

# Melody Maker

MAY 24, 1969

1s weekly

## FESTIVALS

SPECIAL ROUND-UP  
CENTRE PAGES

# JAGGER - FILM

## COME TO BERLIN with the MM

**DUKE ELLINGTON, Stan Kenton, Lionel Hampton, Miles Davis and Sarah Vaughan** — these are just a few of the star American jazz names appearing at the 1969 Berlin Jazz Festival from November 7 to 9.

The festival is one of the leading jazz events of the year in Europe — and for the fourth year, the MM is running a special trip by air to Berlin. This trip, direct to the German capital by Britannia jet-prop aircraft, offers a full week-end listening to some of the biggest jazz names in the world for only 27 guineas.

This low all-in price includes the return flight from Luton to Berlin, transport to Luton from central London and return and two nights bed and breakfast in good class hotels in the city. And free seats for all three concerts.

The full line-up for the festival is as follows: Dave Pike Quartet, Miles Davis Quintet and Stan Kenton and the Berlin Dream Band (November 7); Newport All Stars featuring Tal Farlow, Barney Kessel and Red Norvo and the Duke Ellington Orchestra (8) and Ten Years After, Sarah Vaughan and Lionel Hampton and the Inner Circle (9).

The full itinerary of the MM trip is: **FRIDAY, November 7.** Leave London by coach at 9.30 am for journey to Luton Airport. Direct flight (two hours) to Berlin with lunch served en route. Transfer to hotel on arrival for two nights bed and breakfast.

**SATURDAY, November 8.** Morning and afternoon free for sightseeing. Optional trip behind the Berlin Wall to the Eastern sector of the city. Optional West Berlin tour available. After the evening's concert, there is an all night jazz party (tickets approx 15s).

**SUNDAY, November 9.** Whole day free for sightseeing. After the final concert, we return to the airport for the return flight, arriving back in London at about 5 am on Monday morning.

All for the incredibly low price of 27 guineas. Remember that the normal air fare alone to Berlin is now over £58.

FILL IN THE  
COUPON ON  
PAGE 3 NOW!



# STAR

## SIGNED FOR NED KELLY ROLE



MARIANNE plays sister

ROLLING Stone Mick Jagger is to play Ned Kelly, the legendary Australian folk hero who was hanged in Melbourne in 1880, in a new major feature film for Woodfall Productions.

The film, which will be directed by Tony Richardson, also stars Marianne Faithfull, who plays one of Kelly's sisters. Shooting starts on location in Australia in July.

This is Jagger's second major film role. He recently completed a part in *The Performers*, which also starred James Fox and Anita Von Pallenberg.

Ned Kelly was born in 1854, one of three sons of a convict, who became an outlaw and organised a reign of terror in Victoria, New South Wales, with a hand-picked gang of hoodlums. The authorities regarded him as a thief, arsonist and murderer, but local people, according to legend, regarded him more as a friend and saviour. Considerable folk tales have grown up about him. He was reputed to wear a special suit of armour.

### Gallows

He was eventually caught by the authorities in a hotel in Glenrowan in 1880. The hotel was burned down and a number of his gang members were burned to death.

After his capture, Kelly was taken to Melbourne and subsequently hanged. In the film, Jagger ends up on the gallows.

At the end of the film's shooting, the Rolling Stones are planning some new live appearances, either in this country or America. But no details were available at press time.

They are currently working on their new album and studios have been booked until early next month.

After the completion of recording, a new single will be chosen.



## TENOR GIANT HAWKINS DIES AT 64

TENOR saxist Coleman Hawkins, one of the real giants of jazz, died on Monday in New York. He was 64. Hawkins, born in St Joseph, Missouri, on November 21, 1904, arrived in New York with Miltie "Swifty" Jazz Hound in 1923 and during the next ten years with the Fletcher Henderson Orchestra, raised the saxophone to the status of a major solo instrument, virtually single handed. He worked in Britain and the Continent from 1934 to 1939 when he returned to New York and recorded his biggest single hit, "Body and Soul".

In 1944 he was the leader on the first big record session and his since led his own groups as well as touring regularly with jazz at the time. A full appreciation of the genius of Hawkins will appear in next week's Melody Maker.

# TV JAZZ FROM RONNIE SCOTT'S

## Series starts in September

A WEEKLY jazz colour TV series is planned for London's Ronnie Scott Club this autumn.

The series, initially for BBC-2 but possibly transferring when the full colour service starts in November to BBC-1, is tentatively titled *Jazz From Ronnie Scott's* and will run for at least 26 and probably 39 weeks at the famous London jazz club. The club will in fact become the focus for all BBC-TV jazz programmes in the future.

The series will be produced by Terry Hensbury, who presented BBC-2's *Jazz At The Maida Vale*, on which the new series is based. A pilot edition of the show, featuring the Ronnie Scott Big Band and possibly a featured singer, will be made at the club on June 8 and the series will start in September, assuming problems with lighting the club for colour TV can be overcome.

In August, the BBC will spend a week at the club recording British jazz stars for the series and in October, while a host of American stars are in London for Jazz Expo '69, they will spend another week recording programmes featuring American names.

The start of the TV series coincides with the tenth anniversary of the Ronnie Scott Club, September 10 to be Anniversary month at the club when several special ventures are planned.

A special book and a special album are to be released to coincide with the anniversary.

The book is titled "Jazz Decade London: 10 Years Of Ronnie Scott's" by Benny Green, with photographs by Fred Warren. The LP will be on CBS and will be titled "10 Years Of Ronnie Scott's Jazz Decade London." It will feature a number of star names including the Woody Herman and Maynard Ferguson bands, Salina Jones and Ann Haven.

Ronnie Scott's club originally opened in Gerrard Street in premises which became the Old Place when the club moved to its present premises in Frith Street. The Old Place later closed down.



RONNIE, big band

# Melody Maker POP 30

- 1 (1) GET BACK ..... Beatles, Apple
- 2 (2) MY SENTIMENTAL FRIEND ..... Herman's Hermits, Columbia
- 3 (6) MAN OF THE WORLD ..... Fleetwood Mac, Immediate
- 4 (5) MY WAY ..... Frank Sinatra, Reprise
- 5 (3) COME BACK AND SHAKE ME ..... Clodagh Rodgers, RCA
- 6 (14) DIZZY ..... Tommy Roe, Stateside
- 7 (8) BEHIND A PAINTED SMILE ..... Isley Brothers, Tamla Motown
- 8 (11) BOXER ..... Simon and Garfunkel, CBS
- 9 (4) GOODBYE ..... Mary Hopkin, Apple
- 10 (17) RAGAMUFFIN MAN ..... Manfred Mann, Fontana
- 11 (7) PINBALL WIZARD ..... Who, Track
- 12 (9) ISRAELITES ..... Desmond Dekker, Pyramid
- 13 (12) ROAD RUNNER ..... Jr. Walker and the All Stars, Tamla Motown
- 14 (10) CUPID ..... Johnny Nash, Major Minor
- 15 (13) HARLEM SHUFFLE ..... Bob and Earl, Island
- 16 (26) LOVE ME TONIGHT ..... Tom Jones, Decca
- 17 (16) I'M LIVING IN SHAME ..... Diana Ross and the Supremes, Tamla Motown
- 18 (15) GENTLE ON MY MIND ..... Dean Martin, Reprise
- 19 (25) GALVESTON ..... Glen Campbell, Ember
- 20 (30) TRACKS OF MY TEARS ..... Smokey Robinson and the Miracles, Tamla Motown
- 21 (22) BADGE ..... Cream, Polydor
- 22 (1) TIME IS TIGHT ..... Booker T and the MG's, Stax
- 23 (21) AQUARIUS/LET THE SUN SHINE IN ..... Fifth Dimension, Liberty
- 24 (20) PASSING STRANGERS ..... Sarah Vaughan and Billy Eckstine, Mercury
- 25 (19) WINDMILLS OF YOUR MIND ..... Noel Harrison, Reprise
- 26 (18) I DON'T KNOW WHY ..... Stevie Wonder, Tamla Motown
- 27 (1) HIGHER AND HIGHER ..... Jackie Wilson, MCA
- 28 (1) SNAKE IN THE GRASS ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 29 (1) DICK-A-DUM-DUM ..... Des O'Connor, Columbia
- 30 (27) COLOUR OF MY LOVE ..... Jefferson, Pye



HODGES: coronary spasm

NEW YORK, Tuesday. — Pete Townshend and Roger Daltry, of the Who, were charged with assaulting a plain-clothes policeman after an incident on the stage of Fillmore East last Friday (16). They face a maximum penalty of a £420 fine or a year in jail. A court hearing has been set for May 27.

The police allege that patrolman Daniel Mulhearn went on stage to warn the audience of a fire in an adjoining building and was kicked and beaten.

According to theatre manager Kipp Cohen the audience already knew of the fire and "an orderly evacuation" was in progress when the officer jumped on stage.

Pete Townsend later told reporters: "We mistook the policeman for some kind of heckler. We very much regret the whole thing."

### MORE REVIVED 45s

PHILIPS RECORDS are the latest to go into the Revived 45 business and are to re-release 25 old singles.

They include the Walker Brothers' "Sun Ain't Gonna Shine," Springfield's "Silver Threads And Golden Needles," Marty Wilde's "Endless Sleep," Nina Simone's "Gimme Some," Eden Kane's "Boys Cry," The Pretty Things' "Rosilyn," Jerry Lee Lewis' "Great Balls Of Fire," and Roger Miller's "King Of The Road." Comment Philips: "We don't really know which ones will be hits. All we know is that they are all good enough to happen the second time around."

### COPACABANA SELLOUT

NEW YORK, Monday — Tom Jones' two week season at New York's Copacabana, which opens tonight (Thursday), has been a sell-out for two weeks, reports Ren Grewatt.

This is the first time the nightspot has been sold out 10 days before the opening since Frank Sinatra last appeared there about ten years ago.

Tom has been awarded two Gold Discs for his albums "Fever Zone" and "Help Yourself" and his latest album "This Is Tom Jones" is expected to be awarded a Gold Disc for advance orders of more than one million dollars.

### Burdon forms new group in California

NEW YORK, Monday — Eric Burdon has formed a new group of American musicians in California. This means that he will no longer work with a group known as the Animals.

The new, unnamed group has already played a number of showcase dates on America's West Coast and Associated Booking Corporation is to book the group. At present, details of the musicians in the new group were not known.

## Hodges recovers from heart attack

JOHNNY HODGES, Duke Ellington's poll-winning alto saxist, has recovered rapidly from a coronary spasm, a minor heart attack, and was expected to rejoin the Ellington band this week reports Leonard Feather.

A young saxist named Gregory Herbert replaced Johnny in a performance of Duke's sacred concert at the Academy of Music in Philadelphia.

Jeff Castleman, the bass player who recently left Ellington after 18 months is now the leader of the Sarah Vaughan Trio with Frank Strazzeri (pno) and Dick Wilson (dr). Castleman's wife, singer Trish Turner, also recently left Ellington.

# WHO CHARGED WITH ASSAULT ON POLICE IN STATES



TOWNSHEND "much regret"

nedly take-off album, the "First Family." The album is to be recorded before a live audience of 800 and is to be issued by Decca.

### COLOSSEUM IN U.S.

JON HISEMAN'S Colosseum are to spend ten weeks in America this year. They are to make two tours, of four weeks and ten weeks duration.

### KOOPER IN CONCERT

HOLLYWOOD, Tuesday — Al Kooper, the Columbia Records producer and group leader, this week started a concert tour of the States backed by 15 top musicians including Zoot Sims, Dick Hyman, Ernie Royal, Joe Farrell and Bernie Glow (reports Leonard Feather).

Charlie Calello is conducting the orchestra and collaborating with Kooper on the arrangements.

Featured along with Kooper on future concerts will be such artists as Steppenwolf, in Toronto on June 21; Mary Hopkin, New Jersey on August 2; and the James Cotton Blues Band, in New York's central Park on August 15.

### U.S. SUPERGROUP

NEW YORK, Monday — Keith Emerson of the Nice and Mitch Mitchell of Jimi Hendrix's Experience are to play together in a special American "supergroup."

The group has been arranged for a new comedy album being made in New York by Earl Dowd.

Dowd produced the Ken-

### NO ELVIS TV MOVE

ALTHOUGH THE BBC saw the long-awaited Elvis Presley Christmas TV show at the beginning of this month, there is still no final decision as to whether the show will be bought for screening in Britain.

Reasons there is still a hold-up from the American end because of contractual problems.

A BBC-TV spokesman told the MM on Monday: "We are still waiting for NBC to come back to us with the price, etc." But Peter Marriott, director of European operations for NBC International, commented: "I think there is a little mix-up here. It's not the price; we are still waiting the O.K. from New York regarding clearance. The situation hasn't changed; I wish to hell it had. We can't talk figures until we get clearance."

### ROSETTI-PROWSE

MICHAEL HUNKA, chairman of Rosetti, the musical instrument firm, has announced a link-up with the Keith Prowse music publishing company.

Says Mr Hunka: "We are joining forces with the Keith Prowse Music Publishing Company Ltd.

"This association will allow us to extend our services to the retailer and give us both a better springboard for future growth, particularly in the field of musical education."

### POP 30 PUBLISHERS

- 1 Northern Songs, 2 MCA, 3 Immediate/Fairwood, 4 Shapiro Bernstein, 5 Apple, 6 BMI, 7 Jobete/Carlin, 8 Pattern, 9 Northern Songs, 10 Intone Ltd., 11 Fabulous, 12 Sparto, 13 Jobete/Carlin, 14 Kags Music, 15 Keynote/Marc James, 16 Valley, 17 Jobete/Carlin, 18 Acuff-Rose, 19 Carlin, 20 Jobete/Carlin, 21 Draft-leaf/Apple, 22 Chappell, 23 United Artists, 24 Francis Day and Hunter, 25 United Artists, 26 Jobete/Carlin, 27 United Artists, 28 Lynn, 29 E. H. Morris, 30 Scepter.

### u.s. top ten

- 1 (3) GET BACK ..... Beatles, Apple
- 2 (1) AQUARIUS/LET THE SUNSHINE IN ..... Fifth Dimension, Soul City
- 3 (3) LOVE (Can't Make You Happy) ..... Mercy, Sundi
- 4 (2) HAIR ..... Cowiell, MGM
- 5 (1) ON HAPPY DAY ..... Edwin Hawkins, Pavilion
- 6 (4) IT'S YOUR THING ..... Isley Brothers, T. Neck
- 7 (8) ATLANTIS ..... Donovan, Epic
- 8 (7) THE BOXER ..... Simon and Garfunkel, Columbia
- 9 (9) GITARZAN ..... Ray Stevens, Monument
- 10 (10) THESE EYES ..... Guess Who, RCA

### top twenty albums

- 1 (4) NASHVILLE SKYLINE ..... Bob Dylan, CBS
- 2 (1) ON THE THRESHOLD OF A DREAM ..... Moody Blues, Derom
- 3 (5) BEST OF THE SEEKERS ..... Seekers, Columbia
- 4 (7) HAIR ..... London Cast, Polydor
- 5 (3) ELVIS PRESLEY (NBC TV SPECIAL) ..... Elvis Presley, RCA
- 6 (5) SONGS FROM A ROOM ..... Leonard Cohen, CBS
- 7 (12) HOLLIES SING DYLAN ..... Hollies, Parlophone
- 8 (6) GOODBYE ..... Cream, Polydor
- 9 (10) LED ZEPPELIN ..... Led Zepplin, Atlantic
- 10 (8) OLIVER ..... Soundtrack, RCA
- 11 (9) THE SOUND OF MUSIC ..... Soundtrack, RCA
- 12 (11) GENTLE ON MY MIND ..... Dean Martin, Reprise
- 13 (15) 20/20 ..... Beach Boys, Capitol
- 14 (1) BEATLES (Double Album) ..... Beatles, Apple
- 15 (17) WORLD OF BLUES POWER ..... Various Artists, Decca
- 16 (13) POST CARD ..... Mary Hopkin, Apple
- 17 (20) ROCK MACHINE I LOVE YOU ..... Various Artists, CBS
- 18 (1) COLOSSEUM ..... Colosseum, Fontana
- 19 (14) THIS IS DESMOND DEKKER ..... Desmond Dekker, Trojan
- 20 (15) SCOTT 3 ..... Scott Walker, Philips

# Album of the week

## Nina Simone 'Nuff Said!

SF7979 RD7979

# Soulful The Blues

## Bill Black's COMBO

12 Stereo or Mono LP  
London Records a division of  
The Decca Record Company Limited  
Decca House, Abert Embankment, London W.C.2

# SAM GOPAL

first album

## 'ESCALATOR'

SLE 8001

LONDON DATES

LYCEUM — May 23 (Fri)

SPEAKEASY — May 28 (Wed)

# BLUEBEAT

## HOT 10

- 1 (2) WHO YOU GONNA RUN TO ..... The Techniques, CAMEL-10
- 2 (1) WORK IT ..... The Youngins, CEAR-13
- 3 (4) FIRST TASTE OF LOVE ..... New Orleans, CEAR 11
- 4 (6) RUN GIRL RUN ..... G. G. Groulx, CEAR-10
- 5 (9) HAILES SELAISE/BLUES DANCE ..... Larry Adler, NU BEAT 322
- 6 (3) 1,000 TONS OF MEGATON ..... Robert Adams, CAS 172
- 7 (5) DOWN IN THE PARK ..... The Impressions, CAMEL-11
- 8 (7) RESCUE ME ..... The Reggae Girls, NU BEAT 320
- 9 (8) TAKE YOUR HAND FROM MY NECK ..... Paragons, CEAR-15
- 10 (1) THROW ME CORN ..... Winston Sharp, BULLET 09

NEW RELEASES

LET IT BE ME ..... The Beatles, Apple

RODNEY'S HISTORY/DRUMBOA ..... Carl Perkins, Sun, 5012

LET ME TELL YOU BOY/MANNIS ..... The Electric Blues Brothers, Sun, 5013, 5014

PAMA RECORDS

78 Crown Park Rd  
London, N.W.10  
Phone: 01-943 2367/8/9

# Melody Maker

181 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  
Laurie Hanchaw  
Chris Hayes  
Chris Walsh  
Bill Walker  
Terry Wilson  
Rover Eidge  
ADVERTISING  
MANAGER  
Peter Wilkinson  
PROVINCIAL NEWS  
EDITOR  
Jerry Dawson  
2-4 Oxford Road  
Manchester 1  
Telephone: Central 3232

## NEWCASTLE'S FIRST FESTIVAL ATTRACTS THE STARS

# RAY CHARLES AND GARY BURTON NAMED

THE GARY Burton Quartet, Ray Charles, Memphis Slim, John Dankworth, Cleo Laine, Annie Ross, Jon Hendricks and classical guitarist Andre Segovia are among the names who will be appearing at the first-ever Newcastle Festival, scheduled for October 3 to 18.

Directed by Michael Emmeron, who controls the highly successful Belfast Festival, the Newcastle Festival will feature 200 events.

The Festival will open with two performances by Ray Charles in the City Hall (October 3). Two days later (5) classical guitarist Andre Segovia will be followed on stage by the Dubliners. Other major attractions include the Gary Burton Quartet (17) who is also booked to appear at the Belfast Festival in November and Memphis Slim (8). Negotiations are in progress for the John Dankworth Big Band with Cleo Laine, Annie Ross and Jon Hendricks (12) and for Cleo's late night one woman show.

Gaelic composer-collector Sean O'Riada is expected to appear with his group on the same bill as the Belfast Me-Peake Family.

Other folk jazz and pop names will be added to the list of major concerts as availability is cleared.

Assistant Festival Director



GARY BURTON: one of many U.S. stars booked.

Charles Hewitt has lined up a mini festival of folk and jazz every night at 10 pm. Personalities include Bob Davoport, Nigel Denver, Hamish Imlach, Cyril Tawney, Mike Cooper and Johnny Handle.

On the jazz side, soloists John Surman, Terry Smith, Alan Skidmore and Dick Morrissey will jam with the Ed Faulkless Trio.

Other groups include the Mike Westbrook Seven Piece, the Don Rendell-Ian Carr Quintet, the Chris McGregor band and the Polish Andrzej Kurylewicz Trio with Wanda Warska.

In conjunction with the Festival, the British Film Institute sponsored Timeside film theatre is presenting a season of 18 films under the title Film Goes Pop. Likely films will include the Mon-

terey Pop Festival and the Stones. Old films such as Help and Rock Around The Clock will also be included.

### ETHIOPIANS TOUR

THE ETHIOPIANS — a duo from Jamaica who had a minor hit two years ago with "Train To Skaville" — fly to Britain for a tour on May 26. They will spend next week rehearsing and then open the four-week tour at London's Caribbe Club on May 31.

Other dates include the Crystal Palace Ballroom (June 1), Savoy Ballroom, Snodland (6), Central Hall, Gillingham (8), Daylight Inn, Orpington (12).

Their current single is "Hong Kong Flu" on the Jay Jay label.

### FOUNDATIONS DUE

FOUNDATIONS RETURN to Britain on June 2 after a week in cabaret in Detroit at the end of their current American tour.

On their return the group makes short tours of Scotland and Ireland before making their first British cabaret appearance since Colin Young joined them as lead singer last summer.

They start in cabaret on June 29 at the Stockton Fiesta and for the first time the group will be wearing tuxedos. Dates set for the group include: Johnny Walker Show (June 4), Locarno, Sunderland (June 5), Scotland (8-9), Gramian, TV (10), Ireland (11-15), Margate (21), Nottingham (23), Oxford University (24), Hemel Hempstead (26), Leicester (27) and Sutton Coldfield (28).

### VANCE BACK ON 1

TOMMY VANCE, one of the original deejays on Radio One's Top Gear before John Peel took over — returns to Radio One for a month from June 2.

He will be acting as holiday relief in the Sounds Like Brandon slot from 5.15 to 7.30 from Monday to Friday while Tony Brandon is on holiday.

Radio One Club visits Jersey for the first time on Whit Monday, when host Stuart Henry presents a two-

hour show from 12 noon on the West Park Pavilion, St Helier.

Other Whit Monday programmes: Tony Blackburn starts at a later time — from 8 a.m. to 10 a.m., Johnny Walker is heard from 10 a.m. to 12 noon.

### SANDIE FOR S. AFRICA

SANDIE SHAW plays South Africa from June 1 to 28, when she returns to Britain. On July 6 and 7 she is special guest at the Amsterdam Song Festival, then plays a Sunday concert at Douglas, Isle of Man, on July 13.

Tonight (Thursday) Sandie appears on Top Of The Pops.

### BOB GIBBS KILLED

BOB GIBBS, 24-year-old bass guitarist with the Jonny Young Four country group, was killed last week in a motor accident.

The group were returning from a BBC recording session in London and were involved in a five-car pile-up on the A2 near Marling Cross, Gravesend. Comedian Charlie Chester was injured and his Rolls Royce badly damaged in the collision.

Jonny Young, driving the group's Ford Transit, was taken to hospital with rib and head injuries. The other members of the group, Dave Crane and Stuart Langridge, were slightly injured.

The Jonny Young Four have just had U.K. first single, "Dreaming Country," released by RCA Victor Records, and have toured with Hank Locklin and George Hamilton IV.

## Midland cabaret spot for Cleo and Dankworth

### CLUB NEWS

"DINE and Dance with the Dankworth's" is the cute title given to what is hoped will be the first of a series of super cabaret evenings at the Top Rank Suite, Birmingham, on May 30.

Cleo Laine will appear in a full-length cabaret spot, accompanied by the 15-piece Jonny Dankworth Orchestra which will also play for dancing. Including a four-course dinner, the charge will be £2 10s. Similar events are planned for the Top Rank Suites at Croydon (June 4) and Southampton (June 6).



CLEO "dine and dance"

MORE big signings by Club Fiesta, Stockton. Amen Corner will appear for two nights only on July 7 and 8. Frank Lloyd will star for the week, commencing July 13, and on the 16th, the Ronettes will be an additional one-night attraction.

Whit Week attraction (starting May 25) will be Judith Durham, followed by the Marmalade (June 1).

THE Factory extension of Birmingham's Opposite Lock club will be in future the second home of the thriving Boggery Folk Club, formed by singer Jasper Carrott.

From June 3, the Boggery Club will meet each Tuesday at the Factory in addition to regular sessions on Mondays at the Old Movehans Club at Solihull. Among the attractions at the opening meeting of the Boggery Folk Factory will be Al Stewart, plus Colin Scott, and We 3.

COUNTRY and Western quarter, the Freeholders, open on Sunday (May 25) for a week at the Starlite Club in their home town of Redcar. They follow with a week at St. Rose Country Club in Cumberland.

THE Old Granary, Bristol, continue their Progressive Pop shows on Mondays. Signed for June are Blossom Toes (2), King Crimson (16) and Hard Meat (30).

CURRENTLY starring at Caesar's Palace, Duxtable is comedian Tommy Cooper followed on Sunday (25) by Don Lewis and Dorcy Lindy. Among future bookings are Dave Allen and pianist Valentine.

THIS weekend's visitors to Mothers, Birmingham include Liverpool Scene tomorrow (Friday), Savoy Brown and Keef Hartley (Saturday 24), and John Peel with Jon Hiseman's Colossium, and Pete Brown's Battered Ornaments on Sunday (25).

## Last minute change for Howlin' Wolf

A LAST-minute change of venue for Howlin' Wolf saw the American bluesman opening his British tour at Anabel's, Sunderland on Friday instead of the Kirklevington Country Club. He is working with John Dummer's blues band.

Wolf appears tonight (Thursday) at the Lafayette, Wolverhampton, then continues at El Rondo, Leicester (23), London's LSE and Flamingo (24), Faux Club, Southall (25), Winning Post Hotel, Whiston (26), London's Fishmonger's Arms and Kloops Kiosk (27), Toby Jug, Tolworth (28), Daylight Inn, Potts Wood (29), Ritz, Balroom (30), Free Trade Hall concert with Freddie King (31), Boat Club, Nottingham (June 2) and finally a Blues Dance with Freddie King at City Hall, Sheffield (2).

### HOLIDAY MARATHON

ROITH SKIDES hosts a special bank Holiday marathon at two-and-a-half hours including Madeline Bell, the Johnny Arthur Band, Explosive, and Two of Ends.



CHIP

## Tremeloes single due next month

THE TREMELOES have a new single released on June 13 — a Spanish-flavoured number, titled "Once On A Sunday Morning," written by Alan Blakley and Chip Hawkes.

No B side had been announced at pretime. The group are to make a live album of their cabaret act. It will be recorded at the Showbat, Middlesbrough on June 6 and will include all their hits as well as some of their stage numbers. The group are appearing at the club from June 1 for a week, doubling the Top Hat, Spennymer.

On June 20, they fly to Bratislava to appear at the Golden Lyre Pop Festival and have been signed for a month long tour of Canada from September 1-30. They will do cabaret and concerts and four major TV shows.

Harvest will be in June this year —

Deep From Pate Brown and the Bedford Ornaments The Edge Broughton Band

### LULU IN STATES

LULU, whose split from record producer Mickie Most's RAK Records was announced in the MM last week, has not yet signed any new recording contract.

On Monday, Lulu and Bev Gee, husband Maurice Gibb, flew to the States, where Lulu stars on the Johnny Cash TV Show. On May 31, she does two colour TV shows in Vienna, then visits Berlin on June 6 for more TV.

She already has had further offers to play continental dates for two weeks in July.

## MM's Berlin trip

(SEE PAGE 1)

PLEASE SEND FULL DETAILS OF THE MM'S BERLIN JAZZ FESTIVAL TRIP

Name .....

Address .....

POST TO: Berlin Trip, Page and Moy Ltd., 221-223 Belgrave Gate, Leicester.

# New from CBS

- ### New Singles
- 4243 Tom Sawyer Cookbook
  - 4244 Bobby Vinton To Know You Is To Love You
  - 4245 Leonard Cohen Bird On The Wire
  - 4246 Linda Scott First Of All
  - 4247 Dreams Baby I'm Your Man
- 58-4205 Cliff Nobles & Co. Switch It On

Andy Williams  
"Happy Heart"  
His current big seller  
4062

### New Albums

(S) 63612  
Tony Bennett  
Tony Bennett's  
Greatest Hits  
Volume II

(M) 52647  
Margaret  
Savage  
Margaret Savage  
Sings  
Inheritance—Retail Price 25/11

(M) PR29  
Various Artists  
Our Inheritance  
Inheritance Sampler  
Album  
Special Retail Price 7/6

A Collection of All That Is Best in Scottish Music

AS ALL MY LOVING IS SHOWN FOR THE SECOND TIME

MRS MARY Whitehouse's National Viewers' and Listeners' Association — watchdog of TV and radio programmes — this week swung into action over the re-screening of Tony Palmer's controversial pop programme, All My Loving.

The programme, All My Loving first screened on BBC-1 last year, was shown on BBC-2 in colour on Sunday.

Mrs Whitehouse told the MM on Monday that she had an appointment at three p.m. yesterday (Wednesday) with the Director of Public Prosecutions in London. With her were NVA president and Chief Constable of Lincolnshire, John Barnett, the Right Reverend Bishop A. W. Goodwin Hudson, and a family doctor who had to remain anonymous. "We are talking with a report on the programme. It is up to the director of public prosecutions to decide what action to take."

Mrs Whitehouse said: "As it was not possible to have a copy of the film, as it would be with a book, we had to arrange for from four to six responsible citizens to view it last night (Sunday) to decide whether in their view it was obscene."

A BBC-1 spokesman commented on Monday: "We have nothing to say for legal reasons."

**FREE PROCOL CONCERT**

PROCOL HARUM played a free concert for 15,000 people in the rain at a London park last Sunday — their first appearance here in over six months.

They returned from a long stay in America last week.

# MRS WHITEHOUSE THREATENS ACTION AGAINST BBC



TONY PALMER: controversial pop programme

and are set to launch a new assault on the British market with a new LP and single.

The title track from the album "A Salty Dog" will be released on A&M this Friday, written by Gary Brooker and Keith Reid. The LP will be released in a month. The single is their first in a year.

Procol appear at London's Lyceum tomorrow (Friday),

American comedy duo, The Times Square 2, when they open on May 30.

The comedy duo have just completed a highly successful college tour of the States with the Mothers. They are due to have their own television series screened in Britain later this year.

**FOLK AT THE PROMS**

THE DUBLINERS, the Ian Campbell Folk Group, the Young Tradition, Martin Carthy and Dave Swarbrick are the stars of the Folk Night at the Pop Proms at London's Royal Albert Hall in July.

The Folk Night is July 3 and the festival runs from June 29-July 5.

Other stars at the festival include Pentangle, Amen Corner, Fleetwood Mac, the Who, Chuck Berry, Marmalade, Chicken Shack and Liverpool Scene.

**BRUBECK FOR LONDON**

PIANIST DAVE Brubeck is to perform his classical rhapsody "The Light in The Wilderness" at London's Royal Albert Hall on June 14.

He will be accompanied by the Cincinnati Symphony Orchestra conducted by Erich Kunzel and the 100 strong Miami University A Capella Chorus.

**FAIRPORT CONTINUE?**

FAIRPORT CONVENTION hope to carry on as a group following the tragic road accident that killed their drummer Martin Lamble on the M1 motorway last week.

A spokesman told the MM on Monday: "A big question mark hangs over their future at the moment, but they hope to carry on."

Tyger Hutchins is still recovering in hospital with total manager Harvey Swannham who was seriously injured.

Martin's funeral and that of Jennie Franklin who was also killed in the crash when their van overturned, was due to be held at Golders Green Crematorium yesterday (Wednesday).

Many British groups and artists offered their services for a benefit concert on hearing news of the accident, and one will be held at London's Roundhouse, at Chalk Farm on Sunday (May 25) from 7 pm onwards.

Among artists appearing will be Family, the Pink Floyd, Election, Blossom Toes, the Deviants, Pretty Things, Martin Carthy and Dave Swarbrick, John Martin and Beverley.

Mothers Club, Birmingham, where Fairport had been playing the night of their accident, are also planning a benefit.

**MARMALADE'S NEXT**

MARMALADE'S long-awaited follow-up in their number one hit "Oh-Lah-De, Oh-Lah-De" is "Baby Make It Soon" written by Tony Macaulay. It is released on June 9.

The group flew to London specially from Glasgow last weekend to make last minute alterations to the number.

