

Melody Maker

MAY 17, 1969

1s weekly

ROBERT CLODAGH (Number three in Britain) FOR U.S. TV

MANFRED



— he's back with a band

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HUMBLE PIE



— there's a new group cooking

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UNDERGROUND



— Auntie's guide to where it's at

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GARNER



and his brand new Brass Bed

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Summer offers pour in

CLODAGH RODGERS is in line for an American TV series, it was revealed exclusively to MM at press-time.

Husband and manager John Morris told MM that an executive from NBC, the American TV network, had been to see Clodagh at Top of the Pops. He took photographs and publicity material back to America with him. "He told us there was a strong chance of Clodagh doing a series in America," said Morris.

CABARET

Clodagh, whose hit single "Come Back And Shake Me" is at number three in the MM Pop 30, has had offers for six summer seasons and for major cabaret dates since the record hit the chart. But John Morris has turned them all down.

He explained: "I want her to be free for TV shows. If she is contracted for appearances, we will lose TV spots."

"We are already negotiating an appearance on America's Ed Sullivan TV show in the near future. I expect she will do some major appearances around July. I have offers from good venues like the Batley Variety Club and the Fiesta, Stockton, to consider for her."

CONCERT

Clodagh makes her first concert appearance since the record hit the chart on May 24 and 25 when she appears with Frank Ifield at the ABC, Great Yarmouth. She will also be seen on the Joe Brown series, Set 'Em Up, Joe on May 31.

This week, she was in the studios recording her follow-up single and tracks for an album.

She has two numbers — one by Clive Westlake and the other by Kenny Young — from which to choose her follow-up.

ELLA TO SING WITH RONNIE SCOTT BAND

ELLA FITZGERALD is to appear with the Ronnie Scott Band as well as her own trio on her forthcoming British concerts.

She arrives in Britain today (Thursday) and rehearses with the Scott Band tomorrow (Friday). She opens her short tour with two concerts with the band and the trio at London's Royal Festival Hall on Saturday (17).

On Monday (19), she appears with her trio only for one concert at London's Royal Albert Hall and on

May 24 she appears with the trio and the big band at Manchester's Free Trade Hall.

Ella's trio consists of Tommy Flanagan (pno), Ed Thigpen (drs) and Frank De La Rosa (bass).



Melody Maker POP 30

- 1 (1) GET BACK Beatles, Apple
- 2 (8) MY SENTIMENTAL FRIEND Herman's Hermits, Columbia
- 3 (3) COME BACK AND SHAKE ME Clodagh Rodgers, RCA
- 4 (2) GOODYBYE Mary Hopkin, Apple
- 5 (9) MY WAY Frank Sinatra, Reprise
- 6 (13) MAN OF THE WORLD Fleetwood Mac, Immediate
- 7 (4) PINBALL WIZARD Who, Track
- 8 (14) BEHIND A PAINTED SMILE Isley Brothers, Tamla Motown
- 9 (5) ISRAELITES Desmond Dekker, Pyramint
- 10 (6) CUPID Johnny Nash, Major Minor
- 11 (18) BOXER Simon and Garfunkel, CBS
- 12 (11) ROAD RUNNER Jnr Walker and the All Stars, Tamla Motown
- 13 (7) HARLEM SHUFFLE Bob and Earl, Island
- 14 (23) DIZZY Tommy Roe, Stateside
- 15 (10) GENTLE ON MY MIND Dean Martin, Reprise
- 16 (30) I'M LIVING IN SHAME Diana Ross and the Supremes, Tamla Motown
- 17 (29) RAGAMUFFIN MAN Manfred Mann, Fontana
- 18 (16) I DON'T KNOW WHY Stevie Wonder, Tamla Motown
- 19 (12) WINDMILLS OF YOUR MIND Noel Harrison, Reprise
- 20 (21) PASSING STRANGERS Sarah Vaughan and Billy Eckstine, Mercury
- 21 (25) AQUARIUS/LET THE SUN SHINE IN Liberty
- 22 (26) BADGE Cream, Polydor
- 23 (17) BOOM BANG-A-BANG Lulu, Columbia
- 24 (15) I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla Motown
- 25 (—) CALVESTON Glen Campbell, Ember
- 26 (—) LOVE ME TONIGHT Tom Jones, Decca
- 27 (28) COLOUR OF MY LOVE Jefferson, Pye
- 28 (19) IN THE BAD OLD DAYS Foundations, Pye
- 29 (22) GAMES PEOPLE PLAY Joe South, Capitol
- 30 (—) TRACKS OF MY TEARS Smokey Robinson and the Miracles, Tamla Motown

POP 30 PUBLISHERS

- 1 Northern Songs, 2 Monique, 3 Apple, 4 Northern Songs, 5 Shapiro Bernstein, 6 Immediate, 7 Fontana, 8 Polygram, 9 J&R, 10 Kapp Music, 11 Pattern, 12 Jobete/Carlin, 13 Keynote/Marc Janna, 14 BML, 15 Acuff-Rose, 16 Jobete/Carlin, 17 Intone Ltd, 18 Jobete/Carlin, 19 United Artists, 20 Friends Day and Music, 21 United Artists, 22 Decca/Apple, 23 Chappell, 24 Jobete/Carlin, 25 Carlin, 26 Valley, 27 Sparo, 28 Schroeder/Welbeck, 29 Lowery/Chappell, 30 Jobete/Carlin.

u.s. top ten

- As listed by Billboard
- 1 (1) AQUARIUS/LET THE SUN SHINE IN Fifth Dimension, Soul City
 - 2 (2) HAIR Cowells, MGM
 - 3 (10) GET BACK Beatles, Apple
 - 4 (12) IT'S YOUR THING The Isley Brothers, T. Neck
 - 5 (—) LOVE (Can Make You Happy) Mary, Sundt
 - 6 (4) HAWAII FIVE-O The Ventures, Liberty
 - 7 (8) BOXER Simon and Garfunkel, Columbia
 - 8 (9) ATLANTIS Donovan, Epic
 - 9 (11) GITARZAN Roy Stevens, Monument
 - 10 (—) THESE EYES Queen, Who, RCA

top twenty albums

- 1 (2) ON THE THRESHOLD OF A DREAM Monie Bluie, Decca
 - 2 (1) BEST OF THE SPINNERS Spinners, Columbia
 - 3 (5) ELVIS PRESLEY (NBC TV Special) Elvis Presley, RCA
 - 4 (—) NASHVILLE SKYLINES Bob Dylan, CBS
 - 5 (—) SONGS FROM A ROOM Lemmon Cohen, CBS
 - 6 (4) GOODYBYE Cream, Polydor
 - 7 (10) HAIR London, Colt, Polydor
 - 8 (11) OLIVER Soundtrack, RCA
 - 9 (7) THE SOUND OF MUSIC Soundtrack, RCA
 - 10 (16) LEO ZEPPELIN Live Zepppelin, Atlantic
 - 11 (9) GENTLE ON MY MIND Dean Martin, Reprise
 - 12 (—) HOLLIES SING DYLAN Hollies, Parlophone
 - 13 (13) POST CARD Mary Hopkin, Apple
 - 14 (19) THIS IS DESMOND DEKKER Desmond Dekker, Trojan
 - 15 (11) SCOTT 8 Scott Walker, Philips
 - 16 (12) 20/20 Beach Boys, Capitol
 - 17 (17) WORLD OF BLUES POWER Various Artists, Decca
 - 18 (15) THE WORLD OF VAL DOONICAN Val Doonican, Decca
 - 19 (—) HITS OF GOLD Mama's and Papa's, Stateside
 - 20 (14) ROCK MACHINE I LOVE YOU Various Artists, CBS
- (16) YOU CAN ALL JOIN IN Various Artists, Island
Two LPs "Hot" for 15th and 20th positions.

Fairport drummer dies in M1 crash

FAIRPORT CONVENTION drummer Martin Lamble, and an American girl known as Jeanie The Tailor were killed when the group's van overturned and crashed on the M1 at Mill Hill on Monday morning.

The group were on the way back to London after a gig at Mother's Club in Birmingham.

Martin (19) and Jeanie, whose real name was Franklin, girl friend of Fairport guitarist Richard Thompson, both died instantly. Group members Thompson, Simon Nicol and Tiger Hutchins were all taken to hospital in Stamford with cuts and bruises. Richard suffered cracked ribs in the crash. Road manager Harvey Bramham was also seriously injured.

Singer Sandy Denny escaped injury because she was not travelling in the group bus. She had made the journey from Birmingham with boyfriend Trevor Lucas, guitarist with Ejection, who had shared the Mother's bill with Fairport Convention on Sunday night.

Anthea Joseph, of Witch-season Productions, who represent Fairport Convention telephoned manager Joe Boyd in the States to break the news. He was flying home immediately. Anthea told MM: "Those poor children. We are all in a state of shock because this tragedy is just unbelievable."



LAMBLE died instantly

RILEY TRIO AT PROMS

JAZZMAN HOWARD RILEY'S Trio are to appear in this year's Proms at the Royal Albert Hall.

On August 7, they will be taking part in a work by Wilfred Mellers, a setting of a poem by Gerry Snider, along with an orchestra, chorus and electronic devices.

Howard has also been awarded an Arts Council grant to write a new jazz work which he plans to form at the end of the year with an eight-piece group including Evan Parker (sax), Barry Guy (bass) and two drummers, Tony Oxley and Alan Jackson.

As a result of the grant, he has turned down an offer to study for six months at the Warsaw College of Music, Poland.

The Riley Trio play the BBC's Jazz Workshop (28) and London's 100 Club (June 2).

Howard's CBS album, "Angle", will be released on May 23.

NEW MOTHERS LP

TRANSATLANTIC RECORDS are to release a new Mothers of Invention album to tie in with the group's British tour which opens on May 30.

The album, "Uncle Meat," was originally recorded as the soundtrack for a film which was never released. It is part audio recording and part live, including a track recorded at

the group's Albert Hall concert last year.

The Mothers four takes in Birmingham Town Hall (May 3), Newcastle City Hall (21), Palace Theatre, Manchester (June 1), Colton Hall, Bristol (3), Guildhall, Portsmouth (5) and London's Royal Albert Hall (6).

JOE GETS TV SERIES

JOE BROWN stars a 10-week weekend TV series for London Weekend TV on May 31, titled Set Ten Up, Joe.

Guests for the first show are Clodagh Rodgers, Eric Burdon and Alan Landall of Frank's Vaughan, Sandie Shaw and Lennie Donegan (June 7). Joe will record an album of songs he sings in the series for MCA Records.

NEWS TAKEOVER

PINK FLOYD, Tyrannosaurus Rex, Pretty Things, Fairport Convention, the incredible String Band, Aynsley Dunbar Retalians and Indo Jazz Fusions are some of the groups involved when Nems Enterprises take over the Brian Morrison agency.

The deal was signed in London last week and Nems will also take over exclusive booking representation for a number of venues including London's Speakeasy, Revolution, Blaises and Phoenix City.

From the Morrison agency, Tony Howard and Peter Browner will join Nems' booking division staff.

Brian Morrison's personal management company and his record production and music publishing operations continue as separate companies but all artists signed to Brian Morrison management in the future will be exclusively represented by Nems.

Nems managing director Vic Lewis told MM: "This is a major move which will expand still further Nems' comprehensive agency activity."

VAL AT COVENTRY

VAL DOONICAN stars at Coventry Hippodrome on May 23, 24 and 25. He then opens at the Opera House, Blackpool, with his own Val Doonican Show from June 13 to the end of October.

BLUEBEAT HOT 10

- 1 (1) WORK IT The Spinners, CRAB-12
- 2 (2) WHO YOU GONNA RUN TO The Techniques, CAMEL-30
- 3 (12) 1,000 TONS OF MEGATON Various Artists, GAS-112
- 4 (4) FIRST TASTE OF LOVE Derrick Morgan, CRAB-11
- 5 (9) DOWN IN THE PARK The Iniquities, CAMEL-11
- 6 (4) RUN GIRL RUN G. G. Downer, CRAB-10
- 7 (10) RESCUE ME The Rogues Club, NU BEAT-029
- 8 (8) TAKE YOUR HAND FROM MY NECK Paragon, CRAB-13
- 9 (—) HAILES SELAISE/BLUES DANCE David Merson, CRAB-9
- 10 (7) SEVEN LETTERS David Merson, CRAB-9

NEW RELEASES

STOODY (Lena Baker) 1967-39
THROW ME COIN Various Artists, BURET-09

WALKING BY Various Artists, CRAB-10

MY TESTIMONY The Rogues Club, NU BEAT-029

PAMA RECORDS

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Monkees' show for BBC-2

THE MONKEES TV spectacular shown in the U.S.A. last November as "33 1/3 Revolutions Per Monkee" will be shown on BBC-2 in colour on May 24. Title will be simply "The Monkees".

The show was the last time all four Monkees worked together. Featured in the show are Julie Driscoll, Brian Auger and the Trinity, Little Richard, Jerry Lee Lewis and Pat's Domino.

RCA release the Monkees' album "Instant Replay" on June 6.



MONKEES

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MAY 31st ISSUE

Due to Whitsun press arrangements, copy for this issue is required not later than

THURSDAY, MAY 22nd

Album of the week

Straight into the Charts and still climbing

Elvis'

Original Soundtrack of the NBC-TV Special

RD 8011 (mono only)

RCA

Advertisement FIFTH COLUMN PLUS TWO

WALLY WHITON, WALLY WHITON, WALLY WHITON—such things as a name to put just with, and so on. LE "IT'S ME, MUM" (FONTANA STL 5478), and so on. In his latest single "GENTLE ON MY MIND" (FONTANA IT 489), I thought it was going to be a hit—but here you are—and which will be but something found to make it called "ON THE ROAD AGAIN"—so keep your eyes open for the release date. By the way, WALLY wrote the song, and I kid you not, it's amazing.

MARTIN CARBY has been in the studio lately and has started work on a new LP, but as we won't be able to finish it for some time, perhaps you would like a quick check list of what is available—RYKER HILL" (FONTANA STL 5341), "BUT TWO CAME BY" (FONTANA STL 5477)—his first two—"MARTIN CARBY'S SECOND ALBUM" will be re-released later this year in STEREO.

JOHN FAHEY is an American guitarist who has created something of a stir lately and his VANGUARD album "YEL LOW PRINCESS" (VANGUARD SVRL 18043) will show you why. If you're short of information on this, possibly man—here's a bit of background. He was born in YAK, OMA, PA, moved to Los Angeles in 1964 and is still living there—he has a B.A. in philosophy—he is a great collector of early recordings of American folk musicians, considered by many to be one of the foremost living composers/guitarists—and he starts tour in the county on the 12th May.

If you read your "MM" properly you will have noticed that JOAN BAEZ'S double album "ANY DAY NOW, SONGS OF BOB DYLAN" (VANGUARD SVRL 18037/8) WAS FOLK RECORD OF THE MONTH—which only goes to prove what good taste DION WILSON has. The album consists of 16 Dylan songs on a kind of C & W kick, and I think, one of the best LPs JOAN BAEZ has made in ages. Another JOAN BAEZ LP to blow your mind is called "JOAN BAEZ ON VANGUARD" (VANGUARD SVRL 1005)—it's a sampler and sells for 14/6d and worth every penny.

Also worth every penny is the SPINNERS' new single "WHEN THE OLD DUN COW CAUGHT FIRE" (FONTANA TE 1918) because apart from the SPINNERS you get the lovely GEORGE CHISHOLM for good measure. The song is one of the high spots in their concert programme and if you've missed them doing it on television, those of you in the NEWCASTLE area can see along to the City Hall on the 16th for a heart-felt, I suppose the song is a tragedy as it's about a pub being burned down—but it's one of the most hilarious headlines I've ever heard of—a single you've really got to get. There will be new SPINNERS LP out during the early part of the summer, so get your orders in, visit your dealers now as I am sure it will be a very big seller, especially with their new BBC TV Show starting on the 16th May and the amount of interest appearances they are making—I don't think they have had a day off in months.

A very successful record comes from THE CORBES' album "IN CONCERT" (FONTANA STL 5484) is doing tremendous business at this moment. It's their first concert album and, judging by the reaction, people must have been writing on the doorstep of 1960 local record shop with early recording in their hands. The recording was made at the Lyceum Theatre, Edinburgh, and the sound is terrific. I told you the other week that records men from FONTANA have done a great job.

Melody Maker

161 Fleet St. London EC4
Telephone: 01-353-5011
EDITOR: Jack Hutton
ASSISTANT EDITOR: Bob Houston
FEATURES EDITOR: Bob Dawbarn
NEWS EDITOR: Alan Walsh
STAFFMEN:
Max Jones
Lucie Henshaw
Chris Mayer
Chris Welch
Bill Walker
Tony Wilson
Rayston Eldridge
ADVERTISMENT MANAGER: Peter Wilkinson
PROVINCIAL NEWS EDITOR: Jerry Dawson
2-4 Oxford Road
Manchester 1
Telephone: Central 3232

Berry, Who, Fleetwood Mac named for Proms

CHUCK BERRY, the Who, Fleetwood Mac, Amen Corner, Marmalade and Pentangle are some of the star names booked for the Pop Proms at London's Royal Albert Hall between June 29 and July 5.

The "Proms" are being presented by Roy Guest of Nems Enterprises. Each evening will feature a different musical theme.

The list of artists booked so far is: Led Zeppelin, Liverpool Scene, Blodwyn Pig (June 29); Fleetwood Mac, Pentangle, Duster Bennett (30); Amen Corner, Marmalade, the Web, Bob Kerr's Whoopee Band (July 1); Incredible String Band, Fairport Convention (2); Chuck Berry, Chicken Shack, Alan Bown (4) and The Who, Chuck Berry and Bodast (5).

Artists for July 3 have still to be announced. Roy Guest is negotiating with Al Kooper, the Family and Richie Havens for appearances. No radio or TV coverage has been arranged at present.

NEW BALDRY DISC

LONG JOHN BALDRY has a new single, to be chosen from two Tony Macaulay compositions, "When Brigadier McKenzie Comes To Town" or "The Lights Of Cincinnati", scheduled for release in the first week of June.

On Saturday (17) he appears at the Leas Cliff Hall, Colchester, then the following night (18) travels to Crawley, Sussex, for a show at the Starlight Ballroom and plays a week's cabaret at Tito's, Stockton-on-Tees, commencing May 25.

LOWELL TOUR OPENS

AMERICAN BLUESMAN Lowell Fulson began his first tour of Britain at the Kirkcubright Country Club on Friday. He is accompanied on his tour by Steve Miller's Delivery.

Tonight (Thursday) the guitarist-singer is at the Lafayette, Wolverhampton. The rest of his dates are: El Rondo, Leicester (16); Blue Scene, Twickenham (17).



CHUCK BERRY: due to appear on July 4-5

Kimble, Southsea (18), Cedar Club, Birmingham (19), Fishmonger's Arms, Wood Green and Klooks Kleeck, West Hampstead (20), King's Head, Orpington and London's Hatchetts (22), Barrelhouse Blues Club, Bristol (23), Annabel's, Sunderland (24), Toby Jug, Totworth (25) and finally London's Flamingo (26).

WILLIAMS SET SIGNED

PAUL WILLIAMS Set have been signed for management and agency to the Bron Organisation. The group were born out of the original Alan Price Set and Alan retains an interest in their recording.

The band say they have a more progressive policy than the old group and are currently planning their first album.

HOLLIES IN SWEDEN

HOLLIES FLEW to Sweden this week for three weeks open air concert and theatre appearances.

On their return, the group go on holiday for three weeks before entering the recording studios where they will be recording a new single and an LP.

LEGAL MOVE

THERE WERE further legal moves this week over Peter Frampton's decision to join Steve Marriott in the new group Humble Pie.

Double R Productions Ltd on Monday issued a statement which reads: "On the six party applications of Double R Productions Ltd and Destiny Music Ltd, a Judge in the High Court on May 9 granted interim injunctions, the effect of which is that the record on which Peter Frampton has participated will not be released before May 23 when the matter is to be heard again and the case for the other side will be represented."

See feature on page 11.

Leapy offered leading role in new musical

LEAPY LEE has been offered the leading role in a new musical, "Cinderella Smith," an updated version of the fairytale by record producer John Schroeder.



LEAPY LEE
Single also due

Schroeder has written and scored the musical which is likely to open, with Lee in a leading role, in London in the autumn. The show is being backed by American impresarios.

Revealing the offer on Monday, Lee's agent Barry Clayman said: "Negotiations for Leapy to star in this show are going on at the moment."

A new Leapy Lee single will be released by MCA later this month. Leapy starts a month long tour of South Africa on June 1.

Pet Clark's solo show fixed for October 17

PETULA CLARK'S one-woman show at the Royal Albert Hall has been fixed for October 17. It will be her first British live concert for six years.

She will be in London around that time to film a TV special which will be used to open BBC-1's colour service in November and also to attend the premier of her new film, a musical version of Goodbye Mr Chips.

Petula last week completed the soundtrack recordings for the film. She told the MM there would probably be both an album and a single from the film.

BEACH BOYS SELLOUT

THERE WAS a tremendous demand for tickets for the Beach Boys-Paul Revere concert at London's Odeon, HammerSmith, when the box office opened on Sunday.

"It seems certain to be a sell-out," Bill West, stage director for the Rank Organisation, told the MM on Monday morning. "The response was reminiscent of the opening of the Beatles."

Beach Boys play HammerSmith on May 31. Their opening British date is at the Dome, Brighton, on May 30. Only remaining dates are at Birmingham (June 6), Liverpool (7), Manchester (8), and Glasgow (9).

CLUB NEWS

MOTHERS, THE Birmingham blues and progressive club, goes into the promotion business when they stage the Mothers Of Invention at Birmingham Town Hall on May 30.

John Peel is to make five appearances at Mothers in quick time — with Steppenwolf (May 18), John Hassman's Colosseum and Peté Brown's Battered Ornaments (25), John Fahey (31), Procol Harum (June 7) and Deep Purple (14). Tyrannosaurus Rex visit the club this Saturday (17).

Blues singer Herman starts his British tour (Friday) at the Country Club, Kirkcubrighton, near Stockton-on-Tees. Mary Wells visits the club on Saturday (17) followed by Glass Menagerie (23).

Herman's Hermit's open for a week at Manchester's Golden Garter on Sunday (18), followed by Donald Peers and Ted Rogers for the week commencing May 25.

Dave Dee, Dozy, Beaky, Mick and Tich launch a new Monday night pop policy at La Reserve, Sutton Coldfield, on May 26. They will be followed by Election (June 2), the Move (9), Grapetuft (16), Moody Blues (23) and



HERMAN

Vanity Fare (30). Resident deejay will be Malcolm Jay. Bill Haley and the Comets will fly from Germany to open their three-week 1968 British tour at Club Fiesta, Stockton-on-Tees for six nights from June 23. Other Americans pencilled in for the club include Little Richard. Len Barry plays a one-nighter on July 9 and the Crystals on July 23.

