, SE1. PHIL SEAMAN, PETE KING, LENNY BEST, TERRY SHANNON, REG PETTIT (Recording for BBC Jazz Club).

SATURDAY
A **COUNTRY CLUB DISCOTHEQUE**
30 yds Belize Park Tube, N.W.3

PHIL JAY YOUR RADIO ONE DJ

APRIL 5th ISSUE
Due to Easter press arrangements, copy for this issue is required not later than

FRIDAY, MARCH 28th

SATURDAY cont.

BLACKBOTTOM STOMPERS, Brewery Tap, Wate.

BLUESCENE Crown Twickenham **GROUNDHOGS**
Plus **DAVE BROCK** and **PETE JUDD**

ERIC SILK, Ken Colyer Club.

FROM AUSTRALIA YARRA YARRA
NEW ORLEANS JAZZBAND
Featuring Louie Newcomb, Railway Hotel, Putney. Free.

"MADE IN ENGLAND"
Pop group at Burnham Hall, Beaconsfield, Saturday, March 29, from 8.30-12.00. Free food. Licensed bar. Admission 7/6.

MAX COLLIE
HAMPTON COURT THAMES HOTEL

ROYAL OAK, MJS Club, Tooty St. SE1. PHIL SEAMAN, ALAN SKIDMORE, TERRY SHANNON, REG PETTIT

SUNDAY
AT THE CLERKENWELL TAVERN, KEN GIBSON SEXTET.

BEXLEY, KENT, Black Prince Hotel, Lucas and The Mike Cotton Sound.

BILL BRUNSILL'S JAZZMEN, Fighting Cocks, Kingston.

BILL GREENOW'S JAZZ
Royal Forester Hotel, Dalling Road, Next Ravenscourt Park tube.

BOB HARLEY'S Dixielanders, 12-2 p.m. Prince of Wales, Dalling Road, W4.

BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E.15

SHAKY VICK
Plus Pale Green Limousine

COOKS, CHINGFORD
Royal Forester Hotel, ECHOES IN THE FOREST **KENNY BALL'S JAZZMEN**.

DENNIS FIELD, lunchtime, Green Man, Plumstead.

GRAVESEND TERMINUS, LONDON JAZZ 4.

HIGH CURLY STOMPERS at the suite Cambridge Hotel, Camberley (A30). Jazz for listening and dancing in side world intimate atmosphere, 8 p.m.

JAZZ AT THE TORRINGTON
High Road, North Finchley **PETER KING**

JOHN SURMAN QRT. THE GREYHOUND, REDHILL BRIGHTON RD, FROM 8.00

LUNCH-TIME, Gun, Croydon **Gun Jazz Band**

MAX COLLIE
NORBITON-SIR ROBERT PEEL 12-39-2.00

MIKE ATKINS Band, Lord Napier, Thornton Heath.

ST. ALBANS, Goat Inn, Sopwell Lane, Thurston Heath, Cane Quartet plus guests.

TOBY JUG, Tolworth, Surrey, Pete Brown's Battered Ornaments.

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AT PLOUGH, STOCKWELL, SW9 **SANDY BROWN**

BEXLEY, KENT, Black Prince Hotel

KENNY BALL

COOKS FERRY INN ANGEL ROAD, EDMONTON **LED ZEPPELIN**

ERIC SILK, Ship Hotel, Reading

GOthic JAZZBAND, Earl of Sandwich

READING SHIP, Eric Silk

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

THE RESURRECTION BLACK BULL, WHETSTONE, H20. **JUNIORS EYES** **OSUNE, ADM 4s, MEMBERSHIP 1s.**

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AT THE PLOUGH, ILFORD **DAVE QUINCY**

BLACKBOTTOM STOMPERS, Cricketers, Tottenham

SLOUGH Good Companions, **SPENCER'S WASHBOARD KINGS**

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Blues and things by **THE WORK**
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AT THE PIED BULL, ANGEL, ISLINGTON **THE NEW JAZZ REUNION**

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featuring **DANIEL HUMAIR** plus **ELAINE DELMAR**

with **THE GORDON BECK TRIO** UPSTAIRS—featuring nightly **MIKE LENNOX**

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DAVE DAVANI FIVE
Adm. Min. 4/-, Guests 6/-

VILLAGE OF DAMNED STRAY
WHISKY + JERRY FLOYD

FISHMONGER'S ARMS Wood Green (tube)
Fridays
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Music from Musicland, Berwick St.

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Wednesday, April 2nd
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Featuring Shake Keane
Admission 5/-, Students 3/-
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Resident Trio
TONY LEE, TERRY BENJENS, TONY ARCHER

Tuesday, Wednesday and Thursday
Resident Rhythm Section!
BILLY SAGE TRIO
Fri, Sat. & Sun. Lunchtime and Evening

Friday, March 28th
DICK MORRISSEY

Saturday, March 29th, lunchtime
TONY LEE TRIO with guests

Evening
KATHY STOBART

Sunday, March 30th, lunch & evening
HAROLD MCNAIR

Monday, March 31st
INDO-JAZZ FUSIONS

Tue, Apr. 1st **TERRY SMITH**

Wed, Apr. 2nd **DICK MORRISSEY**

Thurs, Apr. 3rd **LENNY BEST**

marquee

90 Wardour Street London W.1
Thursday, March 27th (7.30-11.00)
*** TERRY REID**
*** THE VILLAGE**
Friday, March 28th (7.30-11.00)

*** LED ZEPPELIN**
*** EYES OF BLUE**
Saturday, March 29th (8.00-11.30)
Forewell appearance of *** COUNTRY JOE & THE FISH**

featuring **PETER ALBIN** & **DAVID GETZ** of **BIG BROTHER & THE HOLDING COMPANY**
Members 12/6 Non-members 15/-