The Marmalade have been voted the world's Top Group in a Norwegian poll and fly to Bergen on May 30 to receive an award and appear at a major pop festival.

On June 1, they open at Stockton Fiesta.

**FREDDIE DUE IN**

U.S. GUITARIST and blues singer Freddie King will arrive in this country on Thursday (29) to begin his second British tour of '69. No opening date has yet been fixed, but on Saturday (31) he takes part in a blues concert along with Howling Wolf, John Dunneson's Blues Band and the Killing Floor at Manchester's Free Trade Hall.



**HARMONY GRASS DISC**

**PRESIDENT'S AWARD FOR STEVIE**

STEVIE WONDER was received by President Nixon at the White House last week when the Motown star was awarded the President's Committee On Employment Of The Handicapped highest honour, The Distinguished Service Award. The Motown star, blind since birth, was accompanied to the White House by his mother, Mrs Lula Hardaway. The award was presented to Stevie by secretary of labour, George P. Shultz. Stevie performed before 3,000 workers for the handicapped from all over the world after he was presented the award.

**Beach Boys single due for release this month**

A NEW Beach Boys single will be released on Capitol on May 30, called "Break away" written by Brian Wilson.

The group arrive for their European tour with Paul Revere and the Raiders and Joe Hicks on May 28 and play Brighton Dome on May 30. Their only London appearance will be at Hammerstein (Odson May 31).

Their other dates include Rotterdam, Holland (June 1); Amsterdam (2); Brussels (3); Paris (4); Birmingham (5); Liverpool (6); Manchester Free Trade Hall (8); Odson Glasgow (9).

This is the first British tour by Paul Revere and the Raiders who hope to return here for a solo tour in the autumn. During their tour with the Beach Boys, they will be looking for British artists to appear on their two-week American TV show, Happening This Autumn.

The group have a new single, "Let Me" released on CBS on May 30.

**HARMONY GRASS DISC**

HARMONY GRASS have recorded a Howard and Blakeley number "First Time Loving" as their next single to be released by RCA on June 13.

The group have been booked for more cabaret spots in Northern clubs and on August 31, they appear at the Country Club, Weymouth. On July 5 and August 12, they play the Marquee, London.

**Allen Klein appointed Apple business manager?**

AMERICAN BUSINESSMAN Allen Klein is believed to have been officially appointed business manager of Apple.

No official announcement of the appointment has been made by the company, but the MM understands that Klein, who is also American business manager for the Rolling Stones, has signed a contract to act in this capacity for a year.

During that time, he will receive 20 per cent of Apple's earnings.

As the Beatles' "Get Back" stayed at number one in the MM's Pop 30 this week, Ringo Starr was America's filming scenes for The Magic Christian, his new film with Peter Sellers. He made the crossing with his wife Maureen on the QE2 liner.

John Lennon and Yoko Ono were also booked on to the liner but missed the sailing when Lennon's application for a new American visa did not go through in time. His previous visa was revoked last December after he was convicted of a drug offence.

At present, an Apple spokesman said: "He still hasn't got his visa. We are expecting it at any time and we hope he can sail this week." Lennon and his wife are going to America on business.

Paul McCartney's wife Linda is expecting a baby, it was announced this week.



LENNON



YOKO

**Jack Bruce in line-up for Mike Taylor tribute**

TENOR SAXIST Dave Gelly is presenting a tribute to the late pianist-composer Mike Taylor on BBC's Jazz Workshop on June 4.

Dave has lined up Frank Ricotti (vibes, alto), Barbara Thompson (saxes), Howard Riley (pno), Jack Bruce (bass) and Jo in Hiseman (dr) to play Taylor's compositions and arrangements of standards.



BRUCE, BBC date

DRUMMER Beaver Harris and trombonist Graeham Moncur, both well known for their work with Archie Shepp, have formed a new group, 360 Degree Music Experience. It will include Roland Alexander (tr, sop, flute), Dave Burrell (pno) and Ron Carter (bass).

**JAZZ NEWS**

LONDON'S Albion Jazz Club has moved to new premises at the King's Head, Fulham, Broadway, and presents the John Surman Quartet next Tuesday (27) ... pianist Brian Leake has taken over from Harry Wharton in the Alan Elsdon Band.

THELONIOUS MONK has recorded his first studio session with a full orchestra under the direction of Oliver Nelson. Solos were by Monk, Charles Rouss and trumpeter Conte Candone. The album includes two new compositions by Teo Macero who also produced the session.

JIM HALL, Barney Kessel and Phil Woods and his European Rhythm Machine give a concert in Le Havre on June 17. Hall then starts a two-week Continental tour during which he will tape TV shows in Paris, Barcelona and Stockholm.

THE Albion Jazzmen start regular sessions at the Lord Napier, Thurston Heath, from May 29 ... John Chilton's Swing Kings return to the Kensington Hotel this Saturday (24) followed by John Surman (31).

**Placed**

SALENA JONES, the John Mayer-Joe Harriott Indo Jazz Fusions, the Alex Welsh Band, Terry Lightfoot's Jazzmen and George Chisholm top the bill for the 1969 Birmingham International Jazz Festival at Summerfield Park on Whit Monday (26). Also set are the Johnny Lambe Orchestra, Ken Ingram's Classic Kings Of Jazz, the Eagle Jazz Band, Andy Hamilton Band and compere John Dunn.

CEDAR WALTON has replaced Stan Cowell on piano with the Max Roach Quintet. Still with Roach are Charles Tolliver (tp), Gary Bartz (alto) and Reggie Workman (bass).

**Moved**

FURBY HAYES guests with the Indo-Jazz Fusions group at London's Queen Elizabeth Hall on June 8. He will be featured on a new John Mayer composition, "Tenor Rhapsody".

**DELMARK RECORDS**

have just released an album in the States by Barney Bigard's All-Star Stompers, featuring Nat Fontaine (tp), George Brunis (bass), Art Hodges (pno), Red Wilson (bass) and Barret Deems (dr).

THE Dauphin Street Six start Friday sessions at the Cock Tavern, Palmers Green, London, from tomorrow. Humphrey Lyttelton guests with the Red River Jazzmen at a barbecue in Poyton, near Manchester, on Saturday (26).

NEW YORK'S meet of Progressive Rock, Fillmore East, has booked the Original Preservation Hall Jazz Band for July 11, 12 and 13. It will be the 19th New York appearance in a year by the band which plays regularly in New Orleans' Preservation Hall.

**Staff**

BILLY TAYLOR, the pianist and disc jockey who has worked with a trio for many years, now fronts a sextet with Joe Newman (tp), Benny Powell (b), Jimmy Heath (tr), Paul West (bass) and Bobby Thomas (dr).

VETERAN trumpeter Roy Eldridge is now working in the staff band for a New York show starring former singer Merv Griffin.

TERRY LOWE, boss of Redbird Jazz Workshop, plans a one-day festival in August. The Mike Ware band, Sextet visits the Workshop on June 29. Free Thursday Sessions in the Nightwoods start tonight at Rowfant House, near Crawley, Sussex.

**THE BRITISH DRUMMERS' ASSOCIATION PRESENTS A DRUM FORUM**

Do not miss this unique opportunity to discuss drumming and your drum problems with the world's leading percussionists

**ED THIGPEN, MAX ABRAMS, KENNY CLARE, JIMMY BLADES, PIERRE FAVRE, TONY OXLEY, BRIAN BENNETT, JON HISEMAN, GEORGE FIERSTONE, JOE HODSON, CYRIL HOLDSWORTH — ENGAGEMENTS PERMITTING**

**PLUS BY KIND PERMISSION OF THE B.D.A.**

DALLAS-ARBITER LIMITED  
A Double Ludwig/Paiste Drum Clinic  
Featuring

**TOP U.S. DRUMMER ED THIGPEN**  
and  
No. 1 Continental Drummer and Cymbal Specialist

**PIERRE FAVRE**  
at 100 Oxford Street, London, W.1  
2 p.m., June 1st, 1969. No Ticket ... first come, first served

# Alan Walsh looks at the demise of the pop single

## The creeping death of the demagogue

WITH a whoop of joy, the bass guitarist leaped off his seat in a small Charing Cross Road pizza restaurant and shouted: "Hey, look our single's in the MM's Pop 30."

It was an incident that could easily happen in these days of chart-dominated music business where a hit single is the key to the future for a singer or group.

But it's a situation which could well disappear in the near future.

For the influence of the single, for so many years the all-powerful demagogue of pop, is on the wane. At the price of a single creeps higher (thanks to increased purchase tax, SET and the like) and the price of a lot of albums decreases with bulk selling of budget lines, the single has lost its dominant position. Now, for the first time, the situation in Britain looks like following what has already happened across the Atlantic.

In America, the album is the big seller and the single release is mainly used to showcase an artist; its function is as promotional aid, a system of gaining airplay time for the artists or a taste for the delights of the longplayer.

This is a situation which many people in the record industry believe is happening here. And the figures issued by the Board of Trade and the Department of Technology support their views.

For the first time since long playing records started to be issued in Great Britain, last year they outstripped 45 rpm product. In 1968, 49,184,000 albums were pressed compared with 49,181,000 45 rpm records (the majority of these were singles but there were a number of EPs).

This is a tiny majority, but in 1969 it seems that far more albums will be pressed.

In January, the figures for 33 1/3 rpm records pressed was 5,456,000 while 45 rpm records totalled 4,104,000.

And the latest figures issued, for February, are 4,578,000 (albums) and 3,273,000 (45 rpm).

In 1968, too, there were 11 million more albums pressed than the year before.

It seems, to judge by both the figures and the opinions of experts in the record business, that the boom time for singles is over. Leading record retailers feel that the singles market will probably remain static (and may decrease slightly) over the next few years, while the album market will steadily increase.

The biggest record company in Britain, EMI, for example, estimate that in three to five years, their Sterling turnover will be 80 per cent from album sales and only 20 per cent from singles.

Press officer Pat Pretty commented: "We obviously think from these figures that album sales are going to be the more important and we are making a concerted effort to sell albums in the future."

At present, our singles are sold to retailers by 50 girls on telephones while our representatives sell our current albums to retailers one month and our catalogues, which has over 7,000 items, the next month.

"We don't think the singles will lose all their influence however. I think they will remain the showcase for talent and hit records will lead to album sales by the artist—such as in the case of Joe South, whose hit single 'Games People Play' caused big sales of his 'Introspect' album."

Christopher Foss is secretary of the Joint Committee of the Music Trades Association as well as a record shop owner. He told MM: "In future, the major companies will be issuing more albums than singles, but



RICHIE HAVENS



TIM HARDIN

there are far more smaller independent companies these days putting out singles, especially the specialist singles like the West Indian things. So I think the singles market will probably remain fairly static while the album market, particularly budget LPs, will steadily increase."

He said that in London and the South East album sales were greater than singles already and he expected the North to follow suit in time. "But," he went on, "there will always be people who want the latest hit or who don't want to buy one A side and 11 B sides." Mr Foss thought that the current price of singles had undoubtedly had an effect, too.

"I think that having to pay more than three half crowns for a single has probably had a brake effect on sales."

Marketing manager for Decca Records, Mr Colin Borland agreed that the price of singles was a factor on current sales.

"The extremely high purchase tax on singles of 55 per cent has had its effect. At 8s 6d a single is dear in relation to an album which starts at around 14s 6d," he said. "How many kids have enough pocket money to buy all the singles they want? I think they are starting to spend their money more carefully and are buying albums."

And it is not only the "big four" record company giants who believe in the trend towards long play albums. MGM, for example, one of the smaller, American-owned independents are also concentrating heavily on the album market.

"With many of our new signings we are issuing albums and not singles," said press officer Des Brown.

"For example, we spent thousands of pounds making an album with Poel and the One Man Band because we felt they were an album group and not a single group. And next month, we have albums coming out by U.F.O.'s Undergrounds, Mothers of Invention, Richie Havens and Tim Hardin, who we feel are album artists only. Singles are really becoming just shop windows for albums."

"Personally, I think that singles aren't doomed, but their function will alter: they are becoming vehicles for airplay rather than a major commercial influence to the pop business."

"We may even have the same situation here that applies in America where shops offer two-for-the-price-of-one deals on the latest albums."

Capitalist America has long understood the simple trading axiom that the more you sell, the cheaper you can sell 'em. And the more profit you can make.



MICK FLEETWOOD: Fleetwood Mac's drummer and a founder member of the group.

WHEN the Fleetwood Mac entered the chart with "Albatross," eventually making the number one spot, the brickbats began to fly from some quarters. "Selling Out!" came the cry. "Going pop!" sneered their critics.

None of which was true. If anything, this surprise hit was a bit embarrassing for the group. However it brought them new listeners and, as "Man Of The World" showed, the Mac had established themselves on broader basis than just the blues scene.

"We found that when we first came back from America, with 'Albatross' a big hit and us not being here playing, we tended to get hurt by some of the criticism, but it seems to have only been a small majority," says the Mac's drummer Mick Fleetwood.

"The fact was that we were out of the country and it was a record completely foreign to what we'd been playing on stage, but right now things are all right. It was just that at first we didn't know how to treat it, but now we do."

At present the Mac are being kept pretty busy with gigs around the country and last week they were in a recording studio laying down tracks for their next album which will comprise compositions by Danny Kirwan and Peter Green, and will probably include cuts made during last American trip.

Although they don't specifically record singles, they may find their next single among these tracks. If they do, chances are it will be released in July, which will coincide with their third U.S. visit which begins on July 14 and lasts six weeks.

Two hit records hasn't meant a great deal of change in playing environment for the Mac. "We're still playing exactly the same places," says Mick one of the founder members of the group. "But on top of that we've got concerts and one or two ball-rooms."

"We're still playing places like the Fish

# THE MAN BEHIND FLEETWOOD MAC

BY TONY WILSON

Monger's Arms and the Toby Jug, Tolworth, which I'm happy about, and we're still, more or less, getting the same crowds but more people come along because they've heard the record and didn't know anything

about us before they'd heard the record. "We're finding more and more that we're getting offers from abroad. We've been abroad before, of course, but the records are like an advert for us abroad. It gives

the group a much bigger lever for going. And for once in their lives, the people in the group are able to do more of what they want to do. We've got more time and more security. I hope we can now say 'Let's stop

working for a month' and do it without worrying about losing anything we gained up to now."

John McVie, Peter Green and myself have all been working continuously for about five years now and up until recently have always been on the breadline. I think now we'd like the chance to be able to stop now and then."

Touring Britain!

# JOHN FAHEY

Rush LPs Release:

## BLIND JOE DEATH

Sonet SNTF 607

## DEATH CHANTS, BREAKDOWNS & MILITARY WALTZES

Sonet SNTF 608

## THE TRANSFIGURATION OF BLIND JOE DEATH

TRA 173

Transatlantic  
WHERE TRENDS BEGIN

# John helps the pop-jazz entente

THE jazz and pop entente continues, this time with the help of the Marquee who next Sunday begin a series of sessions featuring the John Surman Octet and one of the best of the new groups around at the moment, King Crimson.

The idea of presenting both groups side by side came from Tony Hall and was followed through by Marquee's John Gee. It's hoped that the divisions between pop and jazz will be broken down, and a lot will depend on the audience at these Sunday sessions, called by the Marquee, New Paths.

Says Surman "As far as working with King Crimson is concerned, I think it's a gas. I'm not interested in compartmentalising music. I just hope we'll spark them off and they'll spark us off. I think the kind of people who are going to come and hear us will be young people not worried about names. I just hope they dig it. We are aware of the possibilities. I think it will be a while before jazz people go to the Marquee. It's not a habit thing any more. It's been a long time since there has been any jazz at the Marquee."

King Crimson say their music is influenced by jazz, but the jazz of ten years ago. If you applied the label we'd be a very bad jazz band. We think it's interesting putting the two things side by side, widening the one path. A thinking kind of audience is the only one that's going to come. It's a matter of breaking down atmospheres rather than musical bar-



find somebody had nicked his mini-car not skirt. It was found later in Uxbridge... Mike Quinn's "Toothbrush Nell" single upsetting BBC because of it's "bad breath" line - kicking up a stink, eh? ... Two airman and three soldiers comprise the Rusty Nail, successfully storming the charts in Singapore... The Van Dyke Club, Plymouth, organising a benefit concert for the Fairport Convention on May 29 featuring Election, Yes, Principal Edwards Magic Theatre, Bridget St John, Forest, Judy Dyble and Jackie McCoy, Ron Geeson and John Peel... Edgar Broughton studying numerology... Cambridge Arts Lab planning free concerts in June... Paul Williams Set now renamed Juggernaut... Vix Prince riding a bike these days... Says Jiving K. Boots in a sensational, exclusive interview this week, "Moonshot pictures are a fake. The world is flat and what we have been shown are an attempt to prop up the faltering myths of so-called modern science." Replies MM's Max Jones, "You couldn't have a flat world with Raquel Welch," we'll drink to that-er-that... Marc Bolan's doorbell marked "Bolan Child"... Jiving K. Boots doorbell marked "Idiot"... George Fame giving a concert on Whit Monday for retiring rugby player Eric Ashton... Paul McCartney has won large sums of money with Premium Bonds... John Lennon and Yoko had work in Apple offices everyday... well, if that's their bag, baby.

## CAUGHT IN THE ACT

ALONE who rallied late to the Westbrook banner may be guilty to over-reacting, but quite simply the hour and three-quarters which was spent listening to Mike Westbrook's Metropolis at the Mermaid Theatre on Sunday was the most magnificently moving experience I have had in some 25 years of jazz listening.

Maybe the time for cooler analyses of compositional strength and weaknesses will come, but that is not how one listens to Westbrook's music as it happens. Here is a direct appeal to the emotions, as music, which, delivered by powerful, open hearted musicians demands a similar open response from the listener. If you're not prepared to do this it seems to me you should be listening to music at all, but doing crosswords or collecting engine numbers.

For in the course of its serpentine length Metropolis just about every worthwhile facet of contemporary popular music. The thunderous pounding rock rhythm of drummers John Marshall and Alan Jackson and the electric blues of Chris Lawrence, on bass guitar, and Chris Spedding on guitar, using all the artifice which modern equipment allowed him, against great shouting brass figures which raised effects I've overheard, Surman's boiling inventions, against feedback and band sounds, Malcolm X, Gribble's exultant trombone shouts, rhythmically more refined with almost each breath, here was music to lift the audience out of its seats. And it did.

True, there seemed to be flaws in balance in the early stages which meant that some of the horns were overpowered by the electronics, but later when this music has been rectified the main impression in my mind is one of a completely disciplined music creating a magnificent musical methods rather than volume alone. By contrast there were passages of great lyric beauty. When Henry Lowther had finished a long sumptuous fugue solo, over changes leading to a stunning climax against polytonal central writing which brought things down to a whisper, Westbrook introduced an insinuating single chordal passage in 7/4 which prompted Harold Beckett to produce possibly the best solo of the evening. This, an unbelievable collection of darting runs, flutter tongue and snare effects produced almost a roar of approval, despite its low keyed understatement, from the



MIKE WESTBROOK:

# magnificently moving experience

## ELLA FITZGERALD

capacity audience. No, we weren't only listening with our feet and heads, and in the end what can one really say of such riches except that the music who do it by now, like a dream. Every soloist had something meaningful and impressive to say and it is just possible that history will prove the absurdly modest and self-effacing Westbrook to be the single most important catalyst since Ellington. Now, is there a promoter in the house with the courage to book the Concert Electric Rhythm Band opposite Blood, Sweat & Tears and the Family and see the face of British jazz transformed. — CHRISTOPHER BIRD

## ELLA FITZGERALD

THERE can hardly be a man, woman or child even remotely interested in jazz or popular music who does not know what to expect from an Ella Fitzgerald performance. Predictable she is right down to the improvised scat choruses, yet it is a tribute to her extraordinary artistry that she can still charm with that innocent voice and amaze by the sheer perfection of her technique. Here is the true artistry which makes the difficult sound simple and the impossible seem easy. Admittedly she takes fewer risks than, for example, Sarah Vaughan, but there has never been a successful Ella imitator simply because it takes a technique and vocal flexibility far beyond the normal singer's equipment. Yet her concerts are rarely less satisfying and her show at London's Royal Festival Hall on Saturday was no exception. The reason lies in occasionally inexplicable choice of songs worthy of her talent. "Black Magic" should have been laid to rest long ago. On the other hand she can come up with a wild version of "Key Jude" that makes the song completely her own. Perhaps, as a jazz fan, I expect much and, after all, she draws her followers from a very wide spectrum of the popular music audience. BOB DAWBARN

## ELLA FITZGERALD

GRAHAM COLLIER is a consummate writer whose work has received not only critical recognition all round but tribute in the form of grants from the Arts Council. There are no less ways about it: jazz needs hard cash spent on it and Graham has done all he can to do that. He's a thoughtful composer, a propulsive and tasteful bassist, yet he is sufficiently unpretentious to find a place in the programme for a duo solo. "Aberdeen Angus" provided John Marshall with the chance to show off his substantial prowess. — VALERIE WILMER

## HOWLIN' WOLF

IT WAS great to hear the reviewer who had written that Burnett was greeted on Saturday at the Polytechnic, before obviously moved Wolf, who gave a powerhouse performance and thoroughly enjoyed himself. He delivered favorites like "Dust My Broom," "Smokestack Lightning" and an impossibly "Spoonful" in a manner as strong as ever and he had some solid, if unstable, harp. To me, the highlights were his two slow blues numbers, "I Wanna Talk To You" and "Please Don't Go." Wolf's deeply moving style on such songs is inimitable, even his going down on his knees does not seem out of place. He is surely a blues master. The audience gave him rousing encouragement, and he played encore after encore, moving around in a manner which belied his huge size, until he finally left the stage to be mobbed. The backing by the John Dummer Band was adequate, though not outstanding. Support group Babylon showed that they will be a force to be reckoned with, playing some interesting progressive soul. LENA SMITH

## STEPPENWOLF

UNLIKE some American groups who have visited in the past, Steppenwolf, making their first major British Appearance at the Marquee last Friday, didn't prove to be disappointing. The accent is on heavy rock, influenced by soul and blues, and while not sensational, what they play is excellent together. Vocalist John Kay leads the group — Galdy McJohn (organ), Mick St. Nicholas (bass), Jerry Edmonton, a very good drummer, and guitarist Michael Monarch through a set that included their new single "Born To Be Wild," "Jupiter Child," "Hoochie Woogie" and "Lighten Up Your Wig." Despite a few technical hiccups, Steppenwolf made a good show, and the packed Marquee audience were generous in their appreciation. The bill was completed by two British groups, Steamhammer and King Crimson both getting good reactions for well played sets. TONY WILSON

## MAHALIA YOU NEED A HEART OF STONE TO REMAIN UNSMILING



THERE is something about Mahalia Jackson — in fact there is a great deal about her which disarms criticism because it turns a commercially organised concert into a spiritual event. Myself, I have high religious views against any kind of profane observation or experience. But though I'm proud against the power of prayer, I'm suspicious of the power of Mahalia's lungs and the simplicity of her spirit, and she transcends the innocence, which impoverished material she sings when she dances, so that church steps at the end of crossing the line (and without bounds), you need a heart of stone to remain unsmiling. On Sunday, at London's high-domed Albert Hall with its new voice and emotive, her soaring, triumphant style slowly intrigued and then totally conquered an audience of several thousand. She began late, and but as soon as she started, the audience was enraptured. The Lord's Prayer, "Old Rugged Cross" from organist Charles Cleary, the long wail "Forgiveness, In My Home Ever

## MAHALIA YOU NEED A HEART OF STONE TO REMAIN UNSMILING

There" was followed by "Out Of The Depths," "Beams Of Heaven," "To Me It's Wonderful," "Come On Children, Let's Sing," "I've A Friend," "Just A Closer Walk," and one or two more. Her pianist, Gwen Lightner, blended with Cleary in backing which were sympathetic and correct but seemed to lack the impact of Mahalia's best accompaniment. Nothing was announced, but no one cared. The first half ended with "Didn't Get Any Closer," supported by a fusillade of clapping and the second half concluded "Peace On Earth" and "The Answer Is If Don't Cost Very Much," "Riverside," "Whole World in My Hands," "Saints and Sinners," "Great Thou Art." The evening's end was extraordinary. Mahalia closed with a defiant "I'll be here" and returned again. But the second half otherwise tranquil, they advanced on the stage and she reappeared, then sang "The Lord's Prayer," partly without aid of microphone and wearing a glittering slipper. It was a remarkable reception for a remarkable artist. — JOHN GEE

# THE BIG THREE

Tim Hardin 4  
SVLP 6016

Richard P. Havens 1983  
SVLP 6014/5

Mothermania  
SVLP 9239

APPEARING AT  
**ALBERT HALL**  
JUNE 5

MGM Records Ltd  
35 Soho Sq London W1  
01 734 9161

# You're not just a pretty face, baby.



A lot of things count when you're trying to hit the big time in the pop business.

But the most important of all is your sound. Not just volume, but *quality*. And that's where your amplification equipment comes in. If it's not doing you justice, you'll never get a second hearing from the right people.

We know this. So we precision-build our amplifiers to give your natural talents every chance.

Marshall amplifiers are big on volume, big on tone, big on quality sound reproduction. That's why the top groups in the business use our gear.



Groups like the Move, the Monkees, the Bee Gees, the Tremeloes, the Herd, the Who, the Cream,

Drop into your music shop and find out about Marshall. Tell the man there you want to get switched on. But don't be surprised if he gets in a short plug for our gear before he plugs you in.

That's something you'll always have to face.

If you want to know more about Marshall, drop us a postcard and we'll send you a brochure. Rose, Morris & Co., Ltd., 32-34 Gordon House Road, Kentish Town, London, N.W.5.

**Rose-Morris**  
SPONSORED INSTRUMENTS

AMPLIFICATION  
**Marshall**

# JAZZ SCENE

## The spirit of St Louis swings on

AT THE age of 53, St Louis-born Milton Buckner is enjoying a new reputation as one of America's leading exponents of swinging, blues-filled organ jazz.

And he's gaining the fresh following in Europe, which he has been touring regularly since he first came over with George Wein in 1966.

Now he is engaged on a tour with drummer Jo Jones which takes in France, Belgium and perhaps Switzerland, Germany and Poland. Sometimes they appear just as a duo, and sometimes they are joined by such visiting Americans as Buck Clayton or T-Bone Walker.

It was something to see and hear as they rocked their organ-and-drum music to a large crowd at the Bal Du Festival, staged in the lofty old Municipal Casino which backs on to the beaches at Malo-les-Bains.

"It was something to see and hear as they rocked their organ-and-drum music to a large crowd at the Bal Du Festival, staged in the lofty old Municipal Casino which backs on to the beaches at Malo-les-Bains.

"Hamp's Boogie Woogie" or grooved on a slow blues like "Mighty Low," one section of the audience packing round the band stand while another danced a curious Continental five style on the remaining acre or so of floor.

The rest of us sat at tables which were placed all round the hall. It's like performing in an aircraft hangar, one of the British contingent assured me. Just the same, Milt and Jo cut through the wasteland to remarkably good effect.

There isn't highly cerebral stuff, really, and I reckon the best place to experience it is in a dance hall or club, with drink in one hand, at least, and the rest of the body free to move in response to the surges of sound washing around the walls.

Neither of them minds a bit of flash, either. Buckner, a roundish and amiable man who looks like the late, lamented cartoonist Vicky about the head, smiles and gestures and swings relentlessly.

Sometimes he plays with one hand (the other raised in the air to prove it), sometimes with none. He has good feet, needless to say. He even pumps out a few whoops with his belly on the keyboard.

When James Taylor, Milt is liable to leave the electric organ to itself. He wins a laugh a minute.

**Smile**

In Jones of the flashing smile and inaudible mouthings is no still life, himself. Together they constitute a lively pair who work hard to entertain and seem to enjoy it.

Buckner told me he loved working in Europe because the natives enjoyed the music naturally. "Whereas in the States, you've got to make 'em swing."

Though he has been a popular man on Broadway since the early '50s, Buckner made his name as pianist with Lionel Hampton's band. He featured on Hampton's Boogie Woogie and several more recordings without the arrangements of this "Million Dollar Rhythm" — "Boogie Woogie" and "Cotton Tail" — and others.



BUCKNER: a joke about Hampton

### BY MAX JONES

He is recognised as the populariser and probable creator of the block-chord style of playing, often referred to as "locked-hands" piano, which has influenced a whole school of pianists.

Any claim to have originated a way of playing jazz is bound to be contested from time to time. Lately, someone cast doubt on Buckner's right to the credit for originating the block-chord style. So I asked him the truth of the matter.

He said that obviously he was influenced by the pianists he heard, and he allowed that two or three people may work along similar lines at the same time. But with those reservations, he was entitled to say he originated the style.

"I developed it way back in '33 and there's quite a story to that. I got very attached to Art Tatum about then, and I was also copying after Earl Hines. I could do that octave trill of his fast, so that helped me."

But I got so disgusted I couldn't play as fast as Tatum could. I decided I had to approach the piano in a different way. Naturally, my hands being much smaller than his had a lot to do with it.

Then another thing had an effect. One of the bands I was with in Detroit around '33 and '34 was Don Cox's, which had five pieces only.

They combined the melody with the chords in an attempt to get a fuller sound. They had a lot of stock arrangements and we made it sound like a big band. Sometimes I played melody in the left hand against chords in the right, both hands moving together. They used to call it my "chord style" and we had many compliments on it when we broadcast over WXYZ.

"I was in and out of that band several times. In 1934, I went to McKinney's Cotton Pickers as arranger. I'd learned music as a child and later attended the Detroit Institute to study composition and harmony — but I came back to the same band after a few months."

Then I joined Jimmy Raschel from Illinois and worked with him until New Year's Day of '37 — that's when I settled in Detroit for three years. My first baby, Carole (named after Carole Lombard), was born that year.

With Raschel's band I played marimba, piano and trombone. I left him and went back with Don Cox and was ready to go on the road with Raschel again in 1940.

"I was developing my piano all the time, encouraged by Art Tatum. Well, every time I saw Art he'd say 'Still playing that chord style?' And I'd answer 'Only way I can play with these short fingers.' Truth is, I was forced into doing my own thing."

And when asked, if I invented the style, why I didn't say anything about it earlier. Why should P. George Shearing, he's a friend of mine, and he knows where it comes from. He's said that he listened to me.

"When did Buckner switch to electric organ?"

"Well, that happened during the period I was with Hamp. I first joined him in 1941, four days after Thanksgiving. The way I got hired was this."

"I'd gone up to hear the band at the Greystone Ballroom, and their piano player, Raymond Walters, was taken ill. Hamp had heard me play and asked me to sit in. The first tune I ever played with the band, I remember, was 'Let's Get Away From It All.'"

"Afterwards, Lionel asked if I'd finish the evening. So when we got through (which reminds me, I never did get paid for that set) he asked if I'd do the rehearsal next day at the Cotton Club. I agreed."

"The first time I rehearsed that day was 'Flying Home.' When I left in '48 the last tune we played was 'Flying Home.' And when I rejoined in 1950, what was the first number we rehearsed? 'Flying Home.' I guess I made about 15 arrangements on that tune."

"I should explain that I was known as an arranger with Hamp more than as a pianist. I wrote a good many scores for the band, including 'The Lamplighter,' 'Hawk's Nest,' 'Slide Ramp Slide' and 'He'll Be Re-He.'"

"That band had some fine musicians, but it seldom recited the way it really sounded. 'Midnight Sun,' now that record was one of the best for catching the band right. I only know two records that did, and the other was 'Million Dollar Smile,' one of my arrangements. The others were too loud or something, but those two were how the band really sounded."

"You know what? Hampton fought for the beat — that's what he always did. The money wasn't too good but if I didn't get rich I got the kicks. We used to joke about Hamp's middle name being Crime, because they say 'Crime doesn't pay.'"

It was during Buckner's second stint with Hamp (1950-52) that he took up organ, after Doug Duke left the orchestra. Lionel asked if I could play an electric organ and I said that I'd try.

Milt had to start from scratch as an organist. He practised a great deal and when he quit Hamp for the last time to form his own trio he was proficient with his hands and feet.

Now he seems set on a new career in Europe as a jazz-man-entertainer, and he's relieved to be playing what pleases him for a living.

THERE HAS always been a sentimental school of thought which maintains that the dedicated jazz musician must eat, drink and sleep jazz and let nothing else interfere with these priorities if he wants to play the truth.