June brings a strong blues line-up to Club Lafayette (i.e., Wolverhampton, starting with Freddie King (5) and continuing with John Mayall (12), John Lee Hooker (19) and Blodwyn Pig (26). Lowell Fulson plays the club tonight (Thursday) followed by Howlin' Wolf (22) and Savvy Brown (29). Long John Baldry travels

to the West Country to appear at Acker Bilk's Old Granary, Bristol, on Saturday, May 24. Ken Colyer is the attraction on May 29, with June bookings including Monty Sunshine (7) and Humphrey Lyttelton (14).

Harmony Grass open a week of cabaret on Sunday (18), doubling La Dolce Vita, Newcastle, and the Latino, South Shields. Before travelling north the group will complete an LP for July release.

Midland clubs next week play host to a Dutch group, the Whiskers, on their first visit to Britain. They start a six-day tour at the Beltry, Sutton Coldfield, on Monday (19) followed by Club Lafayette, Wolverhampton (22) and the Elbow Room, Birmingham (23 and 24).

Bookings at Birmingham's Le Metro Club include Idle Race (May 17), Wellington Kitch Jump Band (18), Soul Committee (24), Janis T (25), Clive McPhatter (31), and Bandwagon (June 1).

Morefields have opened their newest club in Dorchester, featuring name and local groups. Tony Kaye is resident deejay and the club, the Leisure Centre, is open seven days a week.

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ENGELBERT RETURNS TO STATES IN AUTUMN

Bee Gees release new disc

THE BEE GEES are to release a new single titled "Tomorrow, Tomorrow" at the end of this month. It is their first single since Robin Gibb announced his intended departure from the group and it was recorded without him.

Written by Barry and Maurice Gibb, the record is to be released on May 30. The B-side "Sun In My Morning" is featured on their BBC-2 colour special scheduled for screening this Saturday, May 17. It was recorded at the Talk Of The Town.

The group are currently in the studios working on their next LP. Maurice and Barry are also producing other artists. Maurice has produced a single for vocal duo, Tin Tin, and Barry is producing a single for fellow Australian Cheryl Gray.



BEE GEES written by Barry

ENGELBERT HUMPERDINCK is to return to America for the whole of this autumn.

Following his current success in American cabaret in New York and Las Vegas, he returns to the States after his summer season at the ABC, Great Yarmouth, which opens on June 6.

The summer season is due to end in mid-October when he will fly to New York to open for two weeks at the Royal Box in the Americana Hotel. He will appear for one night at the Concorde Hotel in the Catskill Mountains. He will also be appearing at other U.S. night-spots to be confirmed, including a two week cabaret booking in New Jersey.

A spokesman told MM: "Engelbert will be in the States right up until Christmas."

He has already recorded a new single which will be released here early next month. No title has been released.

ALMOND JOINS JOHN

TENORIST JOHN Almond of the Paul Williams Set is to leave the group and join John Mayall's new line-up. The new group which will work without a lead guitar or drummer, will take over the second half of Mayall's next tour.

The dates are Dusseldorf (May 19), Hanover (20), Berlin (21), Bremen (22), Hamburg (23), with Colin Allen on drums, and Mike Taylor on guitar, followed by Paris Olympia (June 2), Cologne (3), Munich (5), Vienna (6) and Frankfurt (7), with the new line-up.

IN AMERICA UNTIL CHRISTMAS

Colin Allen is joining Georgie Fame and Mick Taylor, will be recording for NEMS for agency and Steve Thompson remains with Mayall on bass.

FOUNDATIONS CHANGE

THE FOUNDATIONS will not now be recording their new single and an album in America as was planned. They will cut the follow-up to "In The Bad Old Days" when they return from their current American tour at the beginning of June.

The group's next album "Digging The Foundations" is to be released in America during the next two weeks but will not be released here until September. The album has already sold a quarter million copies in advance sales around the world.

Foundations are also recording a "Hair" LP. They have been approached by Michael Butler, the American producer of the musical, to do their version of the show songs. An American cast of "Hair" will be touring colleges during the summer and the Foundations might play some dates with the cast.

DIAMANTH CBS DISC

SINGER DIAMANTH Carroll, star of TV's Julia series, has recorded a single for CBS, titled "Have I Changed," with "My Room" as the B side.

Both songs are by Vic Lewis and Don Black.

FAHEY TO TOUR

AMERICAN GUITARIST John Fahey arrived in Britain this week for his first tour. He played a concert at Hornsey, London, Town Hall, on Monday and tonight (Thursday) appears in Southampton.

On Saturday he is in concert at Manchester University and on Sunday at University College, London.

He flies in Sweden for a short concert and TV visit, returning for another concert at the Roundhouse, London, on May 25, the Dome, Brighton (26) free concert, Parliament Hill Fields (30) and Birmingham (31).

WHOOPEE BAND MOVE

BOB KERR'S Whoopee Band are expected to sign with NEMS for agency and to release records through CBS. They start work on an LP on May 18 and later make a TV promotional film for America.

BLIND FAITH RECORD

BLIND FAITH, the supergroup featuring Eric Clapton, Stevie Winwood, Ginger Baker and Ric Grech, went into the studio this week to complete their first LP.

The album is to be released on July 22, two weeks after their first ever performance in London's Hyde Park at a free

Freddie King returns for tour

BLUES GUITARIST Freddie King, who has visited Britain twice before, returns for his second tour of '69 at the end of the month. He will open at the Plaza, Guildford on Saturday (31) and tour for three weeks.

Roy Tempest, of London Attractions, told the MM on Monday that he had contracted for pianist Otis Spann to come to Britain in June.

Otis will open in Leicester on June 20 and work here until July 6. Junior Wells and his band are also contracted to visit this country in October.

NEW SCAFFOLD LP

THE SCAFFOLD'S new album



IAN CARR: will try to define jazz

Ian Carr at London's first Jazz Convention

Blind Faith's records are to be distributed through a joint venture by Polydor and Island records in Britain. The Atlantic company will handle the records in America.

NO STONES LABEL

A REPORT (not in MM) that the Rolling Stones may launch their own label named Pear and form some sort of link with Apple was dismissed as "absolute rubbish" by press officer Les Perrin at present.

"There's no truth in it at all," said Perrin. "The only pear-shaped thing in the Stones organisation is me."

The London office commented: "We don't know a thing about it."

JAZZ NEWS
Compiled by
BOB DAWBARN

LONDON'S FIRST Jazz Convention will take place on May 31 and June 1 with continual happenings—lectures, discussions and films— from 10 am to 9 pm.

Among those taking part are Ian Carr—who will try to define jazz—the MM's Bob Houston, Brian Blain (who will be discussing the Musicians' Union and jazz), James Asman, George Melly, Jack Cook, Graham Boothby, Peter Clayton and John Kendall.

Graham Collier will be running a Jazz Workshop for the last two hours of the two-day event. Tickets, priced at 30s for the two days, can be obtained from Chris Wellard, National Jazz Convention, 8 Lewisham Way, New Cross, London SE14.



OTIS SPANN: coming to Britain in June

"Scaffold LP" which features one side of comedy material and one side of music, is released on May 23.

The group appear at New Theatre, Bromley, tomorrow (Friday). Goldsmith College, London with Liverpool Scene on Saturday (17). Nottingham Playhouse (18). Lincoln Theatre Royal (19). Leas Cliff Hall, Folkestone (23). Watford Palace Theatre and starts a week doubling cabaret at Burslem Cabaret Club and New Starlight, Blackburn on May 25.

J. J. JACKSON ALBUM

J. J. JACKSON has his first album released on MCA on May 30, titled "The Greatest Little Soul Band In The Land."

The album features tenorist Dick Morrissey and guitarist Terry Smith, both of whom are MM Jazz Pollwinners. Tracks include "Tenement Halls," "Tobacco Road," "J.J.'s Bag" and "Fat Black And Together."

BLUES AWARD DANCE

THE Rhythm And Blues Association will feature Donnie Elbert, J. J. Jackson, Joyce Bond and Root And Jenny Jackson at their Awards Dance at Hford Palace on May 20. They are also negotiating for Geno Washington, Chicken Shack, the Firtations, Oscar Toney Jr and the Bandwagon.

Deejays Mike Raven, Stuart Henry and Johnny Walker and Alan Price will also be appearing.

BOBBY VEE ARRIVES

BOBBY VEE arrived in Britain this week for seven-week cabaret in the north of England.

Dates set for the American star include (week beginning) May 11, Newcastle and South Shields, Stockton (May 18), Blackburn (May 25), Birmingham (June 8), Sheffield and Barnsley (June 22) and Spennymore and Whitley Bay (July 6).

EYES CONCERT

JUNIORS EYES, the Deviants, Pretty Things, Screw, the Guerrilla Poets are expected to take part in a concert at London's Roundhouse on May 24.

The concert is in aid of the Community Action Union, which fights against poverty, bad housing and helps race relations.

SALENA FOR SAVOY

AMERICAN SINGER Salena Jones, just back from a seven-week tour of Australia and Hong Kong, opens a three-week season at London's Savoy Hotel on Monday (19). This will be her first appearance in Savoy cabaret.

FILM FOR BILLIE

BILLIE DAVIS, whose single, "I Can Remember" was rush released last Friday, is to make her film debut in a movie which goes into production in late July.

Produced by Tom Keylock, the film will have music written by the Casuals who will also make an appearance. Billie will have an acting role as well as singing.

She goes to Poland on May 22 for four days and, on June 8, starts five days of Spanish/TV, radio and concert dates in Madrid and Barcelona.

Successful benefit for Lonnie

TORONTO, TUESDAY.—Dozens of American and Canadian singers and musicians turned out for a Benefit Concert for Lonnie Johnson, who is still in a Toronto hospital following a car accident (reported in McNamara).

Over 3,000 dollars were raised for the blues pioneer who has lived in Toronto since 1965.

Rudy Powell, Benny Morton and George Reed made a special trip from the States to appear and they appeared with pianist Sir Charles Thompson and two Scottish exiles, Jim McIlroy (bass) and Malcolm Higgins (trp).

Others who saw their services included John Lee Hooker, Jan and Sylvia and the Metro Sounders.

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KING
joins Wolf

Wolf and King for concert

HOWLING WOLF Burnett, U.S. blues singer, guitarist and harmonica player, and guitarist-singer Freddie King will join forces with the Killing Floor and John Dummer's Blues Band for a blues concert at Manchester's Free Trade Hall on May 31. The concert will run from 8 pm to 10.30.

Howling Wolf, due to arrive in Britain today (Thursday), begins his tour at Kirkcaldy Country Club tomorrow (16). He continues at London's Polytechnic, Regent Street (17), Black Prince, Bexley (18) and King's Head, Romford (19). Wolf will appear at London's Flamingo on Saturday (24) and will end his tour with a Blues Dance at Sheffield's City Hall on June 2, on which he shares the billing with America's Freddie King.

KEEF'S U.S. DEBUT

KEEF HARTLEY'S first American tour has been scheduled for August.

He will appear at major venues throughout the USA, including dates in New York, Boston, Chicago, San Francisco and Los Angeles, arranged by the William Morris agency.

Hartley's album "Half-breed" has already been released in America.

JOE SOUTH HOPES FOR PERSONAL DATES HERE

SINGER Joe South hopes to follow up his current promotional trip to Britain with a longer series of personal dates "in the Fall."

Said Joe: "I'd love to come over again. But after a trip to Germany, I have to return home to complete an album right now." He was speaking to the MM during rehearsals for his guest spot with Bobbie Gentry, which will be transmitted on BBC-2 in mid-June.

The present trip is purely a promotional visit arranged by EMI to tie in with Joe's current chart rider, "Games People Play" plus his newly released follow-up single "Leavin' On You."

Apart from the Bobbie Gentry show, he will be seen on tonight's (Thursday) Top Of The Pops and heard in BBC radio's Pete's People this Saturday.

Joe has already recorded with Bobbie Gentry in the States. "She is a very good friend of mine," he said.

MEWS AGEEMENT

AN AGREEMENT has been signed between Screen-Gems Columbia Music Ltd and Mews Music Ltd, the company owned by songwriters Bill Martin and Phil Coulter.



MOST
"right decision?"

Lulu splits with Mickie Most

LULU HAS parted company with Mickie Most, ace record producer who handled the string of hits Lulu has had since her first recording, "Shout."

Mickie produced all her discs — including her most recent Eurovision song winner, "Boom Bang-a-Bang."

Lulu ended her contract with Mickie Most and his

PAK Records in April, and Mickie commented this week: "I don't know the reason I get on very well with Lu. We've made a lot of money, and she's had a very fair deal as far as royalties are concerned."

"I understand one reason is that Lu is going into films and will be recording soundtracks on the line of Julie

Andrews type things — not the type of chart material we've been doing."

"Maybe she's making the right decision. We'll find out in two years' time."

Neither Lulu nor her manager, Marian Massey, was available for comment at presstime.

"Puppet On A String" winner of the 1967 Eurovision Song Contest, Screen Gems will be responsible for the management and administration of Mews Music in Britain and America.

Managing Director of Screen Gems, Jack McGraw, told MM: "This is a further step in our policy of signing songwriting teams of talent who wish to be in business for themselves but also want the advantages of connection with an efficient and flexible publishing company."

NEW EMI LABEL

EMI RECORDS are launching a new label, Harvest, with two singles and four albums. Release date is June 6.

The singles are "Evil" and "Death Of An Electric Citizen" by the Edgar Broughton Band and "It Didn't Work Out" and "Mozart Lives Upstairs" by Michael Chapman.

The albums are "The Book Of Taliesyn" (Deep Purple); "A Meal You Can Shake Hands With In The Dark" (Pete Brown's Battered Ornaments); "Anthems In Eden" (Shirley and Dolly Collins) and

"Rainmaker" (Michael Chapman).

Other artists scheduled for Harvest releases are The Third Ear Band, Pink Floyd, Panama Limited, Jug Band, Syd Barrett and Pretty Things.

NEW FACES SINGLE

THE NEW FACES have a new single, "Carnival Time," written and produced by Johnny Harris, released on May 23.

The group have signed as residents for the next series of ATV's Saturday Crowd which starts a 15-week run on September 20.

They guest in the Des O'Connor Show this Saturday (17).

OHIO EXPRESS DUE

AMERICAN BUBBLEGUM music group, Ohio Express fly in to Britain next month for a promotional tour in connection with their latest record, "Mercy," which is attracting attention.

The tour, being promoted by the Marquee-Martin organisation, opens in Portsmouth on June 12. On June 14 they play the Manor Ballroom, Isle of Wight, then the Orchard

Ballroom, Purley (18), Lafayette Club, Wolverhampton (18), Mecca, Wakefield (19), a short Scottish tour from June 20 to 22, Mecca, Bristol (26), Royal, Tottenham (27) and Milan, Italy (28) for television.

JACK INVITED

CHAMPION JACK Dupree has been invited to appear at the Memphis Country Blues Festival in Memphis, Tennessee, on June 6, 7 and 8.

The organisers have also issued invitations to appear to the Rolling Stones, the Beatles and Blind Faith, the new Clapton-Winwood-Baker-Grech quartet.

Champion Jack appears at the 100 Club, London tomorrow (Friday), Manchester Sports Guild on Sunday (18) and Shades, Sheffield (20).

NEXT FREE CONCERT

ARTISTS SET to appear at the next free concert in the Camden Fringe Festival will be Procol Harum, Soft Machine, John Fahey, Third Ear Band, Blossom Toes, Forrest and Yes.

The show will be on Sunday from 2 pm to 8 pm at the

Bandstand, Parliament Hill Fields, Highgate Road, London NE.

BOB AND EARL DISC

BOB AND EARL's follow-up to their revised hit "Harlem Shuffle" is released on May 23. It's titled "Dancin' Everywhere" and is released on B&C Records.

A budget price LP of the duo's early hits is also being released this month by the same company. The album features Bob and Earl swinging together and individually. Among the solo tracks is Earl's "The Duck" which was a big American hit for him when he was known as Jackie Lee.

DON DOCUMENTRY

DON PARTRIDGE, whose new single "Colour My World" is released on May 30, is to be filmed for a special documentary by Yugoslavian State TV.

A camera crew spent several days filming Partridge this week at his home, in the recording studios and talking to other buskers in the streets of London.

BURRELL TO PLAY SCOTT'S NEXT MONTH

GUITARIST KENNY Burrell's Quartet, playing in Britain for the first time, begins a fortnight's engagement at London's Ronnie Scott Club on June 2. The quartet will appear opposite singer Sandra King with the Fats Morris Quartet.

They follow Barney Kessel and Jon Hendricks into the club — who opened a three-week season on Monday — and Burrell will be succeeded by the Maynard Ferguson Big Band, which commences a two-week stint on June 16. No artists have yet been fixed to play opposite Ferguson.

Upstairs in Ronnie Scotts discotheque the Arrivall performs each night until Saturday (17). From Monday (19), the Audience takes over upstairs for a week.

STATUS QUO SHOWS

STATUS QUO are to star in a series of six half-hour TV shows which have already been sold to Belgium, Holland, France, South America, Australia and New Zealand.

The films are being made by Mark Edwards' Eyemark Productions and will feature different guest artists in each show.

STEPPENWOLF HERE

STEPPENWOLF, AMERICAN underground group, arrived in Britain this week for two weeks of television and personal appearances.

They make their first British appearance on Top Of The Pops tomorrow (Thursday). The following day they appear on the Joe Brown TV show and make their only London club appearance at the Marquee.

Other dates set for the group include: Manchester University (17), Mothers, Birmingham (18), Whitburn, Sunderland (19), Denmark (20) Stockholm (21), Copenhagen (22-23), Amsterdam (24) Holland (25) and Lyceum, London (30).

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How much for the free concert?

FREE concerts are baffling certain sections of the public. In an age when "free gifts" usually means a commercial gimmick, many fans find it hard to get to grips with the concept of artists donating their services at the current state of open air events.

One reader rang the MM inquiring about the Camden Fringe Festival show featuring Pink Floyd last Friday. "How much does it cost to go to the free concert?"

"Nothing," came the terse reply. "It's free, why they call it a free concert."

Another rang the organisers for details and told the lists of artists complained: "Is that all?"

Don Partridge is a dad. His wife Mona gave birth to a boy, Albert, at Chiswick Maternity Home on Saturday. If Danny La Rue went missing, would the police put out a dragnet? Thank you, Wally of the Red Lion.

Elvis' next single "The Fair's Moving On" written by Britton Doug Flett and Guy Fletcher.

Our resident Scotsman very quiet after England's win. Bob Dawbarn backed England fan bob a goal with Bob Houston.

Glen Fernando Campbell's speaking voice very like Scott Walker. Shouldn't Humble Pie, the Humble Bums and Bum form a group called — well, never mind!

Pete Brown's Battered Ornaments began to play on the steps of St Paul's Cathedral, London, on Monday lunchtime when suddenly the heavens opened up, and to there was a mighty flood. The wrath of the Almighty? Maybe he'd booked a soul band.

Apple executive Alistair Taylor, sacked in the Allen Klein purge becomes PR for Dick James Music, subject of a take-over bid by the Beatles.

Steppenwolf played an impromptu set at the Speakeasy and sounded good. Midnight Court at



THE raver's WEEKLY TONIC

London's Lyceum good scene for audience and artists. Who sent Fleetwood Mac a telegram signed "Elmore James"? Note to International Times. Jiving K. Boots' real identity is shrouded in mystery, but he plans free concerts at Tite's, the Ram Jam and Upper Cut clubs soon.

Claud Nobbs of the Montreux Jazz Festival had completed his bill when he heard Jon Hiseman's Colosseum, and planned an extra afternoon to fit them in.

Brand new group Screw getting good reactions. Their line-up includes Chris Turner (bass), Al Kinnear (guitar), Stan Scrivener (bass), Nick Brotherhood (drums) and Moss (vocals).

Slam Hammer from Worchestershire confused with Steam Hammer. Reports the Raver's Raddie, Brian Wilcox in Boston, Mass.

"The MCS are now the loudest, worst and most revolting group in the world. Jeff Beck went down a storm at Fillmore East. Joe Cocker not so lucky."

Clyde McPhatter signed to B&C records. David Essex has "That Takes Me Back" out on D-Day. 19-year-old Dave McDougall, brother of PR Allan beaten up by old man at Leicester Square tube station and robbed of his copy of MM. We know

they're hard to buy, but... Zeph Six, Manchester report posters plugging local by-election candidate "Duke For Didsbury". He should be so lucky. Nick Jones, Bristol comedian advertising for lady chauffeur to drive him into the Peznan Gulf. So the other Nick Jones can't apply!

Love Sculpture recording two Circus-penned songs for their next LP. Wonder who's penning the next waxing by the Fab Four? Could it be the Shades — or are they busy infatigating? Pete King of Ronnie's will be Jack Higgins' neighbour in a cottage at Bradwell-on-Sea, Essex.

Flirtations among audience at Hatchetts for Mary Wells. Civil Defence workers and sanitary inspectors among audience for Jiving K. Boots at Giggleswick Glebe Club.

Eden Kane, elder brother of Peter Sarstedt, coming back from a draw under Tremoles and Love. Affair producer Mike Smith has a house in Barking and is considering a villa in Spain.

John Mayall's road manager could only get through to his office by pretending to be an auditioning blues guitarist. Freddie Truman makes his recording debut for NEMS with "Red is Red" on June 6. Our record reviewer can hardly wait.

Australia's new Sweet Peach label to promote Aussie talent on an international basis. Former EMI sound engineer Peter Vince joins Norrie Paramor's organisation. Watch out for nice bands: Levee Camp Moan and the Maddening Crowd. Don Black interesting on "Scene and Heard."

Says Jiving K. Boots: "If all the drummers in Britain were laid end to end — it wouldn't half be quiet!"

THOUGHT FOR THE WEEK: One thing about Tony Wilson — he's certainly got guts.

CAUGHT IN THE ACT

THE TEN Years After-Jethro Tull-Clouds package drew a capacity audience at London's Royal Albert Hall last week and provided one of the best showcases of British talent seen in concert for a long time.

Clouds, still a much underrated group, kicked off although their set was marred slightly by over-amplification. Billy Ritchie (organ), Ian Ellis (bass, vcl), and Harry Hughes (dr) combine good vocal attack with good arrangements and a high standard of musicalanship. Highlights of their set were the Hughes drum solo in "Lost Without You" and the trio's version of "Big Noise From Winnetka," with Hughes and Ian Ellis duelling no this old jazz standard, and Billy Ritchie's organ work on "Take Me To Your Leader."

Alvin Lee's guitar dominated the Ten Years After set through-out and must rated highly among British guitarists now. The group are into a heavy rock bag and Lee, who carries all the vocal work, keeps the pressure up all the time. They opened with "Good Morning Little Schoolgirl" and moved on to a drum feature for Ric Lee "Hobbit." Long numbers enabling Alvin Lee to build up his solo work are a feature of the group's playing and this he did with "I Can't Keep From Crying" "Help Me Baby" and "I'm Going Home."