Sunday, March 30th (7.30-10.30)
*** HOUSE OF LORDS**
with your Host **MIKE QUINN**
Monday, March 31st (7.30-10.00)

*** AUDITION NIGHT**
Tuesday, April 1st (7.30-11.00)

*** LOVE SCULPTURE**
*** PEGASUS**
Wednesday, April 2nd (7.30-11.00)

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"THE CHERRY TREE", Welwyn Garden City
TUESDAY, APRIL 1st

Adm. 6/6 7.30-11 p.m. LIC BAR
S.U. CARDS VALID!
Tues. Apr. 8th **LED ZEPPELIN**

THE TASTE
"THE HORSEY WOOD TAVERN"
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All eng. 01-348 2923
NEW FRIDAY, APRIL 4th
GOOD FRIDAY! **THE CHICKEN SHACK!**

SAVOY (FORMERLY WITCHDOCTOR) CATFORD

SATURDAY, MARCH 29th
INTERSTATE ROAD SHOW

EVERY SUNDAY THE **STEVE MAXTED SHOW**

BURTON'S UXBIDGE
SAT. MARCH 29th
JOYCE BOND REVUE

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MAILBAG

Elvis — prove you're still the King!

INSTEAD of the Elvis Presley Fan Club petitioning the BBC, they should petition the singer to come and sing in Britain.

For years Presley has snubbed the British public. Every major US artist has performed here and when the list includes Sinatra, Duke, Ella, Basie, Satchmo etc, then his absence is inexcusable. Many think that Presley is over-publicised, over-rated and overpaid. Let him perform here so that the public can judge if the "King" should still hold the title.—**JOHN PINKERTON**, Twyford, Berks.

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SO LED ZEPPELIN are the next Cream. But in what sense? Best British blues-based group? Not while we have Keef Hartley, Jethro Tull

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and Taste. Most musically exciting and proficient group? Not while we have Principal Edward's Magic Theatre, Family and the Third Ear Band. The next super-hype? Most probably.—**DAVID WALKER**, Wednesbury, Staffs.

ISN'T IT about time television producers realised that their clever effects on TV screens do not do much to add to the record? We are thoroughly sick of the way an artist is disfigured, superimposed upon, made negative and distorted for our enjoyment when their own talent is often far more entertaining.

If the TV people still wish to experiment why not use the test card or even the news? — **N. McFARLANE**, Ashford, Middlesex.

● **LP WINNER**

THANKS

HOW different the pop scene would have been today if Bob Dylan had never come into being.

We would not have Donovan or Peter Sarstedt, who both got their ideas from Dylan, and would never have had hits from the Byrds ("Mr. Tambourine Man"), Manfred Mann ("Mighty Quinn"), Jimi Hendrix ("All Along the Watchtower") to name but a few. Thanks, Bob Dylan.—**JOHN SHEACH**, Killy, Fife.

RE-RELEASED records is a subject of much concern. I can see the point of a record company re-releasing records so long as they are meeting a demand, but not creating one. Singles which really deserve chart placings get pushed off the airplay lists in favour of the re-releases and perhaps this is one of the reasons our charts are in a disgusting state now.—**B. BALLARD**, Morden, Surrey.

WITH THE exorbitant price of singles, I really think the record companies should begin to release stereo singles. All artists sound infinitely better in stereo and, with some, stereo recording is a must.

Production costs of such records would hardly be higher since most singles nowadays are recorded in stereo and the tape is then mixed prior to the cutting of the master. Instead of moaning about declining single

sales, it's about time the record companies started experimenting with their product.—**MICHAEL GRAUBERG**, Harrow, Middlesex.

● **LP WINNER**

PEOPLE are over-concerned with charts, classifications and ratings. Too much time is spent arguing that one song should be in the charts and another shouldn't.

What matters is that groups play the music they want to play and that people buy and listen to the music they enjoy — no matter who the group is, what type of music they play or where their record is in the charts.—**B. MOHIMANN**, Morden, Surrey.

I AM disturbed by the growing trend of certain underground groups to exploit their student following. When the Pretty Things appeared at one college recently, they came on stage with various members of other groups — the Deviants, the Move, Tyrannosaurus Rex among others.

The situation moved beyond the organisers control and what could have been a creative jam session with the participation of so much talent became as a noisy, chaotic farce which nobody, except those taking part, enjoyed.—**MAUREEN GERAGHTY**, London SW15.

IDOL

I MUST write to defend Aretha Franklin's version of "The Weight." I think it is a tribute to both Miss Franklin and Bob Dylan, and the guitar introduction is fantastic.—**DAVID WILLIAMS**, Chippenham, Wilt.

IS IT such a bad thing when people who were digging soul music now turn on to the underground scene. If every introduction to the same sounds, there wouldn't be any room for progress in pop music.—**J. SERDYNSKI**, London, SE22.

I ENJOYED Tony Wilson's articles about Engelbert. I am a regular reader of Melody Maker, though I am not always able to get it in Holland. But after reading about the series on Engelbert, I chased one clung to the same sounds, all the shops to get the issues in question and succeeded. It is nice to read about one's idol, and in Holland we don't get much information.—**FRANCIS DE GROOT**, Delft, Holland.

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WHEN the MJQ walked on stage at my local theatre I thought Sammy Davis Junior had joined them. His likeness to vibes player, Milt Jackson, is remarkable.—**TOM NAUNTON**, Seaham, Co. Durham.

SURELY many a pen has been raised in protest after Bob Dawbarn's article on the MJQ. One word is all that is needed to define them — "creative." —**R. DALLISON**, Canterbury, Kent.

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