Granted that some people live that way, the majority of musicians do have other interests outside their music nowadays, yet if I had never had the pleasure of hearing Art Themen play, I doubt whether any publicity could have convinced me that a semi-pro musician was making such vital music.

### Demanding Vocation

Not only is his involvement with jazz on a couple of nights a week basis, he is also a trainer surgeon — and that's a demanding vocation if ever there was one.

Art Themen is, I suppose, one of the heroes of the jazz underground. He is seldom exposed to the public ear apart from his appearances with the Michael Garrick Sextet, but his appearance at any session signifies exciting music.

He is one of the most emotional players in this country, possessing an ability to move the listener while remaining an essentially lyrical soloist.

When he appeared with Garrick at the Milt's Jazz Scene concert last year, critic Benny Green noted that one of his solos was well worth the price of a ticket, yet typical of the saxophonist that he never even saw the review.

A modest person, he describes himself as "the eternal sideman." Born in Manchester, Themen started playing the clarinet at the age of 16. He was involved in the trad scene in the early days of the boom, and started playing what he calls "real" jazz when he went to Cambridge in 1958.

When he appeared with Garrick at the Milt's Jazz Scene concert last year, critic Benny Green noted that one of his solos was well worth the price of a ticket, yet typical of the saxophonist that he never even saw the review.

### Combo

There his comrades included saxophonist Dick Heckstall-Smith, pianist-trumpeter Lionel Grigson, and the late bassist, John Hart. Their group won the Inter-University Jazz Competition every year but one for five years — Shake Keane's combo reigned supreme for London that time.

Themen, who plays the soprano as well as tenor saxophone, has also gigged around the R&B scene, Heckstall-Smith being responsible for rowing him into the early Alexis Korner and John Baldry sessions. Then he qualified and had to start limiting his playing to two or three nights a week.

The saxophonist claims he has never had any problem finding time to play as much as he wanted. He also finds the two spheres compatible, purely because they are so different.

"I believe me, I dig it over here. I can work in the States, of course, but there a musician has got to be ready to play anything — rock-and-roll, Dixieland, tangos, pop numbers."

## Music versus medicine, that's Dr Themen's dilemma

### BY VALERIE WILMER

As far as the eat and sleep jazz theory is concerned, he dismisses it as being "a load of rubbish." As he pointed out, "I know brilliant surgeons who don't live for jazz life."

The main trouble in the jazz life is that there are so many talented musicians who have no chance to apply themselves to their music, he feels. "There are plenty of people with innate talent but they just isn't the work to go round."

"People like Bruce Turner, whom I admire very much, say that you shouldn't practise. Others say that you shouldn't learn to read but this is ridiculous. Everyone has their weak points and you have to recognise them and go out of your way to improve them."

Art admits to practising every day and derives all his pleasure from the act of improvisation. "I want nothing to do with the organisational side," he explained. "Every jazzman is an egotist by the very nature of the music — like, do your own thing — but the three minutes or so that I'm on, scoring, represents the enjoyment for me."

The saxophonist revealed that some of the members of the medical profession do sometimes look at him rather askance for his other involvements, but on the other hand, "I suppose I've turned a lot of them on that way, too. They come down to hear us play and they are so surprised that we aren't jumping off the stage every few minutes to inject ourselves!" He laughed.

On the other side of the coin, he said that the music profession always tends to display some animosity towards the semi-professional. He is fortunate enough to play so well that he rapidly dispels this attitude.

"But jazz musicians are by nature very friendly people and so it's soon dismissed. In a way, I suppose that semi-pros have some advantages. I only play when I want to play, for example, and what I want to do if I ever became a bread and butter thing it would kill all the pleasure for me. I'd hate to be a session musician who brought his Dally Telegraph along to the studio and read it in between choruses — every one of which was played perfectly, of course."

"That's why I admire someone like Henry Lowther — he seems to be able to do all the musical things he wants to do and make good music, too."

Themen sums up his own position as a musician by saying that he probably plays as much jazz as most other musicians do. His favourites are Rollins and Coltrane and he feels that he is a little bit old-fashioned in his tastes.

"I can't, in fact, analyse what I'm trying to do. I suppose that ten years ago I tried to play the blues like Johnny Dadds and you just go on from there. When I started to play the tenor I sounded a bit like Don Ilaya, I suppose."

"I like the new things but I feel that a lot of people tend to pick up the saxophone which is, after all, the easiest instrument to play, make a noise and call it contemporary jazz. Although I like new things, I think it must be based on foundations."

"Now I like Ornette. I suppose I might catch up with the rest. So-called avant garde jazz has got a greater percentage of non-music in it than the earlier, more traditional forms."

"There are some things in Shepp that I like but Charlie that I don't — unlike Charlie Parker where most of the things he did were musical."

## SOUND BARRIER GOODBYE!



### MARSHALL REVERB FUZZ UNIT (2021)

Model 2021 £52.1.0.  
Model 2020 £43.8.0.  
*(recommended retail prices)*

Got a sound that needs power to blast off spacewards? Voom-voom-voom... here it is, Astronauts! Marshall's fantastic reverb fuzz unit. Solid state, incorporating Hammond reverb unit. Single channel input. Jacksocket for Echo unit. See it. Hear it. Look it up in your Funk and Wagnall. Hook it into your sound circuits. Fasten all seat belts. And say "goodbye" to the sound barrier. (Bye-bye sound barrier!) Also available the Marshall Reverb Unit 2020. Specification similar to 2021 but without Fuzz.



Write for Marshall brochure to Rose, Morris & Co. Ltd. 32-34 Gordon House Road, London N.W.5

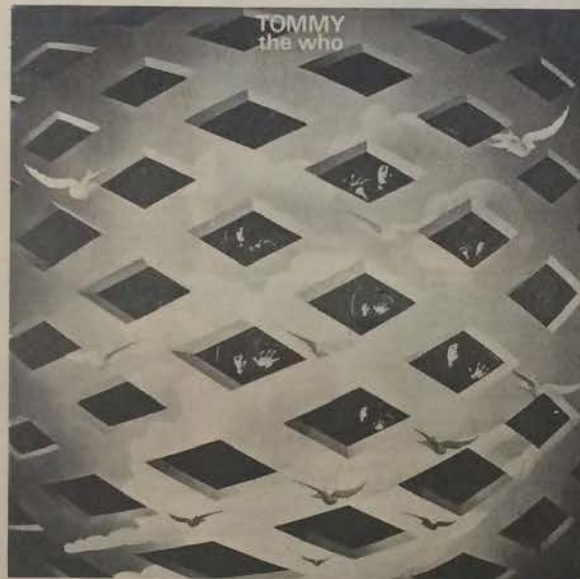


# TOMMY

Written by Pete Townshend

BY

# THE WHO



**TWELVE-PAGE COLOUR  
BOOK • TRYPTICH  
COVER • DOUBLE ALBUM**

613 013/4



Distributed by  
Polydor Records Ltd

# A name to be reckoned with in blues

**LOWELL FULSON** has been a name to be reckoned with in blues circles ever since he began recording some 23 years ago. Oddly, though, people have never been sure how to spell it.

Most of his records say "Fulson" on the label, but some have read "Lowell Fulson." Even the promoters of his present tour have been billing him as Fulson and in the MM the other week he was in rival club ads under both spellings on the same page.

Blues Records, the discography of post-war blues, lists him, safely enough, as "Lowell Fulson (or Lowell Fulson)." So when I visited him last week I asked to get the name straight before proceeding further.

## Correct

"Yes, I've seen it spelled several different ways in my time," he said. "With the 'n' is correct. It's my born name, just Lowell Fulson. That's the complete thing. 'I always used my real name, never did adopt a stage one. Of course I never did an underground recording, I guess that's why."

In fact, Fulson did all his early recording for the Big Town and Swing Time labels on the West Coast. Later he cuts sides for Aladdin, then (in '54) signed with Chess-Checker.

Today he is under contract to Stan Lewis of Jewel Records, Texas Street, Shreveport, Louisiana. He played me his new single on the label — "Letter Home" and "Lady In The Rain" — and said he



For Ed Clarinet, B♭ Clarinet, B♭ Soprano Saxophone, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone. More than thirty years' experience has gone into the design and the cut of every Berg Larsen reed. They are made in France from selected cane to my exact specifications and are carefully graded.

Available in 2 cuts: M-American (short angle taper), SMS-French (long angle taper). Obtainable from all good music stores.

**Hose-Morris**

SPONSORED PRODUCTS

Hose-Morris & Co. Ltd., 32-34 Gordon House Road, London N.W.5

# THE BLUES PAGE



## Max Jones talks to Lowell Fulson



FULSON: first venture on 12-string guitar

thought it had commercial appeal. The girl behind the bar agreed, and asked where she could buy it.

"I cut enough sides for them to make an album, but it's not out yet. Among others, I cut six sides in Dallas, slow blues mostly. And I have a few things coming out for Stan with a 12-string guitar."

I looked surprised, and Fulson admitted it was his first venture on the 12-stringer.

"I've always used Gibson boxes, and now I have this DLS. Then recently I bought this Borg 12-string instrument. Well, it sounds different and I wanted to do something a little different.

"It gave me a bit of trouble at first — you know, you've really got to play it — but I wouldn't give up on it. When I wanted to record on it, they said: 'You can't play blues on that thing.'"

"I said that if you were a guitar player you could play blues on anything. And when they heard it they said to go ahead."

Fulson spent part of his youth travelling in Texas, serving an apprenticeship in the group which accompanied the then popular blues singer, Texas Alexander. He told me that this was a decisive point in his career.

"If it hadn't been for him I guess I wouldn't have ever sung the blues. I played country music before I learned blues. Well, my first experience was with Dan Wright's String Band, and that wasn't no blues band."

"It was a ten-piece band and really it played jazz and dance tunes. If they played a blues it would be a well-known tune like 'St Louis Blues,' nothing like I heard with Texas Alexander."

"You know, I just admired that man. When I met

him I called myself pretty polished by then on guitar. The year with him taught me how to really play the blues.

"He was a man who could walk into this bar and start singing, with no accompaniment whatever, and capture everyone's attention. You'd have to listen. He had a deep voice, kind of hoarse all the time. I never heard another quite like it."

"Lightnin' Hopkins reminds me quite a bit of him, they're cousins, you know, but Alexander's voice was deeper, better. And a funny thing was, he barely opened his mouth. Yet the tone he got, man, I never heard anything better."

## Toured

And what was Texas Alexander like as a man? "Same thing. He was a real soft, easy man. He was a little guy, you know, and he spoke real soft. I never saw him open his mouth wide. You had to get up real close to him to hear what he was saying."

"We toured for about a year, Texas and me, and it was a good year for me. I learned about the blues from him. We'd wait for harvest and then go into the towns, you know, and play for the farm workers." Lowell Fulson has played with many different groups, but his preference is for bands with two or three horns.

"I used to work with two guitars with my brother, Martin, who passed in 1960. Yeah, he played second guitar with me, but he could sing and play lead guitar."

"He could play beautiful lead; he was more polished than I was. But he wouldn't do it, just worked with me. He was the quiet type, I was always noisy, and he thought I had the force to do it in public."

"He didn't want to go on stage though he was a ladies' man, pretty sharp and cool. He had a lot of ladies, man. Often when I thought they'd be coming to me they'd be reaching over me to get at him."

"After he died I got sort of discouraged and quit for a while. Rock-and-roll had

stepped on the blues pretty hard. But I moved back to California, where I'd started, and made a few records for Checker in 1960.

"After that I quit. But my manager, Fats Washington, he said to me 'Why don't you cut a few? I got a label.' So I did 'Baby' and 'Stop And Think' for his label, Movin', and got a little noisy."

"So then Kent label came after Fats until they got me. And we kept on with them till we got 'Black Nights' and then 'Tramp.' Then people started calling me."

"They were both important records for me. 'Tramp,' kind of set me with the rock-and-roll and dance fans — introduced me to the kids, you might say — and 'Black Nights' brought me back with the blues fans."

"For my personal taste, I like any band with horns, a full group that is, I don't mind recording with just a rhythm section, but when you're performing I think the horns give a little more taste to it."

## Mellow

"Just rhythm works the lead guitar too hard. I like a full background, not a blasting outfit, you know, but something full and mellow."

So far as Britain is concerned, Lowell feels very contented.

"It's one of the great thrills," he says. "I always wanted to come to London but I didn't like to fly. Well, I do all the time now. I have to in order to make the dates, but this journey was the longest I've been in the air."

"Recently I had an engagement which caused me to fly from Los Angeles to Alaska and it was beautiful. So I thought that if I could make a five and a half hour trip I could make it to England. Here I am, and so far it's been wonderful."

"I'd like to come over here for three months, I'm trying to introduce Lowell Fulson to the kids in England."

## BLUES ON LP

Fashions come and go and reputations with them. Lead Belly folk singer, blues singer and magisterial 12-string guitar player — may be under a cloud just now because he wasn't real, really. But he had qualities of presence and creativity which will make his performances sound alive and extraordinary when many a blues journeyman has been forgotten. These contemporary with his wide-ranging talents can now hear from, and wonder at, his versatility via a storyville release set **IN THE EVENING WHEN THE SUN GOES DOWN** (ALADDIN), which presents him in many roles. Made in '44, the album (most of it originally released on 12-inch LP disc) sets out to demonstrate six aspects of American blues work songs, spirituals, folk songs, jump, cowboy songs, blues and bad man ballads. Huddie sings his heart out, talks, plays guitar, piano and accordion, and even dances. Everything comes. "New Legend" and two or three more blues his strong voice and guitar are masterfully helped by the horns and harmonica, see Sunny Terry. The set is too full of fine music, and fragments of songs, dances

and sermons, for me to detail it all. "Yellow Girl," "Green Corn" the "Windjammer" version of "John Hardy," the "Blind Lemon Memorial," the "Big Fat Woman" on piano, and work songs like "Line 'Em" and "Bring Me A Little Water," are a few of the samples of this artist's work which help us — as Paul Oliver writes in his notes — to see, 20 years after his death, "Lead Belly's achievement in perspective." Oliver goes on to say that Huddie was, without question, "one of the greatest of blues singers and songsters, and perhaps the most uniquely gifted of any on record." I agree, and recommend this LP as prof. — M.J.

This last consists of relatively early things like "Three O'Clock Blues," the Fulson song which proved B.B. King with a hit, and "Western Union Blues" and "I Walked All Night" on the 12-inch LP. The period or thereabouts, the '40s, and seven more tracks (including "I'm In A Mood To Love" and "Country-Styled" live blues in two parts), are just by Fulson with brother Martin on rhythm guitar. "Blues With A Feeling" introduces the backing of piano, bass and drums, with Lloyd Glenn's righteous piano, on a relaxed instrumental. The same group plus Earl Brown on alto, tackle "Why Can't You Cry," on which the groove is early Fifties West Coast R&B. This likeness to the Witherspoon of the time is more marked on "There Is A Time For Everything" which employs organ as well as sax and rhythm. The album ends with "Lowell Jump Blues" (subtitled "Cash Box Boogie"), a 32 bar item which is instrumental rock and roll and not much for lovers of the low-down stuff. But still some of his best stuff is on the first side of the LP — M.J.

## B. B. gives the fans a night to remember

THE SURPRISE appearance of B.B. King at the blues session featuring visiting singer and guitarist Lowell Fulson, was a rare and unexpected bonus for the audience at the 100 Club, Oxford Street, London, last week. B.B. was sitting in the audience and towards the end of his set, Lowell asked him up on stage. Amid applause and cheers, Lowell handed his guitar to B.B. and said, "Let's do 'Three O'Clock Blues' B.B."

This was a significant choice. As B.B. pointed out, the song was a Fulson original. "Not, as a lot of people think, written by me." Lowell first cut it in Oakland, California, in 1948, with his late brother Martin on guitar.

## NATIONAL HIT

In 1952, B.B. recorded it in a Memphis studio and it was his first national hit. Among the musicians backing B.B. on the session were Willie Mitchell (tp) and Earl Turner (sax). B.B. led the Steve Miller Delivery, backing Lowell, on "Three O'Clock Blues" and Fulson picked up the vocal in his distinctive, powerful way, although after a couple of verses B.B. broke a string and had to borrow another guitar. It was certainly a moment that the blues fans at the 100 Club that night will remember for a long time. They gave both men a great ovation at the end of the number.

As the audience drifted home, B.B. sat talking to Lowell and the Steve Miller Delivery. He remarked upon the enthusiasm that British bands had for the blues and then complimented the Steve Miller band. "I like everybody in this group," he said. "I like the drummer (Pip Pyle) very much, he's a very fine drummer. If I didn't have a hand to go after this one I think." And of Lowell Fulson, B.B. said, "He is a guitarist I've always admired."

## OPENING CONCERT

From the 100 Club, B.B. went on to hear guitarist Barney Kessel at the Ronnie Scott Club. With him went M.M. Max Jones. He told Jones, "Barney's playing is where it's at. The difference between his playing and mine is the same as the difference between me and a young boy picking up the guitar for the first time — and I'm the young boy." B.B., en route to the USA from the Continent, said that he had enjoyed his British tour very much. Although he'd been to Europe before, it had been his first time in England.

And that opening concert at the Royal Albert Hall made all the difference. "Asked when he would return, B.B. stated: 'Well, it won't be this year, as I have a lot of work in the States. But it will definitely be next year... if I'm asked.'"

TONY WILSON

# drummers!

Great news! Here's the best catalogue you've ever seen about the best equipment you'll ever play

Bigger than ever before — full colour too! Packed full of new outfits, the superb '2000' range, new Lokkast tom-tom holders, inane drum stands, etc. etc. A must for every drummer. Send for yours today!

To Premier Drum Co Ltd, 87 Regent St, London W1R 7HQ

Please rush me the great new Premier catalogue. I enclose 2/- in stamps for postage and packing

Name \_\_\_\_\_

Address \_\_\_\_\_

My usual dealer is \_\_\_\_\_



CHRISTINE: writing more songs

**S**WAPPING a job with one of the country's leading blues bands for a handful of dirty dishes may not be everybody's idea of a fair exchange, but for Christine McVie, it is. Last August she became John McVie's wife of Fleetwood Mac's

## No domestic oblivion for Christine

lead guitarist, and more recently she has quit the Chicken Shack, her place being taken by ex-Flattie Patsy Organist, Paul Raymond.

But Christine isn't going to sink into domestic oblivion. "I wouldn't say I'm the 'darning socks' type," she says. "Life with a musician isn't humdrum. There are always people calling round. It's never boring, there's always lots and lots of things to do. I do a bit of painting and drawing, and some sculpting — I'm doing a model of John — and I hope when we move into a house I can have one room as a combined studio and dark room, because John is very interested in photography."

Leaving the Chicken Shack has given the McVies more time to see each other than before when both were constantly on the road with their respective groups. "It wasn't like a proper marriage," Christine says. "The ordinary domestic chores were getting ignored and we just weren't seeing much of each other."

But leaving the Chicken Shack doesn't mean the goodbye to music for Christine. "I've been able to write more songs and I'm

hoping eventually to make an LP of mostly my own stuff. I've written one or two things that are completely different from what I've done with the Chicken Shack. They're not the three chord, twelve-bar bit, they're more melodic, but they're still blues to me. They're just the sort of material that comes out of me naturally."

"When I'm working on my own, I'm my own boss, not cutting up three other members of the band if it's not convenient. Live gigs? They might come later on. I don't know what I've got in mind but I can't visualise myself as a solo artist. I couldn't do the same kind of gigs as I did with the Chicken Shack."

Her future as a performer is a little vague but one thing seems fairly certain and that is that a band won't be too closely involved. Says Christine, "If I did get another band around me it would be just like the Chicken Shack, which, as far as a married woman is concerned, is impossible. When you get married, you take on a lot of extra responsibilities — and you can't neglect your old man!"

# Stop the washing up . . .



## Steppenwolf are here

BY ROYSTON ELDRIDGE

**THERE WAS** a time when pop music was simply pleasant sounds. It was music to do things by, cheerful little tunes with happy lyrics, but times have changed.

While the Beatles were changing in Britain, groups were experimenting on America's West Coast. Among the many groups to come out of the West is Steppenwolf, five young men, who produce songs which are no longer music to do the washing by.

Groups like Steppenwolf reflect what is happening both in the States and here. They use electronics and masses of volume to punch home lyrics through their hard rock sound.

John Kay, the leader of Steppenwolf, talked in his London hotel last week of some of the things that influence them and what they reflect in their songs.

"It's very hard to predict what's going to happen in America and I don't think anyone's likely to, but the way

things are now they're going to end up fighting one another."

"Obviously it's going to be a guerilla type of warfare, a similar sort of underground movement as in the French resistance. A lot of people have jumped on the bandwagon. It's hard to separate the sincere from the violent types. It's so hard to say if anything is likely to come out of it."

Violence is something he was brought up with. Born in East Germany, John, with his mother, was one of six people who managed to escape into West Germany in 1949. Fifteen people tried to get away from the East with John and his mother and nine were shot down by machine guns.

John lived in West Germany for ten years before moving to Canada. He moved down into

the United States until he reached California where he joined a group called Mafias Men. Then he decided to form his own group, The Sparrows, which gave birth to Steppenwolf.

"As well as the violence that exists in America Steppenwolf reflect other things that are now part of society. But Steppenwolf, says John are not spokesmen for the younger generation."

"We're not a message group and we're not preaching. We're not telling them anything they don't know about. When we first started we were doing a combination of hit parade songs plus our own songs pretty well patterned on commercial songs."

Others' influences that determined what they added. "I'd come up on the country and western thing and then folk. And then from country blues I saw how it developed into amplified City blues, through Chicago blues into R&B."

"But I didn't sound like anyone in particular. I did my own thing. Goldy McJohn, our organist, was influenced by Jimmy Smith and Jimmy McGriff. There aren't many rock musicians who use that choppy style of playing."

"Michael on guitar was nursed on rock and blues and our drummer Jerry was influenced by a lot of funky people like Booker T, Don Covay and Sam and Dave. Nick on guitar listens to just about any kind of music."

"Rock musicians have elevated their status from just

simply guitar strummers to the status of jazz musicians of the early 40's and 50's. They had their groupies, they had their chicks, and we have the groupies today."

"There are some high-class groupies. There are some fifteen or twenty who we've seen in the States and here in London. It's an ego thing really if they were male they'd probably be up on the stage." When Steppenwolf arrived in Britain they took part in an impromptu jam session at London's Speakeasy. How do they feel about jam sessions? "Jamming is just beginning to happen here in Britain. It can be very, very good. Hendrix is the attraction in the States. The thing is, though, you can lose a lot of excitement through equipment problems."

"Sometimes jams can be the most boring things in the world. I've witnessed some jams in the States that have been bad. There's only so many notes that can be played on a guitar but you get endless guitar solos. Jamming might develop into a fetish."



## "SOMETHING IN THE AIR"

B/W

## "WILHEMINA"

BY

# THUNDERCLAP NEWMAN



604031

(WE WERE SENT FOR)

# Behind the bright lights of pop

WHEN A group hits the highway to drive hundreds of miles to yet another one-night stand, there's always a silent, unseen passenger riding along in the bandwagon. Death.

And sometimes Death strikes with brutal finality. As it did last week when the Fairport Convention's van overturned on the M1. Killed were 19-year-old drummer Martin Lamble and an American girl known as Jeannie the Tailor.

And so it did earlier when it struck down such people like Eddie Cochran, Mark Lee, Johnny Kidd, and Brian Auger & The Trinity. Drummer with Tony Rivers and The Castaways.

## SCARS

But for every star fatality that hits the headlines, there are many lesser-known artists who are either seriously injured to road crashes or who experience nerve-shattering near misses that leave mental—and often physical—scars.

Last week, Martin Lamble of Fairport Convention was killed in a car crash on the way back from a gig. LAURIE HENSHAW investigates the hazards of the road which confront every working group in Britain—the side of pop few know about

Says Ian Farrell, PRO for the Robert Stigwood Organisation: "Just about every group has had some kind of nasty experience."

"So many incidents have happened, you don't take all that amount of notice these days. It happens all the time. Of course, insurance for

groups is unbelievable. It's often doubled or tripled. "Because they wear long hair and are in the pop business, and because they're young, they're assumed to be a poor risk. Even though this may be quite without foundation."

John Lyons, former rhythm guitarist and vocalist with Tony Rivers and the Castaways (now re-formed as Harmony Grass) had such a terrifying experience. He is now engaged on an inside job with NEMS Enterprises where he books out Harmony Grass for engagements.

Recalling the tragic occasion when Brian Talbot was killed, John says: "We were driving from Milford Haven to Glasgow. We had played a one-nighter and left at 1 a.m. We had to be in Glasgow the following day."

The accident happened on a shallow bend. The van was involved in a collision with an articulated lorry.

Bassist Ray Brown was in hospital for three months with multiple injuries," recalls John. "He had 25 stitches in his head, a broken collarbone, leg and ankle."

and sweets. We had so many we gave a lot away to the patients in the children's ward."

Solo stars have also had narrow escapes from death or injury.

Singer Susan Maughan was involved in a car crash some two years ago. "She would have been seriously injured if she hadn't been wearing a seat-belt," says agent Dick Katz. "That saved her. But the car was a complete write-off."

The Tremeloes crashed in September, 1967 while travelling on the A1. Their van hit an electric pylon, the power-laden lines fell across the van and burned out £4,000-worth of equipment.

## SERIOUS

The Web, travelling through the New Forest on the way back from Bournemouth late at night ran into a straying sheep. But fortunately no one was hurt. But it could have been serious.

Alan Whitehead, drummer with the Marmalade, was involved in a crash with the car of a local reporter on his way to interview him. Both cars were write-offs. Fortunately, their occupants were not.

Ian Hines, organist with Tom Sawyer and the New Unit Four (a group reborn from the well-remembered Unit 4+2 of "Concrete And Clay" fame), says "I was involved in a bad accident. I was playing with the Top Ten All Stars, a British group based in Hamburg at the Top Ten Club between 1962 and 1963."

"We were also working at the Top Ten in Hannover—and travelling between the two places—a distance of about 80 to 90 miles. We were in a Volkswagen



Fairport Convention on stage . . . and then the long drive through the night

bus. There were two Go-Go dancers and five of us. We were driving along the Autobahn in winter and the road was like glass. There was also some fog.

"Suddenly, we came across one of those, we were across the huge German articulated lorries. They look like steam engines. This one was swerving from side to side when suddenly it jacked.

## DASHING

"Our driver braked, but he hadn't a chance. I just managed to throw the Go-Go girls through the doors, and they tumbled down the embankment in the snow. We all followed. Our van hit the lorry, and other cars ran into us. There was a 13-14 car pile-up."

Adds Ian: "By the law of averages, groups who are doing three or four gigs a week and travelling distances of anything between 1,500 to 2,000 miles are almost certain to be involved in accidents."

"We have been aware of this, and we've made a set of rules we stick by. We never drive to a gig then drive straight back."

"Stay overnight" is our policy. We don't believe in dashing up and down the M1 like some groups.

"It's not a matter of groups getting stoned and not being fit to drive. It's just that you can't expect to work all hours and then feel fit enough to make a 200 mile drive."

## RUSH

"Another rule is that we always give ourselves plenty of time to arrive at a gig. If the pick-up is set for 3 pm, then we aim to be ready by 1 pm."

"If we have to be on stage at 10, then get there at 9. Then, we keep down the mph. A lot of guys leave things until the last minute, then rush off at between 60 and 70 mph. That's asking for

trouble."

Compassionate from a group member who is alive to tell the tale. But blame cannot be attached to all those who are not.

The pop world is not all laughter and light. The eternal shadows also lie in wait.

# Previous occupation-child

CHRIS WELSH pays tribute to Fairport convention

THEY were playing "Meet On The Lodge" at London clubs last week. It is a rare group most associate with Fairport Convention.

Perhaps they were playing one record in other clubs all over the country, for Fairport were, and still are, one of the most liked, respected, even loved of these bands that spend their days and nights hitting the road spreading seeds of music and

Fairport, who just over a week ago were involved in a road accident that killed 17-year-old drummer Martin Lamble, were the band perhaps we tended to take a little for granted. Their two albums were well received and appreciated. Their following was growing all the time. They never caused great sensations in public or uttered endless wise sayings in the press.

They quietly improved and produced better and better music in two hard working years together. First with singer Judy Dyble and later Sandy Denny and Ian McDonald, an early member who recently quit.

Occasionally somebody would think it a good idea to get a giant publicity drive going in their behalf, like other groups. Fairport would regard that with high humor.

Several occasions there would be vague attempts at getting together with them for interviews which never materialised.

Somehow it didn't matter too much. Everybody dug them. What was there to say? A colleague recalls the occasion when he met them for coffee and conversation and they answered all his questions by writing notes on a scrap of paper. "Impossible!" he protested later.

## MARTIN LAMBLE

When invited to hear them perform at London's Speakeasy Club I recall meeting Judy Dyble.

She uttered a cheery greeting, followed by: "Hello, aren't you fat?" a view endorsed by a small, curly-haired man wearing an alarm clock round his neck. He was Martin Lamble.

Martin joined the group in 1967 and was hailed as the only drummer "to last more than a week with the group." We used to bump into each other at odd places and times.

There was a mad trip in Montreux in Switzerland to a largely uncomprehending crowd of socialists in the Casino. They clattered noisily while the group tried to make piping recorders and pretty songs heard above the din.

Later we sat in the lounge at Geneva Airport, drinking coffees and wondering what it was all about.

There was the Isle Of Wight pop festival. It was freezing cold and pitch dark. Seven thousand kids sat in a field listening to endless groups.

Nobody knew what time they were going to play next, at least of all Martin, waiting up and down, attempting to carry his bass drum and ten tom-toms single-handed, following conflicting instructions, looking for the dressing room and not even finding the strength to complain.

When the group finally sat down on stage to play their set in a strong westerly gale, the tiny figure crouched over drums generated a spark of heat that could not be duffed.

Martin's playing was ideal for a band that could perform modern folk and rock material with equal sincerity and conviction. Largely self-taught, he had technique and taste.

It was a Hutchins, Richard Thompson, Sandy Denny, and Simon Nicol are going to Fairport Convention will continue to make music and we hope they can recover the spirit to overcome the loss of their friend.

The audiences will be waiting for them. A press brochure once produced to introduce Fairport contained biographic notes pasted by each member. It had one for Francis Lamble.

Place a birth certificate, a violin, drums, recorded previous occupation. Child.

# Don't take our word—ask the man who plays a MARTIN

Superficially guitars may look alike but each instrument has an individual personality and quality which results from significant differences in design, materials, construction and finish. Each of these elements helps determine the qualities you should seek in choosing a guitar.



## RIPPED

"I was knocked unconscious and had 17 stitches in my eye. The van was spun right round and the side ripped out. We were all thrown out and strewn along the road for a distance of about 100 yards."

Tony escaped with a knock on the head, but he rarely goes to sleep in the van now. He doesn't like travelling.

The whole incident got on my nerves, and that's one of the reasons I got out and went into my present job.

We weren't told for about two days afterwards that Brian Talbot had died.

The fans were marvellous. We had about 50 a day calling in to see us in hospital. They brought us cigarettes, drinks

Royston Eldridge catches up with Joe South over breakfast at the May Fair



ROE three Gold Disc

'Dizzy' brings Tommy back

TOMMY ROE, the singer who once frankly admitted he copied Buddy Holly, was in his hotel room in Detroit when he answered the phone to the M.G.

"Hi," he said, "I'm pleased to know 'Dizzy' is doing so well in Merry Old England. Yeah, I sure wrote that song. And right now I'm sitting down writing a new one—another hit I hope."

"Dizzy," of course, rocketed to No. 1 in the American charts, and is now set to challenge the top slot in the Pop 30. Two weeks ago, it entered at 23, jumped to 16, and is still climbing.

It again proves that complex harmonies and brainstorming arrangements are not essential hit-making ingredients. The melody of "Dizzy" could have been simpler. But the repetitive phrase is ingeniously wedded to a potent beat and frequent key changes that grab the listener by the ear.

Also, the single must already be a few rows with the disc-jockey dailies. It's the sort of record that would have even a cadaver doing the shake.

Odd that this is the first smash hit Tommy has had since "Shelia." And that's all of seven long years ago.

Had Tommy been in the doldrums since? "No, he is as replete in that soft Georgian drawl. 'I've been in the top five seven times. I've got three Gold Discs, my 'Sweet Pea' sold a million—even though it meant nothing in England."