Closing the concert, Jethro Tull produced a hard-working set with the wild and woolly Ian Anderson leaping around, blowing wild flute and chatting humorously between numbers. Guitarist Martin Barr came over well with his feature, "Nativity's Tune Again," and drummer Clive Bunker drew applause for his solo on "Dharma For One," which also included a flute battle between Anderson and Barr. On "I Don't Want To Be A Fatman, Anderson switched to mandolin and Bunker to bongos for a spot of Incredible String Band style number and the group finished up with "Nothing is Easy."

Both Ten Years After and Jethro Tull were afforded standing ovations at the end of their respective sets and certainly deserved them. Between them they produce some of the most exciting and interesting sounds on the progressive scene. — TONY WILSON.

LOWELL FULSON AFTER 20 years on the Stateside scene, American blues singer Lowell Fulson opened his first-ever British tour at the Kirkclevington Club, North Yorkshire, on Friday and made a stunning impact. It took Fulson two or three numbers to get into his stride after only one brief rehearsal with the Steve Miller Delivery group. They shuffled through "You're

A triumph for the progressives



IAN ANDERSON: blowing wild flute

Gonna Miss Me" and almost went different ways in "I'm A Drifter" before they really got going together with some of Fulson's legendary lowdown blues.

There was a storming reception for "Black Nights" and urgent encores for his best known score "Tramp," which underlined Fulson's beaming comment that "the blues ain't dead yet." With wistful voice and booming guitar Fulson closed the "Kirk" set to blues. Now it only needs the visit of Howlin' Wolf later this week to confirm them. — CLIVE ARMITAGE.

MARY WELLS very much a mother-to-be, showed much of the professionalism that made her the world's top female singer or back in 1964 when she appeared at London's Hatchetts Playground on Thursday.

Although suffering from a cold and an overused backing group, Mary worked well opening her act with the lively Brothers' hit "It's Your Thing." Her version of "Ten Lovers" and her last single "The Doctor" both earned a lot of applause from the near capacity crowd.

Her million-selling hit "My Guy" sounded good, but it was her closing number, the Stones "I Can't Get No Satisfaction" that had the crowd calling her back for more. — ROYSTON ELDRIDGE.

JAZZ WORKSHOP

AND TO think that only three short years ago I couldn't stand George Khan, which all goes to prove that either he's got better (possibly), or my ears have got wider (far more likely). For on the second Jazz Workshop, recorded at an L.J.C.S. evening three weeks ago and broadcast in Roger Ramos' new radio series on Wednesday last, George's quirky, adventurous and above all intensely vocalized tenor, brimming over with a shepp/belling plasticity of sound unequalled in British jazz, was a constant source of delight. As was indeed the playing of bassist Barry Guy. Now reassuring too to hear him walking be-

hind Malcolm Griffiths' fruity trombone, as well as doing the incredible flamenco bit. Drummer John Marshall completed Griffiths' quartet, and altogether this little old band was just a gem.

If the other group was a shade less startling it is perhaps because we are more familiar with Mike Osborne (alto), Harry Miller (bass) and Alan Jackson (dr) working together. Pianist Mike Pyne was beautiful, as ever, but I think Osborne needs to be justified just that extra bit by either front line heavyweights to prove that on his night he is probably the most inventive man on his in-

strument that we have. A good broadcast, and when brook's link-vice made a nice change from the usual permutations that we hear, but I set the pattern how much of a workshop will jazz workshops be allowed to be? — CHRISTOPHER BIRD.

Admirably backed by self Cygne (bass) and Tony Dwy (dr) he proves once more that yesterday's jazz can be just as valid as today's when a man is playing himself.

His style crystallized in the 1950s and he sticks to it with known standards, but if he is proving his cool calm and collected nerve it is in the excitement conveyed in his sheer virtuosity.

Biggest applause of the evening probably went to basic Drury Runswick, brought me front by Handicraft for a year.

MONDAY nights at the Village Vanguard have become something of an institution for jazz lovers in New York — and no wonder. The Thad Jones-Mel Lewis band has brought a whole new dimension to big band jazz with its billing brass, its superb rhythm section, refreshing arrangements and immensely gifted soloists. It has all the ravishing power of a standard big band, and yet achieves a degree of warmth and communication more usually associated with a small group.

As with the Clarke-Boland outfit, the spark that sets this band on fire derives from the intense collective enthusiasm of the band which remains utterly undiminished after more than three years of playing together. On this particular night, the brilliant young tenorist Eddie Daniels had stolen away early from his pit gig in order to make the second set at the Vanguard.

Nickey Rozer was very ably substituting for Mel Lewis and one or two other regulars were missing, but the character and drive of the band remained intact and with the phenomenal Richard Davis laying down bass lines that sent shivers down

BARNEY KESSEL

GUITARISTS will no doubt be hurting their heads over the Thames after seeing Barney Kessel, who opened at New Scotland's Club on Monday. For here is a man in complete command of his instrument.

His style crystallized in the 1950s and he sticks to it with known standards, but if he is proving his cool calm and collected nerve it is in the excitement conveyed in his sheer virtuosity.

Admirably backed by self Cygne (bass) and Tony Dwy (dr) he proves once more that yesterday's jazz can be just as valid as today's when a man is playing himself.

Biggest applause of the evening probably went to basic Drury Runswick, brought me front by Handicraft for a year.

For most of the set the band was still incomplete and Thad Jones — surely the biggest musician who ever fronted a band — led his men in an impromptu "I say to you" which he later announced as "Instant Blues."

On "The Little Flute," which featured solos by almost every one in the band, the high spirit and good humour and respect of the musicians was most noticeably apparent as Whit-Brown (the second tenor player) started his solo with a spin from "Dardanella" which was picked up and elaborated upon by almost every subsequent soloist.

Throughout the set there were great solo spots from Dick Hyman on piano, Jerome Richardson on Jerry Dodgier's Fagot Adams, Thad himself, Jimmy Nottingham, Richard Wright, Jimmy Kregg, and — in a beautiful reading of "Level Man" — Eddie Santis.

This is a great, big beautiful bunch of a band and a powerful restorative for anybody who falls in jazz. — JEAN ELLIOTT. Sacked only by his own son BOB DAWBARN.

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Blodwyn Pig want to make and enjoy good music



It's impossible to categorise the music coming from Blodwyn Pig, the band formed only four months ago by Mick Abraham after he left Jethro Tull. And that suits Mick and the other members of the highly rated group—multi-instrumentalist Jack Lancaster, drummer Ron Berg and bassist Andy Pyle—for they don't want to be classed as a blues band.

"I left Jethro Tull when they were in that transition period. I had different ideas so I sat down to get myself together. I was writing songs and for a week after I left I felt dejected but after that I was sure I'd done the right thing."

Better

What sort of reaction have Blodwyn Pig been getting during the past four months? "The reaction is getting better all the time. In fact it's on the point of being incredible."

"We played Liverpool University last night and they went mad. They had us back for four encores. The universities and clubs are our best scene. Some ballrooms we go down well but not as well as the universities."

On stage Mick jokes and chats with the audience. Is this a planned policy, an added entertainment?

"When we play," he explained, "it's got to be 100 per cent dead serious but that's no reason why we shouldn't make jokes and become a part of them as much as they want to become a part of us."

Concerts

"I don't like this categorising of things. Some people insist on calling us Mick Abraham's Blodwyn Pig, but Mick Abraham's blues band, Blodwyn Pig, it's just Blodwyn Pig."

"The ultimate aim of the band was to become socially and musically happy. I believe that a good social scene helps the music. Our aim is making good music and enjoying it tremendously."

Eventually I'd like to add brass to the band. It could be an eight or nine piece for stage work and even bigger if we do concerts at places like the Albert Hall.

"We've used some brass on our first album 'A Head Rings Out' which comes out at the end of May. It's given a big brassy sound like a big band but it's not an orchestra."

It's Jack Lancaster, who used an eight-track machine. He plays tenor and soprano sax, flute and violin on stage and he used brass on the album.

"We're releasing a single from the album as well. It's called 'Dear Jill' and it's a bluesy ballad. It's a very simple and straight forward thing, not too complex."

Private

"I'm not after this star mystique sort of thing. It's become a bit of a joke really. Some of the kids have got their own private thing, they think you are the greatest even if you know you're not played that well."

"One thing I am pleased about now though is that at least they're listening to good music. Even if the kids have this star thing they are hearing good music... there are some great bands around—ROYSTON FLORIDGE"

MANFRED- BACK WITH A BAND

by
ALAN
WALSH

EMANON, a new 10-piece group playing music from "one extreme to another," is the latest adventure of Manfred Mann and Mike Hugg, the two dominant members of the long-standing Manfred Mann pop group.

Manfred and Mike have formed the group for club dates out of a desire to "play some music to an audience again." And not just the commercial music that keeps the Manfred Mann name in the pop chart. But a far wider reaching spectrum of musical sounds and ideas, from free jazz-influenced pieces to gentle little songs in a Leonard Cohen manner.

Manfred and Mike sat in their manager-cum-publicists office this week and talked to MM about the group which many people think will really be the Manfred Mann formula reincarnate. They are wrong.

"The music will veer from one extreme to another," said the familiar sharp, penetrating Manfred. "I don't like to categorise music, but it's fair

to say that what we will be presenting with Emanon will not be commercial pop music. We will be trying to play things which are as far apart as a thing by Coltrane and the country blues of someone like Leadbelly, while Mike has written some very pretty songs."

"But there's no real musical type to it. We are just going to play what we want to, that's all."

And I'd like to stress that we don't think that the band is necessarily going to be a tremendously world-shattering thing at the outset. We are doing some gigs before an audience because we feel that that's the way to get the band together as a unit to work it in and package it properly so

that it can be palatable to an audience.

"We want to play the things we like, but we also want to communicate. This isn't going to be an introvert band. We want people to enjoy what we are doing. There's no enjoyment in playing to wooden audiences, or have them saying that the supporting band was much better."

"The Manfred Mann group has achieved a sort of false reputation for being 'good musicians.' I say false because when people say to me: 'Oh, you're good musicians' I say 'How do you know? You've never really heard us play.'"

"I think that this group has the potentiality to be a good band, but what I don't want is for people to assume it's going to be good. Most bands form and spend six months or a year playing for buttons before someone notices them and says they are good."

"But we have a 'name' and people may expect something sensational straight off. They may get it from us, but they may not. We have to face up to the fact that we might not be that good to start off with."

Emanon—the name comes from a Dizzy Gillespie tune—features a basic five-piece group consisting of Manfred (organ), Mike Hugg (electric piano, vcl), Craig Collinge (dr), Steve York (bass and harmonica) and Bernie Livings (alto, fl) from the Mike Westbrook Band. This basic unit will be augmented by five players from the Bread—David Coxhill (bar), Senny Corbett (tp), and Phil Kenzie, David Potter and Jeff Driscoll (trs).

CEASED

"When the Manfred Mann group ceased making appearances, other than TV shows," said Manfred, "the time eventually came when Mike and I wanted to play again. But we didn't want to do the commercial 'Doo Wah Diddy' things of the group."

"And we didn't want to form a new band under the Manfred Mann name because that would have meant we would have been getting the same old audiences as before."

"I'm not putting down the rest of the people in Manfred Mann, but we wanted to choose musicians we wanted to work with. The only way to get a complete new feeling was to form a new group."

With a lucrative living from jingles ("they are a money thing but we enjoy doing them") and his records (like "Ragamuffin Man"), could it be said that Manfred and Mike were having their cake and eating it?

Manfred smiled. "That would be a fair comment, I suppose, but I don't like the analogy."

"We've got our cake, but we haven't started eating it yet."

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JAZZ SCENE

MIKE WESTBROOK stands on the brink of the premiere of his latest, extended piece, "Metropolis," at London's Mermaid Theatre on Sunday. He epitomizes completely the paradox of the "successful" jazz musician/composer in this country.

Superficially he appears to have made it: a couple of LPs, already out a third one, recently a double album, the Decca of "Marching Song," has even's inagnum opus, on the way, a string of Festival and Colgate successes, and, of course, the Expo and MM contracts — all these are to his credit.

And yet, there he sits down in Devon, a bit of LEA teaching him some work at Dartington, where it just doesn't add up.

Moaner

Not that Mike is a moaner. He's far too philosophical to ever expect anything more and, after ten years of putting things together, he is still as deeply committed to his music as long as he can make out financially.

"At the moment I am really, very excited about 'Metropolis.' I can't say how much I owe to the Arts Council for making it possible.

"For one thing, the band is larger than I have used in concert before — 17 pieces — in addition to all the usual people that have worked together over the years we've got Chris Spalding on guitar, John Marshall as an extra drummer and Kenny Wheeler, Henry Lowther and Harold Becker added to Dave Hindleworth — just about the perfect brass section."

"It says a lot for the booming up of the Arts Council bureaucracy and its acceptance of the way jazz composers need to work that they have enabled Mike to call these musicians for his piece, realizing that jazz composition is not just a matter of notes on paper but of time for minds and hearts to interact as part of the collective."

Thoughts

"At first I intended 'Metropolis' to be highly programmatic in character — sounds of machinery, the city and so forth — really reflecting my thoughts on my five years in London. But it never quite works out like that.

Like each of the big band things, this one has arisen as

The paradox of Westy

BY CHRISTOPHER BIRD

a result of the smaller bands working, and ideas coming out collectively.

"It is true that some of the rehearsals may be formal with regard to arrangements and solos, but at other times there will have been more freedom, and it is a question of trusting the people to maintain the mood and overall design."

"That's the ideal. That is why, in some ways, this piece has been harder.

Vast

"When we were at the Old Place, we had a vast output of material. With regular plays we could work on themes, or discard them as the case may be, more easily. The problem over the last year is that there has not been that regular output, and sometimes it has been a question of really dragging it out of me."

"Dragging it out" or not, the opinion of Malcolm Griffiths and Henry Lowther, between acts with the Dank-worth band at Ronnie Scott's last week, was that "Metropolis" contains some of the most beautiful music that Mike has so far put down.

It has been said, and I have said it myself, that West-brook's band is something to hear live, and that recordings have not so far really

produced an accurate picture of what the band is about.

"There is a lot of truth in that — recording is a different game and it takes time to learn, to become used to studio conditions, and I think we are much more into it now than ever before.

"You need time to stretch out and we didn't get this at first. And, of course, so many of the others, John, Alan, Harry, and so on have been in the studio doing other things."

And then over the years there have been broadcasts. Everything helps to get you acclimatized, quite apart from the purely technical aspects.

"Like on 'Marching Song' we have used some double tracking devices. I think we are learning to use the medium, because it is a separate medium. Not too many people in jazz ever seem to be allowed that kind of freedom because it costs too much money.

Strong

"That's one of the reasons I am so grateful to Peter Eden and Bernard Lee, the producers. I don't know how they did it, but somehow they managed to get Decca to finance a double album, and the associations of 'Marching Song' are so strong for all of us that anything less would have seemed wrong to me.

"It would have meant paring it down and losing the essence somewhere along the way."

"As it was I had fewer restrictions than when we did it live. I was able to use George Khan as well as Alan Skidmore and parts of it were written not as conventional big band arrangements, which is not my normal style although I have done it in the past."

Eddie Harvey was a great help here and Greg Bowen and Tony Fisher came in and played beautifully on one of those particular sessions.

It is obviously a strange time in Mike's career.

Hard

The Westbrook team are into lots of different things of their own now, particularly John Surman and the rhythm section, and although there is no talk of splits, it is obviously going to be harder to maintain the Sextet as we have known it until now.

Nothing stays the same, and now I have to think about a different bass.

"More and more I have moved towards the Concert Band conception, and while I will continue to work with small bands as much as I can it would be unreasonable to expect John and others



WESTBROOK: 'nothing stays the same'

always to be around for everything." We finished our conversation with Mike easing his way into speculation about the future, the fusion of drama, dancing and music, the kind of things that are starting to happen in sections of the progressive pop field.

Ten years as a band leader have obviously not exhausted his stock of ideas.

While the upper echelons of

jazz showbiz have been slumbering Westbrook and his men have shaken up a lot of scenes, and there are signs that at long last some parts of the industry are beginning to take notice of certain aspects of the sheer red-blooded excitement of what they have been in about — particularly in the past five years.

But even if the jazz/pop milieu is almost upon us (which I doubt) I don't think

that Mike Westbrook will be much a part of it.

If there are any minor gray trains to be ridden I have a feeling that they will leave the station without Westy aboard.

And I also think that art (oh how much shuffling from foot to foot that word causes in tired and cynical jazz circles) and musical creation generally will be the better for that fact.

Doing it in the family way

"It's sooner to be a happy tricklayer than a dead genius," said jazz tenor Stan Robinson, neatly illustrating the point that in music the dedicated path is available to very few.

Stan, who is 32 and has been playing jazz professionally for 10 years, is one of those excellent players who work steadily in the bars and colleges.

He is a mild looking and mild mannered man with the ability to whirl up a storm when he steps up on the stand.

"At one time, I used to be able to make a living playing nothing but jazz tenor. I could afford then to turn down things I didn't want to do."

But musicians, like everyone else, get married. Stan did.

"With a family, I obviously can't afford to turn down work any more and I now do a lot of non-jazz work."

"The jazz gigs work out irregularly. One week I do none, the next I might do five. They are the things I enjoy best. I always feel slotted and better after playing jazz."

But now I also do a few sessions and things like the BBC Radio Orchestra.

"If work really is slack I sometimes go on the road with a band, but really I hate this. I prefer to stay at home and work in town if I can. He also does a bit of teaching and runs a night school class.



ROBINSON's responsibilities

"If you've got responsibilities it forces you to compromise. All I've ever really wanted to do is a tenor. But circumstances forced me to take up trumpet and flute and I've grown to love them, too."

"Actually, I quite enjoy session work because of the mental challenge. There aren't any expensive rehearsals or session work. It's a challenge to have to go in and get to work something straight off. I enjoy that in a perverse sort of way, although I always feel like a wet rag afterwards."

Like many other top players, Stan realizes that he probably will never get rich playing jazz.

"I don't think that if you decide you want to play jazz, you can be concerned with the financial side further than making sure you make enough to meet your responsibilities, said this young player who came to London from Manchester at 21 to turn professional.

But he feels that the future for jazz musicians is bright. Brighter than many people will admit.

"I'd like to be able to create something new, something that's identified with me that I can claim as mine. I'm not doing it at the moment, but that's my ambition."

Is he prepared to suffer lowly paid jazz gigs until that happens?

"If necessary, but don't be misled. Not all jazz gigs are lowly paid. Some of the gigs I do pay very well indeed."

ALAN WALSH

IN NEXT WEEK'S MM A REVIEW OF
'METROPOLIS'
Mike Westbrook's latest work

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MADE IN ENGLAND

've been dodging Britain!

admits PET CLARK



JOURNALISTS like to give their readers the impression that the stars are all personal friends and, on the strength of a half-hour interview, give a detailed analysis of the personality and character of their victim.

Such a play is just not on for Petula Clark. On the strength of two interviews, I pronounce her both charming and baffling. Just as you begin to form preconceived ideas of how she thinks, she will come up with an utterly unexpected answer to questions.

A complex person, and one who doesn't temper her opinions because they might be bad for business.

CONFUSED

"In a way I am very unprofessional," she says. "I don't know any of the right people and I often don't say the right things. When I go on stage I have no idea what I am going to say. So people who judge me as a pop singer sometimes get confused."

"I just don't see any point in putting up there and singing a string of pop songs. It's a sense of communication between them and me which matters. I am not an ambitious person but I believe that if you are going to do something you should try to do it well. But then my idea of what that something is, isn't always the same as other people's."

SHOW

Petula was in Britain this week finishing work on her new film, a musical version of Goodbye Mr Chips, in which she

co-stars with Peter O'Toole. She will be back in October to film a TV special for the BBC and to give her own one-woman show at the Royal Albert Hall on October 31—her first in-person appearance in Britain for six years.

"It will be the one-woman show I have been doing in America these last few years," she said. "I've been saying no, as far as Britain was concerned, for two years. I kept finding excuses not to do it, but now I will be here for the TV special I have run out of excuses."

"I've sung all over the world in the last few years and I admit I have dodged England. You may not understand, but I feel that singing in Britain is like singing to your own family. And I'd rather sing to 5,000 strangers than to 25 of my own family. It's quite a hang-up I've got."

"No, it's not a fear of criticism—you have that wherever you are."

TOUCHES

Petula's attitude to her own work is complex.

"Singing is not really a professional thing, to me," she explains. "It is something which touches me deeply and yet I realize it's not really important. It's important to be a good surgeon or something really worthwhile—not singing. But I believe you have to use what talent you have, however

small. And the great thing is to be able to use it so that maybe you leave something behind."

Petula admits that she "loaths" seeing herself on films or TV and "never" plays her own records for pleasure. Pressed to cite one single or album track which satisfied her, she reluctantly agreed that "Evasive Butterfly" had said what she wanted to say at the time.

In her very early teens her singing seemed to have quite a jazz influence.

She agreed: "I suppose it was the thing at the time that was slightly outside the pop thing. Peggy Lee was my idol when everybody else was mad about Judy Garland. Jazz is really the basis of all our music."

Pressed to name a singer she admired today, she came up with: "I think Diana Warwick is a terribly subtle singer and she is so consistent. A lot of people occasionally do a marvellous performance, but she is always good. She is my sort of singer—I like to keep a little under the maximum. Maybe it's something to do with my upbringing, but I don't enjoy the all-the-steps-out emotional approach."

After a year working on the Chips film, Petula admits that she finds the endless waiting around on film sets something of a drag.

"I don't like filming because I'm used to TV or live performances where you are working to a deadline," she says. "It took me a few weeks to realize there was nothing I

could do about it and relax."

"This isn't really a musical and it is becoming less of a musical as the cutting goes on. Few of the songs are performed on the screen, but they are laid over or under scenes. That's what I've been doing in London this time and it's very tricky, doing a song that is literally laid in between dialogue."

Petula was a child star in films but says that all they taught her were bad habits.

CONTROL

"I think I learned more from singing which at least gives you a sense of timing," she said.

"And you can't help learning if you are working with someone like Peter O'Toole. He works like a madman on everybody's role as his own, and this is the way it should be. Just as I know exactly what I can do with my voice, Peter has perfect control of voice, face, body, hands. It's a very, very complex thing and something you just have to learn."

"I can see the terrible mistakes I made when I started on the film; in fact, at the beginning, I didn't know if I could do it at all. I think I was better at the end of the film."

"Now there is a possibility of a picture that I very much want to do next Spring. It will not be a musical and I would have a very modern role, set in San Francisco." — BOB DAWBARN

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Mr Garner and his new Brass Bed

ERROLL GARNER arrived in London on Tuesday, last week, but not to appear in public.

