

Melody Maker

MAY 31, 1969

1s weekly

MM EXCLUSIVE

MARY WILSON tells why...

SUPREMES WILL BREAK UP



DIANA ROSS: she will be doing more solo appearances

DIANA ROSS and the Supremes are to break up.

The rumours about Diana Ross leaving the group were confirmed by Supreme Mary Wilson to the MM from New York this week.

SPLIT

The final split will not be for "a year or two," but the three girls — Diana Ross, Mary Wilson and Cindy Birdsong — will under-

By ROYSTON ELDRIDGE take more solo work.

SOLO

"Diana will be doing more spots on her own, but for six or seven months of the year we'll still be making live appearances and records," said Mary, who is herself considering releasing a solo record.

Talk of Tammi Terrell replacing Diana in the Supremes is "just

a rumour," said Mary. The Supremes current hit, "Living In Shame" is at number 19 in the Melody Maker Pop 30 this week.

●MORE ON PAGE 5

MONK QUARTET FOR RONNIE'S

WHEN Thelonious Monk's Quartet comes to Britain in the autumn to appear at Jazz Expo '69 in London, the group will almost certainly stay on to play a month's season at Ronnie Scott's Club.

The deal is not yet signed and sealed, but the club expects that Monk will open there on Monday, November 3, and remain for four weeks. Jazz Expo runs from October 25 to November 1.

It is hoped that the Clarke-Boland Big Band will be at Ronnie's for the month of October.

Barney Kessel and Jon Hendricks, currently star-

Deal under way for November

ring at the club, will be followed on June 2 by U.S. guitarist Kenny Burrell's quartet and singer Sandra King.

After their two-week season, the club will present Maynard Ferguson's Big Band (June 16 for a fortnight) followed by John Williams and Barney

Kessel in a Guitar Festival (June 30).

The Les McCann group open on July 14.

The club celebrates its tenth anniversary later this year.

●Running a jazz club—see MM club supplement beginning on page 16.



MONK: on Expo too

CLUB
SCENE
'69
MM
SPECIAL
BEGINS
ON
PAGE
SIXTEEN



TRIBUTE TO HAWK

ON PAGE 10

Melody Maker POP 30

- 1 (1) **GET BACK** Beatles, Apple
 - 2 (6) **DIZZY** Tommy Roe, Stateside
 - 3 (3) **MAN OF THE WORLD** Fleetwood Mac, Columbia
 - 4 (2) **MY SENTIMENTAL FRIEND** Herman's Hermits, Columbia
 - 5 (4) **MY WAY** Frank Sinatra, Reprise
 - 6 (8) **BOXER** Simon and Garfunkel, CBS
 - 7 (7) **BEHIND A PAINTED SMILE** Isley Brothers, Tamla Motown
 - 8 (10) **RAGAMUFFIN MAN** Manfred Mann, Fontana
 - 9 (5) **COME BACK AND SHAKE ME** Clodagh Rodgers, RCA
 - 10 (16) **LOVE ME TONIGHT** Tom Jones, Decca
 - 11 (9) **GOODBYE** Mary Hopkin, Apple
 - 12 (13) **ROAD RUNNER** Jr., Walker and The All Stars, Tamla Motown
 - 13 (19) **GALVESTON** Glen Campbell, Ember
 - 14 (22) **TIME IS TIGHT** Booker T. and The MG's, Stax
 - 15 (11) **PINBALL WIZARD** Who, Track
 - 16 (20) **TRACKS OF MY TEARS**
 - 17 (23) **AQUARIUS AND LET THE SUNSHINE IN** Smokey Robinson and The Miracles, Tamla Totown
 - 18 (14) **CUPID** Fifth Dimension, Liberty
 - 19 (17) **I'M LIVING IN SHAME** Johnny Nash, Major Minor
 - 20 (12) **ISRAELITES** Desmond Dekker, Pyramid
 - 21 (15) **HARLEM SHUFFLE** Bob and Earl, Island
 - 22 (18) **GENTLE ON MY MIND** Dean Martin, Reprise
 - 23 (21) **BADGE** Cream, Polydor
 - 24 (29) **DICK-A-DUM-DUM** Des O'Connor, Columbia
 - 25 (27) **HIGHER AND HIGHER** Jackie Wilson, MCA
 - 26 (28) **SNAKE IN THE GRASS**
 - 27 (24) **PASSING STRANGERS** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
 - 28 (—) **OH HAPPY DAYS** Sarah Vaughan and Billy Eckstine, Mercury
 - 29 (—) **I TREW IT ALL AWAY** Edwin Hawkins Singers, Buddah
 - (—) **I'D RATHER GO BLIND** Bob Dylan, CBS
 - (—) **CHICKEN SHACK** Chicken Shack, Blue, Horizon
- Two titles tied for 29th position

'DIZZY' AT No. 2 IN THE CHART

TOMMY ROE, whose "Dizzy" has risen to No 2 in the chart this week, visits Britain for a brief promotional trip from Saturday (May 31). Already fixed is Top Of The Pops on June 5, and radio dates are being lined up.

Agent Barry Clayman told the MM: "Tommy has to be back by June 5 for a commitment in Disneyland in Hollywood. We hope to bring him back later for a long trip—possibly in July, August or September."

Tommy Roe to visit Britain



ROE: Disneyland Date

the late Andrew Gold, who was BBC Chief Assistant, Light Music.

BARRY IN FESTIVAL

DRUMMER **BARRY MARTYN** left Britain last week with his Ragtime Band to represent this country at the New Orleans Jazzfest '69. The band is doing a 10-day tour, which started in New York, before reaching the Crescent City today (Thursday).

With Martyn are Clive Wilson (tp), Dick Douthwaite (cl), Frank Naundorf (tmb), John Marks (pno) and Brian Turnock (bass). After three weeks in New Orleans they embark on a further 10-day tour of the States before flying home.

NOVELLO AWARDS

THE BEATLES, the Bee Gees, Les Reed and Barry Mason, Clive Westlake and Boozo Neil Innes were among the winners of the 1968/69 Ivor Novello awards for British popular music. The awards were presented in London last week by Douglas Muggidge, controller of Radios One and Two.

The awards are: "Congratulations" by Bill Martin and Phil Coulter (Most Performed Work); "Hey Jude" by John Lennon and Paul McCartney (Highest British Sales); "Delilah" by Les Reed and Barry Mason (International



ROE: Disneyland Date

VARIETY FOR SALENA

AMERICAN SONGSTRESS **Salena Jones** completes her first-ever cabaret stint at London's Savoy Hotel on Saturday (June 7). After one week off, she goes north for cabaret at the Change Is Club, Newcastle (week of June 15) and Warren Club, Stockport (29).

OTIS PROMOTED

R AND B star **Otis Redding**, who was killed in an air crash 18 months ago, is the first artist to be promoted into the Rhythm and Blues Association of Great Britain's new Hall of Fame.

The Association's annual awards dance at Hford Palais last week attracted a crowd of 1,000 and among the artists who appeared were Joyce Bond, J. J. Jackson, Doris Troy, Marsha Hunt, Oscar Toney Jr., Ram John Holder, Tony and Tandy and Root and Jenny Jackson. Alan Price presented the awards.

FIFTH COLUMN PLUS TWO

The other week I was on about **WALLY WHYTON'S** new single "OUT ON THE ROAD." **FONTANA TF 1630** is the catalogue number, so leap out and order it now because it was released on the 23rd May. The record features a steel band which gives it something of a different sound, the very strong rhythm comes from WALLY'S 12-string guitar, **JON MARR** guitarist, **BRIAN BROCKLEHURST** bass, and **TONY CARR** conga drums.

On the **MERCURY** side there are three albums in their **JAZZ SERIES** for June—so don't forget to order now—they are "JAMBO CARIBE"—Dizzy Gillespie (**MERCURY SMWL 21024**), "RICH CRAFT"—Buddy Rich and his Orchestra (**MERCURY SMWL 21055**), "THE HERDSMEN" (**MERCURY SMWL 21038**). Now then—a bit more detail. "JAMBO CARIBE" (**MERCURY 21024**) is a lovely re-issue and is well worth getting. It features **DIZZY, JAMES MOODY** (tenor), **KENNY BARRON** piano, **CHRIS WHITE** guitar, **RUDY COLLINS** drums, and **KANSAS FIELDS** percussion. "RICH CRAFT" (**MERCURY SMWL 21035**) is something for the **BUDDY RICH** fans with a personnel that'll scare the pants off you—**EMMETT BERRY, HARRY EDISON, JO FERRANTE, STAN FISHELSON, and JIMMY NOTTINGHAM** trumpets, **EDDIE BERT, BILLY BYERS, JIMMY CLEVELAND, WILLIE DENNIS** trombones, **EARLE WARREN and PHIL WOODS** allos, **AL COHN and BENNY GOLSON**, tenors, **STEVE PERLOW** baritone, **JOHN BUNCH** piano, **SAM HERMAN** guitar, **PHIL LESHIN** bass, and of course **BUDDY RICH** on drums—and, I almost forgot, **ERNE WILKINS** did the arrangements—now if that lot doesn't impress you, I don't know what will. Perhaps "THE HERDSMEN" might—this is another collector's item from the 40's **KEYNOTE** masters and it features many of the **WOODY HERMAN** sidemen including **RED NORVO, BILL HARRIS, FLIP PHILLIPS, DAVE TOUGH, CHUBBY JACKSON, NEAL HEFTI, PETE CANDOLL, RALPH BURNS**, etc., etc. They are some of the gentlemen on this lovely LP whose catalogue number happens to be **MERCURY SMWL 21038**.

top twenty albums

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



TOM JONES: up to number 10 with new single "Love Me Tonight".

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BLUEBEAT HOT 10

- 1 (1) **WHO YOU GONNA RUN TO**
The Techniques CAMEL-10
- 2 (3) **FIRST TASTE OF LOVE**
Patrick Morgan CRAE 11
- 3 (4) **RUN GIRL RUN**
G. G. Gossett CRAE-10
- 4 (2) **WORK IT**
The Viceroy CRAE-12
- 5 (5) **HAILES SELAISE/BLUES DANCE**
Laurel Aitken NU BEAT 022
- 6 (7) **DOWN IN THE PARK**
The Inspirations CAMEL-11
- 7 (6) **1,000 TONS OF MEGATON**
Roland Alphonso GAS-112
- 8 (10) **THROW ME CORN**
Winston Stone BULLET-399
- 9 (-) **SOUL CALL**
The Soul Rhythms GAS-113
- 10 (-) **DREAM**
Max Romeo UNITY-503

NEW RELEASES

FREEDOM TRAIN Ernest Wilson CRAE-17

RUN POWELL RUN Laurel Aitken NU BEAT-025

HOLD DE PUSSY Kid Gongu ESCORT-801

HEART DON'T LEAP Dennis Weaks BULLET-402

WHEN I GET MY FREEDOM Stranger Cole UNITY 514

I know I seem to be keeping on about **THE CORRIES**—but then I am—"THE CORRIES IN CONCERT" (**FONTANA STL 5484**) is one of the fastest selling LPs in the catalogue today—so you had better join the queue at your nearest record store so's not to be disappointed.

Another bit of keeping on by me is about **KENNY BALL** and his new single "THE NIGHT THEY RAIDED MINSKY'S" (**FONTANA TF 1616**). This has every chance of being a hit—really, **KENNY** must have one of the most popular bands around today, and their new single shows just what they can do because the "B" side is a concert recording of "THIS LITTLE LIGHT OF MINE." So you have got your money's worth with this record.

Also—don't forget **STEFAN GROSSMAN'S** new album **FONTANA STL 5485**—"THE GRAMERCY PARK SHEK"—it's fabulous—and so is **JOHN FAHEY'S**—"THE YELLOW PRINCESS" (**VANGUARD SVL 19033**)—if you've been lucky enough to catch any of his concerts you'll know what I mean.

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RCA

Major British cabaret tour for Clodagh

CLODAGH ROGERS is to make a major cabaret tour during July and August when she will be backed by her own ten-piece band.

Negotiations are being finalized but it is expected that Clodagh will play on the Bailey club circuit which includes the Batley Variety club and the Stockton Fiesta.

Her follow up to her number one hit "Come Back and Shake Me" is to be released on June 27. She has also recorded an album scheduled for release in August.

Clodagh appears on the Mike and Bernie Winters TV show on June 30. She has also been re-booked for the Joe Brown TV show to be screened on July 5.

TWO TUBBY ALBUMS

ON TUESDAY, Tubby Hayes took his quartet, including guitarist Louis Stewart, into the Fontana studios to record a new album for release in the near future.

Tubby is also busy on arrangements for a new venture, an orchestral album of today's standards for which he will employ strings on some tracks, woodwind on others. This LP will be recorded at Fontana on June 3, 8 and 11.

The Hayes Quartet has dates on Sunday (June 1) at Southampton's Adam and Eve Club, and at Hornchurch (2) and Worthing (12). His big band plays at Sheffield (24), London's Bull's Head (14) and Torrington (31).

HERD IN EUROPE

THE HERD are to make their first East European trip in September.

They fly to Poland on September 8 for a week and then, on September 15, start a three-day visit to Yugoslavia, returning to London September 20.



HERMAN: dramatic role

Herman for film role

PETER NOONE — Herman of Herman's Hermits who are in the top five this week with "My Sentimental Friend" — is about to sign for a dramatic role in "Red Sky At Morning," to be filmed in Hollywood.

Final negotiations are expected to be completed almost immediately and if so, Peter will spend 10 weeks this autumn shooting the movie, which is being made by Columbia.

Peter has been involved with the group for five years, but previously he made TV appearances as an actor. Among the shows he appeared in is Granada TV's Coronation Street.