"That's the one your Manfred Mann did as an instrumental. I believe it was used for a TV show."

But now 'Dizzy' hit No. 1 here. And a No. 1 record can keep you going anyway for three or four years.

The arrangements? "That was done by Jimmy Hasbell. He does all my records and is coming over with me when I visit England in June."

"I've seven or eight TV shows lined up. I guess your 'Top Of The Pops' is among them. Last time I was there was in '65, when I toured with P. J. Proby."

Tomorrow, I'm off to London, Ontario. Then to Buffalo, New York. Then I see you on the road for concerts. When I come to England, it will be just for TV at present, but I'm hoping to get a tour set up. My wife, Anne, is from England. She's been over here fifteen years, and we've been married three years.

She's looking forward to seeing England again, and so am I.—M.H.

JOE SOUTH's invitation to breakfast at the May Fair sounded like an excellent idea especially as it meant finally catching up with the American who has such a powerful influence on the charts both sides of the Atlantic.

Earlier attempts to contact the Georgia-born singer, guitarist and composer had all failed and breakfast, apart from feeding me, was a good time to catch him during a hectic promotional visit.

Thanks to a faulty alarm clock and London Transport's variable timetable, Joe was up, dressed and half way through another cup of English tea when I arrived but Joe, wearing a nifty blue kaftan, was very understanding

INFLUENCES

"I wish they'd invent a pill you could just drop in your mouth and go back to sleep while you're getting dressed. It takes me hours to wake up. Say do you come in with all the rest of them in their bowlers and umbrellas?"

Between mouthfuls of grapefruit, I asked Joe about his songwriting. When did he start and what influences him in his composing?

"I started writing when I was about 15 years old although maybe I'd been writing since I was 12 or so. I project myself into the image I want to write about. I think I write about someone else but later on when I look back it's about me."

Communication in music and among young people is something that Joe, who worked as a session

A kaftan and cups of English tea

guitarist with Bob Dylan, Aretha Franklin, Simon and Garfunkel and others, has very forthright views on.

"We have only scratched the surface of how much music can really do for people. There is so much it could do to bring young people together in this world. It has not been used in the proper way yet."

"It should be utilised in communications and education not just in entertainment. There is such a vacuum, I hope I can help other people to find out how to fill it."

that the people there must have seen Bobbie on the tube, the television, but your tube is our subway.

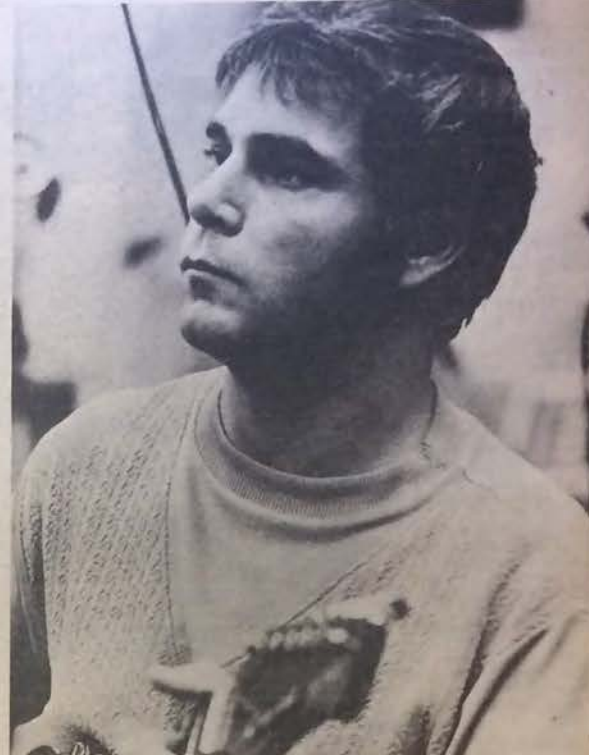
"I also like this nostalgic blend of the old and new you have here in England. I dig the tradition, it makes me feel like a dummy that I don't know about all these things."

RETURNING

Joe is returning to the States via Germany but hopes to return here for personal appearances in the autumn. He will be completing a new album and producing other artists' back home in Alabama.

"I'll be producing records immediately I get home. They'll all be new artists. I'd rather not produce established artists as they create more problems. You have to handle their personal problems as well as the problems of material and other things."

"I was producing records before but I started singing because I didn't



SOUTH: 'we have only scratched the surface'

LANGUAGE

Did Joe expect "Games People Play" to be such a big hit in Britain? "I didn't really know what to expect, I don't know that much about the English market. You know the language is so different. I love the language here."

"I knew I'd hit on one of those colloquial things sooner or later. The other day at the reception with Bobbie Gentry I hit on one by accident. I said

feel I had enough chance of expressing myself.

"When I started writing music about 12 years ago, I had no idea how much one could communicate with the world. Today song writing is something powerful. You can put something into people's minds they will never forget. It's like writing a three-minute book."

"The song writing of today

has no way of growing old. The songs of ten years ago are certainly dated but I don't think that the songs of the last three years will be thought of as being so definitely 'period.'"

The follow-up to "Games People Play" is "Leannin On You," does Joe expect it to follow "Games" into the chart?

"It's doing very well in the

charts in the States. It's well constructed but I just do my best and if it doesn't happen, what the hell."

Our breakfast tete-a-tete had to come to an end as Joe was due elsewhere. It wasn't until I was in the taxi back to the office that I realised I never got round to the scrambled eggs... but the grapefruit was nice.

There's no pigeonhole for the Pentangle

WE BRITISH are a conservative lot who like to know where we stand — we like to have everything fitting neatly into its appropriate pigeonhole.

Which can be one hell of a drag if you don't happen to fit into any of the accepted pigeonholes. Like the Pentangle, for example.

Says bassist Danny Thompson: "Interviewers are always asking us if we are pop or folk or jazz. We say: 'Well, look, it's music. It's whatever you think it is.'"

In America it didn't bother them. They didn't look upon us as anything, just as British music. Surprisingly, even the folk purists over there went wild about it all and they seemed particularly pleased about the acoustic idea which they seem to think we are bringing back from the 14th Century.

Over here we are continually running into the bag bit. On the Continent we have done our own half-hour TV shows in Norway, Denmark and France. Here we did one show for Granada and a few other odd spots. The producers say they can't put us on a pop show because we aren't pop. And they can't put us on a folk show because we aren't folk. It can all become very irritating."

The Pentangle —



THOMPSON 'it's music'

"As a group they didn't really know us in the States, but Bert and John were both well known on the underground."

Jansch, Renbourn and McShree came up through the folk world and are still big solo names on the folk scene.

"At first folk audiences wanted to know if Bert and John had gone pop but they actually come to hear the group and enjoy it."

Basically, we should appeal to a folk audience. We play traditional tunes or originals. After all it's just as ridiculous for people to question Bert and John as when they come to me and say 'When did you stop playing jazz and start playing folk bass?' I always say: 'I haven't stopped playing anything and I haven't started anything.'"

"Then you get the jazz musician who wants to know if I am restricted by the Pentangle. From my point of view the group is completely satisfying. It gives me a lot more freedom than I would get in most jazz groups, certainly more than working in a resident rhythm section somewhere and having to do all the usual things every night. For one thing I have my own solo spot and I get a ten minute solo in the last number of the night."

"On our very first gig in New York we were on with Cannon Heat and Rhinoceros and they had about 32 amplifiers on stage. We were really nervous about how our acoustic thing would go down after all that. Before we went on Bill Graham put on one track of an LP of Bill Evans with a symphony orchestra and then announced us by saying 'After the ten thousand decibels give your ears a treat.' We went over very well and felt that after that we could get through anything."

The Summer Sound of THE PENTANGLE



"Once I Had A Sweetheart" c/w "I Saw An Angel"

STEREO SINGLE BIG 124



PIRELLA GÖTTSCHE LOWE TRANSLATLANTIC

MANFRED IN BLIND DATE SEE PAGE 14

**BLIND DATE**

# MANFRED MANN

**RAY WARLEIGH:** "The Look Of Love" (from the Philips LP "Ray Warleigh's First Album" SRL7881)

It sounds to me like a really good sax player completely on the wrong lines. He's got a lovely tone and plays beautifully. Actually as I listen to it it's beginning to sound better. The sax playing is beautiful but it sounds like it's trying to be commercial.

It's such a drag that he's been talked into doing this, what a misuse of a great player. Who is it? I don't think that this is the way to do a commercial LP and to sell Ray Warleigh.

**JUNIOR WALKER AND THE ALL STARS:** "Baby You Know It Ain't Right" (from the Tamla Motown LP "Road Runner" TML 11038).

It's Junior Walker. I think he's terribly good but I've heard it so many times. I have Tamla Motown LP's here which we play but I find this track is a terrible drag.



**THE DOORS:** "Wishful Sinful" (Elektra). The sound's getting bigger and bigger, I think the house will explode in a minute. (Laughs and shakes his head). It's one of the most uncommercial records I've ever heard in my life. Who is it? Oh! God,

it's terrible. The sound is just dreadful. Are people really digging this in the States? The Doors... My God, that is a surprise. The orchestral arrangement sounds very clever and is very well done. It sounds like someone's singing very

badly. I hope I never meet Jim Morrison.

**THE CLARE FISCHER BIG BAND:** "The Duke" (from the Atlantic LP "Thesaurus" 588 182).

I like the piano playing, it's very nice. I got a bit bored as it went on but I thought it was nice. Overall I liked it as a jazz band thing. I really liked the arrangement, it was nice. Who was it? Clare Fischer — I haven't heard anything of his before.

**ELLA FITZGERALD:** "Sunshine Of Your Love" (Polydor).

Great beginning, is it Ella Fitzgerald? It's come from someone who's been really influenced by pop records. It's a very good arrangement. I think it's really good but I wouldn't have thought it would have been Ella.

It's losing a bit as it goes on and I don't believe it was done live, all that clapping at the beginning.

**CLIFF RICHARD:** "Big Ship" (Columbia).

Cliff Richard is it? I think it's quite good. It's a typical Cliff Richard commercial record and it's quite nice in its own way but I'm not particularly knocked out or anything.

**LEONARD COHEN:** "Bird On The Wire" (CBS).

(After 20 seconds). Leonard Cohen. Sure, it's Leonard Cohen, listen to it, it's beautiful. It's definitely the best thing I've heard today. It's great, I really like it. As a single I don't think it will ever be a hit but it's the thing I like the most.

**LARRY CUNNINGHAM:** "Honky Tonk Downstairs" (Transatlantic).

I don't like it, take it off!

**LOU JOHNSON:** "There's Always Something There To Remind Me" (London).

Beautiful singer. It's really nicely done and it's a nice song. That was the original version, wasn't it.

**THE DYNAMICS:** "Ice Cream Song" (Atlantic).

I really like it. It sounds like it could be an old record that's been re-released. It's nice but it's not the greatest.

**CLIFF AUNGIER:** "The Lady Came From Baltimore" (Pye). Quite nice.

**NAZZ:** "Not Wrong Long" (SGC).

They could get hits if they did the right material. It's quite well done.

# FESTIVAL

## POP

**ABERGAUVENNY:** Croeso '69 Blues Festival, Grossmont Wood Barn, May 23. Fleetwood Mac, Jethro Tull, Elmer Gantry, Eyes of Blue, David Symonds.

**BULGARIA:** Golden Orpheus Song Festival, June 25-29.

**EUROPEAN SONG CUP CONTEST,** Knokke-le-Zoute, Belgium, July 11-17. Julie Rogers, Elaine Delmar, Lee Lynch, Bernadette.

**GOLDEN LYRE SONG FESTIVAL:** Bratislava, Czechoslovakia, June 18-21. Tremeles.



**NATIONAL JAZZ AND BLUES FESTIVAL,** August 8, 9 and 10. Venue undecided at presstime but likely to be in the London area.

**POP PROMS,** Royal Albert Hall, London, June 29 to July 25. Pop equivalent of the famous classical "Proms." No names finalised, but Blind Faith, featuring Stevie Nicks and Eric Clapton, may be included.

**SKEGNESS SEASIDE SOUL FESTIVAL:** Skegness Town Football Ground, May 26. Amen Corner, Inez and Charlie Foxx, Fantastic, Jimmy James and the Vagabonds, Geno Washington and the Ram Jam Band.

**WARWICKSHIRE BAR B-Q FESTIVAL:** Warwickshire Equestrian Centre, Balsall Common, Nr Coventry, May 24. Amen Corner, Jethro Tull, Bob and Earl.

**LONDON:** Hyde Park, FREE CONCERT, June 7, 3 pm. Blind Faith.

**LONDON:** Parliament Hill Fields, FREE CONCERT, May 30, 10 pm to 3 am. Fleetwood Mac, Group Therapy, Edgar Broughton Band, Spontaneous Music Ensemble, Duster Bennett, Bridget St John.

**LONDON:** Parliament Hill Fields, FREE CONCERT, May 30, 10 pm to 3 am. Fleetwood Mac, Group Therapy, Edgar Broughton Band, Spontaneous Music Ensemble, Duster Bennett, Bridget St John.

**LONDON:** Parliament Hill Fields, FREE CONCERT, May 30, 10 pm to 3 am. Fleetwood Mac, Group Therapy, Edgar Broughton Band, Spontaneous Music Ensemble, Duster Bennett, Bridget St John.

## JAZZ

**ANTIBES JAZZ FESTIVAL,** Antibes and Juans-les-Pins, France, July 23-29. Miles Davis Quintet, Oscar Peterson Trio, Ella Fitzgerald, Sarah Vaughan, Buddy Tate Quartet, Marion Williams Gospel Singers, Graham Collier. A special MM trip to the festival is available.

**BIRMINGHAM JAZZ FESTIVAL,** Birmingham, May 28. Salena Jones, Alex Welsh Band, Indo-Jazz Fusions, Terry Lightfoot Band, George Chisholm.

**BIRMINGHAM JAZZ FESTIVAL,** Birmingham, May 28. Salena Jones, Alex Welsh Band, Indo-Jazz Fusions, Terry Lightfoot Band, George Chisholm.

**BIRMINGHAM JAZZ FESTIVAL,** Birmingham, May 28. Salena Jones, Alex Welsh Band, Indo-Jazz Fusions, Terry Lightfoot Band, George Chisholm.

## where to groove this summer

Thinking of holidays? If you are, as well as sea, sun and sand, you may also be thinking of music. Pop, jazz and folk can make a holiday complete. Here is the MM's groove guide to the main summer and autumn music festivals in Britain and Europe. The music ranges from pop to jazz and the festivals vary from one-day affairs to those like the Antibes Jazz Festivals which last a full week. And don't forget, the MM is running special cheap trips to the festivals at both Antibes, on the French Riviera and Berlin.

**BERLIN JAZZ FESTIVAL,** Germany, November 7-9. Miles Davis Quintet, Dave Pike Quartet, Stan Kenton, Duke Ellington Orchestra, Sarah Vaughan, Lionel Hampton, Ten Years After. A special MM trip to the festival is available.

**BIRMINGHAM JAZZ FESTIVAL,** Birmingham, May 28. Salena Jones, Alex Welsh Band, Indo-Jazz Fusions, Terry Lightfoot Band, George Chisholm.

**CAMBRIDGE FESTIVAL:** Cambridge, August 30 and 31. Ken Colyer.

**CAMDEN FESTIVAL:** Wednesday Jazz Concerts, Collegate Theatre, Gordon Street, London, W.C.1. Graham Collier Sextet (May 14); Stan Tracey Quartet (21); Marian Montgomery (28).

**CZECHOSLOVAKIAN JAZZ FESTIVAL:** Prague, Czechoslovakia, October 30-November 2. Duke Ellington, Oscar Peterson, Clarke-Boland Big Band.

**HUNGARIAN JAZZ FESTIVAL,** Budapest, Hungary, May 16-19. Sandy Brown, Maynard Ferguson Big Band, Johnny Griffin.

**JAZZ EXPO '69,** London, October 25-November 1. Miles Davis Quintet, Thelouious Monk Quartet, Cecil Taylor Quartet, Sarah Vaughan, Newport All Stars, Kenny Clarke-Francy Boland Big Band, Salena Jones, Lionel Hampton Octet, Grant Greene, Barney Kessel, Tal Farlow, Gary Burton, Red Norvo, the Folk Blues and Gospel Festival.

**LUBLJANA JAZZ FESTIVAL,** Ljubljana, Yugoslavia, June 5.

**MONTREUX JAZZ FESTIVAL,** Switzerland, June 18-22. Kenny Burrell, Clark Terry, Kenny Clarke, Eddie Harris Quartet, Les McCann

Trio, Lucky Thompson, Phil Woods, Ella Fitzgerald, John Surman, Alan Skidmore Quintet, Ten Years After.

**MOLDE JAZZ FESTIVAL,** Molde, Norway, August 1 and 2. Bobby Hutcherson.

**NATIONAL JAZZ CONVENTION,** Conway Hall, London, May 31 and June 1. Humphrey Lyttelton, Graham Collier, Steve Laine.



**NEWPORT JAZZ FESTIVAL,** Newport, Rhode Island, USA, July 3-16. Miles Davis, Kenny Burrell, Freddie Hubbard, Bill Evans, Anita O'Day, Willie Bobo, Sunny Murray, Sun Ra, Art Blakey, Gary Burton, Newport Allstars, Dave Brubeck, Gerry Mulligan, Woody Herman, Van Lawson, Bob Haggart, James Brown, Herbie Hancock, Buddy Tate, Joe Turner, B. B. King, Johnny Winter, Led Zeppelin, Jeff Beck, Blood Sweat and Tears, Roland Kirk, Steve Marcus, Jethro Tull. NEWPORT FOLK FESTIVAL, Newport, Rhode Island, July 16-20.

**POLISH JAZZ FESTIVAL,** Warsaw, Poland, October 24-26.

**PORI JAZZ FESTIVAL,** Finland, July 18 and 19. Bobby Hutcherson.

**VENICE JAZZ FESTIVAL:** Venice, Italy, May 23-25. Maynard Ferguson Big Band, Kenny Clarke-Francy Boland Big Band.

There are also jazz festivals in Vienna, Milan and Barcelona, but at presstime dates and status had not been finalised.

## COUNTRY

**COUNTRY MUSIC FESTIVAL,** Al. Islington Town Hall, London, N1, May 31. The Southern Gamblers, the Down County Boys, Martin Perdint.

# THESE GUYS

keep good music alive



**SERGIO MENDES & BRASIL '66**  
"PRETTY WORLD"  
c/w "FESTA"  
AMS 751

**HERB ALPERT & THE TIJUANA BRASS**  
"MAME" c/w "SLICK"  
AMS 753

RELEASED 16th MAY



# SWAZI

groove  
ner

...? If you are, as well as  
... may also be thinking of  
... folk can make a holiday  
... MM's groove guide to the  
... return music festivals in  
... music ranges from pop  
... ival's vary from one-day  
... the Antibes Jazz Festivals  
... k. And don't forget, the  
... cial cheap trips to the  
... es, on the French Riviera

## FOLK

**BLAIRGOWRIE FOLK FESTIVAL:** August 8-10.

**BROADSTAIRS FOLK SHOW:** August 4-8.

**BROMYARD FOLK FESTIVAL:** September 19-21.

**CLEETHORPES FOLK FESTIVAL:** Pier Pavilion, Cleethorpes, May 24-26. Martin Carthy and Dave Swarbrick, High Level Ranters, John Foreman, Finbar and Eddie /Fury.

**CORBY FOLK FESTIVAL:** July 12.

**EAST COKER FOLK FESTIVAL:** July 14-19.



**FALMOUTH FOLK FESTIVAL:** August 10-13.

**FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL:** June 21-27.

**HARROGATE ARTS FESTIVAL:** August 5-15.

**HULL FOLK FESTIVAL:** July 26.

**KEELE FOLK FESTIVAL:** Keele, Staffs. July 11-13. Alex Campbell, the Yetties, Malcolm Price, Paeckie Byrne.

**LIVERPOOL FOLKMEET '69:** September 26-28.

**LANGOLLEN INTERNATIONAL MUSICAL FESTIVAL:** July 8-13.

**LONDON FOLK MUSIC FESTIVAL:** October 17-19.  
**REDCAR FOLK FESTIVAL:** July 18-20.

**ROYAL NATIONAL EISTEDDFOD:** Flint, August 4-9.

**ROMANIAN FOLK DANCE AND SONG FESTIVAL:** Bucharest and Sinaia, Romania. August 23-September 6.

**SCUNTHORPE INTERNATIONAL FOLKLORE FESTIVAL:** August 23-26.

**SIDMOUTH INTERNATIONAL FOLK FESTIVAL:** August 1-8.



**STOURPORT FOLK FESTIVAL:** July 19.

**TEES-SIDE INTERNATIONAL FOLKLORE FESTIVAL:** Billingham, August 16-22.

**WAYFARERS SUMMER FOLK FESTIVAL:** Birmingham, July 2-8.

**WELLS FOLK FESTIVAL:** June 28.

**WHITBY FOLK FESTIVAL:** August 30-September 2.

**YORK FOLK FESTIVAL:** September 5, 6.

Trio, Lucky Thompson, Phil Woods, Ella Fitzgerald, John Surman, Alan Skidmore Quintet, Ten Years After.

**MOLDE JAZZ FESTIVAL:** Molde, Norway. August 1 and 2. Bobby Hutcherson.

**NATIONAL JAZZ CONVENTION:** Coway Hall, London, May 21 and June 1. Humphrey Lyttelton, Graham Collier, Steve Lane.



**NEWPORT JAZZ FESTIVAL:** Newport, Rhode Island, USA. July 3-16. Miles Davis, Kenny Burrell, Freddie Hubbard, Bill Evans, Anita O'Day, Willie Bobo, Sunny Murray, Sun Ra, Art Blakey, Gary Burton, Newport Allstars, Dave Brubeck, Gerry Mulligan, Woody Herman, Yank Lawson, Bob Haggart, James Brown, Herbie Hancock, Buddy Tate, Joe Turner, B. B. King, Johnny Winter, Led Zeppelin, Jeff Beck, Blood Sweat and Tears, Roland Kirk, Steve Marcus, Jethro Tull. **NEWPORT FOLK FESTIVAL:** Newport Rhode Island. July 18-20.

**POLISH JAZZ FESTIVAL:** Warsaw, Poland. October 24-26.

**PORI JAZZ FESTIVAL:** Finland. July 18 and 19. Bobby Hutcherson.

**VENICE JAZZ FESTIVAL:** Venice, Italy. May 23-25. Maynard Ferguson Big Band, Kenny Clarke-Francy Boland Big Band.

There are also jazz festivals in Vienna, Milan and Barcelona, but at press-time dates and artists had not been finalized.

## COUNTRY

**COUNTRY MUSIC FESTIVAL:** Jefferson Town Hall, London, N1, May 31. The Southern Ramblers, the Down County Boys, Martin Padon.

## MARSHA HUNT says—

**MARSHA** Hunt's trouble is she made one boob too many on TV recently. In fact two boobs too many. She caused a great outcry by her appearance on Top Of The Pops, resulting in a flood of complaints to Talk Back, BBC TV's weekly auto da fe.

It is difficult to assess whether this will have good or bad effects on her first vocal excursion on record, "Walk On Gilded Splinters." Some producers and programme planners may fall victim to timidity in requesting her services for fear of titillation.

Yet the public, notorious in their appetite for fleshy delights, may demand more of Marsha on their screens and turntables.

Should Marsha blossom into the super star status many predict, the public will discover a highly articulate and educated young lady pulsates beneath the freaky image of wild hair styles and undisciplined bosom.

She studied anthropology and psychology at Berkeley University, California. Her father is a lawyer, and she must have caused quite a stir by her decision to quit college at 18 and come to England as a "diddybopper" (her expression) and leap about in the love-rock musical Hair.

Cool and together, Marsha reclined in a chair, anticipating my half-formed questions, and chatted about herself this week.

Do you think you are a good singer?

"It's not a question of being a good singer or not. Lots of people say I can't sing at all. But I look for lyrics that mean something and that I can sing with feeling. My producer Tony Visconti introduced me to Marc Bolan of Tyrannosaurus Rex and I am going to record some of his songs for an album. They're a kinda funny group. I actually don't know a lot about the group scene."

Despite Marsha's claim to ignorance of the group scene she has worked hard here during three years in Britain, including hitting the road with soul band, the Ferris Wheel.

"It brings me down to talk about Hair, she warned. "Everybody asks me about it, but I do like other things. I was a member of the chorus and I got a lot of publicity because of my hair. But it's not important. The most important thing Hair gave me was freedom."

"In the pop industry we all feel involved in something that is supposed to be to do with freedom and being to the left. I feel it is very middle class as far as audiences are concerned."

"Because it is a business obviously money is involved and the middle class public are involved."

"Judging from Talkback the audience reaction to my TV appearance was that it was obscene, but I can't understand that."

"Maybe it was because the top I was wearing revealed a bit too much. If you involve your head too much in what people like that think of you, it becomes a bring down. I really don't care about them. If they didn't like it, they should turn off."

Although Marsha has her origins in the narrow world of University life, she has been through a toughening up process in hitting the road with a group.

"I never worked in America, but I was on the road quite a while here, with Baldry and most recently I was with Ferris Wheel. It was very strange. I was over here green from university and the college community, is free spiritually but physically very middle class, and sterile."

Marsha's greatest aim is to retain her independence. She would like a hit with "Gilded Splinters" but doubts if it will make it. She will speak her mind bluntly and refuses to be conned.

"Sometimes it's bad to appear to know too much. I lack the ability to keep quiet at the right time. People say to you things in this business which you know aren't right, but you have to agree with them to protect their egg. This is called tact. That's saying: 'What a nice guy,' when he's really a —"

"My only commitment is to myself, not my career. Tomorrow I may split. But I think I've got something different to offer as an entertainer."

"Chart success doesn't really matter to me. The most important thing is using my energy and having freedom to do the things I dig."

I  
DO  
WHAT  
I  
DIG

special interview by CHRIS WELCH



**CLIFF RICHARD**

**Big Ship**

COLUMBIA  
DB8581



**FOUR TOPS**

**What is a Man**

TAMLA MOTOWN  
TMG698

**THE S.C.I. YOUTH CHOIR**  
**O Happy Day**  
STATESIDE/DUNHILL SS8019

**ROY EVERETT**

**Happy Birthday Blues**

PARLOPHONE  
R5781

**THE BOX TOPS**

**I Shall Be Released**

BELL  
BLL1083

**THE SHEEP**

**Hide and Seek** A. 5000  
STATESIDE SS2147

**THE HAWKS**

**The Grissle** A. 5000  
STATESIDE SS2147

Great coupling of these re-issued titles—

**EMI**





**MORE JAZZ RECORDS**

**Jelly Roll in complete control . . .**

**NOT PIANO, 1928-1940—**  
**Jelly Roll Morton: Comed Rog**  
**Single Buster: Creole Swinging**  
**Swing Time: Movable Wine**  
**Blue Blues: Montano Taylor**  
**Whisper: And There's Whom?**  
**Boogie: Jelly Roll Morton**  
**Caroline Johnson: Ain't Got**  
**Woman To Drink My Coffee**  
**Home: I'm A Beggar**  
**Chorus: Fats Waller-Moode**  
**Waller: Jelly Roll Morton**  
**Mr. P. P. Jones: Mr. C.**  
**Doody's Got A Brand New**  
**Way To Go: The Alley**  
**Alberte Waulter: The Gait To**  
**Go My Way: Cow Cow Down**  
**Shoals: The Alley**  
**Shoals: The Alley**  
**Shoals: The Alley**



The second, on which he talks to a Linetop Smith, introduces the theme, "Keep A Knocking."

ACCORDING to the sleeve note, this album aims to preserve the splendid music that was so important in the development of jazz and give the listener some insight as to the various styles of the jazz pianist.

It might be said that it will provide, and from the viewpoint of specialising collectors and students it can be considered a treasure chest. But the amount of splendid music it holds isn't such a much.

**Evidence**

Leaving the beat (the Morton) until last, we have a couple of curative eggs from Montano Taylor, a naturally gifted boogie pianist on the brief evidence available, and two more satirical tracks from Davonport. Then there are five Waller accompaniments, from 1926-7, to three theatrical lady singers.

Fats could be a prodigious pianist, of course, and he contributes confident, old and fill-ins to the early (and somewhat music-hall) blues styles of the Madams Johnson and Mills. On "See My Ma," he's bawling away very effectively on pipe organ.

Still, it isn't quite top-grade Waller and you need to acquire a taste for these period songs — none of which is a blues, incidentally — and singers before you can enjoy this part of the record much. The songs, mainly raga titles are a good clue to the music.

Davenport's first solo is well named, because this piano blues is in the alley, very much so for May, '29.

**Mainstream forerunner**

Blue Note's reissue series is bringing back a lot of good traditional jazz from the Forties when the tradition was still very alive for such men as Edmond Hall, Art Hodess, Vic Dickenson and Max Kaminsky. On **ORIGINAL BLUE NOTE JAZZ VOL. 1 (8859)**, by Hall and Hodess, we get a very gutsy and strongly felt brand of New Orleans-cum-Chicago music, full of melodic ensemble passages and expressive solo which fit the style and mood of the music. **Hodess' Blue Note Jazzmen play "Squeeze Me,"** really slow and with feeling and containing excellent Kaminsky (lead and solo), Dickenson (what a character) and Hall (in restrained form): "Sweet Georgia," (featuring knock-out band work from Hodess which soaks, and solid clarinet, trumpet and piano); "Sugar Foot" which bows gently to OD's original while delivering a number of

creative body blows; and two versions at different speeds of "Bugle Call," both replete with witty and inventive breaks, intriguing solos and meaningful collective improvisation. These players knew what it was about and no mistake. Side one has Hall, Dickenson and guitarist Jimmy Shriver in common with Hodess group, but Edmond's Jazzmen are completed by Sidney de Paris, James P. Johnson, Big Sid Catlett and Israel Crosby. The repeat spot for a New Orleans style on "High Society" (two takes), with Hall taking two fair cracks at the piece variation, but is more impressive on the latter blues tracks: "Blue at Blue Note" and "Night Shift." The control of these performances, the jumping beat, the backing up of solos, the eloquence of the solo interludes and unity of the band choruses are appealing as mainstream music — forerunners perhaps of the celebrated Dickenson Septet albums. — M.J.

**MY FIRST** encounter with Big Joe Turner was one of those occasions that mould one's attitudes to the music involved, attitudes that could be dismissed by the cynical as "nostalgia."

I prefer to look on it as genuine conversion by prophets of the great hot discographer in the sky.

A sixth-former whose most ardent passions were Fats Domino and Carl Perkins, I visited the local cinema in 1956 to see Shake, Rattle & Rock, one of the better rock'n'roll films, starring Mr Domino. (Sharing the bill was an older film, New Orleans, but that is another part of the story).

Fats was in good form, but I left the cinema in complete awe of a large figure who had soared through two numbers in the film ("Lipstick Powder And Pain" and, I think, "Feelin' Happy") out-rocking Fats, yet completely relaxed and in control of the situation.

How on earth did he achieve such an overpowering musical effect, without indulging in any Little Richard histrionics.

Why, if he was, as it seemed, twice as old as my idols, did he give the impression of knowing, not a jazz setting, he is at his best when working in the funky old blues medium, whether it be the piano of Pete Johnson or a Fifties R&B band with King Curtis at the helm.

Of course, most of the answers were with myself and my ultimate discovery of the glories of jazz and the blues. But part of the answer lies with Big Joe's own sense of what the blues is all about — although on a par with Jimmy Rushing as an interpreter of non-blues songs, not a jazz setting, he is at his best when working in the funky old blues medium.

Like Pessie Smith, whose distinctive way of ending a verse would occasionally crop up in Turner's work, Big Joe only really needed a good blues pianist to underlie his vocals.

The great boogie pianist Pete Johnson played James P. Johnson to Big Joe's Bessie on comparatively few recordings, none more impressive than the very first session in 1938 for Vocalion, featuring what must be Turner's theme song "Roll 'Em Pete."

Other accompanists have included Art Tatum and Willie "The Lion" Smith, both acknowledged giants in the field of jazz piano, but musicians who could never enter into the down-home world that was Big Joe's on a slow blues.