He had completed TV and concert assignments on the Continent at Munich on Monday and was here partly on holiday, partly to talk to MGM and make a broadcast. He returned to the States on Thursday.

In answer to the question, why the British concerts this time, the pianist said only that "it didn't turn out the way it was meant to" and this was "kind of a private visit."

We sat in the Westbury Hotel and talked about Holland, France and Germany over drinks, Garner ordering Cointreau.

He has a new LP out in the States on MGM. Titled "Up In Erroll's Room," it was recorded just over a year ago and is his first album release in quite a long while. And he has nothing planned yet to follow it.

"I don't aim to flood the market. They got so many records out each month, how are the deejays going to listen to them? But when I'm back I must think up something else."

No British release has been scheduled for the LP and I asked why.

"It's something we're in the process of working out now. Martha Glaser produced it for my company. We do the whole package and lease it to someone. I don't know yet who'll put it out here."

A solo pianist for many years, Garner works almost always in a rhythm-group setting which enhances his improvisations without getting



GARNER private visit

In his way. He likes to make a change now and again, but that qualification is very important.

On his new album, featuring the Brass Bed, he employs drums, bass, bongos and conga as basic accompaniment but is joined on five tracks by a tight little combo of trumpets, trombones, reeds and tuba.

The point is that this septet is used most sparingly and according to the pianist's instructions. Assuredly they don't get in his way but simply punctuate his playing and provide a background of instrumental colour.

Sometimes a piano player will record with a big band or maybe a string orchestra and it will smother him. He may be playing great and the band may be cooking, but perhaps it's too big. You've got to give in to one or the other.

Often the brass, or strings, coming through are over-shadowing what he's doing. That's not right, in my view, because when you hear a piano concerto, the orchestra don't get in the pianist's way. It's purposely arranged that they don't — and you're

dealing with a hundred and some players.

"As far as my little album is concerned, I tried to keep the orchestral part simple but still something that jazz musicians could feel. It was a feeding thing, you understand? The patterns, the phrases, it's all simple but they're able to feel it."

"My arrangements ain't that hot but I got cats that can make them sound good. You know, Bernie Glow — all them guys."

Garner laughed loudly and shook my hand at this point. He'd already played me part of the LP, commenting on things which caught his attention and following the turns of the music with a wide repertoire of sounds and expressions.

So far as I understand it, he sketched out the arrangements at the keyboard and his ideas were then executed by the orchestrator, Don Sebesky.

The cats referred to were, in addition to Glow (tp), Marvin Stamm (tp, flugel), Don Butterfield (tuba), Wayne Andre and Jimmy Cleveland (trump), Pepper Adams (bari) and Jerome Richardson (tr, flute).

After a sip of his Cointreau, Erroll settled back to explain further his conception of a background.

"That's all it was, just a feeding thing. I had the band coming behind me, like when I'm comping behind an artist. I learned a lot about that years ago behind artists who would come into Pittsburgh, and working with musicians in New York when I moved there."

"When I played in groups I listened to what the horn was

doing and tried to play something he wanted to hear, that would inspire him, not what I wanted to hear in there. So I learned to feed him. That's how I learned that art."

And there is an art to comping. Like they say Basie is one of the best compers in the world, and Duke can comp, too, if he isn't feeling lazy."

Mention of Ellington reminded us of the gala dinner and concert in Duke's honour at the White House on April 23. Garner said he was delighted for Ellington and could think of no similar tribute.

On this European trip, Garner used the accompanying instrumentation of bass, drums and bongos he has favoured since early '67. He believes that he's getting the sound he's been looking for.

"When Jose Mangual joined me I told him to concentrate on the swing beats so he won't be clashing with the bass and drums. That's my whole idea in having Latin percussion. So that when we do play bossas of whatever, you have a real Latin beat. And when the jazz numbers come up, you hear the difference."

"I've got it so that I don't have to struggle. If I'm doing a shout chorus, then drop down to a whisper, the bongos come right down with me."

Garner had to leave now to record a late-night spot for BBC radio. I said I'd enjoyed the talk and he said: "Goody, goody, goody."

MAX JONES



FELDMAN: nostalgic interlude

The 'Kid Krupa' comes back

BACK IN those good old swinging days when the jitterbugs were still cutting a rug to the strains of Benny Goodman, the MM ran banner headlines about a seven-year-old drum prodigy.

The year was 1941, and the MM paused in its patriotic efforts on behalf of the musicians in the Forces to hail the arrival of a Kid Krupa.

He was, of course, Victor Feldman — the London boy who emigrated to the States in 1955.

Victor returned this month for a visit to his family in Britain — his first trip here in four years. And he talked to the MM during a taxi trip to a Jazz On One show.

Now based in Los Angeles, Victor plays for about seven months in the year with the Red Skelton Show — both with the David Rose Orchestra and with a jazz line-up comprising Ray Brown (bass), Herb Ellis (guitar) and Frankie Capp (drums).

He also does a lot of film session work. He played on the soundtrack of Harlow, has recorded Quincy Jones scores, and did the Dakarti TV series. Like many dedicated jazzmen, Victor doesn't always get the freedom to play as

much jazz as he would wish. "But if I played jazz all the time — just because I had to play jazz — I guess I wouldn't like that," he says frankly.

A dedicated family man, Victor will often turn down jobs in order to spend time with his wife, Marilyn, and three children. They are Joshua (7), Jake (4), and Trevor (3).

Miles Davis did a recording of a piece I wrote and named after Joshua," says Victor proudly.

Musically and socially, Victor is very well adjusted to the American scene.

Musically, he feels there is a more relaxed atmosphere than in Britain. "But when I come over here," he says, "I find I enjoy it very much." He attributes the relaxation in America in part to the congenial climate — particularly in California.

But he is not too happy with the political scene. "I could go on for hours about this," says Victor reflectively. "I've been on peace marches in San Francisco. And my wife took part in one in Century city when Johnson visited Los Angeles."

"I've been to Russia, and I wouldn't want to live there. America is much better for me — though there are still

many things to put right there. But the same is true of Britain."

When Victor went to the States fourteen years ago, he joined Woody Herman. The nine months on Vibes "That I returned to England for two months before returning to Woody for another six months."

"I then left for the Coast to join Buddy De Franco's group. We were travelling by car across the Arizona desert when I heard a record over the radio I had made with Jimmy Deuchar and Doro Humble called "Puh Crawling." That nostalgic interlude helped brighten the four days' trip.

"I arrived in Los Angeles with very little money," says Victor ruefully. "Only about 500 dollars. I did some pretty bad gigs — strip joints and places like that. Then I made albums with Leroy Vinnegar, Frank Rosolino, Harold Land, Carl Perkins and Stan Levey."

Victor still retains his British nationality. If he becomes an American citizen, it will be for one reason only. To enable him to have a say — however small — in the running of his adopted country.

Laurie Henshaw

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CHRIS WELCH MELODY MAKER

This is RANGER



Frampton, Shirley, Marriott and Ridley relax between rehearsals.

WHAT is Humble Pie? At this given moment in time it doesn't actually exist. All of the four-piece group, already surrounded by the boister that so frequently clouds the pop industry, are on holiday.

Steve Marriott and Jerry Shirley are in Ibiza and Peter Frampton and Greg Ridley are in Majorca.

Mighty

Since the announcement of the formation of the group, there have been mighty rumblings from those who still claim a say in Peter Frampton's career.

In the complex pop industry life isn't always a simple question of trooping on stage and being screamed at, or even getting a nice band together to play music.

Whatever transpires from the legal aspects of the case, musically the group have already "got themselves together," in the rather poverty stricken language of the day.

The problems surrounding the establishment of the group are vast. Like Stevie Marriott leaving the Small Faces and placing their future in jeopardy. Like Peter Frampton quitting the Herd and placing their future in jeopardy. Not deliberately, of course.

Says Steve: "My quitting is the best thing for them and for me. It will give both of us freedom."

Says Peter: "I hope the Herd get some hits without me. I really do."

Mystery

Humble Pie began their existence in a fog of rumour and mystery.

Last summer Peter confided that he wanted to leave the Herd. The group had a couple of hits after much hard work by organist and singer Andy Bown and their managers Ken Howard and Alan Blackley.

But there were pressures bearing down on them. There was a great age gap between the members of the Herd. When Peter began to get much of the attention and screams he began to feel almost guilty.

How to cook up a Humble Pie

BY CHRIS WELCH

and decidedly embarrassed. There were quarrels and finally Peter decided to leave without any clear idea of what to do next. He just wanted out.

He was a fine guitarist and singer. Yet his reputation rested purely on being a rave teen idol.

In 1967, it was going to be fun to be a pop idol. By 1968 he was worn out, physically and mentally. "Form your own group," I suggested. That was already his half-formed intention.

During the summer, as the result of meeting the Faces on gigs, Peter became friendly with Steve who understood his situation and helped him find some musicians.

The rumours were that they were planning a group together, before they have even decided themselves.

The musicians to back Peter were found—Jerry Shirley, who knew Steve from the Apostolic Intervention—an immediate group, and Greg Ridley, the bassist who quit Spooky Tooth. Then it seemed natural for Marriott to join as well.

The Faces had been going through a weird period. Although most would only accept them as a "teenybopper" group, in fact the Faces were liked on a much wider scale.

Their album "Ogden's Nut Gone Flake" in the revolutionary round cover, was a big seller and greeted with critical approval.

Solution

The songwriting team of Ronnie Lane and Steve Marriott often came up with fine material and "Lazy Sunday" was a good straight pop tune and excellent production.

But rifts grew between the strong-willed Steve and the rest of the Faces, and their performances deteriorated, by all accounts. And no follow-up records were forthcoming. The best solution to all problems seemed a "clean slate, and this has been the aim of Humble Pie.

One of the first aims is to ensure equal publicity for all members of the group. Peter and Steve don't want to be solo stars of the piece.

Says Greg: "We're all going to be equal in the group—not Steve Marriott and Peter Frampton and two backing musicians. The pop star

hit isn't relevant to what we are doing. We're all going to give fair quarter in writing and performing."

This music will be a little blues influenced I suppose, but it's not going to be a blues band. You could say "entertaining music in depth." We want to make really good albums and concentrate on concerts rather than gigs.

A considerable help to them is tenorist and flute player Lyn Dobson who has played in many kinds of scene from jazz to pop. He is on their first LP. "As Safe As Yesterday Is" and his extra ability as a sitar player will be invaluable on concerts.

Surges

Between them, Humble Pie can muster guitars a-plenty—from Steve, Peter and Jerry, plus tablas, harmonica, harpsichord, organ, tenor and flute and a variety of percussion.

The titles on the album are "Desperation," "Alabama '69," "I'll Go Alone," "Stick Shift," "As Safe As Yesterday Is," "A Nifty Little Number Like You," "What You Will," "Buttermilk Boy," "Growing Closer," and "Bang!"

Several of the songs, written by John Kay, Steve, Peter, and one "Growing Closer" by Ian McLagan, could make singles.

The music ranges from the country-tinged humour of "Alabama '69" to the instrumental surges of power that crop up in numbers like "Nifty."

When their sound hits the public, quite a few people will be eating humble pie.

SPECIAL MICROPHONE SUPPLEMENT STARTS ON PAGE 18



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THE BLUES PAGE

Will a British style evolve?

THE TROUBLE with British blues bands is that they don't go far enough back to the roots, says Dave Kelly singer and slide guitarist with the John Dummer Blues Band.

He continues, "I think I have the advantage because I started with Elton Lomas Jefferson and Charlie Patton, people like that."

Although much of his time is now taken up with the band, Dave began like his sister Jo-Anne, singing blues in folk clubs. His first solo album is due out next on the Mercury label, is strongly country oriented. On it he is joined by Jo-Anne, double bassist Keith Tillmann (bass) and guitarist Puffy Negro.

"It's all country stuff," Dave says of his album. "Much of it I've written or re-arranged myself. This isn't straight as it is 'Skip James' 'Hard Times', which has got lots of echo on it. The other things are basically all country."

Dave has watched the blues scene grow and thinks that it is a good thing from the point of view of getting more people interested, "not so much from a playing point of view but listening to blues."

Did Dave think that a British style of blues would eventually evolve? "I think it could happen," he answers. "Jo-Anne and Mike Cooper are the only people I know who have got something like an original style. Some people will stick with blues, others will move out and do other things but the ones that stick with the blues will be from where a definite blues style will develop."

I think the boom has lasted a lot longer than people thought it would. A lot of the bands that are not sincere have died. There's always been an interest since the early Alexis Korner days. I think perhaps it has been built up by the Press but it is genuinely there. And audiences are getting more knowledgeable, more discerning."



DAVE KELLY back to the roots

The John Dummer Blues Band is currently doing well on the blues front and have had one album, "Cabal", out on Mercury and a busy schedule of British, European and possibly American dates lined up.

"Our next album has three Chicago blues style things on it," says Dave, "but it will be mostly country, and our single, 'Try Me One More Time', is out and out country."

The interest in blues has meant that the band has moved out of the specialist clubs into a wider field. "When we started playing it was in lots of little clubs," says Dave, "but now we are playing colleges and ballrooms. We haven't really done any little clubs for quite a while, although I enjoy playing to big audiences, and in the open air."

Dave Kelly is happy with the band and although he has a solo album out soon, has no intention of returning to solo status as a performer. "I have a free hand on what we do. Most of the arrangements are mine. I have a vague idea of an arrangement and then we work it out together. I think it is important as a band not only to have the same musical interests but to get on well as people and we get on well — most of the time." — T.W.



JOHN MAYALL: Simple policy-blues without bashing.

Mayall shocks the young hopefuls

BY CHRIS WELCH

SHOCK NEWS for all hopeful young Eric Claptons and would-be Peter Greens, John Mayall, father-figure of the British blues scene, is dropping the lead guitar from his line-up. And an even bigger shock—he is also dropping drums!

And this is the band which has launched such star guitarists and drummers as Aynsley Dunbar, Keff Hartley,

Jon Hiseman, Clapton, Green and Mick Taylor.

Last week it was announced by Mayall's management that on his return from an American tour John would replace drummer Colin Allen and Mick Taylor.

Auditions were scheduled to take place at a London studios to find replacements. Within hours of the announcement, the Robert Stigwood Organisation switchboard was jammed with calls. Musicians began arriving in Town from all over the country.

Disappointment awaited them all. John had a new musical policy up his sleeve which has surprised even his management, used to frequent changes in the Mayall ranks.

Simple

The policy is simple — blues without bashing. The line-up will consist of a tenor saxophonist, doubling on flute, Steve Thompson on bass and John on guitar, harmonica and vocals. And the debut of the new line-up will be before thousands of doubtless mystified Frenchmen at the Olympia, Paris.

John laughed heartily at the thought of the percussionless debut. "Still, the French have never seen us before anyway, so they won't know what to expect."

Mayall was pacing about in his Fulham mews cottage surrounded by hundreds of boxes of tapes, containing recordings of the various Mayall bands at gigs.

"Fascinating," was John's cold, clipped response when I promised to guard his collection of tapes with my teeth if I could borrow them.

For John is quite a hard man when it comes to business. But he usually makes the right decisions. For example he did lend me his precious tapes, containing some irreplaceable solos by Henry Lowther, Hiseman, Heckstall-Smith, Mick Taylor and John himself.

Despite rumours to the contrary, John does not mistreat his musicians or fail to appreciate their talents. And his decision to drop guitar and drums does not stem from any dislike of these instruments and their players.

Mick and Colin are going and I'm not going to replace them. I'm going to attempt a drum-less and lead guitar-less line-up. It's quite frightening really. I won't be playing organ either at first.

"We'll be having a fine young tenor player who has been with name bands. He can play the whole read family and organ as well."

"The idea evolved when I saw the vast number of electric guitar groups in the States. If ever there was a time to start something new it's now. I just can't see the point of going on doing the same thing for ever. Every band you hear in the blues field is on the same kick."

"It's not a new idea. Jimmy Giuffrè did it — remember 'The Train And The River' in Jazz On A Summer's Day? And Muddy Waters has worked without drums. There are lots of other precedents."

"I've tried it out already and it works. All instruments play a rhythm anyway. I'll be using three guitars, a 12-string, regular six string and a steel. We plan to make the switch in three weeks time."

"I am leaving Decca on May 22 and I'm going to Polydor. I won't have time to record until July when I'm in the States so there won't be anything new out until October."

"So we will salvage something from Decca stocks. We're planning a compilation of single tracks which will make it the only album with all the different line-ups. I've had eight bands since 1965. The first semi-pro year had Bernie Watson on guitar. Then there was Roger Dean, Eric in the third year, Peter in the third and fourth year and Mick. There was the brass section with Hiseman which was the shortest and fastest moving musically of them all."

Which was John's favourite band?

Nature

"Because of their nature, the bands have only been together while they were good. Everywhere in it has to be at their creative best and once they get into different directions and the guys find they have other things they want to do, they go. So there is no favourite. The bands have always been very loose — never any contracts."

From a dedicated blues band leader, largely ignored by the press, slogging away on gigs around the country back in '65, John has steadily built up his reputation and others. Did he ever imagine his own scene and the blues scene in general would ever be so successful?

"I never imagined it being as big as it is. It's quite ridiculous. There have

A slow movement towards rock for Doctor K's band

"WE MUST eventually veer towards progressive rock music if you close your ears to everything and play only country or electric blues, you must become stale," said Mick Haze, vocalist and harp player with Doctor K, a bluesband working the club, college and university circuit.

The group play country blues, Muddy Waters-style electric and urban blues and "out and out rock". They feel they are moving slowly but inexorably towards progressive rock, although they have a long way to go before they are completely in that bag.

The strange thing about Doctor K is that Doctor K has left the group, although they have retained the name. "Like Savoy Brown, the band wasn't named after one individual, but was just the group name. Doctor K used to be our piano player Rick Kay, but he left recently and gave up music completely. But we are continuing to use the name," said lead guitarist Jeff Krivill.

The band — the rest of the personnel are Roger Bolt (rhythm, bottleneck), Jeff Allen (dr) and Harold Vickers (bass gtr) — have been professional for a year now.

They started off playing country blues, moved into the Muddy Waters bag and Chicago style music and gradually have worked to establish their own music. "We started off playing mainly the pure blues clubs, but now, working mainly the colleges and universities, we have had to widen the scope a lot. We play a lot for dancing and had ourselves playing out and out rock music a lot of the times," said Mick.

Although the group's repertoire in its infancy was mainly material copied from American recordings, Doctor K are starting to write and arrange a lot of their own material now. They would dearly like the opportunity to present their music in America, like Fleetwood Mac and John Mayall, although they have no tour planned at present. "That's all down to the management," smiled Jeff. Their trips abroad as he have been confined to Europe where they have had mixed receptions.

Scandinavia knew what it expected from a blues group while other parts of Europe didn't. Like Italy.

"They just didn't know what to make of us when we arrived," said Mick. "They didn't know what our music was all about. But they certainly did when we left." — A.W.

Widow

"I went to visit his widow and children and interviewed her because I wanted to present a portrait of his life. He was only 38 when he died and lived in complete poverty. He came to Europe in '65 and '66 with the blues festival but he quit when he got back to the States because despite the so-called blues boom he couldn't get work."

Finally John summed up the new formula. "I think it's going to work. It will give us total freedom, and if ever I want the big band sound on record, I can use the world's finest session men. It's going to be very interesting."

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The sound that survived

ROYSTON ELDRIDGE investigates the Tamla revival

TAKE a close look at the charts over the past five months.

You'll find one recording label and one very distinctive sound emerging as the biggest success of 1969 after a year in the doldrums.

Tamla Motown is making a takeover bid for control of the chart. Week by week five, six or seven Motown records appear in the Pop 30... and this is from a company who failed to make any real impact in 1968.

FORTUNE

What are the reasons for this reversal of fortunes? Why now should artists like Marvin Gaye, Stevie Wonder, the Temptations, Isley Brothers, Martha and the Vandellas and Diana Ross and the Supremes be almost permanent fixtures in the chart?

To get a true picture of the Tamla revival one has to go back to the beginning of Tamla in this country, to the Beatles' heyday of 1964 when they were turning the country on to some of their influences, among them a Detroit singer named Mary Wells.

On the strength of one record, the million-selling "My Guy," Mary



DIANA ROSS: permanent fixture in the Pop 30

Wells was voted the top female singer in the international section of the Melody Maker Readers' Poll.

STRENGTH

During the next three years the Detroit company went from strength to strength. The Supremes arrived in 1966 and so did the Four Tops — remember "Reach Out I'll Be

There." The following year Tamla consolidated their success and "soul" dominance of the charts was completed when Otis Redding, from the neighbouring Stax camp, was voted in as the top male singer in the world.

But then came the disastrous year of '68. The year in which MM's Chris Welch wrote: "The Motown sound, which has been such a

power for good music in four years seems to be dying the death — chartwise... the magic seems to be wearing out."

Now comes the amazing change of fortune. Why? One suggestion is that a change of attitude has given coloured artists more scope for chart success.

During her recent visit here Nina Simone said: "Coloured artists are leading the trend of

music in the pop chart and this is what should be. It should have happened years before.

"There are many reasons — we could talk all day about it — but the world is getting smaller.

SUCCESS

"Coloured artists are accepted in ways they could never have been before — they don't have to take back seats any more. The medium is very big now — there's TV, radio and travel."

Soul duo Bob and Earl think that the reason behind the Tamla success is the "big R&B acceptance thing." Even the old Tamla records that have made it in the British charts are very much in the R&B bag. "Tamla has always done well in the States. They've never had a bad spell back home

like they had here."

Another reason is suggested by booker Ronnie Jones of London's Clayman Agency who bring in American artists for British tours.

"There are no decent British R&B or soul records coming out. There's not a producer in this country who can put out a decent R&B record."

"Motown is the one source, with possibly Stax and Atlantic in another direction."

WISELY

Mary Wells, one of the great Tamla stars who has since left the label and is currently touring Britain, believes that Tamla's success is due to their promotion.

"Basically, I think it's promotion. The record

business is a business like any other and it depends on who is running the business at any one time.

"Tamla Motown have always promoted their records wisely and at present soul is getting more and more display."

MAGIC

Personally, I believe the revival is due mainly to one factor — enjoyment. Take a look at the faces at the blues clubs, not a smile in sight. Visit any discotheque where Tamla is the staple diet — and note the difference.

Whatever the reasons are for the Motown revival — promotion, acceptance, lack of good British material — one thing is certain — the Motown Magic is still there.



● STEVIE WONDER



● MARVIN GAYE



● MARY WELLS

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A PANARIVER PRESENTATION

Chris Welch

POP SINGLES

A treat to see this a success

PENTANGLE: "Once I Had A Sweetheart" (Big T). Whenever I hear this pretty brand of folk ("Well that's the wrong term for a start," reader E. Drone, Bagshot), I think of men of indeterminate age with leather patched elbows, supping ale, leaning silently, but knowingly on the bar of the Spinning Wheel Club, somewhere in North London, grunting, "Aye, the lass does well."