McHUGH DIES

JIMMY McHUGH, one of the most famous composers of the "Golden Sing Era" of the late '20's and '30's, died in California last Friday. He was 74.

The string of McHugh hits includes such standards as: "I Can't Give You Anything But Love, Baby," "Exactly Like You," and "On The Sunny Side Of The Street."



COLEMAN HAWKINS; ill for some time

The Hawk mourned in New York

THE FUNERAL of Coleman Hawkins, the great tenor saxophonist who died on May 19, took place last Friday at St Peter's Lutheran Church, Lexington Avenue on New York's 54th Street. The Hawk was mourned by many members of New York's jazz community.

Hawkins had been ill for some time, one of his last engagements being at a jazz concert on May 16 at Fillmore East. He was admitted to New York's Wickham Hospital on May 17, and died two days later. His body rested at Benta's Funeral Home in Harlem for two days before the funeral.

The tenorman leaves three children, Colette, Mimi and his son, Ross, and an ex-wife, Dolores, who was with him at the end. (See page 10).

DAVE DEE TV

DAVE DEE, Doxy, Beaky, his son, and Tich, guest in the Joe Brown TV show on June 19 and fly to Brussels the following day for a Belgian TV date.

Tomorrow (Friday) they play the Hillside Ballroom, Hereford, followed by the Swan Hotel, Coventry (31), Union Rowing Club, Nottingham (June 1) and Dreamland, Margate (7).

July cabaret dates for the group are: Golden Garter Club, Wythenahave, Manchester (6 to 12) and Cavendish Club, Sheffield (13 to 19).

OHIO EXPRESS DUE

OHIO EXPRESS, one of the top "bubblegum" groups from America, are to tour Britain this month. They fly in from the States on June 9.

Dates set for the group to date include: Top Of The Pops and the Revolution (June 12), Eastbourne (13), Nottingham (16), Thames TV "Today" (17), Fiesta, Stockton, and Southbank, Middlesbrough (19), Scotland (20-25), Wakefield (26), Tottenham Royal (27) and Milan TV (28).

The group appear on German television (30) before visiting Holland for two days.

LED ZEPPELIN TOUR

LED ZEPPELIN are to make their first ever British tour later this month ending at London's Royal Albert Hall for the first of the "pop proms."

Other artists are to appear with the British band on the tour with different groups appearing at different venues. Dates set for the tour are:

Birmingham Town Hall (June 13), Manchester Free Trade Hall (15), Newcastle City Hall (20), Colston Hall, Bristol (21), Portsmouth Guild Hall (22) and Royal Albert Hall, London (29).

'BALLAD OF JOHN AND YOKO' BEATLES NEXT

THE BEATLES' new single — their official follow-up to "Get Back," which is currently number one in the MM Pop 30 — is released tomorrow (Friday). It is "The Ballad Of John And Yoko," which features John and Paul.

The B side is "Old Brown Shoe," a George Harrison composition, which features all four Beatles.

John Lennon and his wife Yoko flew to Nassau in the Bahamas last Saturday for a two week stay, which was intended to include a week's "lie-in" at the Sheraton-Oceanus Hotel.

An Apple spokesman told MM: "They went because they did not get John's new American visa through and the Bahamas is the nearest they can get to America." At present, it was reported that Lennon and Yoko flew on from Nassau to Canada because the Bahamas was "too hot." They were detained by immigration officers on arrival

LENNON FOR 'LIE-IN'

in Canada but eventually allowed to enter the country.

The spokesman for Apple also announced that Lennon had started a new company, Bag Productions, to issue music, poetry and "other artistic items" in the future.

PUBLIC LAUNCHING

THE PUBLIC will be able to attend the press launching of EMI's new underground label, Harvest, at London's Roundhouse, Chalk Farm Road, tomorrow (Friday).

Four of the label's first signings, the Edgar Broughton Band, Pete Brown and his Battered Ornaments, the Third Ear Band and Michael Chapman, will play from 7.30 pm. Anyone interested should apply for free tickets from Department H, EMI Records, Manchester Square, London, W.1.

The first Harvest releases, due in the shops on June 6, include singles by Edgar Broughton and Michael Chapman, and albums by Pete Brown, Deep Purple, Third

Ear Band and Shirley and Dolly Collins.

SYMBOLS SIGN

THE SYMBOLS are the first British act to be signed by The American Programme Bureau, a major Stateside agency who handle such stars as Dionne Warwick, Dick Gregory and Geoffrey Cambridge.

Danny O'Donovan — formerly of the now defunct Sellers-O'Donovan agency — is now the group's agent and manager in Britain.

As a result of the deal, the Symbols go to America on September 1 for a seven-week tour of colleges, TV dates and concerts, ending with a week at the Flamingo, Las Vegas.

From America they will go to Honolulu for three days of concerts and then, early in November fly to Japan where they will do cabaret, TV and radio until after Christmas.

They return to Britain in mid-January via dates in South Africa and Australia. The group's recording con-

tract with President Records ends in July and they are currently considering offers, including one from an American company.

Their original drummer, Clive Graham, who left in August 1967, is rejoining the group in place of Chas Wade.

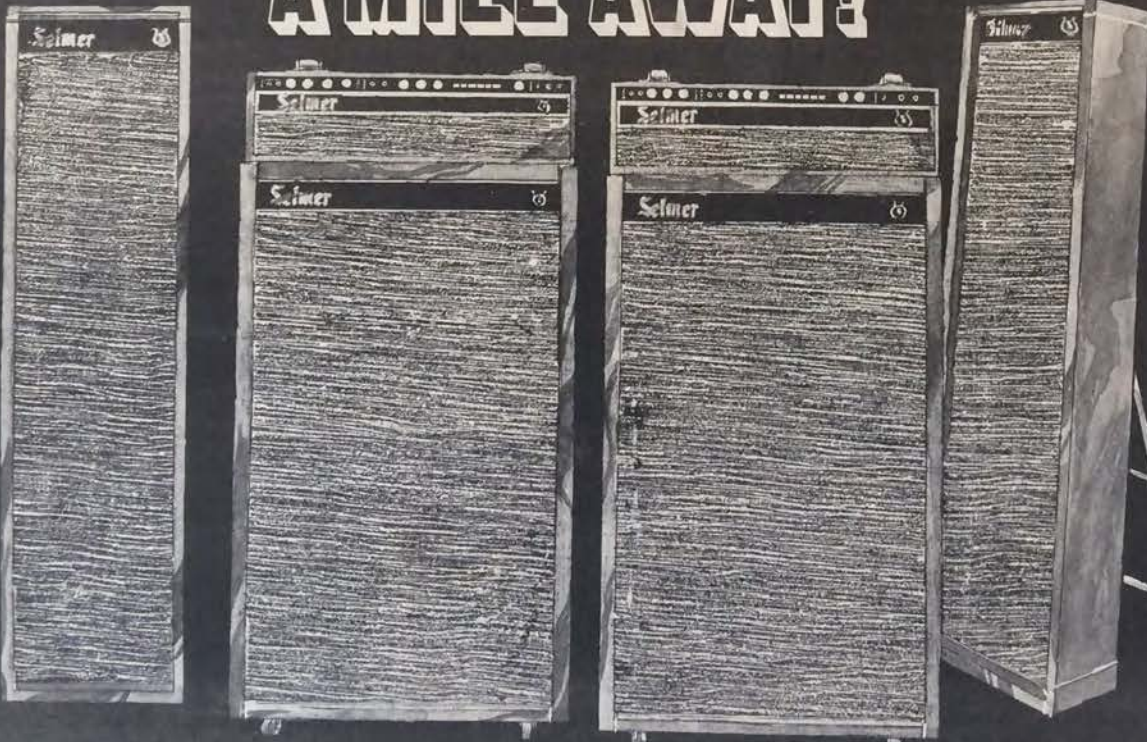
PEEL FOR PROMS

DEEJAY JOHN Peel has been signed as one of the guest comperes at London's Pop Proms at the Royal Albert Hall from June 29 to July 5. He will comper the performance on July 2 which features the Incredible String Band and the Family.

The rest of the bill is: Led Zeppelin, Liverpool Scene, Blodwyn Pig (June 29); Fleetwood Mac, Pentangle, Duster Bennett, (30); Amen Corner, the Equals, Marmalade, Bob Kerr's Whoopie Band, the Web (July 1); the Dubliners, Ian Campbell Folk Group, Martin Carthy and Dave Swarbrick and the Young Traditor (comperer Dominic Behan) (3); Chuck Berry, Chicken Shack, Alan Bown (4), and the Who, Chuck Berry and Bodast (5).

There will be two shows (5.30 pm and 8.30 pm) on June 29 and July 4 and 5. The box office is now open.

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Desmond Dekker for U.S.

DESMOND DEKKER and the Aces fly to New York on June 30 for a coast-to-coast American tour which will last until July 28. The Aces then return to Britain while Desmond goes to Kingston, Jamaica, for a two-week holiday, during which he has been invited to take part in the Inde-

pendence Day celebrations on August 14. He returns to London to join up with the Aces for a new British tour starting around August 20. He has already recorded tracks from which his next single will be chosen and it will be released in Britain while he is in the States.

SCOTT WALKER RELEASES NEW SINGLE ON JUNE 6



SCOTT WALKER is to release his first single in a year on Philips on June 6. It is a Tony Macaulay composition called "The Lights Of Cincinnati" and is described as being "very commercial."

The single will be followed two months later by a new album called "Scott Sings Songs From His TV Shows" which will include standards and ballads, a departure from his previous LP policy of recording Jacques Brel and original Scott Walker compositions.

Scott left for two weeks holiday in Greece last week and will commence radio and TV promotion on his return.

SARSTEDT'S NEXT

PETER SARSTEDT follows up his "Where Do You Go To" hit with another of his own compositions "Frozen Orange Juice" released tomorrow (Friday).

Today (Thursday) Sarstedt appears on "Today" and makes further television appearances on Scene South East (30) and the Joe Brown Show (June 14).

ELLINGTON DAY

NEW YORK, Tuesday. — Yesterday (Monday) was proclaimed Duke Ellington Day by Governor Rockefeller in New York State.

The Duke was honoured by an evening concert titled "To Duke With Love" and featuring the Ellington Orchestra with special guests Woody Herman, Charlie Barnet, Artie Shaw, Tony Bennett, Doc Severinsen, Clark Terry and Skitch Henderson, at the Felt Forum in New York's Madison Square Garden.

Proceeds from the show are to go to Odyssey House, an organisation that devotes itself to the prevention and treatment of drug addiction.

The Governor observed, in his proclamation, "Ellington is beyond all question one of the great musicians of the 20th century."

They have completed a new single, "Tears In The Wind," and another album. Both the single and most of the album material is by Stan Webb, the Shack's guitarist and singer.

On May 28, 29 and 30 the Chicken Shack fly to Zurich for concert dates and on June 5 play another concert in Oslo.

BRITAIN'S Tom Jones has turned down a million-dollar offer to make a 21-day tour of the States.

SCOTT WALKER: Tony Macaulay composition

Tom's personal manager, Gordon Mills, turned down the bid because Tom is already heavily committed with Stateside dates. The MM understands that the Copacabana box-office advance sales for Tom were the heaviest in 30 years. He opened last week.

SHACK DELAY

SUCCESS WITH their latest single, "I'd Rather Go Blind" on the Blue Horizon label, has meant a delay in the Chicken Shack fly to Zurich for concert dates and on June 5 play another concert in Oslo.

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OFFER TURNED DOWN

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Two week tour of Japan for Ferguson



MAYNARD FERGUSON and his Big Band are to play a two-week, ten-concert tour of Japan in the Autumn. Dates and venues are not yet finalised, but will include two concerts each in Osaka and Tokyo.

The tour is to be promoted by leading Japanese impresario Hitoshi Funada, who some time ago sponsored the Walker Brothers' Japanese tour and recently presented the Buddy de Franco-Glenn Miller Band tour. But this will be his first presentation of a British band.

Last week-end, the Ferguson Band played a concert in Venice and returns this week to open tomorrow (Friday) for a one-nighter at the Great Northern Hotel, Leeds, followed by Saturday (31) at Manchester Sports Guild.

Further bookings include an appearance at Carlisle on June 1, the County Hotel, Kendal, for Kendal Jazz Club (2), the Pavilion, Torquay (4) followed by two days in Yugoslavia on June 6 and 7.

MAYNARD

Tubby Big Band at Benefit Night

THE full Tubby Hayes Big Band will play at the Benefit Night for pianist-saxist Alan Brancome who is still in hospital. The Benefit, at the 100 Club on June 5, will also feature Humphrey Lyttelton, Johnny Dankworth and Eddie Harvey's Holborn Jazz Orchestra.

The jazz scene in Czechoslovakia is getting back to normal and the Duke Ellington Orchestra has been set to play at the 6th International Jazz Festival in Prague on October 31. Also booked for the festival are Boland Big Band, Trio, Clarke Ferguson and the Gustav Brom Orchestra.

Kenny Ball's Jazzmen, the Chris Barber Band, Alan Ellisman, Old Fashioned Love Band and Mersyysligi Jazzband have been set for the Tarporley Jazz Festival in the grounds of the party, Cheshire, on July 12. George Holly compares.

Australian clarinetist Graham Spedding, who has worked with Eric Sibi's band, replacing Jack Gilbert. The band plays the 100 Club tonight (Thursday) at the Hotel, Hampton Court (tomorrow) and the Ship, Reading (June 2).

The London Jazz Centre Society is to run a series of Saturday sessions at London's

JAZZ NEWS

Bedford College, Regents Park, the first on June 14, features Mike Osborne and Dave Gilly quartets.

Bas guitarist Monk Montgomery has joined the Woody Herman Herd. Over 1,500 fans showed up to hear Don Ellis' show and to hear Don of a series of free concerts at Air Theatre last week.