Joe has an honest and original way with a popular song — a sort of melodic precis in the Jimmy Rushing manner, with no embellishment — which is in complete accord with jazz accompaniments, viz a 1940 recording with Joe Sullivan, "I Can't Give You Anything But Love" and the 1956 "Boss Of The Blues."

But when it comes to the plain old blues, Turner always shines in the company of real blues musicians. Luckily most of the pre-war American Decca blues sides (which MCA should reissue) were made in a small group context, so that the Tatum band accompaniments are fitting thanks to Joe Thomas and Ed Hall, though not up to the standard of earlier Vocalions with Buster Smith and Hot Lips Page.

**second opinion**

**BIG JOE TURNER**

**BY DAVID ILLINGWORTH**

Even more sympathetic was the work of the small West Coast blues bands on the sides made between 1945 and 1948 (issued here on Realm and Fontana).

The very earliest of these tracks were perhaps the best. Pete Johnson was on piano, Frankie Newton and Don Byas, like Hot Lips and Buster Smith before them, were jazz musicians who could play blues with conviction, rather than



merely run through the blues changes. "S. K. Blues" and "Johnson And Turner Blues" must remain high-spots in Joe Turner's record career, and apart from these specific sessions before and after, this West Coast period must be his most consistent as far as records go.

We must be eternally grateful that, with the increasing popularity of rhythm & blues and the eventual emergence of rock'n'roll, Turner enjoyed a prolific eight-year recording contract with Atlantic Records.

Blatant rock'n'roll numbers such as "Teenage Letter" (with roaring tenor by Sam "The Man" Taylor) and the tongue-in-cheek "Red Sails In The Sunset" bubble over with the enthusiasm of the greatest period pop music had gone through since the swing era.

Some minor classics were recorded during that period, but few more memorable

than the "Shake Rattle And Roll" and the swing-funk-hurtle remake of "Roll 'Em Pete," recorded as "Jump For Joy" with King Curtis and what must be Panama Francis on drums.

Some which included Elmore James on guitar and Johnny Jones on piano, possesses an intensity rarely equalled on a Turner record, and none more so than on "TV Mama" where Elmore's familiar bottleneck style and Odie Payne's solid blues drumming gain new momentum from Big Joe's singing.

The mid-Fifties also saw the resurgence of mainstream jazz, which no doubt prompted Atlantic to record Turner in a jazz setting.

The choice of musicians was on the whole good, apart from the unsympathetic drumming of Cliff Leeman, and the non-blues tracks were up to Big Joe's high standard, even if there was still a slight air of detachment which seemed to put him and Pete Johnson in a different part of the room to the others.

But the blues tracks on "Boss Of The Blues" could never match the old-fashioned funk of the best Atlantic R&B sides, and a later 1959 set was even less successful, thanks to musicians who can hardly be described as soul-brothers.

Since then, Joe Turner has recorded very sporadically, though Blueway did put out an album (issued here on Stateside) that was only partly successful thanks to the presence of jazz musicians playing all the blues, and in spite of the drumming of the excellent Panama Francis.

Big Joe Turner has never made a bad record, and has rarely been lumbered with bad accompaniment.

It is just that, to me at least, he is at his best with musicians who are most sympathetic to the particular material in hand, be it the city blues or the jazz version of a popular song.

In both fields, Big Joe is

**BE PRECISE!**

**ASK FOR HAMILTON CAROS.**

by Robert HAMILTON CONCESSIONAIRES

**LIMITED STOCKS OF BARGAIN L.P.s**  
**ALL GUARANTEED NEW AND UNPLAYED**

QUAN. CAT. NO.	TITLE	ARTIST	QUAN. CAT. NO.	TITLE	ARTIST
<b>STAX &amp; ATLANTIC IMPORTS 12" LONG PLAY RECORDS — 22s. 6d. each</b>			<b>STORYVILLE 12" L.P. RECORDS — 22s. 6d. each</b>		
M 1221	Fantasia	Modern Jazz Quartet	M 470169	Portraits in Blues Vol. 8	Sammy Davis Jr
M 1227	The Blues in Modern Jazz	Ray Charles, Dizzy Gillespie, etc.	M 470171	Portraits in Blues Vol. 9	Billie Holiday
M 1443	And Then Again	Elvin Jones	M 470178	New Orleans Jazz	Billie Holiday
M 1466	The Great Arrival	Sammy Davis Jr	M 470180	Blues Sings U.S.A. Vol. 4	Billie Holiday
M 1472	Tobacco Road	Buster King	M 470181	Blues Sings U.S.A. Vol. 3	Billie Holiday
M 1473	Impressions of the Middle East	Harold Mann	M 470181	Blues Sings U.S.A. Vol. 2	Billie Holiday
M 1479	Harlem Lullaby	Janice Manne	M 471190	Blues All Around My Head	Billie Holiday
M 1484	Do It Now!	Buster King	M 471191	Blues All Around My Head	Billie Holiday
M 1485	Midnight Walk	Blas J. J. J.	M 471191	The Anniversary Album 1954-1966	Billie Holiday
M 1488	Virgin Blues	Ray Ayers	M 471192	Papa Joe's Living Jazzband	Billie Holiday
M 1489	House of David	David Newman	M 471194	Blues All Around My Head	Billie Holiday
M 1490	The Heavens Have Strung Anew	Maxine Brown	M 471198	The Blues of Champion Jack Dupree	Champion Jack Dupree
M 1491	You Had Better Listen	The Jimmy Chen-Kenny Sextet	M 471199	Sugar Williams Sings The Blues	Sugar Williams
S 1494	The Ouse is Greener	Quinter	M 471200	Blues All Around My Head	Sugar Williams
M 8147	Dreams	Grassano Ophiant	<b>POLYDOR 12" L.P. RECORDS — 22s. 6d. each</b>		
M 3238	Public Springfield Anger	Pauli LaBelle & Bluebelles	COM 423201	Billy Samuel Kates & Company	Ray Charles
M 33001	The Duck of the Bay	Chas Beeding	COM 423202	Edison Of The Twenties	Conrad Street Jazz Band
M 33002	Don't Be Thing	Sockar T. & The MG's	COM 423203	Blue Light	Sam Washburn
S 331002	Don't Be Thing	Sockar T. & The MG's	COM 423204	Funk, Pop & Tins on "Lullaby of Birdland"	Bernard Peffer
M 337003	Monday Night At The Village Gate	Harbor Mann	COM 423217	The Original New Orleans All Stars	Kammy Drennon
M 337019	Dance The Cool Jank	Byron Lee	COM 423225	World 42nd Street	Sam Young/Bernard Williams, etc.
M 337020	A Broadway Big (Album)	The Three Gips	COM 423228	Jumping & Swingin'	Bill Duggan & Orchestra
M 337024	Rock It To Bed	Bobby Darin	<b>VOL 12" L.P. RECORDS — 27s. 6d. each</b>		
M 337029	Dance Tonight	Bobby Darin	M 4012	History Of Chas Beeding	Chas Beeding
M 337030	Monday Night At The Village Gate	Harbor Mann	<b>BOUNTY 12" L.P. RECORDS — 19s. 6d. each</b>		
M 337031	Dance The Cool Jank	Byron Lee	M 4001	Just At Midnight	Just White/Don Gorsy/Al Hall
M 337032	A Broadway Big (Album)	The Three Gips	M 4014	Spiritual & Blues	Just White
M 337033	Dance Tonight	Bobby Darin	M 4016	30th Century Music For The Gullah	Boyd Latture
M 337034	Monday Night At The Village Gate	Harbor Mann	M 4018	Back To The Country	Big Joe Williams
M 337035	Dance The Cool Jank	Byron Lee	M 4020	Back Porch, Blue Grass	The Strickland
M 337036	A Broadway Big (Album)	The Three Gips	M 4021	Call The Doctor	Dr. Jackone
M 337037	Dance Tonight	Bobby Darin	M 4022	Folk Songs Styles	Eric Weisberg/Tom Palay, etc.
M 337038	Monday Night At The Village Gate	Harbor Mann	M 4023	My Home Is In The Delta (Blues)	Eric Weisberg/Tom Palay, etc.
M 337039	Dance The Cool Jank	Byron Lee	M 4024	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337040	A Broadway Big (Album)	The Three Gips	M 4025	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337041	Dance Tonight	Bobby Darin	M 4026	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337042	Monday Night At The Village Gate	Harbor Mann	M 4027	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337043	Dance The Cool Jank	Byron Lee	M 4028	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337044	A Broadway Big (Album)	The Three Gips	M 4029	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337045	Dance Tonight	Bobby Darin	M 4030	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337046	Monday Night At The Village Gate	Harbor Mann	M 4031	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337047	Dance The Cool Jank	Byron Lee	M 4032	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337048	A Broadway Big (Album)	The Three Gips	M 4033	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337049	Dance Tonight	Bobby Darin	M 4034	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.
M 337050	Monday Night At The Village Gate	Harbor Mann	M 4035	Modern Chicago Blues	Eric Weisberg/Tom Palay, etc.

All records listed above are Compatible, i.e. Stereo compatible Mono

**196911** Memphis Gold  
 196912 Memphis Gold  
 196913 Memphis Gold  
 196914 Memphis Gold  
 196915 Memphis Gold  
 196916 Memphis Gold  
 196917 Memphis Gold  
 196918 Memphis Gold  
 196919 Memphis Gold  
 196920 Memphis Gold  
 196921 Memphis Gold  
 196922 Memphis Gold  
 196923 Memphis Gold  
 196924 Memphis Gold  
 196925 Memphis Gold  
 196926 Memphis Gold  
 196927 Memphis Gold  
 196928 Memphis Gold  
 196929 Memphis Gold  
 196930 Memphis Gold  
 196931 Memphis Gold  
 196932 Memphis Gold  
 196933 Memphis Gold  
 196934 Memphis Gold  
 196935 Memphis Gold  
 196936 Memphis Gold  
 196937 Memphis Gold  
 196938 Memphis Gold  
 196939 Memphis Gold  
 196940 Memphis Gold  
 196941 Memphis Gold  
 196942 Memphis Gold  
 196943 Memphis Gold  
 196944 Memphis Gold  
 196945 Memphis Gold  
 196946 Memphis Gold  
 196947 Memphis Gold  
 196948 Memphis Gold  
 196949 Memphis Gold  
 196950 Memphis Gold  
 196951 Memphis Gold  
 196952 Memphis Gold  
 196953 Memphis Gold  
 196954 Memphis Gold  
 196955 Memphis Gold  
 196956 Memphis Gold  
 196957 Memphis Gold  
 196958 Memphis Gold  
 196959 Memphis Gold  
 196960 Memphis Gold  
 196961 Memphis Gold  
 196962 Memphis Gold  
 196963 Memphis Gold  
 196964 Memphis Gold  
 196965 Memphis Gold  
 196966 Memphis Gold  
 196967 Memphis Gold  
 196968 Memphis Gold  
 196969 Memphis Gold  
 196970 Memphis Gold  
 196971 Memphis Gold  
 196972 Memphis Gold  
 196973 Memphis Gold  
 196974 Memphis Gold  
 196975 Memphis Gold  
 196976 Memphis Gold  
 196977 Memphis Gold  
 196978 Memphis Gold  
 196979 Memphis Gold  
 196980 Memphis Gold  
 196981 Memphis Gold  
 196982 Memphis Gold  
 196983 Memphis Gold  
 196984 Memphis Gold  
 196985 Memphis Gold  
 196986 Memphis Gold  
 196987 Memphis Gold  
 196988 Memphis Gold  
 196989 Memphis Gold  
 196990 Memphis Gold  
 196991 Memphis Gold  
 196992 Memphis Gold  
 196993 Memphis Gold  
 196994 Memphis Gold  
 196995 Memphis Gold  
 196996 Memphis Gold  
 196997 Memphis Gold  
 196998 Memphis Gold  
 196999 Memphis Gold  
 197000 Memphis Gold

**ATLANTIC 12" L.P. RECORDS — 23s. 6d. each**  
 COM 19914 Chas Beeding in Fiction  
 Chas Beeding

**BLERKA 12" L.P. RECORDS — 22s. 6d. each**  
 M 309 A Night On Calcutta Streets  
 M 323 Golden Apple Of The Sun  
 Judy Collins  
 Judy Collins

**ORDER for 12in. L.P. records to:**  
**CATHARINE JAZZ CLUB, 35 Maple Street, Sharnston, Nr. Litchfield, Staffs.**  
 Mail Order Department of MUSICAL RECORDS LTD.  
**ABBREVIATIONS: M-MONO, S-STEREO, M-S-MONO & STEREO.**

NAME \_\_\_\_\_ (BLOCK LETTERS)  
 ADDRESS \_\_\_\_\_

All Records are guaranteed new. Please send payments with order and make payable to Musical Records Ltd. (Post and packing costs in U.K. only).

# SINGLES

## I'm worried about Jim, Morrison that is

**DOORS:** "Wishful Sinful" (Elektra). There is a strange desperation in Jim Morrison's voice, and a certain strength, whatever one may think of his stage image.

This is a fine production, making intelligent use of strings, and an attractive tune. Morrison emotes with sincerity, which makes his heavily publicised bouts of over exposure all the more tragic. Surely Doors don't need all that?

**ELLA FITZGERALD:** "Sunshine Of Your Love" (Polydor). Well it could have been a disaster.

Modern rock music fans tend to laugh heartily at beboppers grappling with their idiom and often the results can be little more than embarrassing.

But once again Ella proves her stature as a mistress of all and lends the Eric Clapton, Jack Bruce, Peter Brown song, a touch of extra greatness.

**MR JOE ENGLISH:** "Lay Lady Lay" (Fontana). A track from Robert Dylan's current album and sung quite well by the unknown Mr English.

### Sensation

"Unknown? Pshaw" says publicist Jack Earbush. "Joe has been causing a sensation

— A SENSATION, in ballrooms, stadiums and amphitheatres across the globe for the last two hundred years.

"He has sold more albums than Elvis Presley and the Beatles, his fan clubs number eleven million, jasmbers and Radio One Club has definitely



promised a possible spot for three seconds next August.

"How DARE you infer he is unknown."

**FOUR TOPS:** "What Is A Man" (Tamla Motown). Walk tall and blow the French horns — The Tops are galloping into town.

One of those epics steeped in sunshine, strong winds and breakfast cereal designed to herald the arrival of cowboys, Robin Hood or Ivanhoe.

The Tops seem to be straining to sing above each other, instead of using their technique of one taking the lead vocal and the others following, in hot pursuit.

It's a new sound, but not particularly good.

**BOB & EARL:** "Dancing Everywhere" (B&C). A top thirty hit, unpretentious, competent and rocking.

And, strange as it may seem, it still requires a great deal of effort to produce convincing soul, as English "Soul" bands take delight in proving daily.

Congratulations to Bob & Earl on resisting the temptation to copy "Harlem Shuffle."

**MARJORINE:** "I Live" (Pyramid). After their aka hit with "Israelites" by Desmond Dekker, Pyramid go into straight pop with a Ken Howard and Alan Blakely song.

Says mod expert John Bover: "They should stick to ska." It's pretty dreadful.

**FAMOUS JUGG BAND:** "The Only Friend I Own" (Liberty). Holy Mother of Mead (is a wondrous sound right enough).

### Rescued

I was just on the verge of reminiscing about the Beatles' Magical Mystery Tour days, when Barrie Wentzell and myself were rescued from starvation, and death from exposure in the wilds of Cornwall by a kindly caravan dweller named Jugs Henry, when I realised the self-same gentleman is part of this fine band.

Henry provides the gentle but firm jug blowing beat to vocals by Jill Johnson, banjo, violin and guitar by Clive Palmer and guitar by Pete Berryman.

A happy lilting tune which arouses personal memories of the Folk Cottage, Newquay, and should spread happiness to good folk everywhere. Y-h-a-e-h.

**ANTHONY AND THE IMPERIALS:** "Anthem (Grow, Grow, Grow)" (United Artists). Frequently making fine records that steadfastly refuse to take off in Britain, like the beautiful "Let The Sunshine In," Anthony treats us to his electrifying voice again on a yelling back beat opus that will blow apart hallrooms and discotheques across the nation. Too much.

### Complete

**JULIE ROGERS:** "Almost Close To You" (Ember). Real music at last, as Julie breaks into a strung-laden ballad complete with "cling-clang-ling" piano on a tune not unlike "Give Me Your Word". Says Dany, our tea lady: "That's really nice," and as she provides the best tea in Fleet Street, I'll drink a toast to that.

**PETER AND GORDON:** "I Can Remember" (Columbia). I can remember (but too long ago) when London Transport provided a speedy tram service in South London.



MORRISON: strange desperation in his voice

## REVIEWER: CHRIS WELCH

Then came the edit — "Kick out the trams." A black day in our history. From then on the inhabitants of that dreadful wasteland that stretches from Southwark to Bromley were cut off from civilisation.

Peter and Gordon have more romantic thoughts when they remember some chick that rattled and clanged into view and gave direction and purpose to their otherwise shallow and listless lives.

"Wrong!" He is a fine singer of course and the tune is a pretty one. But one misses the skirl of the kilt and the flap of the underpants.

**HOPSCOTCH:** "Long Black Veil" (United Artists). Over

to my tripe expert Oswald Oates: "There comes a time when even a tripe expert has to admit defeat. Much as I like tripe, I can't honestly find much merit in this coarse version of the old country favourite."

"Some may well judge me a vindictive lout, but I can only report this a trifling bagatelle."

**PAUL & LINDA:** "You're

Taking My Bag" (Page One). Is this dedicated to the gang of footpads and cut-throats who operate a bag snatching service in the Midlands? One mentions the Midlands because they tend to feel out of things, having to pretend Birmingham is a groovy town, etc.

Hi there the Scottish Highlands! And come in Bristol! Greetings to all our friends in Maidstone!

### Grateful

**JUSTIN:** "Right Now" (Buffalo). Right now I'd like a little help from all of you in the audience. Yessir, each and everyone of you. I want you to put your hands together and sock it to me.

And I would also be grateful if you didn't crowbar my truck after the gig or chase us soul brothers 30 miles up the M1 hurling small hammers at my windshield, just because, man, you like can't get any chicks and haven't got anything better to do. So right now, let's get the hell out of here!

**FRANKIE McBRIDE:** "Give Me Your Word" (Emerald). Be Jassie! Frankie takes us all on a joyous whirly-gig of song across the star-spangled dome of heaven on a magic carpet of yoghurt and green, green grass. Frank has a strong voice, and one to make window panes rattle from Kiltie-krankie to County McBo-gwart.

### Proteges

**THUNDERCLAP NEWMAN:** "Something In The Air" (Track). Stand by for sensation! Pete Townshend's proteges are about to be unleashed on the public.

A new group, they feature Andy "Thunderclap" Newman on piano and 15 year old Jimmy McCullough on guitar, making their single debut with a song by their drummer Speedy Keene.

Thunderclap is the phantom pianist featured in a cliff-hanging hoogie-type break sandwiched between the straight vocals. They make a weird team that will blow several minds Townshend did the production and it's a strong chart contender, since their image is established.

**KENNETH McKELLAR:** "Lollipops And Roses" (Decca). Odd Ken should be singing about lollipops and roses. Now if it were singing about porridge and bagpipes one would react: "Right!" As it is one must react:

# OUT TODAY GOAL!

## the great NEW soccer weekly!

Here's "GOAL" — the best ever football weekly. Packed with interest for everybody

- ★ Read Bobby Charlton's diary weekly
- ★ Terry Neill in giant size colour
- ★ More colour with George Graham and Derek Dougan



A MUST FOR EVERY FOOTBALL FAN!

1/6

# DES O'CONNOR

is one of that popular band of stars we call The Entertainers. Rolf Harris, Max Bygraves, Tommy Steele, Ken Dodd — they all have a unique talent that appeals to a huge audience. Today, Des tells his amazing success story — read why he doesn't tell jokes about sex, religion, politics and lavatories.

It's in Britain's best-selling colour pop weekly

GET **DISC** and MUSIC ECHO

OUT NOW

# Most terrifying sound since the jet engine

**JOHN LENNON & YOKO ONO:** "Unfinished Music No. 2: Life With The Lions" (Zapple). Listening to Yoko's extraordinary voice one can detect the innocence of a yelling baby, the torments of a damned soul and the stamina of an Alpine yodeler. Miss Ono has unleashed the most terrifying sound since the development of the jet engine and she succeeds in arousing all competition of stage from the recorded evidence of her performance at the Cambridge Natural Music Festival. This takes at side one. Yoko launches into a continuous, wordless wail which manages to elicit from the listener a stream of reactions—in the case of this reviewer, hearty laughter, anger, irritation, boredom, bewilderment and final satisfaction. Only a football match can stimulate similar shifts of mood. At Cambridge, Yoko was accompanied by John on feedback, which James sympathetically, but not very constructively. Later on John Tchicai on saxophone and John Stevens on drums, two high figures of "new thing" jazz, join in rather timidly and are effectively wiped out with some of Ono's hottest licks. Side two's best bits are John and Yoko chanting newspaper stories about themselves, and a driving piece of baby's heartbeat, which has all the rhythmic excitement a tube train can sometimes provide when its generators tick over. "Two Minutes Silence" had to be done by somebody sometime. It's a bit naughty, and let's hope they don't do it again. "Radio Play," an experimental use of wireless set fiddling is a flop and should have been severely edited. Recording with a cassette, as they have, can be great fun. It's amazing they haven't done more with the technique.

**SCAFFOLD L.P.** (Parlophone). What a pity the Scaffold are best known for their "soft songs" like "Lily The Pink" and "Thank U Very Much" when so much of their humour and poetry is worthy of close scrutiny by the mass audience. Not everything they attempt comes off, but they

can claim the golden virtue of originality and their talents combine here to produce their best recording since "McGough And McGear." One side features their own quirky, little songs and melodies, while the other, recorded before a student audience, concentrates on the humour and the incisive, bitter-sweet poetry of Roger McGough. The humour side suffers from poor recording in places, but John Gorman (surely an international comic of the future?) is brilliant on the almost blasphemous "Father John." The music side is charming and lightweight, with a few bomb explosions thrown in. A good general idea of the Scaffold in action, and special mention too for the consistently expressive, yet facile acoustic guitar of Andy Roberts from the Liverpool Scene.

**TIM HARDIN:** "Suite For Susan Moore And Damian-We Are One, One All In One" (CBS). Tim Hardin emerges as a poet as well as a



MIKE MCGEAR: quirky little songs



JOHN LENNON: chanting newspaper stories

## NEW POP ALBUMS

songwriter on this new album, one of his best to date. Thoughtful arrangements and good singing from Hardin in his distinctive manner make the most of some excellent new material that includes two poems, "Questions Of Birth" and "Lonliness She Knows," both read movingly and warmly by Hardin. There is a great deal of personal statement in songs such as "First Love Song," "Once Touched By Flame" and "The Country I'm Living In." His last album, "Tim Hardin 4," was retrospective, this one is a step forward. An excellent buy for not just Hardin fans, but anyone who likes good music.

**THE FLYING BURRITO BROTHERS:** "The Gilded Palace Of Sin" (A and M). The Byrds have heralded the swing to country music in American pop, Dylan blessed it and the Burrito Brothers confirm it. This is an example of an idiom being used rather than the artist being

used by the idiom, consequently the music varies from straight country to country-rock with songs like "Do You Know How It Feels," "Sin City" and "Hot Burritos Nos 1 and 2." Ex-Byrds Gram Parsons (gtr) and Chris Hillman (bck) do most of the singing backed up by Snokey Pete (steel gtr) and Chris Eldridge (bass) plus session musicians. The result is a fine piece of listening.

**CHUCK BERRY'S GREAT-EST HITS** (Chess). The only thing to say about this is get it if you haven't already got it. It contains some of the great moments in the history of pop including "No Particular Place To Go," "Johnny B. Goode," "Come Back Maybelle," "Memphis Tennessee," "Sweet Little Sixteen" and "Nadine." Chuck Berry is one of the few giants of pop.

**CILLA BLACK:** "Surround Yourself With Cilla" (Parlophone). Another hit album

from Cilla. Her "Aquarius" is great, an exciting blending of voices and a fine arrangement. Cilla has gained immeasurably in confidence and fairly socks into great songs like Mort Shuman's "Forget Him," Tim Hardin's "I'll Never Happen Again" and "Red Rubber Ball" with infectious assurance. "Liverpool Lullaby" is beautiful. A triumph of an album for Cilla.

**JEANNIE C. RILEY:** "Yearbooks And Yesterdays" (Polydor). The detectable Miss Riley, complete with Southern drawl, sings a collection of story songs with seem concerned with sex, love and small town gossip. She makes attractive sounds. Includes "The Girl Most Likely," "Back To School," "My Scrapbook," "What Was Her Name."

**MARY JOHSON:** "I'll Pick A Rose For My Rose" (Tamil Motown). Mary has that essential Tamla ingredient—

rhythmic excitement. His voice is a bit thin but he does get something going on songs like the title track and "Just The Way You Are," "Bad Girl," "So Glad You Chose Me" and "You Got The Love I Love."

**GLEN CAMPBELL:** "Turn Around And Look At Me" (Ember). This album continues Glen's own choice of songs and he has good taste. In his line-up are "It's Over," "Evasive Butterflies," "Catch The Wind," "Impossible Dream" and "Gentle On My Mind." All that need be added is that he sings his favourites tunefully and with taste.

**STELLA AND BAMBOS:** "A Song About A Song" (CBS). The radio and Chelsea club duo offer a Latin American touch on songs like "The Sweetest Sounds," "If I Fell," "One Note Dambie" and "A Man And A Woman." They engender a romantic and intimate atmosphere.

**THE HITS OF DONALD PEERS** (Music For Pleasure). Ideal for Grimsby's birthday. Includes "Please Don't Go," "Lovers," "Blues," "Deep Hearts," "And Gotta People," "The Last Mile Home."

**THE VERY SPECIAL WORLD OF LEE HAZLEWOOD** (Music For Pleasure). We have always dug the laconic voice of Mr Hazlewood with or without Nancy Sinatra. We dug him here on songs like "For One Moment," "Your Sweet Love," "Send" and "My Baby Cried All Night Long." Lee has one of the most distinctive voices in pop.

**CARMEN CAVALLARO** (MCA). The lush pianistic style of Ms Cavallaro undulates over songs from shows like Sweet Charity, Funny Girl, Star, Finian's Rainbow and People.

**KAY MEDFORD IN GYPSY** (Music For Pleasure). This is subtitled "the fabulous musical of Gypsy Rose Lee's life"—obviously a life better to see than hear. But this is quite pleasant with tunes like "Everything's Coming Up Roses," "Let Me Entertain You" and "Small World."

**HARLEM JONNS RE-SHUFFLE** (Fontana). An interesting semi-pro group from Oldham with a hard driving sound. The note makes great play of their north of England background but they have more in common with an area three thousand odd miles from there. Singer Stewart Paul Widdall says on the U.S. tones a bit strong but they are a most accomplished group. Includes "Light My Fire," "Back Driving Beat," "Good Livin'."

**MOTHERS OF INVENTION:** "Mothermania" (Verve). Mothers fans should have these tracks already as they are all off previous albums—including "Ruben And The Jets," "Lumpy Gravy" and "Freak Out." It's a fair cross section of what the Mothers are about for those who need an introduction. The usual combination of weird sounds, satire, hilarious send-ups and downright anarchy. Tracks include "Mother People," "It Can't Happen Here," "America Drinks & Goes Home" and "The Idiot Bastard Son."

# A GALA CHARITY SHOW

IN AID OF THE FAMILY OF THE LATE

## JACK SEGAL

at the

SAVILLE THEATRE, SHAFTESBURY AVENUE, LONDON, W.1

7 p.m., SUNDAY, JUNE 1st, 1969

THE FOLLOWING ARTISTES ARE GIVING THEIR SERVICES FREE  
(in alphabetical order)

TONY BLACKBURN  
DON CHARLES  
HARRY H. CORBETT  
PETER GORDENO  
KENNY LYNCH  
GUY MITCHELL  
MATT MONRO  
RICKY RENEE

DAVE CASH  
JOE CHISOLM  
BILLY FURY  
LEAPY LEE  
RAY MARTINE  
DON PARTRIDGE  
ROCKIN' BERRIES

DOROTHY SQUIRES  
SDNEY SIMONE AND HIS ORCHESTRA

THIS PROGRAMME IS SUBJECT TO ALTERATION

Seats: Stalls 3 gns., 2 gns., 1 gn. Dress Circle: 3 gns., 2 gns. Upper Circle: 10/6 and 7/6  
Enquiries for tickets: JACK SEGAL BENEFIT FUND, C/o ASTOR PRODUCTIONS LTD.  
Astor Club, Berkeley Square, London, W.1 Telephone: 01-499 3181

# COUNTRY AND WESTERN

# THE MUSIC MAKERS

## How modern country music was born



CARSON J. ROBISON (centre) and The Pioneers



VERNON DALHART

IN 1929, Carson J. Robison was reported as saying the following to Hugh Leamy of Collier's Magazine—"First I read all the newspaper stories of, say, a disaster—then I get to work on the old typewriter. There's a formula, of course. You start by painting everything in gay colours — "the folks were happy and gay"— stuff. That's sure fire. Then you ring in the tragedy—make it as morbid and gruesome as you can. Then you wind up with a moral."

The 1920's is looked upon by musical historians as being the "Golden Age of Country Music." The demand for "hillbilly" songs was tremendous and writers like Carson Robison were literally "churning" them out to order. Robison was possibly the most successful hillbilly composer of his day. Unlike his Tin Pan Alley contemporaries, Robison adhered to the old "story song" formula, which "appealed to the simple folks"— as he once put it. Carson Robison, to paraphrase Hugh Leamy, could turn out songs that would stand up with the best of them. His songs were simple; if he lacked a true event upon which to base a song, he invented one—as was the case with "Left My Girl In The Mountains." Robison was never at a loss for subject matter. For inspiration he drew upon the deaths of Rudolph Valentino and Floyd Bennett, the murder of Naomi Wise, the sinking of the steamship Vestris, the Santa Barbara earthquake and the wreck of the airship Shenandoah, and a hundred others. If an event possessed an element of human interest, Carson Robison would set it to music.

Following the termination of the partnership, Dalhart's popularity began to wane, although he continued to record for a variety of labels. Eventually, Dalhart joined with Adelyn Hood, a violinist and, in 1930, they recorded "The Deacon's Prayer," which featured a "country-jazz" sound, but it was not a success. At the beginning of the 1940's, a period which saw the advent of such artists as Roy Rogers, Gene Autry and Roy Acuff, Dalhart recorded several titles for the Bluebird label but, according to Frederick Goldrup, of Tape Station WYL, it wasn't the Dalhart of old—"his age had taken its toll."

During his career Dalhart recorded for nearly every major company, including RCA, Bluebird, Regal, Regal Zonophones, HMV, Decca, Crown, Columbia, Veitonte and Perfect. Among the many songs he popularized were "The Chain Gang Song" (HMV 78 rpm BD 379), "The Prisoner's Song" (Cameo 78 rpm 703), "The Runaway Train" (Regal Zonophones 78 rpm MR 3817), "The Letter Edged In Black" (Decca 78 rpm 75066) and "The Wreck Of The Old 97" (RCA Victor LP "The Railroad In Folk Song"—RD 7870).

Several factors contributed to the overall success of "Old 97": the first being the harmonious blending of Dalhart's voice with Robison's mellow guitar and, secondly, a legal action involving the song's authorship, brought public attention to the song. Several composers claimed the song, including Henry Whittier, who recorded the song before Dalhart, but the action was never successfully resolved and "Old 97" is now widely accepted as being a "folk song." One source of information suggests that Whittier, who was involved in the legalities, did in fact contribute several stanzas but this was never proved.

In October, 1926, the Edison Company recorded two songs composed by Carson Robison—"Just A Melody" and "When You're Far Away." Both recordings featured the tenor voice of Dalhart and the baritone voice of Robison. So great was the response to these duets that the rare distinction of "capital letters" in the Edison catalogue— a bitter criticism from many reviewers, especially those in England, the Dalhart/Robison duets sold in large numbers. One of the most popular of these "group" recordings being "Down In The Little Green Valley" (Composed by Robison).