Then a rather thin youth enters nervously clutching an album, his billowing sail cloth trousers stuffed with harmonicas, picks and tobacco tins. "Has anyone seen Marc?" he inquires receiving blank stares. But Lylla rescues him and gives news of the proposed aquat at Romford council offices. ("For God's sake review the record man!" E. Drone, Bagshot)

Jacqui McShee sings beautifully to lilting guitar accompaniment and it would be rather a treat to see this hit.

MGM about two years ago. A slow back beat and he sings well. It could gain a few sales.

IDLE RACE: "Days Of Broken Arrows" (Liberty). "The Idle Race are going to be big, BIG, BIG!" hollers their handout. Why all this desperation? Can't we have a more gentlemanly approach to promotion? I say, the Idle Race aren't bad chaps. Their current single is solid enough to cause hippies and skin-heads alike to link arms in a jolly dance of peace.

Just listen to this conversation: Rog Boverboots: "Ere mate, I'm sorry I called you a queer and kicked your head. I mean, I didn't know you dig Idle Race like Reginald Groove." "Hey man, that's cool. I mean, violence is just inflicted on us by the older generation. But man, I'm gassed you dig the Idle Race. Would you like to turn-on with me?"

"No fanks guy, I'll stick to me brown. But it was nice of you to ask. Ere man, let's you and me go and beat up some straights." "No, Roger, I don't think you've quite got the right idea."

JAMES CARR: "Freedom Train" (BAC). Odd news chaps, some hippies are turning on to soul. It's ever since the Chambers Brothers came over.

At Hampstead Country club I heard many voices saying: "I quite like soul. I just bought a James Brown LP," and nobody corrected him. So, really, this is quite nice.

WATTS STREET RHYTHM BAND: "Do Your Thing" (Warner Brothers). Oh dear, the soul revival suddenly died.

BALLAD

REG PRESLEY: "Lucinda Lee" (Page One). 'Ere be young Reg of the Troggs intoning his own ballad composition.

It's all part of the policy of releasing separate items by each Trogg. Here Reg is backed by a pastoral string section.

A manglewuzzle of a hit or my name bairn! Tom Udders.

DAVID: "Light Of Your Mind" (Phillips). And in there was a great stink throughout the land as the Lord high record-companies (Several) cubils later he scoured the plains for new talent.



JACQUI MCSHEE: sings beautifully to lilting guitar

Things got worse when the introduction became the entire record, can you remember what killed frog. Pete Sumner inflicts brain torture in a highly skillful fashion.

BILLIE DAVIS: "I Can Remember" (Decca). To super, it's Billie I remember the days of Ready, Steady Go when I had the attractive Michael. Adrenal production. We all used to say super then.

I remember accidentally snuffering "Gawd, bleeding heck," in the presence of Cathy McGowan, revealing my origins. I was stripped of my Carnaby Street gear and ordered to leave the studio.

Billie sings in a most pleasing fashion, and if this isn't a hit, my name isn't Rod Harrod.

TOAST

JOE DOLAN: "Make Me An Island" (Pye). Joe is the toast of island, sorry I mean Ireland, and one can easily see why. The linn has a fair voice right enough.

That's what I likes, real music and a manly voice. None of yer long haired power for me. I mean, they're all in drugs half of them. Has anybody got a work?

EDWIN HAWKINS SINGERS: "Oh Happy Day" (Buddah). Oh happy day when his singers cease singing ("This is outrageous" Edwin's brand of revivalist gospel singing is beautiful and the public should be made properly aware of this fine performance.) Oh dear, Drone strikes again.

NINA SHAW: "One Fine Day" (CBS). What Herb Albert has done in British brass sections is nobody's business. Once we had to suffer endless imitations of Count Basie. Now the arrangers have discovered trumpets half-valving in a donkey's bray can be the salvation of a thousand sessions.

This is a minor point when discussing a bright, old tempo toe-tapper from Nina Shaw, but one that rattle. How about copying the Shorty Rogers and his Giants sound for a change? It may be 15 years old but it's still better than all that "ha, ha, ha, ha" stuff.

HAPPY

STRAWBERRY ALARM CLOCK: "Good Morning Starshine" (MCA). This one a million with "Jacinth And Peppermints" and return with a happy song from Hajj. Yes it's one of those "groovy-to-be-alive" ruckaballads. Not quite haunting and refreshing. mind, but definitely toe-tapping.

SPIRAL STAIRCASE: "More Today Than Yesterday" (CBS). Greatly influenced by the Raconteurs, this Sacramento band set up the kind of swinging big band beat that so successfully links the sounds of yester year with today. ("You're talking into cliches again. Watch it—E. Drone has shot.")

LONNIE MACK: "Save Your Money" (Elektra). Shorty and gosh by golly, my all favourite. Lonnie has Elektra with an amazing rocking, yet soulful bubble. Voiks and tally-he sharp!

HICCUP

JAMIE THOMAS: "I'll Be Your Fool" (Chess). An intriguing hiccup is part of the stock in trade of Mr. Thomas, a singer who favours the blues and soul idiom.

Model A rhythm and brass sections have it all together.

JOHNNY NASH: "Glad You're My Baby" (MGM). Not the official "I'll Follow You To Capri" but a happy example of Johnny's work for

And it came to pass young David was found under a bushel counting his talents. Several cubils later he entered a covenant with the A&R man and a beautiful

sound smote our ear drums, and much will be the hit making thereof.

VIVI CANTANDO: "Luis Alberto Del Parana Y Los Paraguayos" (Phillips). Over to my South American correspondent Pancho Up Del Braquel. "Mo'yeul Mo'yeul Ole." Yes, terribly interesting, but could you oblige with a translation?

"Si, si Mr. Wedge! She is how you say, a supreme recording? La, la, la! See, how I am singing it already. Ah yes, my little one. Here is something for your wonderful Mods to waltz to at their primitive festivals in Hounslow, yes?" No.

TRAPS

LIONS OF JUDAH: "Our Love's A Growin' Thing" (Fonixana). Somewhat high pitched lions that zoung, as if they might have suffered nasty experience with one of those cunning spring-loaded traps with devilish teeth made from highly polished old bones, laid by the ingenious Mbongolo tribe in equatorial Birmingham.

A Ken Howard and Alan Blaikley song with bit stamped all over it, or "unseagal, mal-booiki um kwango" as we have it in big game hunting circles.

VIRGINIA VEE: "Kiburn Towers" (Polydor). She has a beautiful voice and treats the Bee Gees composition with great care, lifting the song into overgreen class. It would be singularly rewarding to see this in the chart as an example of a good ballad, with taste and meaning, opposed to the usual vulgar rubbish that passes for pop ballads.

BIRTH

JOHN SHAKESPEARE ORCHESTRA: "Number One Theme" (Decca). BEA's popular TV commercial theme written by John and Joan Shakespeare and arranged by Quincy Jones. The tune is being used to welcome passengers to BEA flights.

Of course there are some among us who view the birth of aviation as the greatest error of the 20th Century, resulting in the deaths of countless millions

from aerial warfare, the wastage of vast sums of money on civil aviation, huge amounts of land consumed for airports, the misery of noise, well one could go on, and one frequently does.

HEATHMORE: "Home Isn't Home Anymore" (Pye). No, home isn't home anymore, not since Grandpa brought home that grandfather clock. Full of woodworm it was and the little devils spread to the stairs within weeks.

Then Cousin Egbert set up that laboratory in the attic and what with the atoms and explosions, the bloody neighbours were complaining half the night. We had the police round twice, and the man from the Welfare.

So, I know how Heathmore feels. Anytime of this and I'm emigrating to Canada or Bossidon New Town on Ice.

COAL

GREATEST LITTLE SOUL BAND IN THE LAND: "Tenement Halls" (MCA).

J. L. Jackson has a voice like a 4-2 Pacific hauling a hundred wagon coal train up Shap Fell. Yeah man, like it's full of steam and fire.

Born in New York he has settled here and formed a fine band with many top jazz stars.

He makes a meal of this fatback soul stew. Personally, I prefer Chips with everything.

FOD MASON JAZZ BAND: "Russian Kniekers" (Vival). Having recovered from the fever, one had to then recover from the banjo introduction.

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MARSHA HUNT

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BACK RECORD 604030



IDLE RACE

'I'm fed up with the Berries tag' says Jefferson

THE "ex" label is the biggest problem that faces an artist who leaves a successful group to embark on a solo career. It's a problem that many artists find difficult to overcome and one that greatly affects their solo chances.

"I'm fed up being used as Jeff Turrin ex-Rockin' Berries," said Jefferson when "Colours of My Love" entered the Pop 30 last week. "If the record slips down the charts, I think this will be the reason."



JEFFERSON ex-Rockin' Berrie

and done nothing, I don't think I would have made any more records... I don't think the company would have let me.

"It had to make it this far as the amount of plugs it had on the radio. The way I feel at the moment is if it doesn't get any higher, it's better than a kick in the teeth, but I'm worried about where it will go to now. I'm pleased that it got in the charts of course."

"The problem now is the follow-up. People don't realize how hard it is to get the first record in the charts, they realize even less how hard it is to get a follow up. We've got a few things in mind but we can't really choose between them at the moment."

"I just wish they wouldn't keep using it. It's terrible. I wanted so much to get away from that and start fresh, but I'm labelled."

Square

"I've always had this thing about the Berries. Because people regard them as a variety act and not as a record-selling group. The public think 'Rockin' Berries'—oh, dear, a square record even though it's not."

"They're probably thinking 'he's old hat' but I'm not old hat. My ideas are as young as anybody else's. A lot of people, the Rockin' Berries included, always want good records even if they're not necessarily commercial."

"If I hear a record that's got hit all over it, if it's punchy and commercial, I want it. Seventy-five per cent of the people who buy records don't know anything about music anyway. They just get hooked on a particular line in the song."

"What I'm saying is that I like good commercial songs not commercial rubbish."

Problem

Jefferson left the Berries to join Birmingham's Sight and Sound group. "Colours of My Love" is his first solo disc since leaving that group.

"If the record hadn't aroused any interest, had just escaped

TONY WILSON introduces the men behind

Blood, Sweat and Tears

A CERTAIN amount of controversy has been stirred up recently about jazz-influenced pop and it has centred around the second Blood Sweat and Tears album.

This excellent LP was enthusiastically received by the pop scene and hailed as an exciting, progressive set of recordings while some jazz critics have treated it a little more off-handedly.

Like a patronising uncle, they patric their excitable nephew, the pop world, on the head and said "Ah yes, but it's been done before, you know. And anyway what has the pop scene given to jazz?"

The answer, at the moment is little, if anything, true enough, but with the more progressive elements of pop—the term is used loosely and for categorisation purposes only—like Ten Years After, Jon Hiseman's Colosseum, Blood Sweat and Tears and Electric Flag, the definitions are becoming finer.

"Young jazz musicians are not really creating anything new," admits Blood Sweat and Tears drummer Bobby Colomby, "and jazz today has reached a point of diminishing returns. They need to get out of the established jazz bag and combine with other types of music." Which is exactly what Blood, Sweat and Tears have done.

The group was born in New York. The nucleus was super-seasioneer Al Kooper on organ, drummer Colomby, Jim Fielder on bass and guitarist/singer Steve Katz. In the summer of 1967 they got together for what was to be a farewell performance, before all four headed for the West coast.

So successful were they that they stayed in New York



BLOOD, SWEAT AND TEARS: the definitions are becoming finer

and added to the group. Trumpeter Randy Brecker, ex-Clark Terry Big Band and Booker T, and the M.G.'s sideman, Jerry Weiss (tp) who worked with the Maynard Ferguson orchestra, trombonist Dick Halligan, who had been leading his own trio on organ prior to joining them, and reedman Fred Lipsius, already a working jazzman.

This aggregation attracted a lot of attention and worked many leading venues. After about a year Kooper, Brecker and Weiss left the group but instead of faltering and losing momentum, replacements were found and the band became a nine-piece, and this year saw the release of the second album, simply titled "Blood, Sweat and Tears," with the new line up.

Bobby Colomby, 24, a New Yorker, was born into a jazz loving family. He has two brothers actively involved in jazz promotion and management, his older brother having been Thelonius Monk's man-

ager for many years. Fred Lipsius, another New Yorker, a 25 years old, plays alto sax and piano. Fred graduated from the High School of Music and Art and carried on studying at the Berklee School of Music, Boston.

The groups guitarist and singer is Steve Katz, 25, and was born in Brooklyn. He began singing at weddings and other functions while still very young but at fifteen decided to take music "more seriously" and he turned professional, joining the Even Dozen Jug Band and then Blues Project, "which was my biggest professional break."

Dick Halligan is 25, plays organ and trombone. From High School, he went to the Manhattan School of music in his native New York, where he received an MA in music. He led his own trio prior to joining the group. His main involvements are classical music and jazz and thinks "Pop music is getting better

as it continues to assimilate from other musical forms."

Texas-born bass player, Jim Fielder, worked with the Mothers of Invention and Buffalo Springfield. At 21 he is one of the youngest in the band. His first musical lessons were from his father "who taught me to play the ukelele." Looking at the new directions of pop music, Jim says, "the trend today is away from trends. To be a competent musician, one must be in tune with all types and styles of music; all these types seem to be fusing into a medium which may only be classified as 'music'."

Lead singer David Clayton-Thomas, 25, was born in London and raised in Toronto, Canada while playing at the Scene club in New York. Blood, Sweat and Tears asked him to join them, which he did, adding his guitar to the instrumental line-up. Some of his original compositions are featured by the group on their second album.

Chuck Winfield (trumpet) from Pennsylvania, is 25, and spent his formative years in Philadelphia. From a technical college, he went to the famous Juilliard School of Music, New York, where he gained bachelor's and master's degrees in music.

Chuck blew with various groups and worked as session musician.

Twenty-two-year-old trombonist Jerry Hymon was working in a book shop and playing part-time with a "jazz-rock" group in New York before he was approached to join Blood, Sweat and Tears.

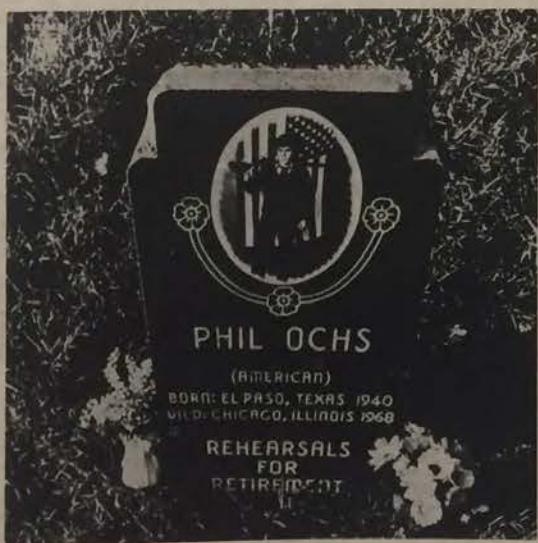
Trumpeter Louis Soloff took up the instrument at the age of ten after studying piano for five years. He went on to Juilliard for six years. From there he continued his studies at the Eastman School of Music, Rochester, New York, where he obtained a bachelor's degree, later returning to Juilliard. He sessioned with a number of jazz groups before joining Blood, Sweat and Tears.

These then are the musicians who form Blood, Sweat and Tears. They come from different musical backgrounds but what is interesting is that the majority of them have had a strong formal musical education.

Between them they have accumulated a great deal of musical experience. This they have pooled and the result is one of the most mature groups to emerge for a long time.

Perhaps in the future, some of these musicians will gain full recognition as jazzmen. If they do, and are accepted into the somewhat insular jazz world, they will bring with them awareness and open-mindedness that seems to have been lacking in so many in that particular area of the music scene.

The controversial Phil Ochs



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The problems of mixing it

WITHOUT in any way wishing to get involved in the current controversy over whether jazz and progressive pop are now so close together that each is borrowing from the other, I can report that Ten Years After are a little troubled about appearing on the Newport Jazz Festival in July.

Says Chic Churchill: "After the Festival itself, we are touring with a package from the festival for about ten concerts — just us and all the rest will be jazz musicians.

Agree

"Personally, I don't particularly like doing it. I don't know whether we will get a rock audience or a jazz audience. And will the jazz fans object to us? Mind you it's different in America from here. They are more broadminded and seem to think progressive rock is allied to jazz. I can't say I really agree with them. But they have mixed the two things successfully at the Fillmore.

"But when one group mixes the two it doesn't really work. I was very disappointed when I saw Blood, Sweat And Tears on stage. And there are people like Larry Coryell — like his jazz things, but when he goes into progressive rock he really has no idea of what it is all about."

The group recently returned from an American trip, on which, it is rumored, they were earning around 10,000 dollars a night.

"The East Coast is now where it is at," claims Chic. "The West Coast is so blasé. They tell you you went over great when the reaction has been nothing compared with the East Coast. I suppose they have seen it all before."

Same

"Actually, we've said in the past that American audiences were so much more demonstrative. But we have since realized that 7,000 people at a concert in America are bound to sound better than 700 in Britain. When you take that into account, audiences



CHIC CHURCHILL previews Ten Years After at the Newport Jazz Festival

are pretty much the same everywhere."

"After such a tour, do the group find it an anti-climax to be back in Britain?"

"Not this time," says Chic. "We have this concert tour with Jethro Tull and there is a big competitive thing between us that always brings out the best in us."

Thrill

"And anyway our biggest thrill was still the night we topped the bill at the Marquee for the first time."

Like most groups, Chic was disconcerted at the way their long hair drew insults in American streets.

"You get people shouting after you," he said. "There's always some drunken short-haired idiot trying to pick a fight or, if you are with a girl, pretending he can't tell

the difference and trying to pick you up.

"Of course it sometimes happens here, but the big difference is that in America he might pull a gun out if you have a go back at him."

"Oddly enough the places where we thought there might be trouble, like South Carolina and Houston, Texas, we didn't have any at all. It's places like New York and Los Angeles where you get the trouble — possibly because kids with long hair have been causing trouble themselves."

"And I must say a good word for the American police. I was arrested in Los Angeles for failing to pay a fine for jaywalking. They were very polite about it and treated me extremely well."

Work

"When you think of what they have to do in a day's work with maybe people shouting at them, it's not surprising they sometimes get a bit uptight." — BOB DAW-BARN

BLIND DATE

BOB AND EARL

THE MOTHERS OF INVENTION: "Brown Shoes Don't Make It" (from the Verve LP "Mothermania" SLP 8239).

Earl: It's not my thing. I don't like it at all. Do we have to listen to it all the way through? The beat's broken. Who is it, Herman? Oh! The Mothers. No, I'm sorry I don't like it.

JIMMY RUFFIN: "Don't Let Him Take Your Love From Me" (from the Tamla Motown LP "Ruffin' Ready" STML 11106).

Bob: It's Jimmy Ruffin on Motown. I don't particularly like this track but I'm quite sure he has some more outstanding tunes on the album—in fact, I'm positive.

Earl: I didn't like that tune either really, but there'll be some great ones there, too. I'm very partial to Motown.

RIGHTEOUS BROTHERS: "Your'e My Soul And Inspiration" (from "Greatest Hits LP Volume Two" on Verve SLP 9240).

Earl: It's a very, very good record. I like their singing very much, especially Bill's voice. He's made two or three singles that I really like. It's a great tune from very good artists.

JERRY LEE LEWIS: "Release Me" (from the Mercury LP "She Still Comes Round To Love What's Left Of Me" (20147) SMCL).

Bob: I don't know who this is but I think it's a very poor arrangement of a very big tune. I don't think it will do that well in the States or how it will do here.

Earl: It's a very country and western influenced tune and I think people will buy it in the States. Who is it? Jerry Lee



Lewis. I wouldn't have known by his voice.

THE AD-LIBS: "Giving Up" (Deep Soul).

Bob (after two seconds): Great record, great everything. It's already a big smash in the States, it's very big indeed back home. It's The Ad-Libs. Excellent. A very good tune.

Earl: I dig it. If it gets the plays here I think it could be a big hit.

SOLOMON BURKE: "Proud Mary" (Bell).

Earl: Solomon, yeah... very good. It has a country and western influence but it still has that beat. I think it will be very big here. (Both sing along with the record.) Yeah, very good.

BOB DYLAN: "I Threw It All Away" (CBS).

Earl: It doesn't move me. Who is it? Bob Dylan—no, he doesn't move me either. It doesn't even

sound like Bob Dylan.

Bob: A lot of his tunes are nice but I didn't like this one, I'd never have guessed who it was. His voice is different.

MERRILEE RUSH: "Your Loving Eyes Are Blind" (Bell).

Bob: I like that. The voice sounds like Dusty Springfield but not the overall sound. Who's that girl, Jackie...?

Earl: Jackie De Shannon. No, I'm not sure. Who is it? Merrilee Rush, she records for Bell, doesn't she? I thought it sounded familiar.

OTIS REDDING: "I Can't Turn You Loose" (Atlantic).

Earl: It's Otis — my favourite. He's one of my favourite artists. He was one of the great soul singers. He almost revived soul in America. He has that raw soul. I've bought everything

he's ever done. A great record.

NINA SIMONE: "I Loves You Porgy" (Polydor).

Bob: "I Loves You Porgy" — it's Nina. It was a big smash back home but I don't know how it will do here. It was released way back around '60 or '62.

Earl: It sounds a bit empty with just that piano now.

BROOK BENTON: "Touch 'Em With Love" (Atlantic).

Earl: It's pretty nice, it has a nice feeling and the beat was nice. I kinda like it but it didn't tear me to pieces. Who was it? Brook Benton — really. I haven't heard anything of his for a long time.

BILLY LEE RILEY: "Going Back To Memphis" (Stax).

Bob: I don't dig it. I really don't. Who was that? No, I haven't heard of him.

Earl: I normally like all the Stax things but I don't like that.

JOHNNY WINTER: "Rollin' And Tumblin'" (Liberty).

Bob: I think it will be a hit here. I don't like it but for some reason I think it will sell here. Not a big smash but I think it'll sell.

Earl: It's psychedelic. I don't like it either.

TIM ROSE: "Roanoke" (CBS).

Bob: The voice really sounds familiar. I kinda like it, it should go well both in the States and here.

JOE SOUTH: "Leanin' On You" (Capitol).

Earl: That's not Joe South, is it? We do his "Games People Play" in our act and that's a good number but he's come down with this one. It's a big comedown.

SO YOU had Floyd doing a val spot at Citizens' Bingo Session.

Did you know what is called "ground" group? No, dear, it do they are railw... What does it Andrew Oldha that an u group is one had a hit sin but I think one of his litt... Yes, dear, he's a man.

PEAC

Look, ducks, who go and play Of Jimmy You and leave me latest releas Deviants' Fan zine for unde Oh well, I can no peac we've talked

Underground p those underper papers — it's who have the but can't re through the n No dear, I don they use dir don't know may have a p No, auntie, I v the Kinks ground groa cause they in a lyric.