The Ray Russell Quartet visits the Albion Modern Jazz Club's new premises at London on June 24. The Russell Sextet plays London's ICA on June 27.

The Alan Skidmore Quartet visits London's 100 Club on Monday's last date before the bill will be the Howard Riley Trio.

Trumpeter Bob Wallis guests with the New City Jazzmen at the re-opening of weekly sessions at the Grasshopper, Crawley, at the Fox And Hounds, New City Jazzmen, include: Chisholm (8), Pat Malice Band (22) and the Alex Welsh Band (28).

The National Youth Orchestra gives a concert at the North

Peckham Civic Centre on June 20 as part of the Southwark Summer Festival. Choice Hamilton's Sextet filled in last week at New York's Village Gate for organist Jimmy Smith who had injured a hand.

Birmingham's Metro Club, headed by Snow Hill Station, is starting regular weekly trad sessions from June 2, with Ken Ellis' Eagle Jazzband as resident attraction. Mike Daniels Delta Jazzmen and Mike Big Band visit Osterley Jazz Club on June 6.

Pianist-arranger-composer Robert Corford, who has been working with the Dankworth Orchestra, flies to Denmark this week to record three shows with the Danish Radio Big Band. He has also been commissioned to write a religious work, called Jazz for Marjeth TV.

Tickets for this weekend's National Jazz Convention (May 31 and June 1), can be obtained on the door at the Conway Hall, at £1 for each day plus George Shearing will play two concerts with the San Francisco Symphony Orchestra during the summer.

Pianist Stuart D'Silva has done the music for Joseph Strick's film of Henry Miller's Tropic Of Cancer in Paris. Filmmaker Paul Hays has signed an exclusive contract with Epic Records and tours U.S. colleges next autumn.

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A Nems Presentation

WHY THE SUPREMES MUST SPLIT

MARY WILSON
talks to
ROYSTON ELDRIDGE



DIANA ROSS and the Supremes, the world's greatest female vocal group, are to split — but not yet.

Mary Wilson, one of the two Supremes, confirmed the shock news when she spoke to the MM about the future of the Tamla Motown trio on the telephone from New York.

"To be very truthful, we probably will be breaking up, but there are no immediate plans for this," she said. "It's likely to be something like a year or two before this happens."

"Diana will be doing more spots on her own, but for six or seven months of the year we'll still be making live appearances and records. Diana was on the Dinah Shore Special alone and it was very good. She'll be doing more things like this within the Supremes itinerary."

How does Mary see the future for the Supremes during the next two years?

"It's very hard to see, at this point, along what lines we want to go as the Supremes."

"It's very hard to get good things for three girls. This is why Diana is doing a few TV shows and I understand this and Mr Gordy, president of Tamla, understands this."

"Maybe we will want to get married. I would love to get married to some nice young man and I think that Mr Gordy and Diana may be thinking about that very seriously. They've been going out for about three years now."

"It's very hard, though, for

It's very hard . . . maybe we will want to get married

a female to be married and to be an entertainer. I love to be around a home and children but I love entertaining — I haven't got that excitement out of me.

"It may happen in the near future. I want to do a little of everything — songwriting, dramatics and modelling."

"There's also the thing that after a person makes a certain amount of money, you begin to think what else is there? A person has to get some personal satisfaction out of what they are doing."

"I have to decide whether I want to be known as one of the Supremes or Mary Wilson. This is very important to me."

Reports coming out of America suggest that Motown executives are grooming a replacement to take Diana's place.

PLEASED

"There are no plans at the moment for us to come over to Britain this year, but I hope we'll be able to come over soon. Tell the fans not to worry."

"Living In Shame" is currently in the MM chart and Mary was pleased at the news.

"But we've had two or three more out since then. Tell our British fans that there's a lot more to come from the Supremes."

DIANA ROSS

"Diana will be doing more spots on her own . . . it's very hard to get good things for three girls."



Where's it going to stop?



DAVE DEE: 'got me worried'

IT'S not often a pop star doesn't want to talk about his latest record. Particularly when it's in the Pop 30.

But Dave Dee was incensed at something quite different when I spoke to him at the BBC's studios at Golders Green this week. He was disturbed and even shocked at the current wave of permissiveness creeping into pop music.

"Let's face it," said the man who leads a group which has had a dozen hits in a row, "when you get to the point when a pop singer is accused of exposing himself on stage, then a line's got to be drawn somewhere."

BY ALAN WALSH

"This Jim Morrison business, if it's true, and a lot of the other things that are happening in America on the Continent, have really got me worried."

"There are occasions when girls from the audience are being brought on stage for the group members to actually have intercourse with on stage. I'm not a prude, but where's it going to stop?"

It may seem strange to hear a pop artist apparently adopting the position of a 50-year-old retired colonel from Bagshot. But Dave feels that if permissiveness on stage is allowed to continue, it can only result in the breakup eventually of the music scene.

"What I am against is not the suggestion of sensuality on stage or even giving the impression that something is happening. I'd be a fool to do that. I do that very thing on stage myself, it's part of the appeal of a group. But giving the impression and actually performing sex in front of an audience are two different things."

"After all, it takes the veil off everything. There's nothing left to see or suggest or experience and the result can only be indifference — to music and entertainment and ultimately to sex itself."

"Take the situation in Scandinavia where censorship of books and films has been abolished. There you can buy pornography of every type on open sale in every bookshop and the result is that people have become blasé towards it. The shops rely for their sales on dirty old Englishmen or other races. The Swede or the Dane becomes immune to it if it's on show in every window."

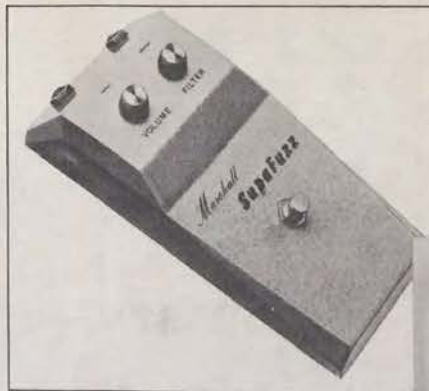
"But even in those countries they have drawn the line at selling to young people."

Dave fears that the situation which exists in some parts of America could spread here.

"Why not? Everything else has. Society is becoming more and more permissive. Just think, three years ago, would you have been allowed to report what I'm saying now?"

What about nudity on stage? "That doesn't bother me because what's harmful about seeing a few people flitting about starkers? You can see almost as much as that on any beach. What is wrong is presenting the ultimate and calling it 'entertainment' when really it's anti-entertainment. It leaves nothing to the imagination and that's tragic."

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JAZZ SCENE



SANDY BROWN at the Hungarian Jazz Festival

Playing for the Bank of Funland

AFTER her extravagantly successful Albert Hall concert the other Sunday, Mahalia Jackson sat back in her dressing-room chair looking pretty flaked.

She rummaged through her travelling bag—a miniature medicine chest—and swallowed something.

"I wish I was as young as I was when you first met me, Maxie," she said. "There's so much to be done and it's all in a worthy cause. But I'm getting too old for the road, and I don't need the money."

Mahalia went on to explain that she liked to get paid for her work, as anyone did, and enjoyed living in reasonable comfort.

"But," she added, "I don't work for the money. I sing because I love to sing. I don't care for luxuries like jewelry. This is the only diamond I ever kept."

She showed me a ring, which she's owned since I first saw her here in '52, and mentioned that Harry Belafonte had given her a cross studded with diamonds. "I guess he just loves me," she said simply.

"The time when I was ill a while back, you know I was away from the public nearly four years. I thought they'd have forgotten me, but no. Now it's 'Mahalia, do this' or 'Can you sing here?' or 'Can you help us raise money for our people?'"

"If they want someone to ring the bell at the church they call on Mahalia. Well, I want to do what I can because my people are in a terrible shape. But sometimes you feel too tired."

Indeed, after her London concert Mahalia was exhausted. She was ordered to rest in bed for a few days, and when I called on her she told me: "I was knocked out that night. It wasn't really the concert. I was thrilled by that. I sang what I felt and the people seemed to love it. But I was tired when I got off the plane in London. And they've been keeping me so busy with radio interviews, pictures and conferences, and then this filming, and a rehearsal on Sunday and all."

The filming is an American job, a sort of documentary which will show Mahalia on tour.

"We were to make it out in Hollywood," the star said "but that complete absence of affection which typifies her, but then they decided to



MAHALIA: 'you know where you are with Governor Wallace.'

Why Mahalia's still in the book

BY MAX JONES

take it in some of the big places over here—London and Switzerland and maybe France. But it's all been so heavy I've hardly had time to eat properly."

Knowing Mahalia well by now, I pointed out that she was lucky in one sense because on her first visit to the Albert Hall she was conspicuously in less demand. In fact she said herself: "Your people didn't know me. Well, they couldn't have done. Why, at that time they didn't even know me on the North Side of Chicago."

She laughed at the memory

and said: "It's true, and I'd been singing in Chicago about 26 years." She allowed, as so many American artists (jazz, blues and gospel) have done, that Europe "showed the USA what American music really was."

I asked what activities she did enjoy, apart from music, and she said: "I love to have company. There's people you want to talk to and those you don't, of course. But I like to have friends to cook for."

So when you come to Chicago, ring me up and I'll cook you some Louisiana red beans."

Before I could ask for the number, she had divined the question (Mahalia has a built-in vibration receiver).

"It's in the telephone book. I stay in that. In fact, I've been in it ever since I was able to get a telephone. I'm not one of those singers who feel they haven't arrived until they're unlisted."

The remark characterises Mahalia's unpretentiousness. When we discuss politics she might say: "The one thing I regret, Maxie, is not having a college education."

Humour

But she thinks quickly and has a sense of humour about everything. Talking of Governor Wallace, she said: "Yes, well, you know where you are with him. He says what he

thinks and you'd better believe it. With Southern whites, they either like you or they don't. If they don't, they most probably shoot you."

Politicians would like to give her some kind of position on a board or committee, but Mahalia says she wouldn't want to be in politics she would rather do her own job and help where she can.

"I'd rather just do mine as a citizen. I think I'd be a poor spokesman. And then, if you get paid, you can't say what you think. When they talked to me about a Nixon TV programme I told them right out I'd campaigned for Humphrey. I was for Kennedy too. How tragic both those boys got killed."

Violent

Conversation with Miss Jackson often touches on the race struggle. Many times she refers to "our poor people" or, say, the white liberals ("they'd just as soon shoot them as a Negro down South"), and in discussing the effects of violent policies she said: "Ordinary Negro people are uncertain, they're not sure how Malcolm X got killed."

Then, of course, the name Martin—Martin Luther King—crops up often.

"Whenever Martin would ask me to help, I'd try to do whatever I was doing and go to him. I never met another man like him. He was fearless and completely sincere, and he would make you laugh—with all his troubles."

"That's why I'm so pleased with my new album, 'The Best-Loved Hymns Of Dr Martin Luther King.' These were really the songs he used to ask me to sing. We re-did some of them as they were his favourites. So I feel very proud of that record."

Useful

"Well, I studied hymnology when I was young in New Orleans. I never thought it would come so useful."

Then she added a bit for my benefit about jazz: "You know, Maxie, the jazz got that beat and feeling from the jubilee gospel. Of course, I don't like the jazz today so much as I did when I was a child. I believe it has become synthetic today."

"The man who sang the blues in those days, he needed something. He wanted to see the sun go down. And the Christian who sang, he sang songs of hope and confidence in the Lord."

"And me, I'm going to stop talking. This is one thing that has to do the singing."

I TRIED everything I knew to get arrested at the Hungarian Jazz Festival this year — hired a car, brought Ron Mathewson to play bass and Western agent provocateur Decent Don Aldridge to infuriate the local police. But without the presence of MM Editor Jack Hutton, whose excesses got us arrested last year in Prague, somehow the chemistry wasn't quite right. Ah well: c'est la paix.

I missed Martial Solal whose concert was the day before I arrived, which was a pity, but heard Johnny Griffin's group on the Friday night.

Johnny is playing as well as ever, but the backing by Kenny Drew, Jimmy Wood and Art Taylor never got together either rhythmically or harmonically so the set was disappointing.

The first half of all the concerts was largely taken up by Eastern European dixieland bands.

Choice

No one in the East seems to have guessed that good dixieland is something more than everyone playing at once. Consequently, although the individual technical control of most of the players is good, they never manage to contrapuntal dixie ensemble; only a harmonically moribund freak-out.

They're further hampered by their choice of numbers which are usually "originals" — meaning an irrational jumble of all the dixie numbers you've ever heard.

I played with Maynard Ferguson on the Saturday night concert backed by Brian Lemon, Ron Mathewson on bass and Spike Wells on drums.

This was very well received, particularly Maynard's "own-up brass players" bit.

Later, at the jam session he did it again to the despair of a very fine young Hungarian trumpet player, Rudolph Tomits, whose group had won the competition earlier.

Memory

My memory of the jam session was almost wholly erased by Hungarian cognac but the disturbingly unlikely feeling that I'd been playing with a Japanese band was fortunately confirmed the next day when I saw them wandering round the town.

They played well on Sunday on the same bill as the Lubljana radio band (fat jolly chaps whose performance was somewhat better than good palais status).

The emphasis in most of Eastern Europe is on the avant-garde, although this



MAYNARD own-up bit

is less true in Hungary, so the appearance of a band like Mike Westbrook's would cause a sensation.

It's difficult to arrange trips for big bands unfortunately because of the lunatic financial set-up.

Half of the fee is in local currency which might as well be issued by the Bank of Funland for all the good it is in the West.

Considering the very restricted access to live Western jazz and beat music, it's surprising how well East Europe's musicians do.