The Dalhart/Robison partnership ended in 1928. The reason for the break-up are not known but rumors circulating at the time suggested that Vernon Dalhart was more than a little envious of Robison's increasing popularity. In 1929, Robison was reported as saying the following to Hugh Leamy of Collier's Magazine—"First I read all the newspaper stories of, say, a disaster—then I get to work on the old typewriter. There's a formula, of course. You start by painting everything in gay colours — "the folks were happy and gay"— stuff. That's sure fire. Then you ring in the tragedy—make it as morbid and gruesome as you can. Then you wind up with a moral."

BY BRIAN CHALKER

## dealers ★ bargains

For expert advice on purchasing and playing—see your local dealer

<p><b>SCOTLAND</b></p> <p>Over 800 instruments and 1,000's of accessories in stock at</p> <p><b>BIGGARS</b></p> <p><b>Premier &amp; Selmer</b> AUTHORISED DEALER</p> <p>271-5 SAUCHIEHALL STREET GLASGOW, C.2</p> <p>Best terms, finest service</p>	<p><b>NORTHERN ENGLAND</b> Continued</p> <p><b>ALFRED MOORE LTD.</b> BRADFORD</p> <p>Specialist in Dance Band Instruments</p> <p><b>Selmer DEALER</b></p> <p>"THE HOME OF THE BEAT"</p> <p><b>FRANK HESSY LTD.</b></p> <p>62 Stanley Street Liverpool 1</p> <p>Guitars, Amplifiers Drums, etc.</p> <p>Thomas Organs</p> <p>Authorized <b>Premier</b> Agent</p>	<p><b>LONDON</b></p> <p><b>Pops Music Centre</b></p> <p>For an Express 24-hour Musical Instrument and Amps Repair Service. All Musical Instruments bought and sold. Write, phone or call</p> <p>37 FISHHAM ROAD PUTNEY, S.W.15 Tel. 01-789 5604</p> <p>M.P. &amp; Part Exchange available</p>	<p><b>THIS WEEK'S BARGAINS</b></p> <p><b>Worcester Music Centre of Worcestershire.</b></p> <p>Gibson E.S.S. Blonde, very nice guitar 95 gns. Rickenbacker short scale. Good condition. Bargain 85 gns. Lowrey Berkshire. Brand new 779 gns.</p>
<p><b>PETE SEATON</b></p> <p>10 Hope Park Terrace Edinburgh 8, Newington 2844</p> <p>For all Musical Instruments and Accessories</p>	<p><b>CLINKSCALE</b></p> <p>The Square, Melrose, Tel. 2528</p> <p>Leading Agents and Stockists for HAMMOND ORGANS</p>	<p><b>ANDREAS MUSIC CENTRE</b></p> <p>Maker-Repairer-Retailer GUITAR SPECIALIST Bouzouki - Mandoline Lute - Banjo, etc.</p> <p>66 TURNPIKE LANE, N.8 01-888 5491</p>	<p><b>M. Crymble of Belfast, N. Ireland.</b></p> <p>2 Gretsch Tennesseean's £100 each. Both v.g.c. Trixon kit. S/H. 4 drums £70. Trixon kit. Shop soiled. 4 drums. Bargain £110. Sonor kit, nice condition £65. Gretsch kit, bargain of the week, £90.</p>
<p><b>NORTHERN ENGLAND</b></p> <p><b>J. P. DIAS LTD.</b></p> <p>149-151 BOTCHERGATE CARLISLE</p> <p>Appointed Hammond Dealers</p> <p><b>Premier &amp; Selmer</b> AUTHORISED DEALER</p>	<p><b>MIDLANDS</b></p> <p><b>KAY WESTWORTHS</b></p> <p>Melody House 17 Cannon Street Birmingham 2</p> <p>Birmingham's favourite music shop</p> <p>Tel. MIDLAND 9043</p>	<p><b>LYON &amp; HALL LTD.</b></p> <p>Main agents for Hammond &amp; Philicorda Write, phone or call</p> <p>92 Western Road Brighton, Tel. 27991</p>	<p><b>SOUTHERN ENGLAND</b></p> <p><b>Selmers of Charing Cross Road, London.</b></p> <p>Hofner Verithin Stereo, new £55. Tiesco Wem Organ, latest model £95. Gelo 35 watt Amplifier £19. Burns 1 p/u solid guitar, Bargain £15. Rogers kit with Zildjian cymbals £130.</p>
<p><b>R. S. KITCHEN LTD.</b></p> <p>LEEDS &amp; NEWCASTLE</p> <p>Specialists in Dance Band Instruments</p> <p><b>Premier &amp; Selmer</b> AUTHORISED DEALER</p>	<p><b>BAND BOX (Wolverhampton) LTD.</b></p> <p>29 SNOW HILL WOLVERHAMPTON</p> <p>The instrument you are seeking will be here in our complete stock. H.P. and part exchange facilities available. Phone Wolverhampton 21420</p>	<p><b>KEN WATKINSON LIMITED</b></p> <p>All Musical Instruments Main Business &amp; Hawkes Stockists and Dealer</p> <p>19/20 Ambrose Street Chesham, Bucks</p> <p><b>Premier &amp; Selmer</b> AUTHORISED DEALER</p>	<p><b>Orange Music of New Compton Street, London.</b></p> <p>Vox Organ Guitar, new £65. Vox 12-string, new £30. Vox Wyman, £45. Ludwig kit Bargain of the week £250.</p>
<p><b>C. JEAVONS</b></p> <p>35 Percy Street Newcastle upon Tyne 1</p> <p>Tel. 20895</p> <p>For all musical instruments and specialist advice</p> <p><b>Selmer DEALER</b></p>	<p><b>MIDLAND MUSIC CENTRE LTD.</b></p> <p>For WURLITZER, LOWREY, FARRIS, VOX, GEMINI &amp; PHILICORDIA. LONDON Pianos</p> <p>Easy hire schemes. Expert maintenance. approx 6 COWPER STREET, NORTHAMPTON. Tel. 36832</p>	<p><b>N. IRELAND</b></p> <p>For Organs and Cymbals it must be</p> <p><b>CRYMABLES</b></p> <p>88 Wellington Street, And 14 Colquhoun Square, North Belfast. Tel. 23551</p>	<p>FOR FURTHER PARTICULARS OF ABOVE ADVERTISEMENTS PLEASE SEE DEALERS' ADVERTISING</p>

# Syncopated classics from the underground

**JOHN FAHEY**, currently on his first visit to Britain, has done something of an underground figure. His name and reputation were known by a few people here some years ago and his album "Resurrection Of Blind Joe Death," recorded originally on the Riverboat label, was scarce until Transatlantic issued it some months ago. More recently his Vanguard album, "Yellow Princess" was released here and although it is his second album release

## FOCUS ON FOLK

in Britain, it is the eighth of ten LP's he has cut. Now Sonet records are to release two more records made for John's own Takoma label.

**JOHN FAHEY: an amalgam of many styles**

His style of playing is an amalgam of many styles and John mentions guitarists such as Merle Travis, Chet Atkins and Sam McGhee as influences and says, "Actually I heard the people who influenced them as well. The early 1900-styles of Negro and white playing but then I have other techniques. Classical things and Indian—that's just talking about the right hand. Chords and harmonics come from anywhere."

John's interest in country and blues music increased and eventually he went on to gain an M.A. in folklore. He has amassed a great collection of early recordings and on field trips discovered and recorded such people as Skip James, Bukka White, Charley Patton and Robert Pete Williams.

A self taught musician, he began playing guitar in 1952 and his first public performances in the mid-fifties were as bluegrass guitarist. Until 1962 he played locally in Washington, D.C., but his reputation grew and soon he was in demand for concerts and clubs throughout America. His recording career spans ten years from 1958.

Much of his work is solo but on the "Yellow Princess" album he teams up with other musicians on some tracks, "I really have fun when I work with other musicians," he says, "but I've got hours of tapes where things didn't work out. I only issue what works."

"I can back all kinds of music except modern jazz. I have a couple of things at home on the verge of being issued. One is a kind of classical thing, a three part arrangement for flute, french horn and guitar. And there is singing on it only none of us have voices so it sounds like a classical ensemble with drunken hillbillies singing with them."

John produced "Yellow Princess" himself. "I cut an album called 'Regula' which was horrible. It was recorded in Los Angeles and put together in New York but they didn't know what they were doing so I screamed and yelled and they let me produce 'Yellow Princess'."

Seven of his ten albums have been on his own Takoma label. "But there was one we withdrew because we were losing 30 cents on each one. It had photographs, a book and a double cover. We didn't know how much it was going to cost but some of it was bad anyway."

## FOLK ALBUMS

A LARGE area where tradition has always been quite firmly rooted is the North East. The revival, drawing young musicians and singers into its fold to propagate traditional styles in singing and playing, was effective in the North East where Johnny Handle, Louis Killen and Colin Ross became involved early on establishing local and national reputations as interpreters of their native Tyne-side music. "Along The Coaly Tyne" (Topic 121189) is a re-issue of three EP's put out by Topic some years ago. The accent, not surprisingly, is on mining, a major industry in the area, and Handle sings six of his own songs, written at the time when he was employed in the mines. They are firmly rooted in the tradition yet retain a good contemporary quality as "The Sinnerman's Song," "The Potter" and "Farewell To The Monty" and the humorous "Stottin' Doon The Waat" show, reflecting vividly the work and life of a miner. Louis Killen, one of Britain's best traditional revivalist singers, especially with his native material sings well in

such songs as "The Trimdon Grange Explosion," "Up The Grange Derwentwater's Farewell," and "Aw With Friday Wad Come." Colin Ross, who is heard on whistle, fiddle and Northumbrian pipes, is an outstanding musician although here is heard only in accompanying role. An excellent example of revivalist singers and musicians sounding very much at home with their choice of songs—"I.W."

**PETER BELLAMY**, one of the Young Tradition, is heard on his second solo album, "Fair England's Shore" (New 1079) is another of our better revivalist singers. He has a distinctive style and recreates the songs on this album with authority and respect and while the influence of the older generations of traditional rural singers is apparent, Peter has incorporated rather than copied, thus evolving an individual singing technique. Songs on this album include "Fanny Blair," "Long Peggy Awa," "The Trenches Boy" and "The Dark Eyed Sailor"—T.W.

## FOLK NEWS

**THE CORRIES** have turned down a two-month cabaret tour in Australia. Explains Ronnie Browne: "The Australian offer was an excellent one, but after making enquiries about the set-up out there we decided against it." Although we are a Scottish group and perform mainly Celtic material, we are certainly not the tartan-wearing haggis-bashers many people abroad expect to see. Anyway,

the tour coincided with what is always our busiest spell here at home, after the Edinburgh Festival and before our Christmas and New Year concerts." In February, the Corries-Ronnie Browne and Roy Williamson, refused to appear at the International Bard Exhibition because of South Africa's apartheid policy. Their latest album, recently released, is a live recording made at Edinburgh's Lyceum Theatre last October. Among the names mentioned

for the Corries' Festival show this year are Wally Whyton, Stefan Grossman and Spanish guitarist Paco Pena. Orange Blossom Sound, Little Gilly, Martin Perkins, Malcolm Price, Dave Travis, Dave Plane, Big Timers, Brian Chalker, Goff Greenwood, Southern Ramblers, Louisville Burglars and the Tennessee Travellers are just some of the names lined up for folk events. British Country Music Festival at Islington Town Hall, London N1, on May 31. Tickets are 7s 6d from Jim Marshall, 3 Chester Terrace, Brighton or 10s at the door.

Dave Turner guests at the Folks Cellar, Cecil Sharp House, on June 7 and the Valley Folks are there the week after. Young Tradition (21) and the Rev Kenneth Lovelace (25). Other guests scheduled include Martyn Wyndham-Read, Shirley Collins, Tinkers, and Harry Boardman.

Another date worth noting at Cecil Sharp House is a concert on June 6 in aid of the EFFOSS. Martin Winsor and Redd Sullivan present Murphy and Shaggis, Malcolm Price, Dave and Tom Arthur, the Jug Trust and Contrast plus surprising guests all for 7s 6d. Excellent value in this age of high prices and low wages.

Martin Carthy and Dave Swarbrick, Dave and Tom Arthur and Jo Ann Kelly appear in concert at the Assembly Hall, Cambridge Wells. Also appearing Pat Williams, resident at the Compasses Folk Club, Tunbridge Wells, where Spud Taylor is resident. John Peaslee, by the way, compares the concert.

**SEAN MCGOWAN PRESENTS AN EVENING WITH PETER SARSTEDT IN CONCERT WITH FRIENDS THE HUMBLEBUMS**

**TUESDAY, MAY 27th, 7.45: THE GUILDHALL, PORTSMOUTH**

**WEDNESDAY, MAY 28th, at 7.45: THE FAIRFIELD HALL, CROYDON**

**FOLK & COUNTRY NIGHT**  
Pete Stanley & Brian Golbey  
Malcolm Price  
The Crayfolk  
will be playing at

**CRAYFORD TOWN HALL, Kent**  
on Saturday, 7th JUNE, 7.30-11.30 p.m.  
Tickets at door 6/- Licensed bar  
THIS IS A BEXLEY ARTS FESTIVAL EVENT

# MAY 31st ISSUE

Owing to Whitsun press arrangements copy for the above issue is required by

## Thursday May 22nd

### THURSDAY

AT DOGHOUSE, Greyhound Palace, Fulham  
**YETTIES**  
Headline and guests Workshop 7.30 pm Start 8.30 pm

AT FOX ISLINGTON GRN N1  
**JO VINCENT & COLIN REECE**  
NEXT WEEK JIM BASSETT

BLACK BULL, High Road, N2  
**FOLK ENTERPRISE!**  
UNBROKEN CIRCLE!  
DENNIS & VANESSA!

FINAL NIGHT at the Tower Westminster Bridge Road Albany Jazzmen

FOLK CENTRE, HAMMERSMITH.  
**JOHNNY SILVO**  
YOUR HOST, ROD HAMILTON, DEREK DUFFY, DON SHAW, DODO, Prince of Wales Dairling Road 2 mins Ravenscourt Park Tube

WHITE BEAR, Kingsley Road, Haverhill  
**NOEL MURPHY AND SHAGGIS**  
STRAWES, CHAS. UPTON ALAN HOWARD

AT COUNTRY CLUB, 218A Haverhill Rd. N.W. 50 yards north Belle Park tube  
**MURRAY KASH** introduces

**AT COUSINS, 49 Greek Street 7.30-11**

**MIKE CHAPMAN**  
Admission by Plus guests

GENERAL HAVELOCK, ILFORD  
**HAMISH IMLACH JOANNE KELLY**

**GOODWILL TO ALL, Highborn Drive Harrow, 30 bus route**

**GAS WORKS**  
JIMMY MURRAY, Fighting Coxes London Road, Kingston. Apologies to Arthur Knave! but not mentioned in last night's ad resident last week

**PEDRO, William IV opposite Leyton Baths**

**COME ALL YE**

ANGLERS, Tyndington Skypert Adr. introduces  
**JOHNNY JOYE**

AT COUSINS, 49 Greek Street 7.30-11

**DAVY GRAHAM**  
Next week  
**YOUNG TRADITION**  
All night session 12.3. Plus guests

**MIKE COOPER SAM MITCHELL DUFFY POWERS**

**GRAND BENEFIT CONCERT**  
**FRIDAY JUNE 6th**  
REDD SULLIVAN MARTIN WINSOR DAVE & TONI ARTHUR NOEL MURPHY SHAGGIS IUG TRUST

Admission by complimentary buffer  
**COME AND HELP SWELL THE COFFERS OF THE YFSS**  
Adm. 7s 6d. Cecil Sharp House, 2 Regent's Park Road, N.W.1 (nearest tube station) Camden Town

**MENTAL HEALTH TRUST SAT. JUNE 7th**

**AL STEWART SHIRLEY COLLINS THE IUG TRUST**  
RICHARD DIGANCE ROGER MOSS MICHAEL PORTER

D.O. 18 High Street Southgate, N.14. Tickets 10s. 6d and 12s. 6d. from Lin Pearson or P. Hartley

**PEANUTS, King's Arms 212 Holborn**

**TERRY MUNDAY SINGERS FREE**

**THE GREENWICH THEATRE FOLK CLUB**  
The Glasshouse King William St. E.14  
**JOHN REECE**  
NEW RIVER TRAM  
8 pm. Please come early

**THE LGS presents THE SINGERS**  
is our host for an evening of song exchanges between school leavers from London and other areas from Glasgow, The Lakes and Devon

**UNION TAYERS**  
112 Baker Street London W.1 7.45 pm

**THE PEELERS**  
The Kings Arms, Highgate Street, North London. 7.45 pm. **JOE PALMER** to introduce

**THE JUG TRUST**  
KICK DEAVIN, THE UNION LAM AND MARY CARR

### FOLK FORUM

**THROUBADOUR, 19-20 203 10th Brompton Rd**

**HAMISH IMLACH**

**SUNDAY**

**BOUNDS GREEN FOLK CLUB**  
Springfield Park, Bounds Green Road, N.11

**THE HUMBLEBUMS FOLK COURTES**

**NAGS HEAD, 203 York Road, Battersea**  
Thanks to the...

For a splendid evening entertainment last WEEK

**THIS WEEK**  
**BILL BOZMAN THE CANTICLE**  
Singers welcome

**RAILWAY HOTEL, DARTFORD**  
**DEREK BRIMSTONE**  
Gresdians CRAFTFUL

**THE ENTERPRISE**  
Closed this week Next week, Johnny Silvo

**TOWER FOLK CLUB closed**

**THROUBADOUR, 9.30**  
**MARTYN WYNDHAM-READ**

**WALTON-ON-THAMES, 8th Church St. STAN AROLD presents GERRY LOCKRAN**

**8 P.M. AT WARE FOLK CLUB, BREWERY TAP WARE HIGH ST. WARE**

**ROY HARPER**

**MONDAY**

AT CATFORD RISING SUN  
**TOM DEAN, TONY SHAW, BOB AXFORD, DAVE COOPER, RON SIMMONDS**

AT HANGING LAMP, The Vineyard, Richmond, 8 pm  
**DAVE WAITE & MARIAN SEGAL**  
Plus Residents

**ENFIELD FOLK CLUB**  
The Hop Palace, Baker Street, Enfield

**JON BETMEAD JIM CAMPBELL**  
GEORGE ROBEY CLOSED

**HAMPSTEAD RUGBY Club, Red Hill Street, off Albany Street, NW1. Come all ye**

**MINOTAU, Nag's Head, North Street, Clapham**  
**COME ALL YE**  
Resident, Sue Taylor

**WALTON-ON-THAMES, 8pm**

### WEDNESDAY cont.

**KINGS HEAD, Upper Street, Islington. ANTHONY WEST COUM TRY SIGHT, BOB CARR**  
Ladies and Gents from 12.30. Weekends Ladies 12.30. Bob Caley, Ted Franklin

**SURBITON Assembly Room**  
**DEREK SARGENT FOLK TRIO JOHN FRASER, DAVID WAITE and MARIAN SEGAL**

**THE HOLY GROUNDS, 10 Westmore Place, Bayswater W.2**  
**RONNIE LAIBROUPT** introduces  
**THE TINKERS**  
**PETE RYDER**  
Resident, JIM MCCANN

### PERSONAL

**1/4 per word**

**AND NOW-PARALAN PFR**  
ONALITY SERVICE offers, for more copies, fill in the coupon and send to: PFR, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

**DATeline COMPUTER DATING**  
— THE NEW WAY TO MAKE NEW FRIENDS —  
EVERYONE is invited to take a FREE questionnaire without obligation from DATeline (Days 24, 48, 72, 96, 120, 144, 168, 192, 216, 240, 264, 288, 312, 336, 360, 384, 408, 432, 456, 480, 504, 528, 552, 576, 600, 624, 648, 672, 696, 720, 744, 768, 792, 816, 840, 864, 888, 912, 936, 960, 984, 1008, 1032, 1056, 1080, 1104, 1128, 1152, 1176, 1200, 1224, 1248, 1272, 1296, 1320, 1344, 1368, 1392, 1416, 1440, 1464, 1488, 1512, 1536, 1560, 1584, 1608, 1632, 1656, 1680, 1704, 1728, 1752, 1776, 1800, 1824, 1848, 1872, 1896, 1920, 1944, 1968, 1992, 2016, 2040, 2064, 2088, 2112, 2136, 2160, 2184, 2208, 2232, 2256, 2280, 2304, 2328, 2352, 2376, 2400, 2424, 2448, 2472, 2496, 2520, 2544, 2568, 2592, 2616, 2640, 2664, 2688, 2712, 2736, 2760, 2784, 2808, 2832, 2856, 2880, 2904, 2928, 2952, 2976, 3000, 3024, 3048, 3072, 3096, 3120, 3144, 3168, 3192, 3216, 3240, 3264, 3288, 3312, 3336, 3360, 3384, 3408, 3432, 3456, 3480, 3504, 3528, 3552, 3576, 3600, 3624, 3648, 3672, 3696, 3720, 3744, 3768, 3792, 3816, 3840, 3864, 3888, 3912, 3936, 3960, 3984, 4008, 4032, 4056, 4080, 4104, 4128, 4152, 4176, 4200, 4224, 4248, 4272, 4296, 4320, 4344, 4368, 4392, 4416, 4440, 4464, 4488, 4512, 4536, 4560, 4584, 4608, 4632, 4656, 4680, 4704, 4728, 4752, 4776, 4800, 4824, 4848, 4872, 4896, 4920, 4944, 4968, 4992, 5016, 5040, 5064, 5088, 5112, 5136, 5160, 5184, 5208, 5232, 5256, 5280, 5304, 5328, 5352, 5376, 5400, 5424, 5448, 5472, 5496, 5520, 5544, 5568, 5592, 5616, 5640, 5664, 5688, 5712, 5736, 5760, 5784, 5808, 5832, 5856, 5880, 5904, 5928, 5952, 5976, 6000, 6024, 6048, 6072, 6096, 6120, 6144, 6168, 6192, 6216, 6240, 6264, 6288, 6312, 6336, 6360, 6384, 6408, 6432, 6456, 6480, 6504, 6528, 6552, 6576, 6600, 6624, 6648, 6672, 6696, 6720, 6744, 6768, 6792, 6816, 6840, 6864, 6888, 6912, 6936, 6960, 6984, 7008, 7032, 7056, 7080, 7104, 7128, 7152, 7176, 7200, 7224, 7248, 7272, 7296, 7320, 7344, 7368, 7392, 7416, 7440, 7464, 7488, 7512, 7536, 7560, 7584, 7608, 7632, 7656, 7680, 7704, 7728, 7752, 7776, 7800, 7824, 7848, 7872, 7896, 7920, 7944, 7968, 7992, 8016, 8040, 8064, 8088, 8112, 8136, 8160, 8184, 8208, 8232, 8256, 8280, 8304, 8328, 8352, 8376, 8400, 8424, 8448, 8472, 8496, 8520, 8544, 8568, 8592, 8616, 8640, 8664, 8688, 8712, 8736, 8760, 8784, 8808, 8832, 8856, 8880, 8904, 8928, 8952, 8976, 9000, 9024, 9048, 9072, 9096, 9120, 9144, 9168, 9192, 9216, 9240, 9264, 9288, 9312, 9336, 9360, 9384, 9408, 9432, 9456, 9480, 9504, 9528, 9552, 9576, 9600, 9624, 9648, 9672, 9696, 9720, 9744, 9768, 9792, 9816, 9840, 9864, 9888, 9912, 9936, 9960, 9984, 10008, 10032, 10056, 10080, 10104, 10128, 10152, 10176, 10200, 10224, 10248, 10272, 10296, 10320, 10344, 10368, 10392, 10416, 10440, 10464, 10488, 10512, 10536, 10560, 10584, 10608, 10632, 10656, 10680, 10704, 10728, 10752, 10776, 10800, 10824, 10848, 10872, 10896, 10920, 10944, 10968, 10992, 11016, 11040, 11064, 11088, 11112, 11136, 11160, 11184, 11208, 11232, 11256, 11280, 11304, 11328, 11352, 11376, 11400, 11424, 11448, 11472, 11496, 11520, 11544, 11568, 11592, 11616, 11640, 11664, 11688, 11712, 11736, 11760, 11784, 11808, 11832, 11856, 11880, 11904, 11928, 11952, 11976, 12000, 12024, 12048, 12072, 12096, 12120, 12144, 12168, 12192, 12216, 12240, 12264, 12288, 12312, 12336, 12360, 12384, 12408, 12432, 12456, 12480, 12504, 12528, 12552, 12576, 12600, 12624, 12648, 12672, 12696, 12720, 12744, 12768, 12792, 12816, 12840, 12864, 12888, 12912, 12936, 12960, 12984, 13008, 13032, 13056, 13080, 13104, 13128, 13152, 13176, 13200, 13224, 13248, 13272, 13296, 13320, 13344, 13368, 13392, 13416, 13440, 13464, 13488, 13512, 13536, 13560, 13584, 13608, 13632, 13656, 13680, 13704, 13728, 13752, 13776, 13800, 13824, 13848, 13872, 13896, 13920, 13944, 13968, 13992, 14016, 14040, 14064, 14088, 14112, 14136, 14160, 14184, 14208, 14232, 14256, 14280, 14304, 14328, 14352, 14376, 14400, 14424, 14448, 14472, 14496, 14520, 14544, 14568, 14592, 14616, 14640, 14664, 14688, 14712, 14736, 14760, 14784, 14808, 14832, 14856, 14880, 14904, 14928, 14952, 14976, 15000, 15024, 15048, 15072, 15096, 15120, 15144, 15168, 15192, 15216, 15240, 15264, 15288, 15312, 15336, 15360, 15384, 15408, 15432, 15456, 15480, 15504, 15528, 15552, 15576, 15600, 15624, 15648, 15672, 15696, 15720, 15744, 15768, 15792, 15816, 15840, 15864, 15888, 15912, 15936, 15960, 15984, 16008, 16032, 16056, 16080, 16104, 16128, 16152, 16176, 16200, 16224, 16248, 16272, 16296, 16320, 16344, 16368, 16392, 16416, 16440, 16464, 16488, 16512, 16536, 16560, 16584, 16608, 16632, 16656, 16680, 16704, 16728, 16752, 16776, 16800, 16824, 16848, 16872, 16896, 16920, 16944, 16968, 16992, 17016, 17040, 17064, 17088, 17112, 17136, 17160, 17184, 17208, 17232, 17256, 17280, 17304, 17328, 17352, 17376, 17400, 17424, 17448, 17472, 17496, 17520, 17544, 17568, 17592, 17616, 17640, 17664, 17688, 17712, 17736, 17760, 17784, 17808, 17832, 17856, 17880, 17904, 17928, 17952, 17976, 18000, 18024, 18048, 18072, 18096, 18120, 18144, 18168, 18192, 18216, 18240, 18264, 18288, 18312, 18336, 18360, 18384, 18408, 18432, 18456, 18480, 18504, 18528, 18552, 18576, 18600, 18624, 18648, 18672, 18696, 18720, 18744, 18768, 18792, 18816, 18840, 18864, 18888, 18912, 18936, 18960, 18984, 19008, 19032, 19056, 19080, 19104, 19128, 19152, 19176, 19200, 19224, 19248, 19272, 19296, 19320, 19344, 19368, 19392, 19416, 19440, 19464, 19488, 19512, 19536, 19560, 19584, 19608, 19632, 19656, 19680, 19704, 19728, 19752, 19776, 19800, 19824, 19848, 19872, 19896, 19920, 19944, 19968, 19992, 20016, 20040, 20064, 20088, 20112, 20136, 20160, 20184, 20208, 20232, 20256, 20280, 20304, 20328, 20352, 20376, 20400, 20424, 20448, 20472, 20496, 20520, 20544, 20568, 20592, 20616, 20640, 20664, 20688, 20712, 20736, 20760, 20784, 20808, 20832, 20856, 20880, 20904, 20928, 20952, 20976, 21000, 21024, 21048, 21072, 21096, 21120, 21144, 21168, 21192, 21216, 21240, 21264, 21288, 21312, 21336, 21360, 21384, 21408, 21432, 21456, 21480, 21504, 21528, 21552, 21576, 21600, 21624, 21648, 21672, 21696, 21720, 21744, 21768, 21792, 21816, 21840, 21864, 21888, 21912, 21936, 21960, 21984, 22008, 22032, 22056, 22080, 22104, 22128, 22152, 22176, 22200, 22224, 22248, 22272, 22296, 22320, 22344, 22368, 22392, 22416, 22440, 22464, 22488, 22512, 22536, 22560, 22584, 22608, 22632, 22656, 22680, 22704, 22728, 22752, 22776, 22800, 22824, 22848, 22872, 22896, 22920, 22944, 22968, 22992, 23016, 23040, 23064, 23088, 23112, 23136, 23160, 23184, 23208, 23232, 23256, 23280, 23304, 23328, 23352, 23376, 23400, 23424, 23448, 23472, 23496, 23520, 23544, 23568, 23592, 23616, 23640, 23664, 23688, 23712, 23736, 23760, 23784, 23808, 23832, 23856, 23880, 23904, 23928, 23952, 23976, 24000, 24024, 24048, 24072, 24096, 24120, 24144, 24168, 24192, 24216, 24240, 24264, 24288, 24312, 24336, 24360, 24384, 24408, 24432, 24456, 24480, 24504, 24528, 24552, 24576, 24600, 24624, 24648, 24672, 24696, 24720, 24744, 24768, 24792, 24816, 24840, 24864, 24888, 24912, 24936, 24960, 24984, 25008, 25032, 25056, 25080, 25104, 25128, 25152, 25176, 25200, 25224, 25248, 25272, 25296, 25320, 25344, 25368, 25392, 25416, 25440, 2

# CLASSIFIED ADVERTISEMENTS 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 of their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors

## SITUATIONS VACANT

**ATTRACTIVE GIRL O.J. RE-**  
quired for new discoloration  
scouting new Colchester. Experi-  
enced. Ref. 0-18. Ring 81  
472 for interview  
**EARN WHILE YOU GROOVE!**  
We'll spruce up your account on a  
brand new vinyl 'stay loose  
and groove while you earn with a  
job on the cool scene from Search  
Agency. Roll in and register with  
us here. We'll soon have you  
burning like you groove! —  
Search Agency, 29 Kings Road,  
W.2 opposite Peter Jones. Tel:  
736 8122 up to 7 p.m.

**EXPERIENCED** telephone/typist for busy West End Agent's office, immediately. — Tel 399 1771

**IN CONJUNCTION** with major record company, unique partnership offered. Young A & B man at present working within a major record company, and producing acts of their own, would like to hear from persons owning a well equipped studio, and who would like to go into partnership as recording artists, and releasing it, who would be our own label. Labels will be distributed by major record company. — Write in confidence to Box 3384, Reprints guaranteed.

**MAKE THE SCENE**, book our artists in your area and earn commission. — Details Box 7914, Roadies and Vans wanted. — Box 8399

**TWO INTERESTING** posts in the Post Office at Cecil Sharp House (1) Young lady assistant for counter and mail order interest in folk music and some typing ability an advantage. (2) Clerk/typist to handle orders, accounts, subscriptions, etc. EFD58, 2 Regents Park Road, London, N.W.1. (485 2286).

## BALANCE ENGINEER

required for West End Sound Recording Studio Senior position offered. Apply Box 8028, c/o Melody Maker, 161-166 Fleet St., London, E.C.4

**Due to Re-organisation**  
**ARTHUR HOWES AGENCY**  
require the following Staff:  
**TWO BOOKING AGENTS**  
**ONE SECRETARY**  
see appointment card  
REG 3202, Miss Igoe

## ARTISTS

**TOP CLASS** show groups, male/female singers and dancers and other acts. Available immediately. — 368 2972

## SPECIAL NOTICES

**ACKNOWLEDGED** as the best!  
**IVOR MAIRANTS' POSTAL COURSE** for ELECTRIC and FINGERSTYLE GUITAR. Largest selection of guitars in stock. — **MAIRANTS' MUSIC CENTRE**, 28 Bathbone Place, London, W.14.1A.5.  
**BIFINN**, tangarine, riffin, tangarine

## BANDS WANTED

**1/- per word**  
**A FEMALE** pop group for Far East, 6 months at £30 each per week, all expenses paid. — Box 8464

**AGENTS, MANAGERS, TALENT SCOUTS.** London Company wishes to appoint agents in all areas on a commission basis for the purpose of introducing groups/artists with recording potential. Would suit almost any agency or person involved with continuous international expansion. Also required girl vocalists and dancers. Mainly professional work abroad. — E.C.6, Entertainments Ltd, 97 Westfield Lane, Mansfield Works, Tel Mansfield 25511. All letters acknowledged.