Oh,

GLEN CAMPBELL mist. Not THE G the OTHER Glen But one day t qualification may and Glen's name Campbell, they, us 23-year-old steel from L.A., will The star man of He is dashing a wearing a huge courageous smile cope with food the problems of a together. His group are titled the Island have a record res tana and were played in the pre tion.

The tragic story Dickie Pride

NO ONE wants to die. But after the Biblical three score years and ten have run their allotted span, it might be assumed that Death could be accepted with equanimity.

But when a young life is cut short — and near the peak of a promising career — it is particularly sad. Especially at the attenuated age of one score years and seven.

Pop singer Dickie Pride was just 27 when he died. And "death resulting from addiction to drugs" was the verdict following an inquest at Croydon two weeks ago.

Thousands who recall his exuberant style of singing mourn the loss of Dickie. And none more so than the man who helped put him on the road to stardom — Larry Parnes.

Parnes was the impresario whose impressive stable of pop stars at one time included Tommy Steele, Marty Wilde, Billy Fury and Joe Brown. And

Dickie was one of his brightest hopes.

Larry Parnes is now "semi-retired" from the show business scene. His only forthcoming venture in this field is plans to present a new West End musical in about six or nine months' time.

But Larry spoke about the brilliance of Dickie when he recalled this week how he was introduced to him by pianist Russ Conway.

Reports have it that Dickie was singing in an Old Kent Road pub at the time. Reflects Larry: "Actually, I think it was a pub on Tooting Broadway.

"I had known Russ for some time, and he begged me to come and see this boy. I was tremendously impressed, and I asked Russ what arrangement he had in mind. But Russ only wanted to help him. 'You sign him up,' he said.

"Well, I did just that, I gave him a guaranteed salary. This

meant he got a certain amount of money each week, plus clothes and travelling expenses.

"I then put him out on one or two tours to gain experience. Then Jack Good featured him on the Oh Boy! TV series.

"Like me, Jack Good thought Dickie had a tremendous talent. He put him on his show practically every other week.

"By this time, things were really happening for Dickie. He made a record for EMI. It was called 'Primrose Lane' and got into the hit parade."

This record reached the 21 spot in the charts, but though it was quite a success from the viewpoint of a youngster, who was already making a big impact, it was on personal appearances that Dickie made his biggest impression on the public.

"He had so much energy, the best way to use it was for him to keep on working," says Larry Parnes.

"He was a natural entertainer — a big joker on and off stage. He was full of fun."

Then things, tragically, started to go wrong for Dickie.

Jack Good, the man who did so much to put pop on the British map, went on record as saying: "... the fact remains that Dickie is one of the most talented young singers in the country.

"Here for once is a boy who really could make the grade as an all-round entertainer. If you don't believe me, hear his LP 'Fride Without Prejudice'. He can clearly sing his contemporaries into a cocked hat."

Adds Larry Parnes: "When talent like this is wasted, it's a crying shame. This boy could have been a big, big star. Everybody said it.

"Sufficient proof is that, at a time when audiences would just scream at most pop stars, they could cheer and applaud Dickie.

This was very rare in those days. But he really could stop a show.

"Dickie's career was bordering on very big things in 1961. Then he left me."

"Dickie had a very natural voice. It was not a contrived voice. He was a natural singer — rather as Frank Sinatra and Andy Williams are natural singers."

Apart from "Primrose Lane" and his LP, Dickie's singles included "Betty Betty," "Don't Make Me Love You," "Slippin' And Slidin'," "Fahulous Cure" and "Midnight Oil."

Larry adds that Dickie's mother would like to have some of these records to remember him by. He will pass any on forwarded to him at Flat 13, Derwent House, 57a Cromwell Road, London, SW7.

Laurie Wenshaw

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BOB DAWBARN ON THE UNDERGROUND



next week
guide to a swinging summer in MM's music festivals round-up

Look, dear—the next time that nice John Peel is on the radio you make sure and have a listen

SO YOU had the Pink Floyd doing the interval spot at the Senior Citizens' Of Penge Bingo Session tonight, auntie.

Did you know they are what is called an "underground" group? No, dear, it doesn't mean they are railway porters. What does it mean? Well, Andrew Oldham has said that an underground group is one that hasn't had a hit single yet—but I think it was just one of his little jokes. Yes, dear, he's a very funny man.

PEACE

Look, ducks, why don't you go and play your "Beat Of Jimmy Young" album and leave me to read the latest release of the Deviantle Fan Club Magazine for under 12s.

Oh well, I can see I'll get no peace until we've talked it out.

Underground pop is like those underground newspapers—it's for people who have things to say but can't really say it through the mass media.

No dear, I don't mean that they use dirty words. I don't know though, you may have a point there.

No, auntie, I wouldn't call the Kinks an underground group just because they used "hum" in a lyric.

If you'd stop counting those stitches a moment and listen I'll tell you all about it.

Underground means that the musicians have a message they want to get across. They make the music because they want to make it, not just because their recording manager thinks it might make a single that would sell ten million.

EXIST

Yes, dear, some of them do sell ten million but you're just trying to get me confused.

What do you mean you don't think the under-

ground exists, you old Bat!

It must exist, even the major record companies are starting underground labels. No dear, they aren't doing it just for the love of it, they are hoping to make big fat profits.

How can it be underground if it is making a big fat profit? Drink up you cocoa and stop bringing me down, you old witch.

Look, dear, next time that nice John Peel is on Radio One, you have a listen. He practically invented the underground in Britain—he's even been known to play a bit of classical and you can't

get more underground than that, can you? Where can you hear underground live?

Well, it's a bit difficult right now. You see Middle Earth aren't doing anything.

FORGE

There are those free concerts in the parks. No, dear, I don't understand why people put them on when there is no money in it—but then everybody doesn't.

Yes, I agree that it's a bit hard for London under-

ground fans at the moment.

But there's a fair amount going on in the provinces. Why is that? Well, dear, I suppose they are all too busy in London being frightfully trendy.

The people in the provinces are all terribly frustrated because they aren't in London being frightfully trendy so they go to underground clubs as a protest.

Particularly those blues clubs where they feel they can identify with all those singers moaning about shelling black-eyed peas and being run over by trains.

Of course, in the States—where, as we know, they are all incredibly backward—the Underground groups draw thousands of people to their concerts, far more than the so-called popular groups.

Yes, love, I know it's a bit confusing—I don't understand any of it myself.

Now, just finish crocheting that picture of lovely John Peel on your cushion and then it's time for bed.

Frank Zappa and the Mothers Of Invention will be here soon, and they will sort it all out for you.

don't miss it

Oh, that Glen Campbell

GLEN CAMPBELL is in our minds. Not THE Glen Campbell, the OTHER Glen Campbell. But one day that necessary qualification may be reversed, and Glen "Fernando" Bass Campbell (my, under-misunderstood, 25-year-old steel guitar player from L.A.) will be hailed as THE star man of the scene. He is dashing around London wearing a huge hat and a courageous smile, trying to cope with food poisoning and the problems of getting a band together.

All the potential is there for an exciting new group. Glen has a great singer in fellow American Steve Haard, John Peel has been attempting to put their names about. Their manager, Nigel Thomas, has hurried them into the studios to get an album together.

But things are not together enough. They have changed their backing musicians several times. There is a certain vagueness in their attempt to find a style. Still, a lot of people are convinced something will emerge.

Glen came to Britain over two years ago with the original Mistad, understood which seemed a prophetic title because they failed to get off the ground and he went back broke.

"The guys in the band kept getting drafted and I had to sell my equipment to get back," reminisces Glen. "Then recently I had a call to come back and that a group would be waiting for me to join."

CONFUSED

Does Glen ever get annoyed at being confused with the other Campbell of "Witchita Lineman" fame?

"He's annoyed, really I met him in L.A. and he was known as a guitar player. Everybody thought I was him, so I asked him to change his name! But neither of us would."

In America, Glen gigged around with various bluesbands, popped up on a couple of albums, and indulged in his favorite sport, motor cycle racing. "I wasn't doing it professionally, but I held my own. I've got terrible balance, I can hardly stand up straight, but I seem okay on a motor cycle."

"When I got the call to come here, I just happened on a 'plane at two days notice. There didn't seem to be much happening in the States anyway."

"I knew Steve and had sat in with him a few times, but we hadn't really worked together in the States. Everything seems to be coming on okay this time. Last time was really bad. We just wouldn't play anywhere because we had no work permit."

FAMOUS

"Basically we want to form a commercial, entertaining band. The longer we wait around the more money we are spending without getting any back. You've gotta keep moving—can't stagnate!"



GLEN Campbell steel guitar

formed out of the famous supervision at Staines recently when Roland Kirk played with Eric Clapton. Steve and Glen were among the musicians blowing in the jam sessions and more than held their own.

SLOWLY

"That's where we made all our contacts. We met Chris Mercer who is 40, longer sax with us. Hey, we've thought of a great title for our first album—'We Got Our Hearts Out And Stamp On Them!'"

Glen's diminutive frame shook with hearty laughter. Steve Haard, 36, has that strange brand of humor shared by Scott Walker and other well-spoken college Americans. Steve has recently accused of being the laughing leather-lad hippie seen peeing water over a Chinese waiter in Sahn. But I'm sure it won't.

Steve Steve of the band: "It's coming along slowly. We want to be a lot more musical than many bands that just bash out the blues. That can be a groove but we want to offer something different."

Misunderstood or whatever they might be called before the word is out or whatever is backing them, have already gained great appreciation and mystery in their learning about London. It can't be long before they are causing BRIT MUSIC. — CHRIS WELCH

Pride

This was very rare in those days. Not he really could stop a show.

"Dickie's career was bordering on very big things in 1961. Then he left me."

"Dickie had a very natural voice. It was not a contrived voice. He was a natural singer—rather as Frank Sinatra and Andy Williams are natural singers."

Apart from "Pinnacle Lane" and his LP, Dickie's singles included "Betty Betty," "Don't Make Me Love You," "Slippin' And Slidin'," "Fabulous Cure" and "Midnight Oil."

Larry adds that Dickie's mother would like to have some of these records to remember him by. He will pass any on forwarded to him at Flat 13, Drevant House, 27a Cromwell Road, London, SW2.



PRIDE: a tremendous talent

Laurie Wenshaw

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1



MELODY MAKER MICROPHONE SPECIAL

WITH THE advanced music of bands like Jon Hiseman's Colosseum featuring a wide range of instruments, proper microphoneing becomes vitally important.

Jon's line-up includes tenor and soprano saxophones played by Dick Heckstall-Smith, electric organ (Dave Greenslade), guitar (James Litherland) and bass (Tony Reeves).

The band aim at a wide range of dynamics, controlled volume, and a close knit sound as well as showcasing individual talents.

Travel

A good microphone set-up is essential to the success of performances from their point of view as well as the audience's earpoint as they travel round the country and abroad.

Says Jon: "We use AKG Austrian microphones which stand up to travel and hard wear. They are of low impedance stepped up to high impedance through a transformer to the amplifiers. We don't get much feedback once the balances are set.

Don't forget the cotton wool and spares!

"Dick uses a 'bug' microphone for his saxophones and he uses them acoustically as well so he can use ordinary microphone technique.

"We have six microphones and three spares. On the road people tend to drop them, tread on them or pour beer over them, so spares are important!"

"I have found when making announcements and the speakers are at either end of the stage it is often difficult to hear yourself and the tendency is to speak too close to the microphone.

"So we have taped cotton wool pads to the microphone so you cannot get closer than half an inch.

"On miking the drums, normally I like to set the drum level as the level of the band. If the drummer can't be heard, then the band is too loud.

"In a big hall, I use one mike on the drums. I

really strongly object to the sound of drums coming through a P.A.

"You spend years tuning your drums to get a good sound then ruin it with distortion."

Does Jon ever use mikes on his bass drums?

"Perish the thought! If you try to mike bass drums you get a fearful noise. Drums can sound delicious. Why wreck the sound?"

Deep

"In the studios, of course, I use one mike on each bass drum and one mike equidistant from the rim of the snare drum and the first deep tom. I have another mike above the drum drum.

"I use a mike on the hi-hat and others on the cymbals and furthest deep tom tom."



COLOSSEUM: wide range of dynamic and close knit sound

Treat your mikes just like gold

AS ANYONE who has seen the Barron Knights will know, their act is as smooth as a car salesman's patter. And a good deal funnier.

And not the least of those assets that win bursts of palm-skinning applause from appreciative audiences is the skill with which the Barron Knights handle their microphone equipment on stage.

No tangled leads or tapping to see if their equipment is "live" for these boys.

Patient

Their fast-moving routine goes without a hitch merely because they spend patient hours on rehearsal — in which their use of microphones plays a prominent part.

Says Duke D'Mond: "We use four mikes — all of the hand variety that can be taken off their stands. There are no permanent connections.

"For most numbers, we use three mikes on echo, but for certain parts of the act where we're all talking and gagging we turn off the echo.

"We have a bloke behind stage who controls the echo. He takes his cues from a chart — like a lighting chart.

Echo

"I'd like to put the public straight on this question of echo. Some think you're cheating if you use echo. But we use it merely to help get the sound we achieve on records.

"Contrary to some beliefs, echo doesn't really help you in the way people think. Any mistakes — and they're 'doubled up' as it were.

"None of the boys stick to one mike; they move from one to the other all the time as the act



BARRON KNIGHTS: 'we like to move around'

changes around. And we move the mikes about from place to place.

"So that this goes off smoothly, we rehearse over and over again.

"We don't use the mikes when we are rehearsing. First of all, we work out where each member will be moving to. It's rather like plotting a game of chess.

Care

"We take great care to see that the leads will not be crossing over as we move around. We like to move as quickly and neatly as possible.

"The placing of the mikes on stage from one moment to the next is just as important as working out where each

ing into a mike to see if it is 'live' or tapping it. We never do this. It looks bad to test your equipment on stage in full view of an audience.

"We make sure our mikes and amplifying equipment are in good order by treating them like gold.

Treat

"Microphones are the most important thing in the Barron Knights' act; if anything goes wrong you're in dead trouble.

"We treat our mikes with kid gloves — the same with all our equipment. All mikes, leads and couplings are checked once a week by our road manager.

"We've just got a new road manager, and his first job is to look after the mikes.

Check

"This is even more essential if a group — like us — is travelling around all the time. However carefully you handle them, mikes do get dropped. So you have to check them.

"And we take our echo unit around in a big box lined with cotton fibre. We never take any chances with it.

"The same with all our equipment. After all, it's part of our living. The tools of our trade, as it were."

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DAZZLING American singer Marian Montgomery gaily admits she's no technical expert on microphones.

But she certainly knows what she wants when she stands before a mike on a cabaret show, or in a radio or TV studio.

"The most important thing is to be able to hear yourself," says Marian.

"So many club owners fail to understand the needs of singers and musicians. They pay more attention to the decor of a room than to the microphones and amplification system."

"You could say the same thing about pianos, too. You'd be surprised how many are out of tune."

SHOW

"But from their own point of view, it's obviously wiser to consider such matters if they want to get the best from an entertainer — whose main objective, of course, is to pull in as many people as possible and put on a good show."

"But so many club owners seem to get their priorities wrong."

"The Hungry 1, in San Francisco, for example, started out with a somewhat stark type of decor, but it became successful primarily because of the quality of the sound system."

Like so many American singers, Marian has an impressive mike technique, but she is not overtly pre-occupied with this as such.



MARIAN MONTGOMERY: an impressive mike technique

Common sense in front of a microphone

newcomers, it is that they tend to neglect light and shade.

"Breathing can also be too audible at times, though, of course, you may use this for special effects. But sometimes I found that the sound of breathing offended me when I heard myself doing it. But I do wish I could yell a bit at times," laughs Marian.

"Real artists at light and shade are the Hollies and Simon and Garfunkel —

but I guess these come under the heading of pop groups.

"Cleo Laine has a great microphone technique. She often uses a lot of breathing, but this is a feature of her style. She is a fantastic performer. And so are Georgia Brown and Eydie Gorme. But these are all top artists, and you can add your own names."

your hands up to the sky — but you've always got to consider that you are holding on to a mike. It can be a bit of a scary thing at times.

SCARED

"Then, with a boom mike, you get scared to turn away from it too much. Or if it's too high, you may be holding your head up so high you feel you are arching your back. But probably I'm more aware of this than the audience."

"The cordless radio type mikes give you a lot of freedom, and I feel that these offer a lot of scope — particularly in TV productions where members of groups may be spread out in different parts of the studio yet be able to achieve a good blend of sound."

LEAD

"Another girl with a great technique is Vikki Carr. She can cry any time she wants to."

And which type of mike does Marian prefer to work to?

"There are disadvantages about the trailing lead on a hand-held mike," says Marian. "Sometimes you may feel like throwing

BOOKS

THE MICROPHONE GUIDE by John Borwick. Identifies the various microphone types and shows how to make the best recordings of speech and music in different surroundings. Focal Press, 7s 6d.

FROM MICROPHONE TO EAR. Complete survey of the technique of sound recording and reproduction, discussing the entire chain from mike to loud-speaker. Philips Technical Library, 27s 6d.

HI-FI YEAR BOOK, edited by Miles Henslow. Valuable technical articles, with names and addresses of microphone, amplifier, tape recorder and other sound reproduction equipment manufacturers, together with prices and descriptions of their products. Miles Henslow Year Books Ltd, 15s.



LOUIS appeared at Batley

LOUD

"I had no formal training," she admits. She developed her style by the employment of what she terms "common sense."

"I knew it was a mistake to sing too loud," she says. "If there are any failings with comparative

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How they keep the stars happy at Batley

LOUIS ARMSTRONG, Shirley Bassey, the Bachelors, Max Bygraves, Gracie Fields, Engelbert Humperdinck, Morecambe and Wise, Roy Orbison, Gene Pitney, Frankie Vaughan, are a few of the international stars who have graced the stage of the famed Batley Variety Club.

With artists of this calibre it would be suicidal to hope to get away with inferior microphone and amplification equipment.

"It is our constant concern," says Batley boss James Corrigan. "Particularly as we have always boasted that no matter where one sits, one can see and hear everything that goes on."

And while we like to think that this is so, we are constantly trying out new improved equipment. "I can hear this out for not so long ago I had occasion to compliment him on the amplification at the club."

"I'm glad you like it," was his reply. "But I'm not completely satisfied myself." He was referring to the main amplifier which has an output of 240 watts with provision for twelve microphone channels, of which six are normally used.

"We have found that we are working the amplifier to the limit of its capacity," he said. "This can be compared to running a motor-car flat out, which can't be good for the engine. Consequently, I am in process of putting in a more powerful amplifier to give me something in reserve."

"But we have problems other than that of output. With our six columns, each with five speakers, plus ceiling speakers at the back of the hall and at each of the two bars — with facilities for hand and stand-mikes, you would think that we had covered every contingency."

"We then found that due to the shape and acoustics of the building itself, we had an echo that caused a sound delay of a split second or so in certain parts of the club."

"After considerable experimenting, we solved this one by using separate microphones to pick up from the column speakers, feeding them into the ceiling and bar speakers at the back."

"This is a costly business, it has to be met if one is to please all the customers. Already we have spent between £4,000-£5,000 and we shall go on spending as new innovations become available in this constantly improving field."

"There is still a lot to be done — we are always experimenting. Some work some don't, but we shall always have the best amplification available at Batley Variety Club." — JERRY DAWSON.

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THE MICROPHONE is the starting point of any electrical system of speech communication as it is a device which converts the energy of sound of the human voice into electrical energy. Nearly all types of microphones consist of a mechanical system in which some parts move in sympathy with either the acoustic pressure or the particle velocity, or a combination of both.

● **THE PRESSURE MICROPHONE** comprises of a closed chamber containing air at normal atmospheric pressure, part of the chamber being made in the form of a diaphragm which if it is small and light will move in sympathy with the variations in air pressure produced by the sound wave outside the chamber above and below the mean pressure of the air inside the chamber.

● **THE VELOCITY MICROPHONE** has a very light membrane with both sides open to the air, in most cases. When the plane of the membrane is at right-angles to the direction of the air movement it will move with the air, and its velocity will be almost the same as that of the air particles.

● **THE CARBON MICROPHONE** employs the variable resistance method of operation. Instead of generating a voltage, a D.C. voltage is applied across the carbon granule. Any change in the resistance offered by the carbon will affect the D.C. current accordingly. Sound waves striking the diaphragm set it and the attached piston into motion. This action varies the pressure applied to the carbon "button" as it is called. This variation in resistance varies the

3

Converting the human voice into electrical energy

D.C. current in accordance with the frequency and intensity of the sound waves.

Although these types of microphones are very sensitive, the frequency response is very poor. The best known carbon microphone is the type employed in our telephones.

● **THE CRYSTAL AND CERAMIC MICROPHONE** employs a crystal or ceramic slab as the voltage generating element. The theory of the operation is basically the same for both types.

An inherent characteristic of the ceramic or crystal slab is its ability to generate a minute voltage when twisted or bent.

As the sound waves move the diaphragm back and forth the slab bends and produces a corresponding voltage.

Crystal microphones are very cheap to produce but tend to have a peaky response which can cause feedback at a lower volume than other types of microphones. This type of microphone is susceptible to heat and humidity.

They have very high impedance output and a low signal output. Usually a matching impedance of 2-5 megohms is required, any impedance lower, and the bass response can suffer.

● **THE MOVING COIL MICROPHONE OR DY-**

NAMIC is an electrodynamic type. Its construction is very similar to that of a moving coil loudspeaker except that the whole construction is very much smaller. A coil connected to a diaphragm is free to move over a permanent magnet pole piece. Sound waves entering the microphone cause the diaphragm and coil to move. The movement of the coil through the magnetic field produces the signal voltage.

We at "Marshalls" use the dynamic microphone manufacture in this country and incorporating a highly directional AKG capsule. We prefer dynamic microphones because they have high output voltage, are robust

MELODY MAKER MICROPHONE SPECIAL

advantage in that it requires a power supply in its operation. Fortunately the field effect transistor has made the power supply problem very simple.

The power supply now can be inserted in a normal microphone line thus making it compatible with the dynamic microphones. An important

feature of many condenser microphones is that they have the facility of changing the pick-up pattern.

As the frequency response extends almost to D.C., the microphone is more susceptible to rumble and wind noise than dynamic.

K. N. BRAN

The friends with the right blend for Joe Cocker



SUE AND SUNNY

JOE COCKER'S chart-topper "With A Little Help From My Friends" featured two young singers, Sue and Sunny, who are much in demand for session work.

The vocal blend the two girls get — both as artists in their own right and adding vocal backing for other people — has earned them a high reputation. How do they get their vocal blend using the one mike?

"It's a matter of practice and experience," says Sue. "Sunny and I can tell between us whether we've got the right blend. I think it's instinctive."