Occasionally, Western groups do manage to tour in the East. The Flower Pot Men were in Hungary during the jazz festival.

Imagine trying to get through Customs with a name like that.

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Harry's new-look big band

THE CONCEPTION of what constitutes a jazz big band has varied little over the past 40 years.

There have been occasional variations — Artie Shaw's use of a regular string section in the late 1930s, Johnny Dankworth's Seven Section a few years back and the use of woodwind or odd instruments.

Now Harry South has come up with a new idea. And it came from a commercial album session.

Says Harry: "Johnny Franz at Philips suggested a semi-commercial LP and mentioned Bert Kaempfert to me. After listening to Kaempfert albums I thought that was out. I like Sergio Mendes and listening to some of his things I got the idea of having two five or six piece brass sections plus four reeds, rhythm, and various percussion. I thought it would be ideal for stereo."

"I did this for the album, which will be out in September, and then thought of the same thing could apply equally well with the jazz thing. For some time I'd been trying to think of something new to do with the standard big band line-up."

"What I want to do now is have two brass sections —



HARRY SOUTH double brass section

each with three or four trumpets and a couple of trombones — and use three or four strong sax soloists like Tubby Hayes, Joe Harriott and Peter King. I would feature them backed by the double brass section."

"The popularity of the sax section being rather low these days I think it would be more acceptable to present the sax

players like this.

"You can do a lot with two brass sections — for example you can have one playing open and the other muted, shadowing the sound."

"I'm hoping to do all this on a jazz album and Terry Henery has promised me a BBC-TV thing when he starts a new series which will be featuring British jazzmen."

"It would also be nice for concerts but I haven't worked on that yet. And I'd like to do more things with George Farnie using the new line-up."

Harry has been doing a lot of film writing lately and has found it a stimulating challenge.

"I've found an identity in films that I didn't know I had," he says. "I like film work because you are not bound by categories of music. You can mingle pop rhythms with jazz soloists, for example."

"I've just spent a couple of very funny weeks doing a scene with an orchestra for The Magic Christian. Originally I was just supposed to be there for a couple of days as a musical adviser but I got roped in as a band leader for the scene and found myself in front of the cameras."

BOB DAWBARN

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by Robert

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HERD: 'You can only do your best'

A happy feeling among the Herd

THE HERD, hit by Peter Frampton joining the nebulous Humble Pie and the enforced departure of Andrew Steele, are strangely happy.

Not for them the cottage hideaway to "get it together." Instead they are quietly playing gigs as a trio, getting to know new man Henry Spinnetti, and doing the very thing they originally set out to do—play music.

"We're enjoying playing more now than we've done in the past eighteen months. As a group we're very proud of the sounds we're getting," said organist Andy Bowen last week.

"Some other groups have seen us and although they haven't actually answered they've done the big guitar solos, which I'm beginning to get a bit fed up with now, and then looked at us as if to say, 'Let's see what you can do.' Well, they've seen what we can do and they've liked it."

"We're proud of the sound we're getting as a trio especially in a good sounding hall. It's an occupational hazard playing in duff halls, but it's really a good sound. Henry's fitted in beautifully and there's a good sound between him and the bass and the organ."

"Are we getting heavier? What's heavy I don't really know, I don't like calling it rock and roll but that's what it is really."

"Our sound is very big but it's not really heavy music. It's a funky sound but I don't like that description either."

"We do a couple of old rock numbers and some Tamla but everything we do is in our style. If people want to dance

to our music they can and if they just want to listen they can. It's nice to have a share of both and although some people might be dancing there's more of a rapport between us and them."

"If the group's current single 'The Game' doesn't make it high in the charts, what will be the next step from the new Herd?"

"You can only do your best and in the past we haven't always done that. It brings back that saying 'you only get out of a thing what you put into it.' We're happy at the moment, I just hope that the band can be successful so that we can stay as we are. If we get a hit we'll be really happy."

"The thing about a trio is that there's no room for one person to drag, it pushes you on. We haven't reached our limit as a trio at all."

"I don't know whether anyone reaches their limit. Buddy Rich says he's the greatest which he is but everyone else is still learning. I don't really ever push myself on organ into my full extent, no one's reached the limit on organ although if I could play as well as Brian Auger I'd be very pleased but even then you'd want to go on."

Henry Spinnetti, the brother of actor Victor and the Herd's new drummer, was tucking into flapjacks swimming in syrup as we talked.

"I can't really say how it's going as I don't know what it was like before," said Henry. "But I've never had to work so hard and I'm enjoying it."

Which sums up the happy feeling in the new Herd very well. — R.E.



A few years ago, a person was proud to say he was a musician. It was like saying 'my son's a doctor'. Now I'm almost ashamed to say I'm in the music business

Herman talking to Laurie Henshaw

HERMAN, WHO took off on Monday on a three-month trip that will embrace such faraway places as Hong Kong, the Philippines, Australia and Mexico, avows he'll never do another tour in Britain. "Unless it's with Val Doonican or the Beatles," he says.

"Pop tours as such don't exist any more," says Herman firmly. "And the groups themselves are to blame. Five years ago there were about eleven groups who would go on, do their latest hit, then disappear."

"Now, the big stars are Tom Jones and Engelbert. The Hollies will last for some years, and, I hope, Herman's Hermits. But where are the rest?"

FAULT

"It's their own fault. They've been dirty and said the wrong things. A few years ago, a person was proud to say he was a musician. It was like saying 'my son's a doctor!' Now, I'm almost ashamed to say I'm in the music business."

"It's a job even for a musician to get insurance for his car!"

"Fortunately, we're an international act now. And it's great to work in cabaret instead of doing one-nighters."

"It's a different type of work entirely. You can do Andy Williams or Jack Jones records, instead of a string of your own hits and rock and roll. It's stupid. I wasted five years like this."

DIVE

"I'm glad we have become an international act. You can't make any money from records in England today. Record sales have taken a dive in England. It's different abroad—but here everything is against records."

"Some people can't even afford a car—so why should they waste their money on bits of plastic. To me, though, records are still more important than cars. There are so many memories for me on these pieces of plastic."

"But a lot of people in England would rather spend money on drink than on records. Drinking is really a waste of time. I

drink—but I still think it's a waste of time."

"The sales of records are a joke these days. A No. 1 hit sells around 150,000, when once it would sell that many at No. 30."

"And how many albums can you sell? 50,000 is the very limit. And no-one is going to live for six months on that."

Happily for Herman, he's had a string of hits—17 singles in all. But even though his latest, "My Sentimental Friend" last week shot to No. 2, he's not anxious to be in the No. 1 slot.

"I'd rather have a record at No. 2, 3 or 4 than at No. 1," says Herman. "A No. 1 record is so hard to follow. People seem to expect so much more when you make No. 1."

HARDER

"But we still work very hard on our records. Harder than we've ever done. And we owe it all to Mickie Most. Mickie Most is as important to Herman's Hermits as one of Herman's Hermits."

"We used to argue a bit with

Mickie about the release of a record. But he's proved he knows best. Often I've wanted something else released, but he's stood out—and I've proved to be the one who was wrong. Mickie has done every single record I've ever made. Frankly, I think Lulu was stupid to leave him."

Herman's follow-up single to "My Sentimental Friend" won't be issued until he returns from his world tour in September.

PATTERN

Did he feel the interval too great? "No," he says firmly. "That's our pattern of working. Every year we go abroad. We spend three months out of England."

"Our next record won't be released until we can be here to promote it."

Obviously, Herman's Hermits have established a work routine that pays off. He may have some strong ideas about the group scene. But he has stayed the pace—as his world rating and the chart convincingly prove.

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HAWK

Jazz Scene tribute to Coleman Hawkins

WHEN I reached the office on the morning we heard the news of Coleman Hawkins death, a message was waiting for me.

"Please ring Ben Webster as soon as you come in," it said, giving a Copenhagen number. "It's im- aded."

I had no doubt what the call had been about. And I'd intended telephoning Webster that morning, though I thought he was at home in Amsterdam.

Someone

As soon as the operator got through, the familiar Big Ben voice announced, without preliminaries: "Hell, I felt so upset when I heard the news, I had to talk to someone who knew Ben."

Had the news been published in Denmark so soon, then?

"No, I heard it from one of my contacts. She told me Coleman had passed and I said 'Oh Lord, no.' But it wasn't unexpected. I sometimes think he wanted to go."

Heard

"But I feel so sorry. We were great friends and, well, admirers. You know he was always my favourite tenor player — what the hell, that's where I came from. And I guess he liked me."

"From the beginning I idolised that man. He was the master. He revolutionised the horn. And he was a master musician all the way — studied theory, knew the classics, played piano and, well, really understood music."

Chance

"I learned so much from him. I listened to all his records with Fletcher Henderson, knew every solo he played. When the chance came to take his place in the band — well, it was after they'd tried Lester Young for a short time — you can imagine the challenge it presented."

"That was in 1934, when Coleman first went over to Europe, and it was the only

Chewing the fat with Ben and Ben

COLEMAN HAWKINS, born St. Joseph, Missouri, November 21, 1904. Died New York, May 19, 1969.

JUNIOR schools in St. Joseph and Kansas City, Missouri, then studying music at Washburn College, Topeka, Kansas and in Chicago, Illinois. Originally played piano and cello, tenor saxophone from the age of nine. Giggling with school bands from 11; at 13 playing professionally in and around Kansas City, Missouri. 1921: Playing at 12th Street Theatre, K.C. then joined Mamie Smith's Jazz Hounds. 1923: Left Mamie Smith in New York, freelance recordings with Fletcher Henderson, gigging at various New York clubs including Garden of Joy with pianist Ginger Jones. 1924-33: Featured member of Fletcher Henderson Orchestra. 1934-38: Left Henderson to tour Europe as soloist. Arrived in

England March 29, 1936, 1939: Toured Britain in April, returned to the USA in July. 1940-45: Leading big band at Golden Gate Ballroom, and various other venues until February 1943, then leading own small groups. Organized one of the first bebop recording sessions 1946. 1948-50: Own band appeared in film *Crimson Canary*, 1946. Recorded celebrated unaccompanied solo "Picasso" 1948. Took part in first National Jazz at the Philharmonic 1950. 1951-56: Extensive touring with JATP. Co-led successful quintet with Roy Eldridge. Also member of Illinois Jacquet. 1957-67: Regular appearances with Eldridge; Newport Jazz Festival; "The Metropole"; Village Gate etc. Took part in Fletcher Henderson reunion recordings. REGULAR JATP tours of Europe. First recording with Duke Ellington, 1952. Worked in Britain as a soloist November 1967.

COMPILED BY JOHN CHILTON

job I ever was really scared to take up.

"As a matter of fact, I continued to play like Hawk until one day Clyde Hart, the pianist, said: 'Well, Ben, you finally did it. You've got to where you sound more like Ben than he does himself.'"

"From that day on, I decided to go my way and develop my own sound."

Everyone who'd known Hawkins for more than a few years must have been struck by a certain fragility in his appearance on his last visit to Britain.

Friends tried to get him to eat more regularly, and before he returned to New York it seemed that he was becoming healthier.

Soon, though, disturbing rumours filtered through to us of an ailing Coleman.

Webster commented on this change in Hawk.

"We used to hang out together, a great deal, and I remember him as always robust and full of life."

Beard

"When I saw him at Ronnie Scott's, with that long hair and long beard, looking so thin, of course I was surprised."

"I was going into Ronnie's after him, you know, and I came over early because I wanted to hear him play. I was in every night until he finished, and I'm glad now that I was."

"We'd sit up and talk, sometimes with Ronnie and Pete King in the office, other times at the Piccadilly Hotel where he was living. We'd chew the old fat and talk all that New York talk."

"And Coleman said some strange things to me, then and also the last time I was in New York with him. Some of

the things make me think now."

"Well, that was the last time I saw him. As I say, I half expected this news but it knocked me flat just the same."

"Well, he had his fun and I guess he did everything he wanted in music. I know he'd lived it up over in Europe in the Thirties."

"I'd say that Coleman was hard to get close to. He didn't meet new people too fast, and he didn't buy too many drinks. We drank up a lot of my bottles over ten years."

Funny

"I guess he must have liked me a little because we used to go in the bar in New York and talk, or go back to night. Yes, I loved that old his apartment and sit up all man."

"You know a funny thing, though? It was that man who told me years ago: 'Ben, when you drink you must eat.' And I said: 'Ben, when do you eat?'"

MAX JONES

"Ben... when do you eat?"



The man who made me sell my tenor

MAX JONES on the first of the saxophone giants

COLEMAN HAWKINS, who died of bronchial pneumonia on Monday, May 19, in a New York hospital, was quite simply the first great tenor saxophone player in jazz. And he remained a great player until the end.

He was more than that, of course. During the Twenties and early Thirties he completely dominated tenor jazz, but in addition he ranked with men like Armstrong, Hines, Ellington, Henderson, Hodges, Nichols and Beiderbecke as one of the music's internationally known names.

So much so that he was able to leave Fletcher Henderson in 1934 and visit England under Jack Hylton's sponsorship. He worked with Hylton and Mrs Hylton's band, recorded in London in November that year with pianist Stanley Black.

He then went to the Continent, playing with various groups in France, Belgium, Holland, Switzerland and Denmark, and becoming a major influence on their jazz.

It was a visit which lasted until the summer of '39, when the war clouds drove him home. Back in the States, his first U.S. recording since March of '34 produced four good sides by a nine-piece band.

Among the titles, made in October, '39, was the groundbreaking "Body And Soul" which put him right back into prominence. For years Hawk had been the giant of the tenor, the most influential and imitated man on his instrument. While he was abroad, new contenders entered the lists: such men as Ben Webster, Chu Berry, Bud Freeman and, most notably, Lester Young. The 36-year-old Hawk answered their challenge in typical fashion—with a masterpiece.