**"TASTEFUL"** pop/harmony group required for night club. **1st MAY 24** (more dates if successful). — The Riverside Club, Exeter (158137).

**EXPERIENCED** pub group required for mid-week. — Ring 955 4640

**SOUL & POP** groups required with girl singers. Midland area. — Details to Box 8490.

## SHOWBANDS

Rank Leisure Services (Dancing Division) require 8 to 10-piece showbands for long engagement in North of England. Auditions: Sheffield, 2nd week of June. Reply to:  
J. F. Jarvis, c/o Top Bank Sales, Avondale Gate, Sheffield

## SITUATIONS WANTED

**1/- per word**  
**ENGLISH SOLO JOCKEY** semi-pro. Requires professional work abroad or abroad. — Box 8391

**YOUNG MAN** (23), 3 years' experience, P.R., experience, also wide knowledge and experience in pop music, seeks employment. — Box 8387.

## MUSICIANS WANTED

**A BAND,** a Cavalry Band. The Band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments included. Experienced and beginner musicians apply to Bandmaster, 8th/11th Royal Lancers, Caterick Camp, Yorks.

**BASS AND TRUMPET** for N.O. group forming. — Box 8388.

**BASS GUITAR / VOCALIST.** West End Hotel residency. — 91-842 0393

**BASS GUITARIST** dedicated to Bach era, required by experimental group pursuing new concept. Good readers and fully accomplished musicians only, please. London area. — Box 8392

**BASS GUITARIST FOR PROGRESSIVE GROUP.** BLUESY. SPECIALIST IN IMPROVISATION. Gary Ent. 3782, LAB 5187.

**BASS GUITAR & TENOR SAX** required  
Residency  
J. Hawkins, Locarno Ballroom, Portsmouth

**BASS GUITARIST**  
for London residency  
Young, versatile, must sing  
**CAN 4173**

**BASS GUITARIST** for recording group. — Tel 3537

**BASS GUITARIST FOR RESIDENT TRIO.** Must read and back well, employment working with experienced musicians at present working Birmingham night club. — Phone Box 8298

**BASS GUITARIST/VOCALIST** for professional name harmony recording group. Must sing lead and harmonies. South London area. — Tel 81-847 6194.

**BASS GUITARIST/VOCALIST** for CABARET in READING CLUB. 5 NIGHTS. £28. Start immediately. All details. — **JIMMY GOFF**, 7 Park Avenue, Worthingham, Berks

**BASS PLAYER.** Good feel essential for working recording progressive group. — Ring Mick EAL 3251

**BLUES-BASED** vocalist needed for East London. Heavy group must have good gear. — Phone Manager, 599 1490.

**BLUES** musicians to form band. — Box No. 8435

**BRASS PLAYER.** Rehearsal bands Four Blows. — Ring 698 2771 Wednesday, Thursday evening.

**CLARINET/SAX** players for British Legion band. Young experienced musician preferred. — 81-844 8342

**CLARINET PLAYERS** required. Also young men of school leaving age, keen to train for musical careers. Details from RANC Star Band, Ash Vale, Aldershot

**CONTEMPORARY JAZZ** bass and percussionist to form quartet. — Luton 31398

**CORNET** and **CLARINET** players required for the ROYAL ALLIANCE (LARKHILL) BAND. — Please contact Captain W. Denton, Director of Music, Larkhill, SALISBURY, Wilts

**DAVE DAVANI** requires  
**YOUNG LEAD TRUMPET**  
**TROMBONE, BASS GUITAR**  
on occasion for a new writing big band for seasonal London venues.  
A Cahn Road, Harrow, Middlesex  
01-843 1949

**ATTENTION ALL DRUMMING ENTHUSIASTS JOIN NOW**  
an association of your very own  
**THE BRITISH DRUMMERS' ASSOCIATION**  
for the development of progressive art

Please send 5p application form and fee of membership.  
MARRIS

**Don't forget**  
**THE DRUMMERS' FORUM**  
Sunday June 1st, 2 p.m.  
100 Oxford Street, W.1  
Members are advised to come EARLY.

**DO YOU WANT** any of the following instruments: flute, saxophone, clarinet, cornet, trumpet or percussion? If the answer is YES and you wish to join the Regular Army, contact us for the new three years engagement, please write to: Bandmaster Raymond H. Jones, The Queen's Own Hussars, Maresfield Camp, Uckfield, Sussex, who will send you the full details to you. Former members of H.M. Forces with musical experience are also invited to apply.

**DRUMMER AND GUITARIST,** vocalist in firm group. — Galbraith 2518

**DRUMMER,** bass guitarist and guitarist required for permanent residence of 6, half moon in the West Midlands. Applicants must be experienced in all fields of music, pop, street music, etc. and be able to sight read well. Successful applicants will receive financial assistance for a minimum of three sessions weekly increasing to four after 12 months. — Drumhead Living area and experience Box 8388

**DRUMMER,** vocals, for recording group. — 272 1537.

**GRENADIER GUARDS BAND** now has vacancies for experienced Bassoons, Saxophones and Cornet players, also highly competent pianist. — Apply Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1

**GUITARIST, HARMONY,** East London. — 598 4495

**HARMOND ORGANIST** required, fortnight July/August. Vocalists preferred. Band experience essential. — Telephone Braintree 4392

**HARMOND ORGANIST** wanted to join top band, recording and playing 12 work. — Urgent. — 687 6578/807 1908

**HONG KONG.** If you are looking for an interesting life, you may join the band of the 1st The Royal Welch Fusiliers, who are off to Hong Kong in 6 months. There are vacancies for brass, woodwind, pianist and harpist. Beginners aged 18 years also accepted for training. — Enquiries to Bandmaster H. R. Fenly, 404 Camp Heath, 100 Camp, Hamilton, Devon.

**KEYBOARD PLAYER** for recording group. — Tel 432 1542

**LEAD/BASS** guitarist, organist wanted. Pop/moderns. — 447-9225

**LEAD GUITARIST,** blues in demand, for South London semi-pro group. — 4374 7892 (Frank) 4374 7892

**MUSICIANS REQUIRED** to register for ships. — Sydney Lip 303

**MUSICIANS WANTED** for forming new avant-garde Midlands band. — Tel 432 1542

**WANTED.** Progressive blues/bass/vocalist, violin, vibs, no tubash. Apply Heppingshall, 42 Dartford Close, Dartford, Kent

**ORGANIST** and drummer required for semi-pro group. — Phone 474 478 174, night 808 3880

**ORGANIST,** Lewisham-Brixton pop group. — Tel 432 1542

**ORGANIST** or pianist wanted for South London wedding band. Regular. Phone Box Carter 422 9444

**ORGANIST, VOCALIST,** sax player etc. progressive band expanding. — 81-42 5369

**ORGANIST WANTED.** Nippy, 30 Godolphin, W.12

**PIANIST/ORGANIST**  
RESIDENT LONDON  
For Private Supper  
Good Record 'Good' Pop/Band  
'Standards' Good/Brass  
0442/2487

**PIANIST,** reader and swinger for pop group. — Tel 432 1542

**PIANISTS** and pianist-vocalist duo, and all types of entertainers are required. First-class performers need apply. — 241-3533

**PIANISTS, DRUMMERS, ORGANISTS, TRIOS, ETC.,** weekend work. — London area. — Bandwagon, 472-9460 or 472-5906

**PIANISTS, DUOS,** trio and other types of articles, urgently required for our musical supply service. We have a wide choice of jobs over one thousand venues supplied each week, only first class musicians need apply. Tel 725 4440 24 hour service

**TEMOR SAX** required for ballroom in the West Midlands, playing all types of music. The applicants must be good sight-readers. Successful applicants will receive £5 per session at a minimum of 3 nights per week shortly increasing to four. — Please write stating details. Box 8482

**THE Drama Band** want a 3-piece creative drummer/percussionist capable of participating in working. Must be a good musician/poet. Must be able to work with acoustic or electric music and must be versatile and imaginative. So no soul, Cream, demolition expertise. — Write to: 1 Dartmouth Terrace, Greenwich, SE18

**TRUMPET LEAD** required. — Ken Stevens, Samson and Hercules, W.12

**TRUMPET** or Cornet required for well-established Traditional Jazz Band, Oxford area. — Oxford 49717

**TRUMPET** solo. Good money, must play jazz, arranger or leader preferred. — Willie Dave Anderson, Post Largent, 688 Westwood Road, London, N.17

**VIBES** and **BASS** to complete semi-pro quintet forming. Tiansi can be arranged. — 327 7211

**YOUNG** keen trumpeter required for residency. — Ken Group, 252 Samson and Hercules, Norwich

**GUITARIST** vocalist, young bass player, vocalist, own equipment. Able to travel for top pro harmony group. Able to play 12 string. — Personality essential. No rubbish or jokers. — Ring 368 3601/368 2972

**ENAGEMENTS WANTED**  
8d. per word  
Minimum 2/8d.

**A ABLE** accomplished accordionist, solo. — Tel 432 1542

**A ABLE** accomplished pianist, solo. — Tel 432 1542

**ACCORDION/TRUMPET.** — 922 8030

**AGING** pianist still able to crawl to gigs, desirous of residency club or restaurant with drummer/modern style. — F1R 3025

**ALTO/TENOR.** — Clar Cl 4511

**AMPLIFIED VIOLIN.** — PUT 3087 (POL 7924, not between 2-4 or 5 Sundays)

**AVAILABLE,** pianist entertainer, accompanist, accordion, experienced, seeks own equipment. — Tel 432 1542

**BASS/BASS** guitarist available. — Tel 432 1542

**BASS/BASS** guitarist available. — Tel 432 1542

**BASS DOUBLE.** Amplified read both solo 240, 21st, anywhere. London. — Ring 698

**BASS DRUMMER,** amplified. — 574 9195

**BASS,** plus residency season contract. — Tel 432 1542

**BASS GUITAR,** solo. — Tel 432 1542

**BASS GUITARIST,** experienced all styles. — Tel 432 1542

**BASS GUITARIST,** tenor sax 24, 2nd-class, experienced all styles. — Tel 432 1542

**BASS GUITARIST,** 21 SEKS IN MICHIGAN. — Tel 432 1542

**BRILLIANT GUITARIST** (Gibson) needs dedicated working pop group. — Tel 432 1542

**CLARINET** Jazz, dance. — Tel 432 1542

## ENGAGEMENTS WANTED

**DRUMMER,** all styles, age 18, good looking, tall, handsome. — Tel 432 1542

**DRUMMER,** experienced, re-liable. — Tel 432 1542

**DRUMMER,** experienced, versatile, transport. — 394 2581

**DRUMMER,** experienced, re-liable. — Tel 432 1542

**DRUMMER,** gigs / lounge. — 738 2866

**DRUMMER,** gigs. — Simon, 688 4431

**DRUMMER.** — Jim Travis, 91-603 4193

**DRUMMER, READER.** Free Saturday. — BIP 2081

**DRUMMER,** transport, or good working band. — 505 0991 after 8 p.m.

**DRUMMER,** young gigs. — 858 9915

**DRUMMER.** — 01-983 8122

**DRUMMER,** experienced, enthusiastic, image, passport, seeks pro group. — Dave, Leicester 680, between 6 and 7 p.m.

**DRUMMER,** 28, experienced jazz, pop, dance, seeks work S. London. — Tel 432 1542

**DRUMS.** Good gigs please. — GLA 3159

**DRUMS,** John Scotney 550 7682

**DRUMMER,** experienced, enthusiastic, image, passport, seeks pro group. — Dave, Leicester 680, between 6 and 7 p.m.

**DRUMMER,** 28, experienced jazz, pop, dance, seeks work S. London. — Tel 432 1542

**DRUMS.** Good gigs please. — GLA 3159

**DRUMS,** John Scotney 550 7682

**DRUMMER,** experienced, enthusiastic, image, passport, seeks pro group. — Dave, Leicester 680, between 6 and 7 p.m.

**DRUMMER,** 28, experienced jazz, pop, dance, seeks work S. London. — Tel 432 1542

**DRUMS.** Good gigs please. — GLA 3159

**DRUMS,** John Scotney 550 7682

**DRUMMER,** experienced, enthusiastic, image, passport, seeks pro group. — Dave, Leicester 680, between 6 and 7 p.m.

**DRUMMER,** 28, experienced jazz, pop, dance, seeks work S. London. — Tel 432 1542

**DRUMS.** Good gigs please. — GLA 3159

**DRUMS,** John Scotney 550 7682

## BANDS

**A ABLE** accomplished band available. — Tel 432 1542

**ABLE AGENCY** for RELIABLE GROUPS, DISCO/ROCKS. — 946 228/293

**ABOUT 100** pop groups and dance bands immediately available. Travel Agency. — Tel 432 1542

**AFRO-CUBANO.** — 242 5355

**ALL YOU** need is money. — all we supply is talent. Groups, orchestras, etc. — Mackay Disc Jockeys, Cabaret. — 61-62 0959/0883 (10 groups to £5 per)

**CAVALCADE** dance orchestras playing the hits of the 40's and 50's. Available for dance, etc. Tel. — 01-325-0522

**CONTINENTAL** top-notch jazz-influenced blues group. Not progressive. Original sound. 100% ready, most for dancing or lounge. — Tel 432 1542

**ENTERTAINING DIXIELAND** — Flt 1, 287 4139 (3rd only)

**ENTERTAINING TRIO** plus girl singer if required, having recently had successful London and West End engagements. — Tel 432 1542

**GUN JAZZBAND.** — Tel 432 1542

**GUN AVAILABLE.** Tuesday and Wednesday nights. — Tel 432 1542

**GROUPS AVAILABLE** for lounge, jazz, etc. — Tel 432 1542

**HOWARD BAKER** Bands. Cabaret, anywhere. — Tel 432 1542

**LATIN AMERICAN** pop quartet. — Tel 432 1542

**LONDON GROUP** featuring girl organists seeks Northern Agent. — Write 71 Turner Road, London, E.17

**LOU PRABON'S PRESENTATION.** Bands and Cabaret. — Tel 432 1542

**LAWREY ORGAN** for TRIO. — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542

**ORGAN/Trio.** — Tel 432 1542



**Midnight Court**  
(LYCEUM, STRAND, W.C.2)  
12 midnight-Dawn

**FRIDAY, MAY 23rd**  
**SOFT MACHINE**  
Harvey Matusow's Jews Harp Band  
Mighty Baby McKenna Mendelsohn Mainline  
Amoeba Light Show • D.J. Andy Dunkley  
SPECIAL GUEST STARS:  
**PROCOL HARUM**  
Admission 17/6

Advance tickets available from: **Simon Stable**, 297 Portobello Road, W.11, Grand Central Posters, 100 Charing Cross Road, W.C.2, Lyceum, Strand, W.C.2. Enquiries: Please ring 01-734 7444

**FRIDAY, MAY 30th** **Midnight-Dawn**  
**NORTH LONDON COLLEGES**  
(Bilfield, Waltham Forest, Haringey, New College of S. & D.)  
present  
**NICE-STEPPENWOLF ETC.**  
Admission Advance 20 (see above) Door 25

**DON PARTRIDGE**  
WITH THE  
**BUSKERS**  
IN CONCERT  
the finest of the Street Entertainers

SHEFFIELD, City Hall  
OXFORD, Town Hall  
GLASGOW, City Hall  
ABERDEEN, Music Hall  
EDINBURGH, Music Hall  
BIRMINGHAM, Town Hall  
DUBLIN, Mansion House Round Room  
RELEASE, Ulster Hall

Thurs., May 22 (7.45 p.m.)  
Fri., May 23 (7.45 p.m.)  
Sat., May 24 (7.45 p.m.)  
Mon., May 26 (7.30 p.m.)  
Wed., May 28 (7.30 p.m.)  
Thurs., May 29 (7.45 p.m.)  
Fri., May 30 (6.45 p.m. & 8.45 p.m.)  
Sat., May 31 (7.45 p.m.)

**THE JOHN DUMMER**  
**BLUES BAND**  
Sole Rep.: RONDO PROMOTIONS  
7 Kensington Church Court, London, W.8  
Ring Tony Hodges at 01-937 3793

**JOHNNY HOWARD**  
BAND  
LAURA LEE • DANNY STEELE • TONY STEVEN  
Radio Agency, 28 Chancery Row, Cambridge Circus, London, W.C.2. 01-820 2818

**MECCA DANCING**  
**LYCEUM BALLROOM**  
STRAND, W.C.2

SUNDAY 25th MAY TOP OF THE CHARTS  
7:30-11:30 p.m. **THE EQUALS**  
Admission 7/6

PLUS **RAY McVAY** BAND OF THE DAY plus **John Anthony** TOP DISCS  
Big Name Groups Every Sunday

**CITY UNIVERSITY PRESENTS!**  
FRIDAY, MAY 23rd 8 → 12 midnight  
**IDLE RACE**  
**SMOKEY RICE**  
plus C.B.'s SUPERLIGHTS  
ST. JOHN STREET, E.C.1 ADM. 7/-  
Tuber ANGEL

**FARX** THE NORTHGORE ARMS, NORTHGORE AVENUE  
OFF SOUTHALL BROADWAY (LUXBIDGE ROAD)  
SOUTHALL, MIDDLESEX  
BRITISH RAIL: SOUTHALL  
BUSES: 232, 120, 207, 103 OR 163

SUNDAY, MAY 25th, 7.30 p.m.  
**HOWLIN' WOLF**  
Plus JOHN DUMMER'S BLUES BAND  
D.J. ANDY DUNKLEY LIGHTS BY AMPHIBOTES RAINBOW  
Next Sunday: STEAMHAMMER — JAN DUKES DE GREY

**MUSIC EVERY NIGHT**  
and Sunday Luncheon, 12-2 p.m.

Admission free except Saturday at  
**THE KENSINGTON**  
RUSSELL GARDENS, HOLLAND ROAD  
KENSINGTON, W.14  
Buses: 22, 72, 31, 9 (Olympic)

Thursday, 8-11 p.m.  
**STAN GREIG QUARTET**  
Friday, 8-11 p.m.  
**TED WOOD JAZZ BAND**  
Saturday, 8-11 p.m. (see page 26) and  
**JOHN CHILTON'S**  
**SWING KINGS**  
Sunday Luncheon, 12-2 p.m.  
**BILL NILE'S GOODTIME BAND**  
Sunday night, 8-10:30 p.m.  
**FAT JOHN COX BOSSA 4**  
featuring Vocalist **JUDY HILL**

Admission free all sessions at  
**THE TALLY HO!**  
FORTRESS ROAD, KENTISH TOWN  
N.W.5  
Buses: 63, 124, 137, 214 or  
Kentish Town Tube Station

Thursday, 8-11 p.m. **JAZZ**  
**BRIAN GREEN** BAND  
Friday/Saturday, 8-11 p.m.  
**BRIAN LEMON TRIO**  
Sunday Luncheon, 12-2 p.m.  
and Sunday Night, 8-10:30 p.m.  
**TALLY HO! BIG BAND**  
Monday, 8-11 p.m.  
**JOHNNIE RICHARDSON**  
**DIXIELAND BAND**  
Tuesday, 8-11 p.m.  
**DENNY OGDEN'S OCTET**  
Wednesday, 8-11 p.m.  
**ALAN LITTLEJOHN /**  
**TONY MILLINER SEPTET**

Mon./Tues., 8-11 p.m.  
**JOHN WILLIAMS TRIO**  
Wed. Judd PROCTOR (Piano), BRIAN LEMON (Piano), KENNY MAPPER (Bass), PHIL SEAMEN (Drums) 8-11 p.m.

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET!

**BRON ARTISTES MANAGEMENT LTD.**  
29/31 Oxford Street, London, W.1  
are pleased to announce  
SOLE REPRESENTATION OF THE  
**JUGGERNAUT**  
(FORMERLY THE PAUL WILLIAMS SET)  
Bookings: Jim Godbolt and  
Don Kingswell GER 5063/6

**CAMDEN FESTIVAL**  
COLLEGIATE THEATRE, Gordon Street, W.C.1  
WEDNESDAY, MAY 28, at 7.30  
**MARIAN MONTGOMERY**  
panders upon "When you are a Woman"  
accompanied by the Laurie Holloway Quartet  
Tickets: 15/-, 10/-, 5/-, available from the Box Office, Town Hall, Euston Road, N.W.1  
(01-278 4444 ext. 281, or 01-278 2066), all Camden Libraries (Mon-Fri, 10a-5a)  
Sat, 10-12, or at Theatre on night.

OPEN EVERY NIGHT  
**WHISKY A' GO GO**  
PRESENTS  
**JEROME ARNOLD**  
**PEGASUS**  
**TRAPEZE**  
**GINGERMAN**  
33-37 WARDOUR STREET, W.1 01-437 7676

FOR THE FIRST TIME—A NATIONAL GET-TOGETHER OF JAZZ MUSICIANS, WRITERS, AND FANS  
**THE FIRST NATIONAL JAZZ CONVENTION**  
SAT., MAY 21st IN SUN., JUNE 1st, 10 a.m. to 5 p.m. each day, at CONWAY HALL, 80 LION SQUARE, LONDON, W.C.1  
Chair for two days—50/- includes:  
IAN CARE, BOB HOUSTON, JAMES ASLAM, GEORGE MALLY, DAVE LIND, WORTH ALBERT MCCARTHY, CHARLES FOX, ALAN MCGRATH and many more.  
Competitions • Discussions • Debates!  
Live music under the direction of Graham Collier.  
Number standing strictly limited. Write today for Enrolment Form and further details to Chris Welland, First National Jazz Convention, 6 Lewisham Way, New Cross, S.E.14. Tel: 01-692 5534. Please enclose 5.00.

**SATURDAY**  
UNIVERSITY COLLEGE  
GOWER ST., W.C.1  
24th MAY  
**BLOSSOM**  
**TOES**  
(WE'LL BE BACK IN OCTOBER)  
8.00 S.U. Cards

The Logical Progression towards Perfection  
**AUDIENCE**  
Sole Rep. RONDO PROMOTIONS  
7 Kensington Church Court, London, W.8  
Ring Tony Hodges at 01-937-3793

**HEAVEN**  
(SPARK)  
PHONE GOSPORT 81867/85385

**SKEGNESS SEASIDE SOUL FESTIVAL (Lincs.)**  
Skegness Town Football Ground  
**SPRING BANK HOLIDAY MONDAY**  
MAY 26 (2.30 p.m. afternoon to 10.30 p.m.)  
**AMEN CORNER** FANTASTICS  
INEZ & CHARLIE FOXX  
JIMMY JAMES and the Vagabonds  
GENO WASHINGTON and the Ram Jam Band  
Guest appearances of TOP DEE JAYS  
(TURNSTILES and GROUND SECURITY by PUNCHILLA GUARD DOGS)  
Advance Tickets only £1, or pay on day 25/-  
Send s.o.e. and Postal Order to: RIVONIA PROMOTIONS,  
2 CONERY GARDENS, WHATTON, NOTTS

1st WARWICKSHIRE BAR-B-Q FESTIVAL  
Warwickshire Equestrian Centre  
Balsall Common, nr. Coventry  
WHIT SATURDAY, MAY 24, 3 p.m.-midnight  
**AMEN CORNER**  
**JETHRO TULL**  
BOB & EARL (Harlem Shuffle)  
plus 10 SUPPORT BANDS Top D.J.'s including Radio 1  
Late licensed bars. Ample parking. Admission 25/-

**KULT** CBS RECORDING GROUP  
HAVE PLEASURE IN ANNOUNCING THAT THEIR SOLE AGENTS ARE  
**J. P. SCHOFIELD AGENCIES**  
01-836 2899

**BRITAIN'S MOST EXCITING GROUPS**  
**THE ART MOVEMENT** **THE ORANGE BICYCLE**  
Star attractions of records, radio and television  
Enquiries to: ACUFF ROSE MUSIC LIMITED  
15 St. George Street, London, W.1. 01-629 0392

**BIRMINGHAM PARKS**  
**JAZZ**  
FESTIVAL 6th-26th  
SUMMERFIELD PARK  
DUDELEY ROAD, BIRMINGHAM 16  
MONDAY, MAY 26th, 8.15 p.m.  
SALENA JONES  
INDO-JAZZ FUSIONS  
ALEX WELSH  
GEORGE CHISHOLM  
TERRY LIGHTFOOT  
JOHNNY LAMBE  
KEN INGRAM  
ANDY HAMILTON  
EAGLE JAZZ BAND  
Adults 6/- (in advance 5/-), Children and O.A.P.s 3/-, Advance Tickets from Lewis's, Bull Street, Birmingham • Handicraft Travel Agency, 305 Selsley Road, Birmingham  
21 Town Hall Bar Office  
Buses: 880, 882, 885, 886, from Edmond Street, City Centre and Clutter Circle 11

Tony Hayes  
Ballade Group  
of Companies  
061-228 1451  
Release date  
L.P. on Sale  
early June

**NSU**

LSE Houghton St WC2  
Holborn @ Temple  
**HOWLING WOLF**  
**JOHN DUMMER**  
**BLUES BAND**  
EAST OF EDEN  
Sat., May 24th, 8 p.m.  
10/-

"REPUTATION" on CBS released 9th May  
**SHY LIMBS**  
0202 77354

**EAST OF EDEN**  
Agency: J. P. SCHOFIELD, 01-836 2899

ARTHUR HENDERSON HALL  
East Brompton Rd., New Brompton  
Friday, 23rd MAY  
**UNION BLUES**  
plus PLEASANT STREET  
OVERHEAD LIGHTSHOW  
8 p.m. onwards. Admission 5/-

**JOHN WALDEN**  
**WORKSHOP**  
GREAT MUSIC GREAT SOUND  
For Head Music and Blues  
01-856 0478

**FESTIVAL OF THE STREET**  
With JUNIORS EYES, RON GEESIN, MIKE ABSALOM,  
BRIDGET ST. JOHN, SCREW, AGIT PROP, OCCASIONAL  
WORD ENSEMBLE, POETS, POSTERS, FILMS AND MUCH  
MORE!  
**THE ROUND HOUSE**  
MAY 24th, 6-12 midnight  
In aid of Community Action,  
Groups throughout Britain. ADMISSION 10/-

**U.E. LUB**  
24 PRAD STREET, PASADENA, W.8  
Tel. 043 5374

**COUNTY SUCKLE**  
**SOUND SYSTEM**  
WITH BAND  
Friday, May 23rd  
**THE HIGH TIMERS**  
BAND  
Saturday, May 24th  
**CHRIS SHAKESPEARE**  
**GLOBE SHOWBAND**  
Sunday, May 25th  
**THE JOYCE BOND**  
SHOW  
WHIT MONDAY  
**THE BLACK VELVET BAND**  
Club open 7 nights a week  
Place apply for membership  
Licensed Bar  
Ladies' Free Night  
Tuesday, Thursday and  
Sunday  
Gent's Free Night  
Every Wednesday

Bryan Marless Agency presents  
**The Mashed Goggles of**  
**Auximenes**  
Some Musical  
Collaborations  
with  
**THE PINK FLOYD**  
featuring  
**The AZIMUTH**  
CO-ORDINATOR

May 24 City Hall, SHEFFIELD  
May 30 Fairfield Hall, CROYDON  
June 8 Rex Cinema, CAMBRIDGE  
June 10 Ulster Hall, BELFAST  
June 14 Colston Hall, BRISTOL  
June 15 Guildhall, PORTSMOUTH  
June 16 The Dome, BRIGHTON  
June 20 Town Hall, BIRMINGHAM  
June 21 Royal Philharmonic, LIVERPOOL  
June 23 Free Trade Hall, MANCHESTER

**THE FINAL LUNACY**  
June 26  
**ROYAL ALBERT HALL**  
LONDON  
(Box Office now open)  
(Concerts in 240/- series)

**LUCAS and the**  
**MIKE COTTON SOUND**

Thursday, May 22 **BASINGSTOCK**  
South's Aviation  
HARTWOOD  
City Hall  
Friday, May 23 **PLYMOUTH**  
Top Book  
Saturday, May 24 **NEWQUAY**  
Blue Legend  
McCREW  
Graham  
Sunday, May 25  
43-44 Abchurch Lane, London, W.1  
M8 Pter 1436

Remember Humph at the  
Conway? Now —  
**HUMPH**  
returns to  
**THE CONWAY, MAY 31st**  
7-30 sharp  
**CONWAY HALL**  
Red Lion Sq., London, W.C.1  
Tickets 15/ & 10/- from Dobell's,  
77 Charing Cross Road, London,  
W.C.2, or London Jazz Centre  
SNC, c/o Chris Welland, 6 Lewisham  
Way, New Cross, London,  
S.E.14. Tel. 01-692 5534

**ODEON HAMMERSMITH**  
**THE BEACH BOYS**  
SAT., MAY 31st, 6.45 & 9.15  
29/6, 25/-, 19/6, 14/-, 12/-  
For TICKETS Tel: 01-836 3377

**CALIFORNIA BALLROOM**  
Whymore Road, Dornbrook, E2004  
SATURDAY, MAY 24th  
**JEFFERSON**  
Car Park Supporting Groups Bar 4th.



# 100 CLUB

100 STAFFORD ST. W.1  
7.30 to 11 p.m.  
(tel. 7.30 to 11.30 a.m.)  
Thursday, May 22nd

**ERIC SILK'S SOUTHERN JAZZ BAND**  
Friday, May 22nd

**ALAN ELSDON'S JAZZ BAND**  
Saturday, May 23rd

**ALEX WELSH AND HIS BAND**  
Bill Nile's Goodtime Band  
Sunday, May 24th

**BOB KERR'S WHOOPER BAND**  
Monday, May 25th  
& London Jazz Centre Evening  
The Keith Tippett Band  
Plus LYN DOBSON GROUP  
Tuesday, May 26th

**BLUES NIGHT**  
Wednesday, May 27th  
7.30-12.30

**GEORGE CHISHOLM and ALEX WELSH & HIS BAND**  
Thursday, May 28th  
N.L.S. 7.30-11.15 p.m. European  
Cap floor shows live on TV.  
Sund. professional paths approx.  
9.30 p.m.