Born in Madras, the two girls toured the Northern club circuit as a vocal duo for some time. They've been together for four years and it's this experience that they've had together that's been instrumental in giving them their vocal blend rather than specific microphone technique. "We're able to judge how

balanced we are ourselves. If one voice is coming over very strong, the other one sings out a lot more into the mike.

Sometimes, if I'm doing a session with someone else, it's very difficult. Sunny and I blend together very well but with someone else — if the voices are different — there's no blending."

The girls first came to attention on the Gene Pitney tour three years ago. They had their own act and also backed Len Barry when he had his big hit with "1-2-3."

It was Kenny Lynch who produced Sue and Sunny's last two singles, "I Don't Ever Wanna Be Kicked By You" and "The Show Must Go On," which further enhanced their reputation as an exciting vocal duo. When Sunny returns a new single will be released which the two girls are very excited about. "It's a gospel type number and we're very pleased with it."

studio microphones

1. EL 6001. Moving coil, leveler rack microphone which can either be hand held or worn around the neck.
2. EL 6028. Moving coil cardioid microphone on flexible shaft, dual impedance and on/off switch.
3. EL 6042. Omnidirectional moving coil microphone, inconspicuous by its small dimensions.
4. EL 6037. Moving coil cardioid microphone, dual impedance, styled with Rose Wood shaft.
5. EL 6036. Moving coil cardioid, with lock on, on/off switch.
6. EL 6033. Moving coil cardioid or Omnidirectional mic. shown on EL 6001 Vibration damper.



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The most common form consists of a very thin strip of aluminium foil about 1 in. long, 0.1 in. wide and 0.0003 in. thick supported between the poles of a permanent magnet. As the ribbon vibrates it cuts the magnetic field between the poles, and so a voltage is induced in the strip.

The frequency response can be very good although the sensitivity tends to be rather low.

The microphone suffers from the fragility of the ribbon and it is restricted to indoor use such as studio work.

● The electrical principle involved in the **CONDENSER MICROPHONE** is that of a capacitor with its capacitors being varied by one of the two plates in the form of a thin stretched metal diaphragm moving closer to and further away from the static plate.

A D.C. voltage is applied to this capacitor (condenser) and the varying reactance resulting from one of the two plates moving with the sound wave, an A.C. voltage is superimposed on the D.C.

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

MILES DAVIS

MILES DAVIS, "Filles De Kilimanjaro." Errol Blum (cd). Flaut De Sule (cd). Prints Magazine (cd). Filles De Kilimanjaro (cd). Mademoiselle Moby (cd). (CBS 45541).

(a) — Davis (tr), Wayne Shorter (tr), Herbie Hancock (p), electric (vcl), Ron Carter (b), Tony Williams (dr).

(b) — Chico, Corea (p), Hancock, Dave Holland (b), Alan Carter.

THE initial impact of a new Miles Davis album is usually such that I am tempted to rate it the best Miles ever. This is no exception and I am sure that time will prove that it is at least ranks with his best recorded work.

There is so much to admire here. The brilliance of every note of the musicians, the attractive Davis. Through the way the group plays as one and the excellence of the recording which, on "Tou," comes nearest to reproducing Miles' "live" open tone than any recording I have heard.

Miles is superb throughout, playing with tremendous warmth on "Tou" and with that unique economy of notes in his delightful solo on "Mademoiselle." He is still the master of the dramatic entry too — each time he comes in to start a solo it hits you straight in the stomach like the sight of the U.S. cavalry coming over the hill to rescue the goodies from the Indians.

Wayne Shorter has never played better on record and now has an authority that makes him a true partner to Miles. He was always an original player. Tony Williams, too, is nothing short of magnificent.

My one small doubt concerns the use of the electric piano. Hancock gets away with its impetuous sound by using it as a cross between a guitar and an organ, employing short, stabbing phrases. Corea is less successful and not keeping listening how much better it is when he is playing an ordinary piano.

Britain's own Dave Holland makes his recording debut with Miles on two of the longer tracks. While he, as yet, lacks a little of Carter's presence, he is a more adventurous player—in fact the tracks using Holland and Corea have a much freer approach in the rhythm section.

Incidentally, it sounds to me as though Carter is playing electric bass on the title track at least, though this is not mentioned on the sleeve.

A wonderful album which must rate consideration in any of those lists of the year's best jazz records next December.

BOB DAWBARN



MILES: that unique economy of notes

PAUL GONSALVES



HAROLD ASHBY — PAUL GONSALVES. "Two From Duke." Don't Get Around Much Anymore (cd), Midnight Sun, My Name Sam (cd), Jeep's Blues (cd), Borkstom's (cd), Do Shucks (cd), Out of Nowhere (cd), My Buddy (cd), Swallowing The Blues (cd). (Columbia SCX 6374).

(a) — Ashby (tr), Jimmy Jones (p), Al Mall (bass), Oliver Jackson (dr), recorded 1962 and 1963.

(b) — Ashby, Gonsalves (tr), Si Charles, Thomas (p), Aaron Bell (bass), Roy Jones (dr), recorded 1963.

(c) — As for (b) and Roy Jones (tr), some dots.

(d) — As for (b) but Gonsalves plays guitar. Note that the sleeve switches the personnel for "Jeep's Blues" and "Swallowing The Blues."

IN a sense this is another album commemorating Ellington's 70th birthday.

Duke isn't on it, but he composed two of the tunes and the album stars his present tenor team and features a couple more Ellingtonians.

For the benefit of collectors who may already own some of the tracks, I should point out that this music has been drawn from two earlier Columbia LPs.

The performances by Ashby's Quartet are from that player's first album as a leader, "Born To Swing" (33SX1257), and the others are all from the Gonsalves-Ashby "Tenor Stuff" (33SX1374).

Both are enjoyable examples of the relaxed, improvised jazz practiced by these middle-road tenormen, and some of the best tracks have been selected for "Two From Duke" though I'd like to have seen the hard-driven "Last Minute Blues" from the Ashby set included.

As it is, he plays a poignant "Buddy," which he dedicates to his first major influence, Ben Webster, a graceful version of "Don't Get Around," and strongly rhythmic treatments of two original blues.

Webster's inspiration is plain enough, but Ashby's tone is lighter and more alike and his phraseology is his own, though there are times when he comes on very much in a Little Ben manner. These performances were first reviewed in the MM of 12/11/68.

The rest benefit from the pairing of saxophones, and it is interesting to compare the two methods — related by virtue of their common roots in Webster's style — but sufficiently dissimilar to make identification easy.

On "Nowhere," for instance, after the opening duo, Ashby takes off first. Gonsalves comes in after Sir Charles' solo. The arrangement is by Kenny Graham, composer of "Swallowing." On the latter, Paul goes first on tenor, then Ashby, then Gonsalves on guitar (a strange, not unattractive sound). On the Quincy Jones "Midnight Sun," the order is PG, HA, PG.

The "Jeep's" session added Ray Nance to the strength, and this permitted a fuller ensemble and an extra and heated solo voice. Of the two supporting teams I prefer the first, partly because it lifts more consistently and also because Jimmy Jones creates melodic solos of extreme delicacy.

This was not a sensational meeting of the tenors, but impressive enough, and they had never been heard together on record before. It was Paul's studio debut on guitar, too. — MAX JONES.

EDDIE GALE

EDDIE GALE, "Ghetto Music." The Rain, Fulton Street, A Understanding, A Work With Thee, The Coming of Gyle, Blue Hair. (ESP 274).

Gale (tr), Russell Lyle (tr), Judah Samuel, James Earl (bass), Richard Hawk, Thomas Holman (dr), plus 11-piece choir.

THE integration of voices with a jazz ensemble has tested the music's greatest minds. Even Duke Ellington can claim only occasional success, and

there have been many half-forgotten and best forgotten attempts over the years.

Trumpeter Gale's pedigree, therefore, seems a rather unusual one for a man who has succeeded strikingly in where others have failed. Membership of the Cecil Taylor combo hardly seems the right training for this matching of voices and instruments in one of the most refreshing LPs in some time.

Some of the music, especially "The Coming Of Gwili," is heavily influenced by African traditions, a field which Max Roach and his wife Abbey Lincoln have pioneered elsewhere, especially on "The Rain," the eleven-piece choir alternates with the marvellous rhythm section which gives the whole album so much of its appeal.

Occasionally, the rhythmic atmosphere blends strongly of the Spanish march moments from the famous Miles Davis-Gil Evans collaborations, and on "Rain," Gale produces a trumpet solo which parallels the sombre intensity of Miles at his finest.

"Rain" has such direct appeal, the pretty opening statement sung by Joann Gale to her own simple guitar accompaniment brushed aside by the powerful voices and irresistible rhythm.

Gale and tenorist Lyle are fine soloists with the trumpeter giving ample evidence of a future power and expressiveness which may well lift him well above most of his contemporaries before long.

But it's the exhilarating mixture of voices and confident blowing from the combo that gives this set an irresistible appeal that many a jaded ear will find most refreshing. — BOB HOUSTON.

SIDNEY DE PARIS



SIDNEY DE PARIS, "De Paris Dile." "Everybody Loves My Baby (cd), Who's Sorry Now (cd), When You Were A Tulp No. 2 (cd), Weary Blues (cd), Moore March (cd), Freedom (cd), Pious Don't Talk About Me When I'm Gone (cd), A Good Man In Hard To Find (cd), Blue Note (B 6501).

(a) Sidney DeParis (tr), Vic Dickenson (tr), Ed Hall (tr), James P. Johnson (p), Jimmy Arthur Shirley (dr), John Simmons (bass), Sid Catlett (dr), June 21, 1944, New York.

(b) Sidney DeParis (tr), Jimmy Archey (tr), Omer Simeon (tr), Robert Green (p), Papa Foster (bass), Joseph Smith (dr), June 14, 1951, New York.

THE two sessions represented on this album took place seven years apart. Unfortunately we have only two tracks by the first group and seven by the second.

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Dickenson, Sid Catlett and the immense James P. Johnson. Good though the session crew are, Archey, Green and Smith are no match for their 1944 counterparts.

Joy

Nevertheless each track in its own way is a joy. Sidney DeParis was a remarkable trumpet player. He had quite a stilled style and a persuasive form of attack. It lordered on the corny at times, but at others it swung and bounded along carrying all before on a wave of gaiety.

He had a virile tone and a superb habit of whipping up the excitement in the final bars of a number. He was an incredibly melodic player.

Pete Welding in a long-note ramble on about the relation of this New York Dixieland to New Orleans jazz and how it is a sort of modernised extension. It sounds in music like a lot of good musicians of the same age group and styles, having a damned good blow.

Height

Certainly the 1944 tracks have little to do with New Orleans — there's a New York, Dixieland ambience about them which has something akin to the Eddie Condon records of the period.

However, who cares? Put on these sides and hear superb musicians at the height of their powers. Dig the excitement of Ed Hall and Omer Simeon, Dickenson and James P and the pushing, driving, crumming of Catlett. It's marvellous music and a fine tribute to Sidney DeParis. — JACK HUTTON.

Match

The 1944 tracks are by far the better. Look at the personnel. Besides leader DeParis there's Ed Hall, Vic

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FRIDAY (14)
4.15 am J: Jazz Unlimited (Fri, Mon-Thurs) 6.30 pm T: As for 11.30 daily, except Sunday 7.10 to 8.15: Jazz, 8.22 A3: B and B (Daily, except Sunday), 9.0 B3: Jazz On One (Peter Clayton, Brian Lennox, Benny Green), 9.25 U: Righteous Bros. 9.55 B3: Jazz Innovators (Charlie Parker), 10.0 M1: Quincy Jones, 11.5 E: Jazz from New York, 11.30 T: Pops and Jazz, 12.0 T: Bill Evans and Jim Hall (Undercurrent), 12.15 am E: Pops and Jazz.

SATURDAY (17)
4.5 am J: Finch Bandwagon, 12.0 noon B3: Jazz Record Review (Steve Race), 2.35 pm B2: Radio Jazz Magazine, 8.15 B2: Blues Power, 8.30 B1: Jazz Club (London Jazz Four, Harold McNeil Quartet), 10.0 A1: Jazz Band Ball, 10.30 G: Pops and Jazz, 11.5 J: Jazz, 11.5 A2: Get To Know Jazz, 11.30 T: Count Basie and Sarah Vaughan

SUNDAY (18)
12.5 pm J: Finch Bandwagon, 3.5 pm M1: Bill Evans, 5.00 Y: Sammy Davis, 7.30 A3: Free Jazz, 10.0 B1: Pops and Jazz, 11.45 A3: Jazz on Records (Humph).

MONDAY (19)
7.30 pm G: Big Band Spectacular, 7.45 B1: Jazz Jazz (John Owen), 10.20 E: Kurt Edwig, 10.45 O: Free Jazz, 11.30 T: Jazz History, 11.30 T: Pops and Jazz, 11.45 A3: Chicletto Dandies (Miguel Penabaz), 12.0 T: The Jazzmen, 12.0 M: Monday night, 12.5 am M: Jazz Corner.

TUESDAY (20)
8.0 am J: Boby Trap Show, 8.5 pm M1: Jazz, 8.50 Y: Sammy Davis, 9.45 B3: Jazz Today (Charles Fox), 10.30 G: Jazz Journal, 10.30 T: Jazz Corner, 11.0 O: Dave Pike Set, 11.30 T: Johnny Smith (Phase II), 12.0 T: Miles Davis (Walkin).

WEDNESDAY (21)
9.15 pm B1: Jazz Workshop (Charles Fox, Keith Tippett), 10.30 Q: Louis Armstrong, 10.45 O: Pats Waller, 11.20 M2: Radio Jazz Magazine, 11.30 T: Dave Brubeck Quartet, 12.0 T: Burton, Young, Collins, Louis, Duke, etc., 12.15 am E: Blues.

THURSDAY (22)
10.40 pm O: Horst-Mullerband Combo, 11.0 All Stars, 11.30 T: Miller Music by Top Banquet, Max Elster and the Modernists (Reminiscing, New Warner Bros. WEL506), 11.8 T: Clark Terry, Bill Brookmeyer Quintet. Programmes subject to change.

Nostalgic gems from the early giants of jazz

MORE JAZZ RECORDS

MOST serious collectors of early Chicago and New York jazz will have many of the sides on **THAT TODDLIN TOWN**—CHICAGO (PMLC 7072). But if you don't get them, you're missing making this glorious, life-force music as the featured music of the groups of Herbie Brown, Doc S. Wagner (Jimmy Lord), Red McKenzie (Joe Venuti, Eddie Lang, Jimmy McPartland, Gene Krupa), Milt Mole (Red Nichols, Frank Teschmacher), Eddie Condon (Jack Teagarden) and Bud Freeman (Floyd O'Brien). Among the hymns abound in the rough and ready early sounds, employing dramatic piano vocal groups, solos and paper and then, come gems of jazz from the young Bud Freeman, Milt Mole and Teschmacher. Among others, it's a wonderful collection of similar bands wash over you—nostalgic and very exhilarating.—J.H.



MIFF MOLE

American orchestra several years ago his playing appealed to me because of the assurance he brought to it. He's no heaver of new paths, but he can't half play the cornet. That feeling has stuck with a tune. Let Miff Mole's ability once again on **NAT ADLERBY THE SCAVENGER** (MSP 5045), which contains superb musicians like pianist Joe Zawinul, bassist Victor Gaskin, drummer Roy McCurdy, tenorist Joe Henderson, flautist Jeremy Steig and cornettist Mel Lastie. Their music always holds interest, and in Nat, Zawinul and Henderson we hear superb musicians. Nat also demonstrates again his touch with a tune. "Let Miff Mole's" is catchy and could be a worthy successor to his "Work Song."—J.H.

The acclaim given to Gianluigi trumpet player Max Kaminsky used to puzzle me until I heard the sides he made with pianist Art Hodes. Then I realized Max could play the blues—and how. Max's music is a wonderful 1945-50 side on **THE FUNNY PHANTOM OF ART HODES (BLUE NOTE B 6502)** and they still sound good. Featured are saxophonists like Art Hodes, Cless, drummer Danny Alvin, bassist Israel Crosby, clarinetist Roy Cles, Jimmy Simon and Mezz Mezzrow, and trombonists Vic Dickenson and Sandy Williams. The recordings though still rough here and there have been smoothed out remarkably well. Hodes plays funky piano with a little swing and a lot of nice feeling and there are many exciting contributions from the other players. Max Kaminsky is the star just for his glorious lines and feeling for the blues.—J.H.

Artie Shaw is not only one of the most famous husbands in the world, he has also played clarinet and had a famous band. One of his best years as a bandleader was 1932, and in a new album Artie brings back that hazy period. **ARTIE SHAW RE-CREATES HIS GREAT '38 BAND** (Capitol ST 2952). It features present day musicians playing the famous Shaw numbers like "Begin The Beguine," "Ole Fire," "Black Bay Shuffa" and "Copenhagen." Walt Levinsky plays Artie Shaw's clarinet parts and makes a fine job of it. In fact the whole recreation has the ring of authenticity. Guaranteed to leap back waves of nostalgia to those who remember the first Shaw band.—J.H.

New name for jazz organ fans is Reuben Wilson who makes his debut on **ON BROADWAY** (Blue Note BST 84265). His group has Trevor Lawrence (tr), Mal Waldron (p), and Tommy Derrick (dr). It's no worse than 40 years old and it's better. Nice background music or good to get people dancing at parties. Reuben Wilson's ebullient technical proficiency, it has nothing new to offer. Very much in an early Jimmy Smith vein.—B.D.

NEW POP LPs

STEPPENWOLF: "At Your Birthday Party" (Stateside Dunhill). Must be played at full volume. Excitement and violence abound, and anybody who feels any communication from modern rock will find a message from Steppenwolf, the group named after the famous work by the German author Herman Hesse. They contributed some of the music for the film *Candy* which must have been one of the first movies to use modern rock as a basic score. Quite what the birthday party scene is all about is a bit moot, but if it means they have been formed a year, they deserve three rousing cheers. They are exciting and well worth investigating.

THREE DOG NIGHT: (Stateside Dunhill), a nationally good programme from a vocal trio almost in the Blood, Sweat & Tears class in terms of the quantity of successes they notch up in each department. Singing: powerful, beautiful, skilled, controlled. Arrangements: driving, solid, thrilling. Material: best modern rock. Hear them on Steve Winwood's "Heaven Is In Your Mind," the frenzied "Nobody" and "Chest Fever." The care taken with guitar and drums sounds is courtesy of engineer Richard Poodoor who used to record Sandy Nelson. Criticism has been heard in quarters that they don't use their own material. But often this is a merciful relief.

CARTOONE: (Atlantic), in the sleeve notes June Harris cops out by saying, "Listen, Cartoone is saying something which clearly needs no further explanation, which could easily be interpreted as meaning 'there is nothing one can possibly say about Cartoone.'" They write nice lyrics, the tunes are nice, their voices are nice and they must have spent a nice lot of money on the production. "Let Me Reassure You" rock along brightly. Jimmy Page as guest artist is a helpful bonus. There is an orchestra added here and there and Derek Greig sings well. They are certainly better than their first disastrous LP, and single release had us believe.

ROTARY CONNECTION: "Aladdin" (Chess). Fantastic production by Marshall Chess and Charles Stepone using the massed voices of Rotary Connection in a vast panoply of sound. Advances in engineering are such one wonders "where can they go from here." The ages old beat is still there, but techniques are advancing as fast as the Concord. Despite all the layers of ideas that go into this kind of modern album production—simple listening is still easy and the seeker of pop truths will also find plenty to mull over.

RAY CONNIF: "I Love How You Love Me" (CBS). The old song always works, and that's made a fortune for Mr Conniff and will no, doubt continue to do so. Housewives must love dancing to it, or something. Tunes include "Those Were The Days," "My Special Angel," "Hey Jude" and "Little Green Apples."

H. P. LOVECRAFT: "H. P. Lovecraft II" (Philips). An electric shock runs through the body when H. P. Lovecraft leap from a drum roll into an orchestral passage in the middle of "It's about Time" and the electricity continues when they make full use of stereo with strange hang-ups between tracks. They are a mysterious, moody band, probably best listened to when stored, but good under any circumstances. Full of surprises and rich in vocal harmonies, chordal progressions and lyrical intensity.

JERRY LEE LEWIS: "She Still Comes Around (To Love What's Left Of Me)" (Mercury).



STEPPENWOLF: exciting and well worth investigating

Excitement and violence abounds

REVIEWS BY THE MM POP PANEL

are very pleasant even if John's voice is a little dull.

LYNN COUNTRY: "Proud Flesh Sootbeer" (Mercury). Jazzman Shorty Rogers has contributed some of the horn arrangements, there is plenty of fairly convincing white blues guitar, Steve Miller plays organ and sings with feeling, the cover is unpleasantly original, and everybody tries very hard. Strange then that absolutely no atmosphere, excitement or emotion comes across.

MANTOVANI: "Memories" (Decca). The usual high class Man-tovani orchestration beautifully played on such numbers as "Smoke Gets In Your Eye," "What A Wonderful World," "The Anniversary Waltz," and "Sunrise Sunset."

PETER LEE SINGS ENGBERT HUMPERDING AND TOM JONES HITS (Marble Arch). And Mr Lee sings them quite well without the special appeal of the originals, of course, but he has got a fine voice. Among the hits are "Delilah," "Kiss Me, Kiss Me, Kiss Me," "Minute of Your Time," "The Way It Used To Be," "The Last Waltz."

NANA MOUSKOURI: "Over And Over" (Fontana). Nana Mouskouri has a fine, pure voice. The accompaniment here, The Athenians, features a good anonymous guitarist, and the songs are of the quality of "Scarborough Fair," "Song For A Winter's Night," "The First Time I Ever Saw Your Face," and "My Friend The Sea." It all adds up to a melodic album by a better class singer.

SCREAMIN' JAY HAWKINS: "I Put A Spell On You" (Direction). The Wild Man Of Rock 'n' Roll was a sort of prototype Lord Sutch, being carried on stage in a coffin. He has X-certificates huff in his songs his gruff, belting can but in small doses the b.u.m.o.v. comes across effectively. Tracks, complete with demonic chuckles, include "You Must Love Me," "I Put A Spell On You," "Hong Kong" and "Frenzy."

TIM HARDIN 4 (MGM-Verse Forecast). Recorded just over a year ago, Tim Hardin is in a folk-rock bag on this album, instead of his usual guitar accompaniment, hardy is backed by guitar, harmonica, piano, bass and drums on a not particularly memorable set of songs that lack the impact of things like "Reason To Believe," "Hang On To A Dream," or "The

Lady Came From Baltimore." Hardin handles the material competently enough but this is a disappointing record, and is nothing new as he was doing this kind of stuff back in the early '60s and made a similar album, this is Tim Hardin, at the time, Tracks include "Airmobile," "Bo Diddley," "Pale Blue Eyes," "How Long" and "Hello Baby." A retrogressive step on Hardin's part.