Throughout his career, Hawkins listened to other musicians (he was inspired early on by Louis Armstrong) and absorbed what he thought worthwhile in their music. He wasn't a put-downer of youthful expression.

If we leave out the solos on some earlier Henderson records (which had a rather sorry staccato character, it is hardly an exaggeration to say that the Hawk never sounded dated or trite. Yet he never sacrificed his taste or individuality.

He valued originality above most attributes, and said of his own playing: "I never made any particular study of how and why I play as I do—it just comes out naturally." But he couldn't tolerate what struck him as sloppy or undisciplined playing.

When I asked, during his visit in late '67, if he thought the "new thing" exponents were adding a dimension to jazz, his reply was: "Goodness, no. There is nothing to do but play the horn, whether you're talking about jazz or classical music. If you can't do that well, you can't do anything else."

I didn't ever get to know Hawkins well, though I met him many times.

But I heard him a lot over the years, and I couldn't put in words my feelings at first hearing him close up at a saxophone demonstration in London in '34 or thereafter, producing this incredibly large, warm tone and fluency from what purported to be the same instrument as the one I was coaxing feeble noises from at home.

What I can say is that I gave up the tenor right away and sold it.

The man who wouldn't eat

OF COURSE, I remember Coleman Hawkins as the biggest influence on tenor — ever since I started playing at fourteen or fifteen.

Hawkins was a legend. He was fantastic. He virtually invented the tenor. He was the first to play it as an instrument. Previously it had just been used for effects and funny noises. He made it a valid voice.

I'm just pleased that before he died we were privileged to have him work at the Club. As a sax player myself, it had always been my ambition to have him. I always thought "We've got to have him here."

Ben Webster was in town when the Hawk was here, and the two of them would sit in the Club for hours and a tape-recorder going. Ben would go on to Hawk about his age. He'd say: "My daddy used to take me to hear you play."

Ben would invite musicians up on the stand to play with him. When people asked Hawk why he didn't do the same, he'd reply: "Ben needs 'em — I don't."

Hawk had a tremendous ego. But in him it was great. I really dug it.

Our greatest problem was getting him to eat. He'd just drink brandy all the time. He never ate more than a bowl of soup. Then we'd find he had left half of it.

Stick

I first heard he had died from Pete King. But somebody who had recently returned from the States told me he was very ill.

Recordings? Ones that stick in my mind were "Crazy Rhythm" made in Paris with a sax section including Benny Carter, plus Django Reinhardt. "Body and Soul" was another great record. And so was "The Day You Came Along."

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Hawkins and Webster together in Copenhagen

'I'd have to work hard to be a failure again' says Peter

WHAT'S the biggest problem facing Peter Sarstedt at the moment? His new single? Keeping up with the pace of hit records?

No. It's time: time to develop some of the projects which for too long have had to stay locked inside his brain.

"The truth is I'm a bit bored," he told me this week perched on a chair in the MM office. "There is so much I want, and have, to do and no time to do it."

LINKED

For instance, there is an offer from producer Michael Codron to write a musical for London's West End. And there are many songs he wants to write. "Not just happy little things; instant things which I can write in a minute, but more elaborate projects, like songs I want to write about space and the planets. Perhaps six or seven linked songs which might take weeks to complete."

So Peter will be taking what the Americans call a Sabbatical: time off from the normal everyday work to undertake special projects. When? Certainly not yet, but Peter gave the impression that it wouldn't be too far in the future. Although, United-Artists press officer Barbara Scott emphatically insisted that it would be after he had completed all contractual engagements.

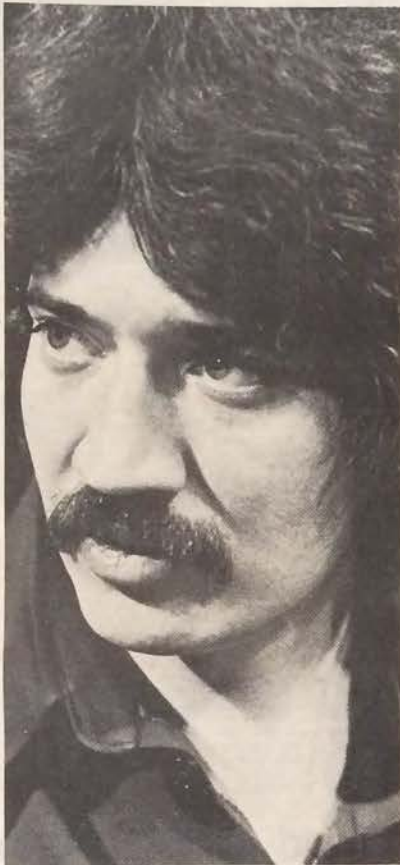
"Take my stage work," said Peter, puffing a Players. "I have perhaps enough material for four hours out of which I can choose enough good material for one hour on stage. I want to get some new stage songs together, so that means I have to write four more hours of material to choose from. That takes time."

BORED

He is also slightly bored because he has been involved in the pop business, successfully and unsuccessfully, for quite a long time.

"I had the success vicariously through my brother, when he was making it big. And one way or another I've been singing and writing for some time."

Now he is faced with the gruelling round of appearances, interviews, TV and radio spots to pro-



SARSTEDT: biggest problem is time

BY ALAN WALSH

mole his new single, "Frozen Orange Juice," but though he finds it constricting, he insisted he doesn't hate it. "I feel it might be doing me some good and anyway, I don't want to do any damage to the record company or my agents, so I'll do it, even though it's time consuming."

Peter wrote the new single around Christmas time on a holiday in Tunisia with his girl friend. It's a more up-tempo song than "Where Do You Go To," given a much more elaborate arrangement in 2/4 time, with strings, and French horns sweeping over his distinctive voice. It seems like another smash hit, although Peter felt that albums, more than singles, were the important aspect of

the record industry at this time.

He would very much like, if it were possible, to return to the obscurity he had before his records started selling, but is resigned to the fact that he can't. "I'd like to go back and be what I was before all this," he said, "but I realise you can't... you can't go back. In fact, you mustn't try."

But he feels that whatever happens on the record scene, he won't ever be a failure again. "That sounds like conceit, but it isn't really. It's just that I have a realisation that whatever happens to me, it will be quite hard for me to fail."

"In fact, I'd have to work very hard to be a failure. To quote a pop cliché: 'Even the bad times are good.'"

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WHERE TRENDS BEGIN

Junior's Eyes get the people dancing again

NOT so long ago if a musician improvised he was considered a jazzman! If he stuck to the worked-out arrangement he was playing pop. As a definition it's no longer valid, with many blues and progressive pop groups improvisation is a high percentage of the music. A good example is Junior's Eyes, which I would have termed an Underground group if I hadn't seen the warning sign in the eyes of leader Mick Wayne.

"I suppose about 60 per cent of everything we play is improvised," says Mick. "But I certainly wouldn't call it jazz, though I have always been connected with it. The first band I ever had at Kingston Art School played Mingus stuff and even some Duke Ellington things." Although Junior's Eyes have been around, in one form or another, for some time, Mick dates the present group from March, 1966.

"I started writing my own stuff but my voice is crap and I can't sing my own songs so, after a spell with an organist, we decided to get in a vocalists group. The name of the group? It's a line from a song I wrote: 'You can't pull the wool over Junior's eyes.' I felt it fitted the music we play — the world seen through innocent eyes. We only play original things and we cover a pretty wide field from rock to a sort of free jazz."

Perhaps surprisingly, Mick believes it is essential for audiences to start dancing again. "Dancing makes our job easier and it's a form of audience participation," he says. "Audiences are part of what is happening on stage now — it's no longer a case of we are up here and you are down there. You get to a sheer desperation stage when you turn up at a place and the people just sit there like a lot

of monks and politely applaud or tell you it was very nice." "One of the nicest things that has happened to us was when we played the Farx Blues Club at Southall recently. I asked the manager to clear away the chairs and I asked, no demanded, that the people dance. Half-way through the evening everybody was dancing in a big circle, hand-in-hand, which is exactly what it is about. From then on it was just a question of playing the

atmosphere. It is really all down to the tribal thing." The line-up for Junior's Eyes has Mick (lead gtr, tmb, vcls), Gram (vcls), Monk (bass gtr) and Steve Chapman (dra). They have, says Mick, "just one criteria to play so that the music comes naturally and leaves the audiences wanting more." "I'm only now just beginning to realise how far I can go and how far I can't," adds Mick. "The point is to communicate, though as far as writing is concerned, as soon as a song is written it becomes irrelevant. The act of doing it is every- thing." — BOB DAWBARN.



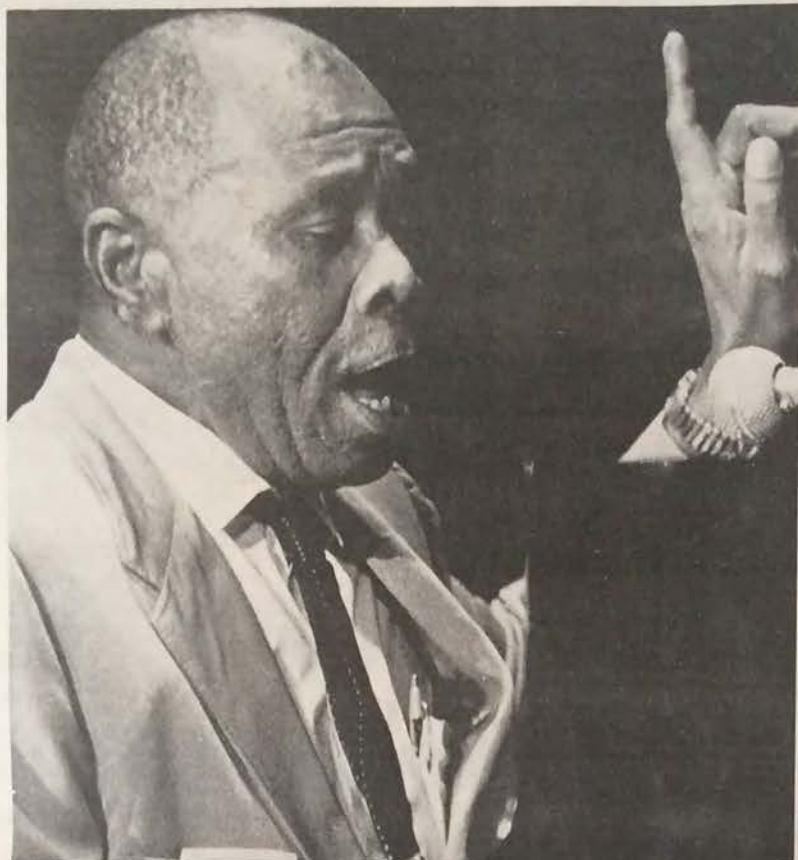
MICK WAYNE wouldn't call it jazz

THE BLUES

PAGE

JOHN DUMMER ON TOURING WITH HOWLIN' WOLF

None of that goddamn wah wah!



THE MEN WHO MAKE THE BLUES

BY MAX JONES

SUNNYLAND SLIM, real name Albert Luandrew, is a Mississippi bluesman who comes from Vanice, a small township near Lambert in the cottonlands of the Delta. Blues fans tend to have an image of the typical Delta blues artist which

features a rough-voiced country singer carrying an acoustic guitar. Slim—like his friend, Memphis Slim—is a piano player, and none the less traditional for that. He came to this country with the American Folk Blues Festival in 1964, and

though he sang and played with power and conviction he was probably unable to make the impression he would naturally have made in a Chicago bar.

● Sunnyland, who was born on September 5, 1907, had a characteristically hard up-bringing. He worked on the land, chopped and picked cotton, and ploughed when he was old enough. Since his mother died when he was young, he lived with his stepmother. He remembers being unhappy, but in the local church he learned to play organ, and this bred an interest in music. "Sometimes today I'd still like to play organ," he has said. "I would gladly take some lessons. The thing with the feet causes me some trouble. The rest I know anyhow."

● After that, Sunnyland picked up piano from listening to players in the joints around Clarksdale, Lambert and Tutwiler. Soon he was playing blues on the piano, and at the age of 17 he started work as accompanist to silent films — playing blues, presumably, at different speeds — in a local cinema. He got to know Eurreal Little Brother Montgomery later on, and listened to records by such bluesmen as Big Bill and Robert Johnson.

● Johnson he seems to have known quite well. Paul Oliver quotes him thus, in *Conversation With The Blues*: "I met Robert Johnson in Helena; I met him in West Helena and West Memphis and also in Mississippi all over... Johnson played guitar, but we kinda patterned ourselves on him — played 'Dust My Broom' and 'Terraplane Blues' — they come out on record, too." By this

time, Luandrew was on the move through the South, working in Mississippi, Louisiana, Arkansas and Tennessee, and it was during the late Twenties that he came by his nickname. The area of his birth, the bottomlands of the Sunflower River, was known as the Sunnyland. "In the customary manner they named him after the colloquial term for his home region," writes Oliver. "He was well over six foot, slender then and tough. They called him Sunnyland Slim."

● Following a period in Memphis, where he met "all the good piano players of the time" and heard Bessie Smith and other singers, and stints of labouring, he moved up to Chicago in 1942. There, on the South Side, he drove a truck before finding jobs in music. He worked with Lonnie Johnson, Peetie Wheatstraw and Dr Clayton, among others, and when he recorded for Victor in December, '47 it was as Dr Clayton's Buddy.