N.B.: Tickets for Everbeat Shuffle on Sunday, June 15th, are on sale at Club NOW

FULLY LICENSED BAR and RESTAURANT  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary,  
100 Club, 100 Stafford Street, W.1  
Club Telephone No.: WU5030 0422

**STUDIO 51**  
**KEN COLYER CLUB**  
16/17 ST. NEWPORT STREET  
NEAR LEICESTER SQUARE  
Thursday, May 21st, 7.30 p.m.

**GOthic JAZZ BAND**  
Sunday, May 25th, afternoon, 3-8 p.m.

**BRETT MARVIN & THE THUNDERBOLTS**

**THAMES HOTEL**  
Hempden Court, Middlesex  
Friday, May 22nd

**THE PICCADILLY 6**  
Saturday, May 23rd

**LEN BALDWIN'S DAUPHIN STREET 6**  
Sunday, May 24th

**ALAN ELSDON'S JAZZ BAND**

**WOOD GREEN (Fishmonger's Arms)**  
Sunday

**STEVE LANE'S SOUTHERN STOMPERS!!**  
Tuesday

**HOWLIN' WOLF II**  
plus JOHN DUMMER'S BLUES BAND II  
plus THE GROUNDHOOGS!!  
8 p.m. sharp

**THE KENSINGTON**  
RUSSELL GARDENS, W.14  
Buses 49 & 72  
**SATURDAY, MAY 23rd**

**JOHN CHILTON'S SWING KINGS**

**COUNTRY CLUB**  
310s, HAVERTOCK HILL, N.W.3  
(opp. Bell Bus Garage)  
Tuesday, May 26th

**EDGAR BROUGHTON BAND**  
plus the Tonight Show of the Roundhouse

**HIGH TIME**  
IT'S LIGHT 7/6d.  
SHOW  
Thursday, May 28th

**KEEP HARTLEY**  
Friday, May 29th

**JOHN FAHEY**  
and FAIRPORT BENEFIT  
at the ROUNDHOUSE  
(see both pages)

# CLUBS

**FLAMINGO**  
AT 23-27 WARDOUR STREET, W.1.  
FRIDAY, MAY 22nd, 8 p.m.-11 p.m.  
NOW A MUST FOR ALL R & B AND SOUL FANS — COME EARLY TONITE IT'S ONE OF THE COUNTRY'S BEST ACTION-PACKED WEEKENDERS. DON'T MISS SEEING THEM, THE

**COMMITTEE**  
SAT. MAY 23rd, 8 p.m.-11 p.m.  
MAKE WAY FOR ALL LOVERS OF R&B, IT'S

**HOWLING WOLF**  
JOHN DUMMER BLUES BAND  
DAVE DAVANI  
FIVE

**LOWELL FULSOM**  
STEVE MILLER DELIVERY BAND  
A-NITE FOR R & B SOUL OR BLUES FAN CAN AFFORD TO MISS — SHOW YOUR REAL APPRECIATION TO THIS KING OF THE BLUES — COME EARLY

**TONI ROCKET DISCJET**  
A-NITE FOR R & B SOUL OR BLUES FAN CAN AFFORD TO MISS — SHOW YOUR REAL APPRECIATION TO THIS KING OF THE BLUES — COME EARLY

**THURSDAY**  
ERIC SILK, 100 Club, Oxford Street.  
GREYHOUND, Chudwell Heath LUCIFER  
WINDMILL LIGHT

**JAZZ AT THE TORRINGTON**  
High Road, North Finchley  
STAN ROBINSON  
WITH THE BILL LE SAGE TRIO  
NEXT WEEK: HAROLD MCHAIR

**LSE HOUGHTON ST. W.C.3**  
**JOHN SURMAN OCTET**  
ST. CLEMENT'S, 7.30 P.M. 25.

**MUSICA ETERNA**  
"Rockabilly, Tottenham Court Road, W.1."

**THREE TUNS, BECKENHAM**  
DON RENDELL-IAN CARR QUINTET  
Next Thursday: John Surman Quartet

**VAN COGH**, Backlund, Windy City, Force 7, Districtland Plus.

**FRIDAY**  
**ALBION (OLYMPIA)** HOT SHOT DELIVERY SERVICE.  
**ASGARD**, Railway Tavern, Angel Lane, Stratford.  
**IPSISSIMUS** plus GROMIT light  
**BLUES LOFT**, High Wycombe  
**BOB WESTON'S** great new band  
**ASHKAN**

**CRUMBLEY'S JAZZ**, Hed Limb, Brentford.  
**ELECTRIC CINEMA CLUB**, Portland Road, Midnight  
**GAS WORKS**  
**GOthic JAZZ BAND**, Earl of Sandwich

**ISLINGTON TOWN HALL**  
**STORM**  
**MIDNIGHT SUN**  
HART'S Brothers  
**OPENING-NIGHT BARRELHOUSE BLUES CLUB**, Cornhill, Royal, 7-10  
**LOWELL FULSOM**  
STEVE MILLER DELIVERY BAND  
DEEP BLUES BAND

**FREAK EASY**  
Friday, May 22nd  
D.J. Jerry Floyd  
Next Friday, FEB

**Fishmonger's Arms Wood Green**  
**THE PRETTY THINGS**  
plus CONTACT 10/—  
Made from Muscatel, Warwick St.  
Next Friday, FEB

**FRIDAY cont.**  
**OSTERLEY JAZZ CLUB**  
**ALEX WELSH**  
ROYAL OAK, M.J.S. Club  
Tombly Street, SEL. PHIL SEAMAN, IAN HAMER, TERRY SHANNON, REG PETTIT

**YORK UNIVERSITY**  
**INDO-JAZZ FUSIONS**  
John Harvey, John Mayer, double quartet, Pete Brown and his talented ornaments, Ian Anderson's country blues band Central Hall, 8 p.m. Jbz.

**SATURDAY**  
**BLUESCENE**, CROWN TWICKENHAM  
**ANDY FERNBACH BLUES BAND**  
**DILLON'S MAGIC ROUNDABOUT**, 2-4 p.m. Jazz, modern soul, Willie's Celler, 2, Lewden Court, off Carney Street W.1.  
**ELECTRIC CINEMA CLUB**, Portland Road, Midnight  
**GAS WORKS**  
**ENFIELD ROSE FAYRE (FORTY HILL)**  
**OPEN AIR DISCOTHEQUE**  
FROM 8 PM  
GUEST DJ TONY SLAUGHTER  
**LEVEE CAMP MOAN THE VALLEY, BURNHAM**

**MIDNIGHT SUN**  
Carlton Club, NW10.  
**NEW! MODERN JAZZ** at the big dininghouse, Kingsland Road, E.2.  
**MARTIN JOSEPH, GILL LYONS, DENNIS SMITH.**  
**ROYAL OAK, M.J.S. Club**, Tombly Street, SEL. PHIL SEAMAN, HAROLD MCHAIR, TERRY SHANNON, REG PETTIT, WART FRANKLIN.

**SPICE**  
"CHORDS" CLUB, LYMINGTON  
THE ORIGINAL EAST SIDE STOMPERS, War.  
**TOFTS, FOLKESTONE**, Grove Hill  
**FLEETWOOD MAC**  
**TOWN HALL, HIGH WYCOMBE**  
**PETE BROWN'S BATTERED ORNAMENTS**  
MUSIC BY SIMON STABLE'S DIET

**SUNDAY**  
**AT THE CLERKENWELL TAVERN**, 2 P.M. KEN GIBSON SEKTET PLUS TWO.  
**BEXLEY KENT**, Black Prince Hotel, Kent Sq.  
**BILLBOARD DIXIELANDERS**, brewery Tap, Walthamstow.  
**BILL BRUNSILLS** jazzmen, Fighting Cocks, Kingston  
**BOTTLENECK BLUES CLUB**, Railway Tavern, Angel Lane, E.13.  
**SO MANY ROADS**  
Plus Pair Green Linnazine  
**COOKS, CHINGFORD**  
**ROYAL FOREST HOTEL**  
Queen Elizabeth steps here  
**NEW ERA JAZZ BAND**  
**CORNER HOUSE, EDGWARE**  
**COLIN SYMONS BAND**  
**DENNIS FIELD**, lunchtime, Green Man, Plaistead

**GROOVESVILLE**  
"WAKE ARMS," (A.11) EPPING  
**SAM APPLE PIE**  
Tavern, Barb, Garden, Mems 5s. 50, guests 6s. 50  
**NEXT SUNDAY, SAVOY BROWN**  
**GUN CROYDON** 8.28. Phil Brown

**HIGH CURLY STOMPERS** at the busy Cambridge Hotel Cam  
Buxley (also in jazz in changing and dancing in side with intimate atmosphere, 8 p.m.

**47 Frith Street, W.1**  
Gorrard 4752/4239

**SUNDAY cont.**  
**JAZZ AT THE TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
**RAY WARLEICH**  
WITH THE ED FAULTLESS TRIO  
**LEVEE CAMP MOAN**  
QUEEN STAC & HOUNDS, ASCOT  
**LONDON JAZZ FOURS**  
THE GREYHOUND, BRIGHTON ROAD, REIDHILL, FROM 8.  
**MIDNIGHT SUN**  
Management, Gravesend 6338.

**NEW MUSIC club**, Wheatheaf, Kenton Street, WC1, 2s. 6d. Russell Square (tel.)  
**JOHN STEVENS S.M.E.**  
BROOKS & WRIGHT / WORDS  
**OLD MAYPOLE**, Pinceps Road, Barking, W.12, 2s. 6d. Districtland Plus  
**SKIN**  
PIED BULL, Angli, Islington  
ST ALBANS, East Inn, Newport Lane, 12 noon, Dave Jones Quartet plus guests.  
**STARLITE BALLROOM**  
CRAWLEY  
**JOHNNY HOWARD BAND**  
p.m. Licensed bars.  
**STARTING TO-DAY** at the Swan, Fulham Broadway, Bob Harley's Dixielanders.  
**THE ORIGINAL EAST SIDE STOMPERS**, Blackheath.

**MONDAY**  
**AT PLOUGH STOCKWELL, S.W.9**  
**JIMMY COLLINS**  
**BANK HOLIDAY BLOW-IN** at the Aquiles, Teddington (adj. Thames TV) featuring  
**KEITH CHRISTIE**  
**DAVE GOLDBERG**  
**IAN HAMER**, etc.  
**BEXLEY KENT**, Black Prince Hotel, Hill Niles  
**GOthic JAZZ BAND**, Earl of Sandwich  
**LEVEE CAMP MOAN**  
WINDSOR GRAMMER SCHOOL  
**MIDNIGHT SUN**  
St. Mary's, Gravesend  
**READING**, "SHIP," MAX COLLIE.  
**RESURRECTION CLUB**  
THE WARWICK  
EAST BARNET ROAD  
(NWR ALEXANDER PUB)  
**GROUNDHOOGS**  
**THE ORIGINAL EAST SIDE STOMPERS**, Green Man High Road, Leytonstone

**ronnie scott's**  
presents  
**Until May 31st**  
**BARNEY KESSEL TRIO**  
**JON HENDRICKS**  
+  
**PETER KING QUARTET**  
June 2nd for 2 weeks  
**KENNY BURRELL QUARTET & SANDRA KING**  
June 16th for 2 weeks  
**MAYNARD FERGUSON BIG BAND**  
UPSTAIRS—featuring THE AUDIENCE  
Specials entrance Monthly by the members  
**47 Frith Street, W.1**  
Gorrard 4752/4239

**TUESDAY**  
**KLB ON MODERN JAZZ**  
club has moved New address King's Head, Fulham Broadway  
**JOHN SURMAN QRT.**  
**AT THE PLOUGH, ILFORD**  
BRIAN COOPER ORCHESTRA  
**AT PLOUGH, STOCKWELL, SW9**  
MIKE WILSON DUO  
**TUESDAY BLUES**  
PRINCE ALBERT, KING STREET, MAIDENHEAD  
**LEVEE CAMP MOAN**  
**WELWYN GDN. CITY "CHERRY TREE" CHICKEN SHACK**  
100 CLUB, OXFORD STREET  
KILLING FLOOR

**ALPERTON JAZZ CLUB**, swing line jazz. DAWSON-CRITCHTON JUMP BAND, Alperton Park Hotel, Wembley.  
**BLUES LOFT**, High Wycombe, LONG OVERDUE  
**GORDON SMITH**  
**BLUES POWER**  
CROWN, CROWN ST, READING, LEVEE CAMP MOAN  
GUEST ARTIST TONY HOULIHAN  
**DUSTER BENNETT**, Ian Anderson, Elnorwood, Boon, Leicester Coop, High Street, Leicester.  
**FELTHAM**, "CRICKETERS," STEVE LANE.  
**GOthic JAZZ BAND**, Earl of Sandwich  
**MAGOALEN HAY BALL CAMBRIDGE UNIVERSITY**  
**COLIN SYMONS BAND**  
**TOBY JUG**, Tolworth Surrey. One of the Giants  
**HOWLIN' WOLF**

**FAN CLUBS**  
1/4 per word  
**CASUALS Official Fan Club**, S.A.C. Josephine Payne, 3 Tallis Hill, Iwley, Surrey  
**KENNY BALL**, Appreciation Society. — S.A.C. to Miss Pat Saunders, 18 Carlisle Street, W.1.  
**REHEARSAL ROOMS**  
1/4 per word  
**BAND REHEARSAL** studio available—Studio 51, 10/11, G1, Newport Street, W.C.2. (838-2071).  
**LARGE REHEARSAL ROOM**, stage, ground floor. — 837 2218.  
**REHEARSAL**, Good Basement, Islington. — Mike 407 600.  
**REHEARSAL ROOMS** at George IV, Bridge Hill, E.7. 248.  
**THE CABIN**. The greatest rehearsal pad a group of Records/coffee/laps. — 818 4367

**THE GOLDEN STAR CLUB**  
46 WESTBOURNE ROAD, N.7  
01-407 8373  
(Off Queens Road)  
On Tel. 23rd, Sat., 24th, Sun., 25th  
We proudly present the dynamic  
**COUNT OWEN & THE BIG SOUND**  
D.C. BAR & RESTAURANT  
Man., Wed., Thurs. TOP RECORDS

**ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES**  
01-427 9100  
**Every Monday**  
**JAZZ AT THE WESTERN EAST ACTON**  
Tuesday, May 27th

**DON RENDELL/IAN CARR QUINTET**  
Every Wednesday  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
Wednesday, May 28th  
**MICHAEL GARRICK SEXTET**  
Admission 5/- Student 5/-  
To book a table ring 629 1700

**BULL'S HEAD**  
BARNES BRIDGE ROAD 324  
Resident Trio  
**TONY LEE TERRY JENKINS TONY ARCHER**  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section  
**BILL LE SAGE TRIO**  
Rt. Sec. 1.30 lunchtime and bring in May 29th

**PETE KING**  
Sat. May 28th, London  
**DICK MORRISSEY TERRY SMITH and TONY LEE TRIO**  
Sun. May 29th, London  
**HAROLD MCHAIR**  
Mon. May 30th, London and bring in TONY LEE TRIO with guests  
Tue. May 31st  
**TOMMY WHITTLE**  
Wed. May 28th  
**DANNY MOSS**  
Thurs. May 29th  
**LOUIS STEWART**

# marquee

90 Wardour Street London W.1

Thursday, May 22nd 7.30-11.0  
★ **TERRY REID**  
★ **HARD MEAT**  
Friday, May 23rd 7.30-11.0  
★ **SAVOY BROWN**  
★ **JUNCO PARTNERS**  
Saturday, May 24th 8.11.30  
★ **PROCESSION**  
★ **MADDENING CROWD**  
Sunday, May 25th 7.30-11.0  
"NEW PATHS" INTRODUCING NEW DIRECTIONS IN POPULAR MUSIC  
★ **KING CRIMSON**  
★ **JOHN SURMAN**  
★ **OCTET**

Monday, May 26th 7.30-11.0  
★ **JON HISEMAN COLOSSEUM CIRCUS**  
Tuesday, May 27th 7.30-11.0  
★ **THE TASTE**  
★ **RICH & GRIMES with BASTYON**  
Wednesday, May 28th 7.30-11.0  
★ **YES!**  
★ **MADDENING CROWD**

marquee studios 4 Track • Stereo • Mono • Recordings  
10 Richmond Mews, W.1 01-427 4731

**BLUESVILLE '69 CLUBS**  
**NOTICE TO MEMBERS**  
We regret the closure of the CHERRY TREE through circumstances beyond our control. Please read this display next week for news of an early re-opening in Hertfordshire.

**SAVOY (FORMERLY WHITDOCTOR) CATFORD**  
**SATURDAY, MAY 24th**  
**DESMOND DEKKER**  
EVERY SUNDAY THE  
**STEVE MAXTED SHOW**

**MOTHERS High St. Erdington Bham.**  
Phone 021-373 5514  
Friday, May 23rd Adm. 7/6  
**LIVERPOOL SCENE**  
Saturday, May 24th Adm. 10/-  
**SAVOY BROWN**  
+ **KEEF HARTLEY**  
Sunday, May 25th Adm. 12/6  
**COLOSSEUM**  
+ **PETE BROWN'S BATTERED ORNAMENTS**  
WITH **JOHN PEEL**  
Monday, May 26th Adm. 10/-  
**SAVOY BROWN**  
+ **KEEF HARTLEY**  
Friday, May 29th Adm. 10/-  
**SAVOY BROWN**  
+ **KEEF HARTLEY**  
at Birmingham Town Hall

**MOTHERS OF INVENTION**  
7.30 p.m. and 9.40 p.m. Seats 10-6 to 30/- from TOWN HALL BOX OFFICE, PARADISE STREET, BIRMINGHAM 1, AND AGENCES

**THE INTER-STATE ROAD SHOW**  
Friday, May 22, Royal Tattenham, Saturday, May 23rd, Royal Victoria Hall, Southampton, Kent, Sunday, May 24, Puffin Blk. Double Leisure, Stevenage, Thursday, May 28, Plaza, Huddersfield, Wednesday, May 28, Revington, DUEL ARTISTES AGENCY LIMITED  
Tel. 01-737 3087

**KING'S HALL**  
**ROMFORD MARKET**  
**CLOSED FOR WHIT MONDAY**  
DOORS OPEN 7.30 LICENSED BAR

**COUNTRY CLUB**  
30 yards Belton Park, York, N.Y. 3  
**DISCOTHEQUE**  
Every Saturday Night

**KLOOKS KLEK**  
RAILWAY HOTEL, 100 WEST 1ND LANE, WEST HAMPSHIRE, N.W.4  
**THURSDAY, MAY 22nd**  
**SIMON K. & THE MEANTIMERS**  
ALL NURSES FREE!  
Thurs., May 29th 1815L  
**D.J. ALAN SWORD**

**TUESDAY, MAY 27th**  
**HOWLING WOLF LATE SHOW**  
**JOHN DUMMER BAND**  
**JAN DUKES DE GREY**  
June 14th, LIVERPOOL SCENE  
**D.J. PAT B**



Footle has it!
SALES Premier SERVICE
NEW KITS IN STOCK...
FULL STOCKS PREMIER SPARES AND ACCESSORIES

BRASS...
SAXOPHONES...
CHAS. E. FOOTE LTD.
17 GOLDEN SQUARE, W.1
Tel. 01-497 1811

BRASS...
SAXOPHONES...
CHAS. E. FOOTE LTD.
17 GOLDEN SQUARE, W.1
Tel. 01-497 1811

BARGAIN CENTRE
181 SOUTH EALING ROAD
LONDON, W.5
01-560 0520
THE HOME OF THE INCREDIBLE SIMMS-WATTS GEAR!
WATSONS Super 8...
WATSONS Super 8...
WATSONS Super 8...

ROD AND BOB BRADLEY'S
TOP GEAR
MUSICAL INSTRUMENTS
5 DENMARK STREET, LONDON, W.C.2
(Just off Charing Cross Road) Phone 01-240 2116-2247

REARAGE
3-4 NEW COMPTON ST W.C.2 01 836 0074
GIBSON Les Paul...
GIBSON Les Paul...
GIBSON Les Paul...

CLASSIFIED ADS
MELODY MAKER
161-166 Fleet St, E.C.4
FLE. 5011
EXT. 171/176 & 234

INSTRUMENTS WANTED
1/- per word
ALL GOOD quality equipment
purchased for cash. Will call...
ANYBODY WANT FOR their
Fender Jazz Bass...

INSTRUMENTS WANTED
1/- per word
ALL GOOD quality equipment
purchased for cash. Will call...
ANYBODY WANT FOR their
Fender Jazz Bass...

REPAIRS AND OVERHAULS A SPECIALITY
SKILLED CRAFTSMEN. HIRE PURCHASE - PART EXCHANGES
114-116 Charing Cross Road, W.C.2. 01-240 3366
Open 9.30-5 Weekdays. All day Sat. (Thurs. after 1 p.m. until 6 p.m.
Repairs and payments only)

FOR SALE
1/- per word
BEOPFOR AMBULANCE, multi-
coloured, coach built, converted
for group seats, heated through-
out, good tyres, reliable, 175
hp, 200 cc, DCAZ 3480

LIGHTING EQUIPMENT
1/- per word
CHEAP STORES - Tel 01-445
1222
STROBES, LIGHTING equipment
at bargain prices - Tel. Dartford
0851.

PLEASE TURN TO
PAGES 21
22, 23 & 25
FOR MORE
CLASSIFIED
ADS.
"MELODY MAKER"
161-166 Fleet Street
London, E.C.4
Tel. (01) 353 3011
Exts. 171 & 176

Selmer
Musical Instruments Ltd
BRASS-WOODWIND
Selmer Series 90 Clarinet...
Selmer Series 90 Clarinet...
Selmer Series 90 Clarinet...

REPAIRS AND OVERHAULS A SPECIALITY
SKILLED CRAFTSMEN. HIRE PURCHASE - PART EXCHANGES
114-116 Charing Cross Road, W.C.2. 01-240 3366
Open 9.30-5 Weekdays. All day Sat. (Thurs. after 1 p.m. until 6 p.m.
Repairs and payments only)

Rose-Morris SHOWROOMS
See and hear the fabulous new GEM IMPERIAL ORGAN
FABULOUS CLEARANCE SALE
now in progress

COMPLETE SETS
MANDOLIN
74 Sets of 6 strings...
365 Sets of 6 strings...
365 Sets of 6 strings...

CATHEDRAL STRINGS
MUSIC STORES LTD
130 Shacklewell Lane, London, E.8

ANDERSONS
GUITARS
Fender Telecaster...
Fender Telecaster...
Fender Telecaster...

ANDERSONS
GUITARS
Fender Telecaster...
Fender Telecaster...
Fender Telecaster...

DAN MUSICAL INSTRUMENTS
ALL GOOD INSTRUMENTS
WANTED FOR CASH
GUITARS
FENDER Telecaster, Custom, cherry...
FENDER Telecaster, Custom, black...
FENDER Telecaster, 1/2, sunburst...

NEW IMPACT 60w. P.A. System, complete
with leads and covers... £147.11.0
SELECTION OF Secondhand Saxophones and Organs at Bargain Prices
MAIL ORDER - HIRE PURCHASE - PART EXCHANGES

KING ST. MUSIC STORE
202 KING STREET, HAMMERSMITH, W.6
Kenny Nicholls - Riverside 2661
GUITARS
GUILD Starfire 1100...
FENDER Mustang...
FENDER Mustang...
FENDER Mustang...

IVOR MAIRANTS
Britain's Leading Guitar Expert
announces delivery of
GUITARS FOR THE CONNOISSEUR
GIBSON L4C with CHARLIE CHRISTIAN P/U
as played by
Dave Goldberg, John McLaughlin, Judd Porter

BALDWIN
SAVE UP TO
TWO INSTALMENTS
ON BALDWIN'S LOW
H.P. INTEREST CHARGES
THIS WEEKS BARGAIN
FENDER TWIN 12 AMPLIFIER
TOTAL H.P. PRICE £80.8
CASH PRICE £78
N.P. DEPOSIT £15
INSTALLMENTS OF £8.9

# WHERE WILL RIC STAND IF BLIND FAITH FAIL?

**BRAVE RIC** Grech for splitting with The Family to join Blind Faith. He's certainly not in a class of his own as are the other three members of the group and has not obtained any recognition as a bassist while with Family.

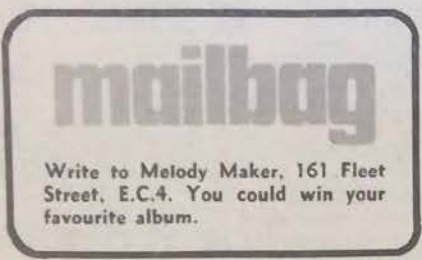
Family will then go on without Ric but will be on without them when Steve Winwood splits again? — L. KAY, Titchfield, Hampshire.

**ADMITTEDLY** the personnel of the new supergroup are brilliant but aren't they just a little concerned in calling themselves Blind Faith—even though they are probably quite right in thinking that ex-Cream and Traffic fans will have a blind faith in them? — LAURENCE BROWN, Abingdon, Berks.

**ALTHOUGH** it's very nice of Clapton-Winwood-Baker to do a free concert, I can't help feeling it could turn out a really ugly scene.

Being as popular as they are, millions of people will turn up from all over the country. This means that the people at the front will get up tight because the people at the back will be shouting and the people at the back will get up tight because they can't see or hear.

Might it not be a bad idea if these did two free concerts—the other one being in the north of the country. Then the northerners will be able to see without having to travel hundreds of miles and



Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

they'll be altogether less people at each concert. — ALISTAIR CLARK, Chislehurst, Kent.

**IN MM's** Song Publishing Special supplement Jimmy Phillips asked "Where are the Cole Porter's of today?" There are still some around but the lack of suitable outlets prevent them from the recognition they deserve.

Cole Porter was lucky in that he had musical comedy to place his material. He would never have made it on the open pop market of his day as he was too sophisticated. Even numbers that got through to the general public were hardly as immediate as say songs that Johnson made famous. Therefore it's pointless to equate pop music of today with high-class light music of another era.

There must be modern Cole Porter's around simply dying to show their wares. — ROBERT WALTON, London SW5.

**GRAEME EDGE'S** experiences are nothing new. According to Fynes Moryson, a 15th Century traveller, Lon-

don theatre companies on tour in Germany had eventually to be suppressed because "many young virgins fell in love with some of the players and followed them from city to city" (sic). Actors 400 years ago, groups today, what next? — JO JAMES, Chigwell, Essex.

**THE POP** world in general should stop congratulating itself on the tremendous success being enjoyed by the current spate of re-releases. Good as many of these are, it is sad reflection on today's standards when many record buyers simply won't appreciate a song unless it is at least three years old. — ALISTAIR STEWART, Co. Down, N. Ireland.

**FROM TIME** to time letters appear in Mailbag either praising the Taste, saying they are the best British blues group, or damning them as being rubbish. Perhaps it's just a matter of taste? — C. K. SMITH, Staines, Middx.

**I WOULD** like to agree with Patrick Travis that the Small Faces were one of the best British groups to emerge on the pop scene and that their split up is a disaster as far as pop music is concerned. I hope that the remaining three members of the group can get something together without Steve Marriott and I would like to express my wish that all four of them stay on the pop scene. — MANSSEL JONES, Cardiff, Wales.

**WE REALLY** must agree with Roger Cooper regarding Spirit of John Morgan. Anyone who has seen this band perform will realise that they are destined to follow in the footsteps of such great bands as Nice and Ten Years After. — PIPPA and CHRISTINE, London SW18.

**INVARIABLY** what LP covers lack is some writing about the group concerned. Too often there is nothing at all. Failing this surely the record companies could release a small cheap booklet with the group's background in it and the words of the songs. I'm sure this would be welcomed by all. — N. McMILLAN, Stow, Bucks.

**HAVING SEEN** Led Zepplin live and witnessed the attempt of Page and Plant at instrument and vocal interplay, I suggest they listen to the soundtrack of the Jungle Book especially the track "I Want To Be Like You", and I'm sure they could learn a lot from it. — NEIL JORDAN, Stockport, Cheshire.

**I FULLY** endorse the comments in Mailbag on the bright future for Mick Abraham's Blodwyn Pig. Another group I believe who are indeed worthy of great success is Blossom Toes.

I have seen so many better known groups but they will always stand out in my mind for their originality and brilliant musicianship. — MARILYN WARD, Norwich, Norfolk.



RIC GRECH

## Cohen lacks Dylan's depth and sincerity



DYLAN: brilliance and superiority

**I WAS** horrified to see that Tony Wilson believes Bob Dylan has been superseded by Leonard Cohen in arranging and presenting lyrics. While I have every respect for Cohen's poetry, it will always lack the depth and sincerity that only Dylan's brilliance can produce. After all it was his ability to express his feelings in his songs that gave him his present superiority. — NEIL POPE, Melbourne, Derby.

**WHILE NOT** wishing to deny the achievement of any British progressive group invited to this year's Newport Jazz Festival, I think it's worth noting that it was reported in the MM (last year, I believe) that the festival as it then stood was no longer a commercially viable proposition. This article stated that though the festival was never aimed to earn a huge profit for its backers, they did expect it to at least break even and this was just what it was not doing.

The question raised in one's mind by the inclusion this year of so many top British groups is whether the decision was coloured by the artistic achievements of these groups or by their current huge financial success in America. I do not wish to imply that these musicians have not merited their inclusion, for I have nothing but respect and admiration for much of their work and one would like to believe that they have won their place in the backers' hearts by their achievements in "marrying" pop and jazz, but knowing what no one does about the hearts of American financiers, one begins to wonder. — ALLAN TURK, London, S.W.9.

**I LISTENED** to a Jazz Workshop after hearing John Peel's programme and heard music of incredible beauty. Until then, jazz to me was the sound-up "MDO". Mike Gibbs' band had a lot in common with progressive pop but scored over it in feeling and musicianship.

Unfortunately, being jazz, his music will not get the wide audience it deserves—unless of course Peel starts playing it. — CHRISTOPHER SCOTT, Guildford, Surrey.

**I SEE** the Whir are going to do their pop opera on



JANIS JOPLIN: Made a great impact

## Back Janis, and give white soul a boost

**I DISAGREE** with George Curtis on his views of Janis Joplin. Janis has come out on her own and made a great impact on the British scene — her soul is terrific and incredulous.

People have been used for so long to Negro soul dominating soul music in the States and here in Britain. Now Janis has broken through that barrier with "white soul music." We don't want white soul to stop now it's reached this point—it would be the end of the beginning. — MARTIN LAWLEY, Bedford, Beds.

**GEORGE CURTIS** is talking a load of rubbish about Janis Joplin. Soul is something within a person regardless of colour or creed and as long as you can communicate and you are part of the audience and the audience is part of you, that's all that matters. — KAREN HARDMAN, Southend-on-Sea, Essex.

## SUPERFREAK

presents at the **ROUNDHOUSE** WHIT SUNDAY, MAY 25th

American Composer/Guitarist  
**JOHN FAHEY**  
**AL STEWART**  
**COLIN SMITH & CLIFF CHARLES**  
3 p.m.-6 p.m. Tickets 10/-

7 p.m.-Midnight. Admission 15/-  
**A BENEFIT FOR THE FAIRPORT CONVENTION FAMILY, PINK FLOYD ELECTION BLOSSOM TOES Jam Session with PRETTY THINGS DEVIANTS AND OTHERS Compere John Peel**

Next Sunday, June 1st: **THE SUPERFREAK SHOW** with PROCOL HARUM, GROUP THERAPY, JODY GRIND **EAST OF EDEN** 11 15/-

Tickets from Roundhouse Box Office, Chalk Farm Road, Grand Central Posters, Charing Cross Road, Simon Stables, 297 Portobello Road

## THE FREDDIE MAC EXTRAVAGANZA

Show introduced by SHOX RED INDIAN PRINCE HAROLD BUSSETT 76 Shaftesbury Ave, London, W.1 Tel: 01-437 512/5531

Sole Agency **DUET ARTISTS AGENCY LTD.** 1 Westbourne Gate, Portobello Road, London, W.2 Tel: 01-727 2067

## QUEEN ELIZABETH HALL

SUNDAY, 8 JUNE, at 7.45 p.m.

### Exclusive London Concert **INDO-JAZZ FUSIONS**

JOHN MAYER — JOE HARRIOTT  
Guest Soloist: **TUBBY HAYES**  
FIRST PERFORMANCE OF TENDER RHAPSODY BY JOHN MAYER  
Tickets: 21/-, 15/-, 10/-, 7/6, from Hall (01-928 3191) and Agents

## SHELLEY PAUL

Hello Dick  
"They've also done two new ones (now) & they're really good. You could have asked me about a further 11 days in London, now what's the going to be like after that one?" See page 102

FRED'S AGE WILL BE REVEALED IN NEXT WEEK'S EXCITING INSTANT!

### 2 TUTORS by JOHN PEARSE **FLATPICKING GUITAR METHOD**

A Tutor describing the Flatpick Style of Country Musicians  
**FINGERPICKING GUITAR METHOD**  
A Syncretized Folk Guitar Tutor  
Price 6/- each, Post 3d. each

From your Dealer or **FELDMANS** 44 DEAN ST LONDON, W.1

HAROLD DAVISON PRESENTS  
THE ONLY CONCERT APPEARANCE IN GREAT BRITAIN BY

# DAVE BRUBECK

with the

## CINCINNATI SYMPHONY ORCHESTRA

and the

### MIAMI UNIVERSITY CHORUS

Performing a programme of Dave Brubeck Compositions including The European Premier of "The Light in The Wilderness"

## LONDON, ROYAL ALBERT HALL

SATURDAY, 14 JUNE, at 7.30 p.m.

Tickets: 7/6, 15/-, 21/-, 30/-, 42/-

Available from Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1, and all usual ticket agencies and from Royal Albert Hall Box Office Telephone (KEN 8212)

ROYAL FESTIVAL HALL  
Robert Paterson and John Coast present

MONDAY, JUNE 2nd, at 8

BRITISH CONCERT DEBUT

# GORDON LIGHTFOOT

CANADA'S TOP CONTEMPORARY SINGER

Tickets: 25/-, 21/-, 17/6, 12/6, 10/-  
01-628 3191 and agents

Published by the G.P.O. at a special price. (Should this publication be sent to New York, N.Y. please to Great Britain by S.M. Ltd., 10, Abchurch Lane, London, E.C.4. Telephone: 01-437 512/5531. The copyright in this publication is held by the G.P.O. and all rights are reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage or retrieval system, without the prior written permission of the G.P.O. Printed and published by the G.P.O. at the G.P.O. Printing Office, London, W.1. Printed in Great Britain.