VELVET UNDERGROUND: (MGM). Once they were the group hailed as the biggest noise in New York in terms of psychedelic musical violence. Now they are into gentleness and beauty. With tunes like "Pale Blue Eyes" and "Jesus" where everything is acoustic and underplayed they make their point much more subtly and effectively. There is very little that is treaky and few moments where anything approaching a strong heat is laid down. "That's The Story Of My Life" they set up a kind of jolly two-beat. The organ on "Murder Mystery" has that strange quality that groups like Pink Floyd and the H. P. Lovecraft often obtain, and the use of stereo in the dialogue is brilliant, if a bit confusing. Not sensational, but interesting.

ROY HOLMES: "Cinema '69" (United Artists). A collection of 12 cinema themes interpreted by the Leroy Holmes Orchestra including such well loved themes as "Chitty, Chitty, Bang, Bang," "Wall of Sound." BODY must love them. Other titles include "The Charge Of The Light Brigade," "Roméo And Juliet," and "The Lion In Winter."

JIMMY RUFFIN: "Ruff 'n' Ready" (Tama Motown). Not one of Tamia's most impressive sets, though Ruffin has a pleasant, husky soul sound and the band jumps along behind him. Tracks include "Don't Let Him Take Your Love From Me," "96 Tears," "See Saw Ruler," "Joy," and "Go What It Takes."

MITCH RYDER: "All Hits" (Bell). Eighteen songs from 1966 and 1967 and he certainly builds up the excitement with a socking off-beat on the Ferguson on "The Other Woman." And much praise to John Cameron, too, for beautiful production and arrangement.

MALCOLM ROBERTS: "Malcolm" (Major Minor). With all the ingredients of success in today's belated accompaniment, it's a wonder that Malcolm Roberts isn't a bigger star. He has a very good voice, is handsome in a clean-cut way and seems to be a natural for the older adult audience. Yet, he sometimes lacks sex-appeal, animal magnetism, or a "what you will." That's why the album, though musically quite interesting, will not establish him in the Tom Jones, Engelbert

TAMMI TERRELL-CHUCK JACKSON: "The Early Show" (Marble Arch). Tammi and Chuck each get one side of the album. Tammi of the sexy voice and understated talent sings like "It's Mine" and "If You See Bill." Chuck (tempo thence) on the up Know What I Live and Every Man Needs A Home Town Girl" and turns gruffly lyrical on the slowie "Sunny."

MAY 31st ISSUE
Owing to Whitsun press arrangements copy for the above issue is required by **Thursday, May 22nd**

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TWO-PAGE FOCUS ON FOLK SPECIAL



AND so ends an era, with the news that the Young Tradition are to break up this autumn. Peter Belamy, Heather Wood and Royston Wood announced after their return from their most recent and most successful American tour this week that after a farewell tour of their favourite clubs and cities they will finish up in September, possibly with a London concert.

Heather is to emigrate to USA, where she has a job in Israel Young's "Folklore Centre" in New York waiting for her. Royston intends to concentrate upon record production and composition — he is studying with Dolly Collins and already has one commission for a piece for wind band. Only Peter will soldier on as a solo artist, and if the indications of his recent second solo album for Transatlantic are any-

So ends an era— Young Tradition split in Autumn

thing to go by, he has an important new future waiting for him.

In fact, the Young Tradition have never been more successful. So why break up?

Some of the clues can be found in their last and commercially most successful album, "Galleries." Although it puzzled some of the critics, the diversity of that record, with some tracks

accompanied by a medieval band, others solo, and one rather unfunny "blues" by Peter, complete with scratchy surface noise, has proved a good selling formula. But it also indicated the divisions within the group that have been coming to the surface more and more when they have been friends. "Lots of people misunderstood Galleries," says Royston. "We weren't charting any way forward for the folk scene. We were merely indicating the variety of things we were in to, including Peter's blues — for like many folk people he started singing American."

"But when we finished the album we realised that what we had done was to discover that there was no way forward — for us as a group, at least." Royston found the arranged medieval bits the most satisfying," recalls Peter. "But in my opinion they are the least successful part of the record. I decided that if we couldn't do that sort of thing well then there was no point in doing it at all."

Financial problems have added their toll, too, the YT admit quite frankly. "The thing is that the club scene isn't large enough to support a group unless they have other sources of income from TV and big concerts," says Peter. "It's still flourishing, and the good clubs are better than ever. In fact one of the reasons why groups like us find it hard to make a living is because there is so much good resident singing in the clubs."

In fact, every time the members of a club lift their voices in a chorus the memories of this era, the short sweet life of the Young Tradition and their predecessors, the Waterasons, will be revived.

Contrary to general belief it was neither of the two groups who first started the exploration into dissonant harmonies and polyphonies, it was Ewan MacColl and A. L. Lloyd, back in the earliest days, with their sea shanty

choruses made up of ascending and descending fifths and ninths. Singers like Louis Killen and Frankie Armstrong added something of the Coppers, the Sussex family whose churchy glee singing became the rage for a while.

Nor was it any more "traditional" than the four boys with a guitar-and-banjo style which it supplanted as a vogue. The Coppers, though "traditional" in the sense that they were not originally part of any revival, may in fact be only a short by-way in the history of British traditional music, for there are few evidences of this sort of harmonising outside the nineteenth century.

This doesn't mean it didn't exist — in roman times a writer commented upon the ability of the Celts to sing in parts — but it does mean that the success of the polyphonic approach to chorus singing lay in its immediate appeal to its audience rather than in any dusty academic justifications.

This approach to the music, with the intermingling of three separate melody lines rather than the blending of all three voices which was the harmonic legacy of the Weavers and the Spinners, had a power that spoke directly to audiences in the same way as the music of the Beatles and the Rolling Stones was completely upsetting the canons of pop.

If the folk revival is part of popular music — which in purist folk-lore terms it actually is — this could be a highly significant move. For if the harsh beautiful sounds of Peter, Heather and Royston were to be the influence that carried pop out of the self-defeating clichés of feedback and the over reliance on the Marshall amplification system, it'd be wrong to have talked about their break-up as an end.

An end of an era for the folk revival it may be. But for pop it could be a new beginning.

BY KARL DALLAS

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COUNTRY ALBUMS

CONWAY TWITTY: "Next In Line" (MCA). Former Rocker Conway Twitty has now established himself as one of the American country market's top performers. Twitty sings well and is backed by his group, the Lenny Blue Boys. Titles include "Next In Line," Merle Haggard's "Mama Tried," and Johnny Cash's "Folsom Prison Blues." A very good album and solid country throughout.

And One Time Only," "Doesn't Anybody Know My Name?" and "Coming Home." The Hillsideers have a good group of the idiom and play with authenticity. A good chance for the country fans to buy British.

WEBB PIERCE: "In The Jailhouse Now" (MCA). Very good modern country music with no frills from Webb Pierce, who scores with simple arrangements and a pleasant singing style. Titles include "I Ain't Never," co-written with Mel Tillis, "There Stands The Glass," and the old Jimmy Rogers title-track. Also on the album are some of Webb's country chart hits including "Wondering," "I Don't Care," a joint effort penned with top country writer Cindy Walker and "Don't Do It Darling."

HILLSIDERS: "Leaving Liverpool" (RCA-Victor). Top British country group, the Hillsideers from Liverpool, turn in a very competent and entertaining set that includes their version of the traditional "Leaving Of Liverpool," Tom Paxton's "One Time

TWO-PAGE FOCUS ON FOLK SPECIAL

FOLK FORUM



DORITA Y PEPE: finishing their LP.

Tour offers flood in for Dorita y Pepe

FOLLOWING THEIR successful Royal Albert Hall concert recently, Dorita y Pepe have been offered tours of New Zealand, Australia and Scandinavia. In June the Latin American folk duo fly out to Holland for radio, television and concert dates.

Yarnell present songs under the collective title, the Angry Muse, at the Stanford Folk Club, Brighton, on May 18.

Dave Travis has signed a recording contract with Tee-Pee Records and will have two LP's and four singles a year released on the label. This month he visits Norway where his "Dave Travis Country" album is in the chart. He tours with American country artists Nat Stuckey, Willie Nelson and Johnny Darrell at the end of May, prior to visiting Jersey for an appearance at the folk club there.

COUNTRY MUSIC ENTERPRISES present

TOP AMERICAN COUNTRY STARS DIRECT FROM NASHVILLE

**WILLIE NELSON
NAT STUCKEY
JOHNNY DARRELL**

PHIL BRADY & THE RANCHERS
DAVE TRAVIS & THE WICHITA LINEMEN
JOHNNY REAGAN & THE TUMBLEWEEDS
DAVE ALLAN • BRIAN CHALKER

Free drinks for first half hour Free Bar
After 7.30 p.m. No Midnight Tickets only £1 each

THURSDAY, MAY 22nd
CUMBERLAND SUITE, BELLE Vue, MANCHESTER

SUNDAY, MAY 25th
GAY TOWER BALLROOM, BIRMINGHAM
TICKETS AT DOOR

MONDAY, MAY 26th
LYCEUM BALLROOM, STRAND, LONDON
TICKETS AT DOOR

SIR JOHN CASS COLLEGE
JEWRY STREET, ALDGATE, E.C.3
Friday, May 23rd, 8 p.m.

In Concert
ROY HARPER
and
AL STEWART

8/- in advance, from Social Secretary, 12/- at door
PLEASE COME EARLY

ROYAL FESTIVAL HALL
General Manager — John Davison

ROY QUEST AND VIC LEWIS PRESENT IN ASSOCIATION WITH JOE LUSTIG

SATURDAY, 24th MAY, 1969, at 8.00

PENTANGLE
(BERT JANSEN, JOHN EMBOURN, TERRY COX, JACQUI MCHIE, DANNY THOMPSON)

A Family Presentation

Tickets 25/-, 15/-, 10/-, 7/- from Royal Festival Hall
Telephone: WAT 3191 and local agencies

MAY 31st ISSUE

Owing to Whitsun press arrangements copy for the above issue is required by

**Thursday
May 22nd**

Leon Rosselson has resigned from the Songwriter's Guild after what he feels has been a gesture of support for the present Greek government in the Guild's distribution of a press release concerning a Song Olympiad in Athens in June.

Protest

Says Leon, "I wrote to the Guild to protest on the grounds that this implied support for a regime that was persecuting its own songwriters." The music of Mikis Theodorakis for instance, has been banned in Greece. The reply from the Guild was that its members liked contests, did well from them, that the Guild was non-political and did not inquire into the activities of governments. Adds Leon, "There may be other members of the Guild in the folk world who would support the position I have taken up and would like to make some sort of protest. Personally, I'm resigning from the Guild."

One of the Guinness Book Of Records Nigel Denver last week set up the world record for non-stop folk singing at the Lampglass Club, Ashington, Northumberland, when, without a break, he performed continuously for 12 hours 18 minutes. Beat that.

Traditional singer Jo Vincent has teamed up with guitarist Colin Reece and they debut at the Fox, Islington Green, on May 22. They are also hoping to tour the North East soon. Jo and Colin are available at 580-7805 (day) or 521-0057 (evenings and weekends).

Oops Department: Last week in the feature on Cliff Augier I referred to his forthcoming album as being on Polydor, it is in fact, on Pye. Apologies all round.

Frankie Armstrong, Sandra Kerr, John Faulkner, Brian Pearson, Phil Colclough, Dick Snell, Dennis Turner, Jim O'Connor and Terry

Ian McCann appears at the Fox, Islington on May 27 and Jackie and Bridie on June 3 and Brigid on the club's recently inaugurated Tuesday night sessions. The club continues on Thursdays with a singers' night each week led by Carey Roberts and Colin Sinclair. Among other guests lined up for the Fox are Nigel Denver and John Foreman.

The Johnstons play the Holy Ground Folk Club on May 21. The following week Pete Ryder and the Tinkers guest and the Noel Murphy Experience featuring Dave "The Boot" Johnson, banjo player and ace footballer play there a week later.

Guests

The Ian Campbell Group are the main guests at Surbiton and Kingston folk club on June 11. Other guests, scheduled include Nigel Denver (May 21), Dave Waite and Marian Segal (28) and Diz Disley (June 4).

Derek Sarjeant, resident at the club, is busy with his trio, now booking through the Sandy Glenon Agency, and tour Lancashire for about 10 days starting on Sunday.

Tim Holler and Amory Kane, two young singer-songwriters, appear in concert together at the Wigmore Hall, London, on May 22, and the show will be recorded for a future album.

Magna Carta — Chris Simpson, Glen Stuart and Lyell Tranter — made a good debut on Country Meets Folk last Saturday and are scheduled for a return broadcast. They are heard on Night Ride from May 28 to June 11 and have their first single, "Midwinter" due for release on May 30. On May 22 they take part in a charity concert at Chelsea Old Town Hall.

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AT DOGHOUSE, Greyhound Fulham Palace Road
MIKE & CLAIR MILNER
8.15 p.m. — Workshop at 7.30 p.m.

AT FOX, ISLINGTON GRN., N.1
SINGALONG WITH
CAREY
2.8 Next week Colin Sinclair.

"BLACK BULL" High Road, N.22

TIM HART & NADY PRIOR
TERRY & CHRIS

CAMDEN FESTIVAL

Cellar Theatre, Finsbury Arms, Devonshire Hill, N.W.2
ROY CAMERON
Plus Zita Sarah & Paddy All free

C.S.T., Charing Cross Road (opposite Seimet's)
RICHARD DIGANCE
BOB AXFORD

FOLK CENTRE, HAMMERSMITH
THE JUGULAR VEIN
ROD HAMILTON, ODDO DON SHEPHERD, JILL DARRY, Prince of Wales, Duffell Road, 2 mins. Ravenscourt Park tube

MARIA GREY COLLEGE
300 St. Margaret's Rd., Twelfth
PETE FOSTER

WHITE BEAR, Kingsley Road, HOUSLOW
ALEX ATTERSON
CHAS UPTON, ALAN HOWARD AND RESIDENTS.

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ALEX CAMPBELL
Admission 5s

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DIZ DISLEY
WIZZ JONES

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JOHN MCCARTNEY
JOHN SCOTT
JOHN MITCHELL
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7.30-11.30

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THE JOURNEYMEN
CHAIRMAN—
TONY FOXWORTHY
Bar and Refreshments, Cecil Shury House, 2, Bergen's Pt. Rd., London, N.W.1

COUSINS, 41 Gresham Street, 7.30-11 p.m.

RALPH McTELL
MIKE COOPER
Allnighter 12-7

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KEITH CHRISTMAS
AL JONES

JON BETMEAD
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PEANUTS, King's Arms, 311 Bishopsgate

MIKE ABSALOM

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NEW DEAL STRING BAND
8 p.m.

SUNDAY

BOUNDS GREEN FOLK CLUB,
Southfields Park Tavern, Bounds Green Road, N.11

THE JOHNSTONS
FOLK COURTIERS

RAILWAY HOTEL, DARTFORD
YETTIES
Residents CRAFTFOLK

SOUTHERN RAMBLERS! Jack O'Leary, Souths, Oxford Road, Essex, May 21 also Richard Digance, Willie Hart, Grays, Town, May 18, Souths Folk

TOWER HOTEL, opposite Watlington Central Station, How St.
RALPH McTELL

THOUBADOUR, 9.30
JILL DARBY

MONDAY

AT CATFORD RISING SUN
THE YETTIES

AT HANGING LAMP, The Victoria, Richmond, 8 p.m.

COME ALL YE
Residents: VERTY STEPHENS & ROGER SUTCLIFFE

TUESDAY

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The Hoppitons, Baker St., Enfield

DAVE HEAD
RAY BRADFIELD

"GEORGE ROBBY" Seven Hoop's Band, Finchbury Park

DENNIS & VANESSA
Charlie Hardy and guests

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MARQUIS of Chislehurst, Southwell Street, Paddington

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Residents, Bus, Taylor

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JO-ANN KELLY

The Jug Trust
Brett Marvin and
The Thunderbolts
Bak Hall and Deane

7.30 8/- 5.0p. Cards and gifts

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CAMDEN FRINGE FESTIVAL
ASSEMBLY HOUSE, PUB,
KENTISH TOWN N.W.5
JACK & MARGARET KING
KEVIN SHEILS
GEORGE DEACON
BOB LOCKYER
ADMISSION FREE, 2p.m.

CLIFF AUNGIER
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GERRY LOCKRAN
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MARCELLINGTON

FOLK CENTRE, FULHAM
ALEX CAMPBELL
ROD HAMILTON AND
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The Straws, Fulham Broadway

THREE HORSESHOES PUB Club
Heath Street, Nr. Hampstead
Tube, presents
PETE STANLEY
BRIAN GOLBEY
and your hosts THE EXILES

THURSDAY cont.

MENTAL HEALTH TRUST
SAT. JUNE 7th
AL STEWART
SHIRLEY COLLINS
THE JUG TRUST
RICHARD DIGANCE
ROGER MOSS
MICHAEL PORTER

11.11. A.P.C. High Street
Southgate, 214, Gables, 100, 20
and 30, 40, 100-100 Postcard of
Paul Dorey (Sherry Hoops Wood
unavailable)

THE GREENWICH THEATRE
FOLK CLUB
The Greenwichee
King William Walk, S.E.18

ALEX CAMPBELL
THE CAPTAIN
8 p.m. Please come early

FRIDAY cont.

THE PEELEYS, The Atlas
Shore, White Gate Street, off
Middleton Street near Liverpool
Street Station, JOE PALMER
introduces

SWEENEYS MEN
also MICK DEVIN and many more

THOUBADOUR, 10.30, 285 Old
Brompton Road

IRISH COUNTRY FOUR
WALTHAMSTOW ASSEMBLY HALL
ENGLISH FOLK GATHERING 8 p.m.

SATURDAY cont.

PLUS SUPPORTING GROUPS AND
A U.D.E.N.C.B. PARTICIPATION:
BAR, LARGE CAR PARK, 50 IN
ADVANCE, 26 DR DORE, TEL. 01-
527-5554

THE YOUNG TRADITION

SUNDAY

BOUNDS GREEN FOLK CLUB,
Southfields Park Tavern, Bounds
Green Road, N.11

THE JOHNSTONS
FOLK COURTIERS

RAILWAY HOTEL, DARTFORD
YETTIES
Residents CRAFTFOLK

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CLASSIFIED ADVERTISEMENT DEPARTMENT

"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: 01-353 5011, Ext. 171, 176 & 234

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PREPAID

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for errors or omissions in advertisements.

MUSICIANS WANTED

1/- per word

SPECIAL NOTICES

1/4 per word

ENGAGEMENTS WANTED

8d. per word

BANDS

1/- per word

A BAND, a Cavalry Band, The Band of the 8th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and unexperienced players apply to Bandmaster, 161-166 Fleet Street, London, E.C.4, or to Capt. W. J. C. O'Connell, 161-166 Fleet Street, London, E.C.4.

ACCOMMODATION for Ritz Keller, 161-166 Fleet Street, London, E.C.4. Tel. 01-353 5011.

ALTO OR TENOR sax and trumpet, required, steady, soul, willing to rehearse, no rubbish. - Tel. 01-353 5011, after 3 p.m.

ATTRACTIVE GIRL guitarist to get with top 40's summer. Up to 1000 weekly, available free to travel wherever fancy leads. Working time with top 40's group of present, trend, baritone saxophones, flute, drums, bass, electric guitar, piano and adventure. - Please ring 01-353 5011 (After)

BASS & DRUMMER to form hard-driving rhythm section for progressive band. S.E. London. - Tel. 01-353 5011, after 3 p.m.

DRUMMER (Vocalist) Established backing group with regular work for Ken Barlow, Raymond Wait, The Queen's Own Hussars, Marketfield, Camp, Uckfield, Sussex. you will be pleased to forward details to you. Further members: H.M. Foxworth, musical experience are also invited to apply.

DRUMMER REQUIRED to join GUY & DRUMMER just forming. Must have personality and ambition. Phone Nick, Thursday or Saturday evenings at 489 2243.

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DRUMMER URGENTLY REQUIRED for summer review show in Victoria Park, London. Must be reader - Phone Trevor McDonald, Brunall (Newfolk) 3085.

DRUMMER WANTED, young pro, good, no rubbish. - Carlisle 21382.

EXPERIENCED GUITARIST wanted for top summer, progressive soul group, turning professional shortly. - Gino Rennie 4881.

FRESHLY LEAD for progressive band, S.E. London. - 01-467 3778 (weekends) Mr. Walker.

GOD all-round drummer for jazz organ trio in West. Good, steady, vocals at sax, no heavy bones. - Phone Miss GRENADIER GUARDS BAKO now has vacancies for experienced bassists, saxophone and conga players. Apply to: Director of Music, Grenadier Guards, Birdcage Walk, London, W.1.

GUITARIST BASSIST for new progressive heavy blues group. London area. - Murray 248, after five.

GUITARISTS WANTED. - See under "URGENT".

LEAD/BASS guitarists, organist wanted. - Postgraduates. Experts required. Details to: WESTERN JACKET, 161-166 Fleet Street, 15, 88B, Hamburg, Germany.

LEAD GUITARIST, organist, saxophone and drummer, willing to play anything. Willing to join group. - Bill 37 Brewer 161-166 Fleet Street.

CLARINET PLAYERS required. Also young men of school leaving age. Will be train for musical career. - Details from BANC Band Band, Ash Vale, Aldershot.

LOOK GOOD & FEEL GOOD in your leathers

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Fri, May 16th
HOWLING WOLF and ROOF and JENNY JACKSON
May 24th—the only appearance of Blues Greats in North-East
LOWELL FULSON
June 12 FREDDIE KING

SAT., MAY 17th
A night to remember at
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FOR FURTHER EDUCATION
AS
"SUGAR"
C.B.S. recording stars, will be there
Progressive and Pop
"It Was Yesterday Today"
release 16th May
LAT 1850

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26th MAY
BLOSSOM TOES
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WITH BAND
Thurs. May 14th, from 10.00
DERRICK MORGAN
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Friday, May 16th
DAVE DAVANI 5
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Latest hit record "REACHING DOWN
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June 10 Ulster Hall, BELFAST
June 14 Colston Hall, BRISTOL
June 18 Guildhall, PLYMOUTH
June 14 The Dome, BRIGHTON
June 20 Town Hall, BIRMINGHAM
June 21 Royal Palace, LIVERPOOL
June 23 Free Trade Hall, MANCHESTER
and
THE FINAL LUNACY
June 26
ROYAL ALBERT HALL
LONDON
(Box Office opens Monday, May 12)
(Concerts at 8.00 p.m.)

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Saturday, May 17th
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8 p.m. to 2 a.m.

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Five
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17.8 (2.0) Cards plus guests

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Fri. May 15 TRAVELERS COLLEGE
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Sat. May 16 RENOISE
U.S.A.
Sun. May 17 BURNWATER
CHERTON
Mon. May 18 QUARTERMASTER
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Thurs. May 21 SHIRAZ RESTAURANT
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MAY 1969