● Slim says that he made records in the South in '32, but these have not been discovered. He recorded with Muddy Waters for Aristocrat and Tempo Tone and then, under his own name and as an accompanist, for a variety of labels in Chicago during the Fifties and Sixties. Tracks he made with bass and drums (and two with Little Brother) in '60 were re-released here on "Chicago Blues Session" ("77" LP). Other examples on his hard, barrelhouse music can be heard on the Storyville "Sunnyland Slim," if you can find it, and the new "Midnight Jump" (Blue Horizon) on which he is supported by harmonica, guitar, bass and drums.

YOU CAN probably imagine that it's quite an experience to meet a legendary musician you've admired on record since you were a kid and know that you're going to play with him every night for three solid weeks. Well, my band felt a bit nervous last week as we waited for Howlin' Wolf to turn up for a quick rehearsal before we embarked on a British tour with him.

Ambled

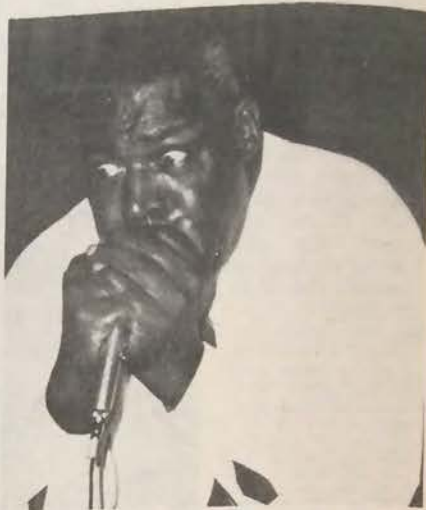
But as soon as he ambled into the room and a giant handshake and gravel-voiced greeting, "Hello, I'm the Wolf, nice to meet you," had been offered all round we relaxed. And after a roaring jam on "Houserocking Boogie," and receiving the compliment, "You're playing my kinda music and that's gonna make things easy," we felt pretty elated.

Wolf, in fact, has turned out to be a man of many parts, not the least being his constant good humour and genius for joke telling. He's had us falling about in the van with laughter and he's just as entertaining off stage as on.

Supply

But first and foremost he's a natural bluesman. "I like a lot of things but my music is what I like to do most," he says. And at the age of 59 he's got a seemingly limitless supply of energy and enthusiasm for it. He throws all his guts and emotion into every performance and he's visibly moved by the amazing receptions he's been getting here all over the country.

Apparently he works just



HOWLIN' WOLF: a man of many parts

as hard in the States and when he's not playing one-nighters with his present band — Hubert Sumlin (guitar), Henry Gray (piano), Willie Young (tenor), Calvin Jones (bass) and Willie Williams (drums) — he's either keeping a watchful eye on his new club in Chicago or his farm in Tennessee where he likes to relax, fishing, hunting or looking up old friends.

He's told us a lot about the Chicago blues scene and cleared up the Little Walter mystery explaining that the harp player was hit with a bottle during a tour of his favourite Southside bars. Incidentally Willie Steele (Wolf's old drummer) is in the army, and his ex-guitarist Willie Johnson has given up playing and now works in a steel mill.

As far as we can gather

just about the only thing Wolf hates is something he calls "that goddamn wah-wah guitar!" following the condemnation with a hilarious imitation of the sound and the comment, "that don't do nothing for me man!"

Heart

Anyway he gave us the good news that he's cutting an album of new songs with his band at Chess as soon as he gets back to the States. "And this time we ain't gonna have none of that goddamn wah-wah. Just the good old stuff played straight and simple, from the heart."

He's also invited us to play with him at his club in Chicago and we hope to take him up on it when we go to the States in July.

Good music with just a streak of comedy

AFTER a year or so of the so-called "blues boom," most of the professional electric blues bands in this country are moving away from simple ethnic blues into blues-rock and on in other musical directions.

Such a group is Sam Apple Pie, a five-piece band from Walthamstow, London, who have been playing the club/college circuit for the past year or so. "There are plenty of semi-pro bands playing simple 12-bar blues," said leader and vocalist Sam Sampson. "A professional band has to do something more to grab and keep the audience."

STYLE

"Like everyone else, we started off playing 12-bar blues, but the musical influences inside the group have gradually changed us and our own style, which is still blues-influenced, but which is more folk-rock has emerged."

Sam Apple Pie used to be the name Sam sang under (and the one he used to bombard the MM's Mailbag with letters), but now they use it as the group name. The rest of the band is Andy Johnson (slide



SAM APPLE PIE

Lowell Fulson was on and that was really a blues audience. But we did our usual thing, laughing and having a good time, and we went down a bomb. Lowell said we were 'swinging cats!' We just play good music with a streak of comedy in it."

The comedy, insisted Sam, isn't injected as a gimmick. "It just happened. We enjoy ourselves and it shows."

ENCORE

The group have just completed their first recordings for Decca — a single titled "Tiger Man," due out at the end of the month, and an album for release in a couple of months. They also have a contract with America's Sire label and if their single happens, they'll be making their first American trip later in the year.

"Basically, we want the band to be successful on record, but what we really want to do is entertain. We work hard at that and if we don't get an encore at the end of a gig, we are really disappointed." — ALAN WALSH.

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"For example, we played the Marquee last week when

An extremely tasteful pop opera

ALBUMS

WHO: "Tommy" (Track).

Many groups devote much energy to obtaining an original approach. The Who have always been able to devote their energies to using an original sound which has been there from the start. The Who's whole concept has been unique from the earliest days of the British group boom. They have taken their own path at all times, and this has led to fulfillment in "Tommy," a pop opera written by Pete Townshend and performed on a two album set that will add great prestige to the recording industry and pop scene alike. There is nothing terrifyingly deep or pretentious in "Tommy." Nor is there anything remotely obscene. If anything, it is extremely tasteful in its treatment of very real situations. By now, from the trailer single "Pinball Wizard" which became the Who's biggest hit for some time, most people will be aware of the story line which concerns a deaf, dumb and blind boy who baffles his parents, is bullied by his cousin, turned on to LSD, assaulted by his uncle, but through it all develops the ability to play pinball machines with uncanny ability, before undergoing a miracle cure. The story is thus concerned with mind extension under the most extreme circumstances. In four sides the music covers a variety of moods from coarse sentiment to crystal beauty, and that such variety obtained is a tribute to Kit Lambert's production, and the Who's instrumental ability. Pete's guitar work is heard at its best ever especially on the "Overture" and the half-time instrumental "Undercurrent" a piece of work which had its origins in an early Townshend composition "Rae" which had the germ of an idea for an opera. Pete shelved his plans for a while when a certain "Teenage Opera" was gaining publicity. John Entwistle must be praised for his horn playing and bass lines and the tersely descriptive "Fiddle About". Several of the songs like "Christmas," are strong enough to be taken out of context and stand up on their own like "Pinball." Roger Daltrey sings with great care and conviction throughout, and Keith Moon's drumming is as vital and invaluable as ever. Let us hope the success of "Tommy" will spur Pete quickly on to the next project.

HARSH REALITY: "Heaven & Hell" (Philips). The harsh reality is they obviously haven't a clue what they are doing or why. Somehow the dreadfully tasteless cover, depicting the group stripped to waist and covered in inked on blood, an attempt at drama rendered in a singularly hammy manner. To be fair Alan Green (organ lead vocal, piano), Mark Griffiths (guitar, trumpet, vocals), Dave Jenkins (guitar,



DALTREY sings with care

harmonica, vocals), Steve Miller (bass guitar) and Roger Swallow (drums) play well and try their best. But the producer's venture into Mothers of Invention type freaking out is painful and embarrassing.

J. J. JACKSON: "The Greatest Little Soul Band In The Land" (MCA). A band including such British jazz notables as Dick Morrissey and John Marshall (saxes), Stu Hamer (tp), Terry Smith (gtr), Ronnie Stephenson and Bill Eyden (drs) belts out Jackson's arrangements with the leader's hefty, if rather inflexible voice, powering them on most tracks. It's the sort of jazz-influenced soul you'd expect from a man who has arranged for organist Jack McDuff. High quality discotheque music with titles including "Tobacco Road," "Flat, Black And Together," "A Change Is Gonna Come" and "In The Same Old Way."

JUNIOR WALKER & THE ALL STARS: "Road Runner" (Tama Motown). A welcome reissue of Walker favourites like "Road Runner," "Pucker Up Buttercup" and "Last Call." Real rocking stuff that's just bound to get you twitching round the floor to Tama's top instrumental group.

EIRE APPARENT: "Sunrise" (Buddah). Jimi Hendrix produced this set but his influence isn't easy to detect. It's pretty average group music showing nothing very original in arrangements or performance. The lead singer sounds like Jim Morrison with a large clothes peg on his nose and the guitarist, on "Rock 'n' Roll Band" strings just about every current cliché into one solo. It's not a bad record, but it's not particularly good either. Tracks include: "The Clown," "My Guy Fawkes" — with apparent help from God in the form of a thunderstorm — "Morning Glory" — and "1026."

The promise of a silver lining

BEE GEES:

"Tomorrow, Tomorrow," (Polydor). Rumours were circulating in the corridors of pop that only Robert Stigwood remains of the original Bee Gees, and that he has formed

a backing group and is shortly to go on the road, commencing with two weeks residency at Batley Variety Club. But I think these can safely be discounted as wholly unfounded.

This is a fine epic song from Maurice and Barry Gibb, and Barry sings with all the power and feeling at his disposal. The strings and piano soar and crash, the tempos shift and the mood is of despair, but the promise of a silver lining just around the corner. Hit his silver lining, and well done Barry.

PETER SARSTIEDT: "Frozen Orange Juice" (United Artists). Peter Sarstedt? He's a one hit wonder! Thus spake a friendly gentleman ordering generous quantities of Booze. The Wonder Drink, in London's Speakeasy. He was, in fact, Peter Sarstedt.

One must correct him. He is going to be a two hit wonder, at least.

This is an obvious hit — summery, gentle, but containing underlying strength. His own composition, it is far preferable to his first hit and will establish Peter as the first singer/writer in pure pop since Cat Stevens.

EDGAR BROUGHTON BAND: "Evil" (Harvest). Violent underground rock with shades of pops most notable absentee, Arthur Brown. Edgar has a good band and much going for him, but this is not a particularly impressive debut for either band or new label.

MICHAEL CHAPMAN: "It Didn't Work Out" (Harvest). A much better Harvest release, with thoughtful guitar and organ backing to Michael's restrained vocal on a simple song of love.

PAUL REVERE AND THE RAIDERS: "Let Me" (CBS). In a period of extensive reissuing of old material, it is all the more important to get something new happening. In America, Paul Revere and the Raiders, featuring Mark Lindsay, have been happening for a long time, but despite a coterie of hardcore fans who buy their albums, they haven't meant a light here.

They produce honest driving rock without any of the simpering qualities of the dread bubblegum movement. Revere plays organ and Mark is the lead singer. Here they hammer a riff that reminds of early Stones, Watch out for the surprise coda!

KING KOSS: "Spinning Wheel" (Polydor). Imitation is the sincerest form of flattery, and King Koss, a local lad, follows the Blood, Sweat And Tears trail by covering the superb David Clayton-Thomas song from their last epic album. The arrangement blindly follows the original, with strings added, and in all represents a supreme example of musical murder most foul.

MIKI AND GRIFF: "Everybody Knows" (Major Minor). As John D. Loudermilk said of Miki and Griff: "There's only one thing wrong with them, they should be living in Nashville where we could enjoy their personality both on and off the record." And John D. Loudermilk knows what he's talking about,

according to the press release. Frankly, I haven't a clue what John D. Loudermilk is talking about. I thought he was talking about ostriches, grandpianos and bagpipes.

However, this is a beautiful dose of country music, and one to soothe the breast of the most savage football or rugby fan of the type that rampage about London at weekends, conducting themselves in such a fashion one wonders if they are the last of the pure races, retaining all the earthy charm, manners and intelligence of Neanderthal man.

VOGUES: "Earth Angel (Will You Be Mine)" (Reprise). A trip back into pop history, with that old "hoop-lama-co-wah" sound Frank Zappa recreates so well. Personally I prefer the "wogga-kwall-murk" sound of the late 1960's.

HARPERS BIZARRE: "I Love You Alice B. Toklas" (Warner Brothers). Nice little song from Peter Sellers' current movie and could equal the success of Simon & Garfunkel's "Mrs Robinson."

Presumably this is the general intention at any rate. Incidentally, the film should be banned. It contains scenes in which the use of grass and other drugs are openly used in a manner calculated to inspire in the audience the belief that grass is in some way desirable and even beneficial.

BUDDY MILE'S EXPRESS: "Miss Lady" (Mercury). It is my opinion that Buddy is not a particularly good a drummer or bass player. His real magic and strength lies in his personality and tremendous drive.

His drumming is prone to be clumsy, but manages to generate great atmosphere in a way many better drummers could not achieve. He sings with great guts and fire.

MAGNA CARTA: "Mid-Winter" (Mercury). Attractive flutes and guitar provide a beautiful backing to the vocals, and Spike Heatley has done a fine job in arranging the accompaniment which lifts this out of the realms of the usual.



BARRY GIBB: a fine epic song

A major saga from the Beatles

BEATLES: "The Ballad Of John And Yoko" (Apple). An historic record that will represent a major piece of evidence at some future inquest on the Beatles' saga.

One can see it now — **WORLD TV 1983 PRESENTS Sir Ken Russell's The Beatles.** First the commentator: "This was a sad plea for tolerance at a time when public wrath against the Beatles was at its height" but hi there 1983, don't forget those knocking the Beatles now are the same who have always knocked them. They just get a little more ammunition now and then.

Says John of this excellent rock opus: "The way things are going they're gonna crucify me." A gloomy view of an unlikely event, this will get nailed alright — to the top of the chart.



REVIEWER: CHRIS WELCH

The Summer Sound of

THE PENTANGLE

"Once I Had A Sweetheart" & "I Saw An Angel"

STEREO SINGLE BIG 124

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TOADSTOOLVILLE TURNS ON!



TOADSTOOLVILLE has switched on to electricity! Tyrannosaurus Rex have gone "heavy" and OUT are the rattling pots of yesteryear.

IN are toy drums and — sssh, a Stratocaster. Marc Bolan, curly-haired, bopping imp of pop, has wrought changes and unleashed progression in his two-imp group.

Marc and Steve Peregrine-Took have been criticised for "sounding the same" on their recordings and live performances.

Their initial appeal was complete simplicity. Marc sang and used a cheap acoustic guitar. Steve gripped bongos between his knees and rattled.

While maintaining the child-like qualities that endeared them to university and underground audiences from perfumed garden to unperfumed dance hall, Tyrannosaurus is leaping into pastures new.

The group go to America on June 15 for ten weeks. Perhaps the charge of electricity will give them extra strength for the ordeal ahead.

Marc and his girlfriend June Child entertained me with a feast of eggs and wine at their spacious attic dwelling in West London recently, and chatted while playing the new Rex album "Unicorn."

"When we go to America we'll be living in a house in California with Aynsley Dunbar and the Floyd. It's cheap and practical," said Marc while June Child went out in pursuit of fresh casks of wine.

But Marc would not agree that he was in any way worried about their first Stateside trip.

"We've altered very much from how we used to be. We use a full drum kit now and we have done a completely electric single. It sounds like John's Children."

Marc smiled. That was the group he joined for a while during the height of flower power, which produced surprisingly heavy rock like the classic "Go Go Girl."

"On the new album we use bass and a proper drum kit we bought in Hamley's, and

BOLAN pastures new

I've bought a Stratocaster.

"It doesn't actually sound that much different, just more funky. We always played pop music anyway, and to me it's completely fair to use electricity. But we won't be loud. We're using two 15 watt amps."

"Going to America doesn't really excite me at all. If we are a success — well, that will be lovely."

The American bands I have seen have been so bad, it seems to me that if you are just together in your own scene you can be successful there.

"We've never had anything released there, but I think some imports have sold about 2,000. We can only go on and play and show them we believe in what we're doing."

Their next single is to be "King Of The Rumbling Spires." Is it a rocker?

"Yes, it sounds a bit like the Who, I suppose. It'll be released in August."

Their recorded output is quite enormous for such a tiny combo. "Unicorn" is their third album and says Marc: "We've already done our next one."

"For us, eight hours is a long session. We've always had complete freedom to do what we like. I have a complete say in everything, and Tony Visconti, our producer, is such a lovely cat."

"As a kid I always wanted to record, and it took me so long to get into records I don't want to stop now."

"It's silly when you see groups in studios sitting around all day just dirtying up the place. There's no need to spend 20 hours getting a bass sound. Record it flat and 'live,' then spend the time on reducing."

As part of their "new look," Tyrannosaurus have also added a twelve quid Woolworth's organ to their line-up which must intrigue groups up to their eyes in hire purchase.

CHRIS WELCH

Meet the positive Mister Havens

RICHIE HAVENS is not just a singer — he is a communicator.

Through his music, he asks people to look at themselves, try and understand themselves and then understand those about them.

His message is peace, love and happiness within and without ourselves. "Communication is the deciding factor," he says, "the deciding factor as to what can be really good or bad in the world."

What we've found out is that there is an individual negativism. If it were a mass negativism, we could at least see it and do something about it. But if it is individual, then we can't deal with it."

Havens is making his first visit to Britain and on June 5

appears at the Royal Albert Hall. His latest album, "Richard P. Havens, 1983" has recently been released and received good reviews.

Trying to put him into a definite category is impossible. He sings his own lyrical songs and, as on his "1983" album, compositions by the Beatles, Dylan and Leonard Cohen.

Born in Brooklyn in 1941, he is the eldest son of nine children and his early life was tough, overshadowed by the violence that is part of the everyday life in the ghettos of New York.

At 14, he organised a gospel group, the McCrea Gospel singers.

Although Richie is not religious in the sense of being a strict practitioner of the Christian religion, he says, "I never doubted that there was a God as long as I can remember. It's something I've always known, but I asked too many questions that they couldn't, or wouldn't, answer. So I had to find out for myself. I had to ask myself."

"But there is an order to the way we do things. A lot of people think there is chaos, but it's one force working against another force and it's up to you to know which part of the order you're working for. I think I picked the positive side."

CONSTANT

This constant state of self-appraisal caused him to drop out of high school just before graduating. He left home at 17 and a succession of jobs — messenger boy, restaurant counterhand, doll factory worker — followed.

He gravitated to Greenwich Village and became involved with the musicians, artists and writers who made it the focal point for their new ideas. By 1962, he began playing guitar and singing and was drawn into the urban folk revival.

He sang around the village coffee houses, gaining experience, and then in 1963 was invited to join a tour sponsored by the Ford motor company. He shared the bill with Nina Simone, Mongo Santamaria and Herbie Mann.

"Audiences are just people — that's the way I look at it," he says, "and it's always been like that in the States unless I'm working a strictly college audience." An essential part of his performance anywhere is to feel an empathy with the audience. "I want to get everybody to join in. I know the first couple of songs I'm going to do, then I leave it. I contend that I don't pick the songs — the audience does. I've had people come up to me after a show and have a list with them of songs they had wanted me to do and I've done them all, down the line."

"They've been thinking them down there and I've just done them. So everybody is giving and receiving on that side."

He describes his music as mixture of pop, jazz, folk and blues — "they're all there at the same time in each song."

Richie says of the material he does: "Most of them, I think, are part of my philosophy of realisation. My own songs are my communication. The kind of songs I write take time in coming down to a simple text."

"I get an idea then I forget it until it happens again. Then it comes out simple. I think in terms of everyday, not everyday things."

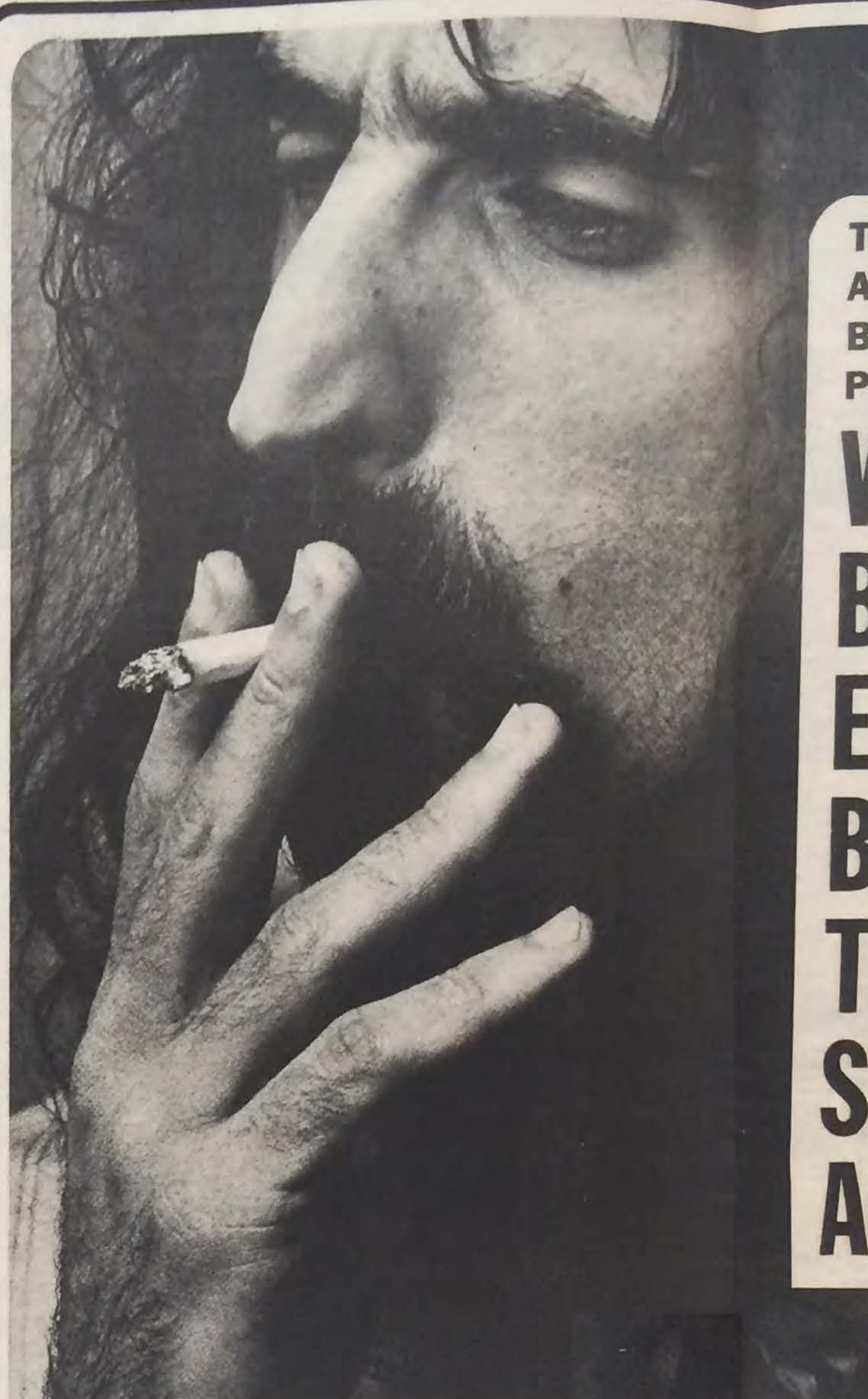
Richie Havens is still something of an underground performer, particularly in Britain, but he thinks that isn't a bad thing.

"Because of more communication — radio and television — new demands are being created. There are new people we have not heard from yet, but when we do there will be rapid changes in music."

TONY WILSON



RICHIE HAVENS musical mixture



THE AB...
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THE MOTHERS OF Invention start their first full British tour in Birmingham tomorrow (Friday).

Whether the Mothers or Birmingham will ever be the same again after the experience, we shall just have to wait and see.

There have been so many attempts to explain what the Mothers are about — including several by their leader and mastermind, Frank Zappa — and each has merely added to the confusion.

Like the man said about jazz: "If you have to ask you'll never know."

The Mothers are fine musicians and very funny. But their main function is to point up the lunacies of the so-called normal world.

The trouble is that their targets are so diffuse and constantly shifting that it becomes dangerous to tie labels on them, like revolutionaries, anarchists, satirists and the rest.

They are, however, consistent in their championing of the individual against the conformist, pre-packed, machine-ruled way of life of society in the 1960s.

And that means they are against the conforming drop-out as much as the politician dripping platitudes.

Zappa himself has been the subject of much purple prose from journalists trying to let their readers into the secret.

He's been called "a spindly-framed, sharp-nosed gamster whose appearance suggests some of the more sinister aspects of Edgar Allan Poe, John Caradine and Rasputin."

Or "an El Greco portrait after six months with those pencil-happy subway artists who are big on filling in moustaches, beards and lots of flowing hair."

All agree, however, that in person, Zappa is a man of persuasive charm and, it is rumoured, holds doors open for ladies.

He also has a penetrating wit which doesn't always transfer too well to print.

On the transatlantic phone this week — he called at exactly the time he said he would — Zappa announced one addition for the Mothers on their tour, trumpeter Buzzy Gardner who is a brother of the group's tenor saxist, Bunk Gardner.

I asked if Zappa had seen Tony Palmer's All My Loving TV film, in which he is interviewed, and told him that the National Viewers And Listeners' Association was taking legal action against BBC-TV for showing it.

Did they, I wondered, have similar censorship problems in the States. He said he hadn't seen the film but warmed up on TV censorship.

"Look, you guys over there are so advanced in the shape of things you can catch on TV. Believe me, you would die if you had to sit in front of an American TV set."

"When I was last in England I watched a special on nudism in Manchester. I thought it was excellent but we could never have seen it on TV in the United States. Americans are too obsessed with people with their clothes off to be able to take it."

Were we ever likely to see nude

Mothers on British stage? "I've never felt that sort of advertising was necessary," said Zappa. "Mind you, I'm always available after the show if that's what they want."

He reported that his record label, Bizarre, is doing "pretty well."

"We now have a subsidiary called Straight. Who's on it? Captain Beefheart for one. He's done a two record set which I think is excellent. We also have our new group, Alice Cooper, and we are putting out a single from their album."

I said how much I had enjoyed the Mothers' Ruben & The Jets album. If you really know the old rock of the 1950s it is hilariously funny. How many people who just heard it on the radio had taken it seriously? Obviously no one who didn't have a great affection for early rock music could have made the LP.

Zappa agreed: "I believe you have the equivalent of rockers, though I'm not sure what you call them over there. Well, mentally most of the people in the group are rockers."

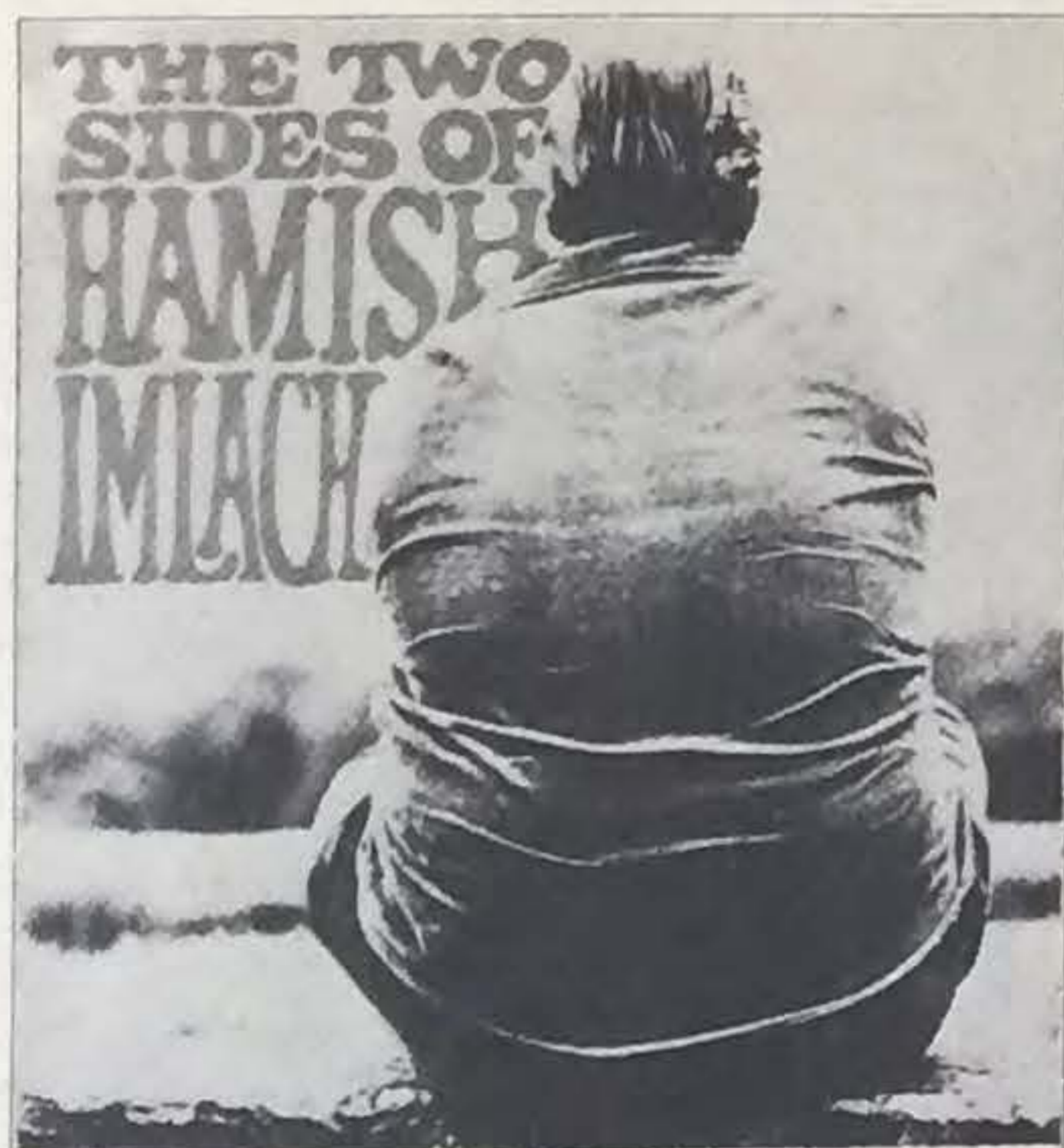
"As for people taking it for real, there's a place in the U.S., a retarded area, called Philadelphia. A deejay played the album there and didn't connect it with the Mothers. He received all these letters from kids saying Ruben and the Jets were the greatest thing since Danny and the Juniors."

"I have a whole bag full of mail they sent on to me. Then they discovered it was the Mothers, and nobody cared any more."

"Originally, we wanted to release it with no reference on the album

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on the latest sounds in BLIND DATE

THE MOTHERS ARE BACK - AND BOB DAWBARN PONDER'S . . .

WILL BRUM EVER BE THE SAME AGAIN?

Mothers on British stage?
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 "I have a whole bag full of mail they sent on to me. They discovered it was the Mothers, and nobody cared any more."
 "Originally, we wanted to release it with no reference on the album

to the Mothers at all, but the record company wouldn't have it."
 Transatlantic Records are releasing a new Mothers album to tie in with the tour.
 "The record was going to be the soundtrack of a film we've been working on," said Zappa. "It's called Uncle Meat, but there's a small problem over 300,000 dollars which we need to finish it."
 "We've taken some excerpts from the film and compiled an 18-minute trailer which we've called Burnt Weenie Sandwich. I shall have it with me when I come to Britain—if the customs men don't take it away."
 Will the film be shown during their Royal Albert Hall show?
 "I don't think the Albert Hall is equipped for it—when we played there before they were all upset over the light shows, which seemed a bit retarded to us. Maybe I'll show the film at our press reception."
 "Actually, the Albert Hall impressed me as a very nice place to play—the atmosphere is so warm. But it always sounds like s—t. You play a note and five notes come back from the balcony."
 Over the past few years there has been a good deal of talk of the way pop music can influence society and even politics. I said that despite the talk I hadn't detected too many signs of it happening.
 "I think it has happened," retorted Zappa. "The music has caused a lot of changes. For one thing it's drawn young people together into a sort of army—a conforming little army."
 "I don't know if that's good, but it's happened."

THUNDERCLAP NEW-MAN: "Something In The Air" (Track)
 This is very Beatlesish in conception and in the arrangement, but very pleasant. I don't really know who it is. One of the new bands. It's pretty good for a first record. Could be a minor hit.
 Very nice at the beginning, the introduction. Very well executed, well balanced. That's about it. I don't think there's much to add to that, very easy listening.

EDGAR BROUGHTON BAND: "Evil" (Harvest)
 I don't think I'm very impressed with this. It doesn't have a lot of musical content. It's over-produced. Obviously not a chart record. It sounds like an LP cut someone has taken. I think it could be a good disco-theque record. I don't know who it is. It sounds like lots of people.

ERIC BURDON AND THE ANIMALS: "River Deep And Mountain High" (MGM)
 "River Deep And Mountain High" Sounds vaguely like the Stones. One of the Ryans? It's a very commercial record. I really don't know about this, if it could be a hit or not.
 It's not good Burdon. I think Eric needs about six months on the road again to hear good Burdon. It's a song that's been a big hit and he could possibly get a hit with it. It's a pretty good arrangement.

FAMOUS JUG BAND: "The Only Friend I Own" (Liberty)
 It's got a strong country and western flavour. The song isn't very strong at all and the playing is fairly average, not brilliantly done.
 Don't think it could be a hit. I thought it was the Descended Men Jug and Leather Bottle Ensemble. It could get some plays on the specialist sort of programmes.

THE PENTANGLE: "Once I Had A Sweetheart" (Big T)
 This is very nice. I dig this. Sounds like the Pentangle. Very nicely done. Very good band. I don't know why they're not bigger.
 I don't know if this is chart material. Anything that doesn't reek of instant chart isn't likely to get played. This is not a strong single any way.
 I approve of stereo singles like this one. In fact, every single should be issued in stereo.

FLYING BURRITO BROTHERS: "Dark End Of The Street" (from the A and M album "Gilded Palace Of Sin" AMLS 931)
 This doesn't really get to me at all. It's like a country and westernised Simon and Garfunkel, but not as good. Quite well done musically, but it really doesn't make any musical impression on me. It's inoffensive. It's music you put on while eating, something like that.

HOLY MODAL ROUNDERS: Side One of the Elektra album "The Moray Eels Eat The Holy M" (as a 11 Rounders" (EKS74026)
 Got absolutely no idea who it is. The first track sounded like a wild, exaggerated folk. I really think I'd have to sit and listen to the whole LP because listening to one track out of context leaves you up in the air. There's a certain country and western influence in it. They're like a country and western Mothers of Invention almost. A very strange group.

Freak out folk music, psychedelic folk. Quite interesting. Quite a strange record. I should think that John Peel would play a section of it. It's the sort of strange thing he would play on his programme. It's just a weird conception.

TIM HARDIN: "Everything Good Becomes More True" (from the CBS album "Suite For Susan Moore and Damian" 63571)
 Nice electric piano. The first thing into it sounded like

Tim Hardin, it's beautiful. I still haven't guessed who it is, but it doesn't really matter, I'm into it. Nice, very nice. But electric piano.

It's very different from his other albums. This impresses me very much indeed. We've got a track on the new album with just piano and voice. It's very effective. I like the electric piano.

EARL SCRUGGS AND LESTER FLATT: "Rainy Day Women No. 12 and 35" (from the CBS album "Nashville Airplane" 63570)
 We're really in the country and western big today. This is a Bob Dylan tune. Very good as a country and western album.
 I'm not really very much up on country and western people so I can't hazard a guess on this one. Obviously American. I like that sort of finger-picking banjo playing if it's well done.

MERRILL MOORE: "House Of Blue Lights 69" (from the B and C album "Tree Top Tall" CAS 1001)
 It's like stepping into the past about 10 years ago. It brings back memories of those 1940s films with swing bands in.
 Could be a lot more driving. The rhythm section isn't very tight. I've no idea who this is. I really don't know if there is a market for this. Very unimaginative the way they've done it. It's "Chattanooga Choo Choo" type music.

DAVID STOUGHTON: "The Summer Had No Breeze" (from the Elektra album "Transformer" EKS74034)
 Very well produced. I'm not really gassed with the tune. The voice is nice. Not very sure who it is. I don't recognise it as an English singer.
 The arranger's conception of the tune has tried to get into some free form almost, but it's very difficult to arrange free form. I'm not really altogether sold on that. I don't think that this is the best track on the album. There seems to be enough talent in the whole record—arranger, singer, musicians—for other tracks to be better.

JOHN LENNON AND YOKO ONO: "Cambridge 1969" (from the Zapple album "Unfinished Music No. 2—Life With

The Lions" 01A).
 Mary Hopkin? No, definitely can't be. It's like Sunday morning at the Wailing

Wall. It could be called "Sunday Morning At The Wailing Wall" instead of "Cambridge 1969" or it

could be called "The First Heart Transplant Without Anaesthesia." Either that or somebody has slipped a microphone into Graham Bond's Y-fronts and recorded them.
 I think a lot of free form music is very personal in that it is so personal that it's impossible for people outside to express anything except the emotion they feel about what they hear. Music is a personal emotion. It's really up to you if you dig it or not.
 This does nothing for me. The title doesn't suggest anything to me about what they feel about the music. What does "Cambridge 1969" mean? It could have been a good thing or a bad experience—they don't say. I'd have to ask the artist if he thought it was a good performance in trying to put over what he thought.
 This is not a very good example of this sort of thing. This is a little long-winded. She has more or less got into what she's going to do in this form. After one has said what one has wanted to say move on to another form.
 I'd like to talk to John and Yoko to try and find out their conception of it. That's the key to the whole thing. Strange, it's like climbing a huge staircase and at the top, finding a wall with "Not Quite" written on it.
 Organic music, organic music. I'll accept it for what it is but I'm surprised they haven't had a lot more imagination in the musical make-up of the thing. A lot more musical ideas put into it would have made it more interesting to listen to for a lot more people.
 I think you should see it done live because the emotional content would be made more readily accessible. It's a bit difficult with a record which is just a flat, black piece of plastic.



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PEEL: 'lucky people'

MOTHERS—PROVINCIAL SUCCESS STORY

"THE people in Birmingham are lucky to have such a place..." so says deejay John Peel, talking about Mothers, generally regarded as the leading blues and progressive pop club in the provinces.

And John Peel should know. He's appearing there every Saturday at the moment, introducing such attractions as John Fahey this weekend (May 31), Procol Harum (June 7), and Deep Purple and Group Therapy (June 14).

The success of Mothers is a tribute to the dedication of Phil Myatt and John Taylor, the two men behind the club. For it was their belief that there was a public for something more than just pop groups that led the club to embark on its present policy.

Eighteen months ago, after operating as the Carlton Club, featuring hit, paranoias, Phil and John set about building a new image for the club, situated above a furniture store

in a suburban High Street. They changed the name to Mothers... "We felt it was different enough to catch on..." and replaced pop groups with then lesser-known names like Fleetwood Mac, Chicken Shack, Jethro Tull and Joe Cocker.

"And we invited John Peel to introduce them," says Phil. "He's a former modern jazz promoter. We were probably the first club in the country to use him in this way."

The teenyboppers dwindled away and soon students from the nearby universities of Birmingham, Aston and Warwick became the hard core of the Mothers membership. "They really did our scene," comments Phil Myatt. "Lots of groups have told us they think we have the most appreciative crowd anywhere."

Tomorrow (Friday, May 30), Mothers venture into concert grounds for the first time by presenting America's Mothers of

invention at Birmingham Town Hall—the first date on their British tour. The recording companies are giving further prestige to the club. EMI issued an LP of the Shaky Vix Blues Band playing at Mothers earlier this year and now Pink Floyd have recorded a live album there. And EMI have chosen Mothers for a reception next Wednesday (June 3) to launch their new Harvest progressive label with the Edgar Broughton Band, Pete Brown's Battered Ornaments and the Third Ear Band. So, if you want to hear the best in blues and progressive pop, there's only one thing for it. Dad, call in at Mothers! — DENNIS DETHERIDGE



JUKES

—for good music

A PART from their more obvious therapeutic value, Britain's pubs have always been a natural breeding ground for entertainment of all types.

In London alone, the city's pubs—whether gilt and majestic relics of the Victorian age or the modern, plush-carpeted and subdued lighting contemporary hostels—present almost every kind of live entertainment imaginable.

For the price of a pint (or a small cover charge in some places), you can enjoy everything from striptease and drag shows to old-time music hall, go dancers, discotheques and every variety of live group from Tubby Hayes to underground pop and folk.

The history of popular music in this country is tied closely with the pub world. The golden age of pubs was the Victorian times, when brewers built their premises to cater for live entertainment.

Indeed, these atmospheric establishments have virtually created the music hall tradition of the turn of the century. Many of these premises still exist and thrive in the late sixties.

It is extremely unlikely that the British jazz scene would be as strong as it is (and there are still weak spots of course) if it weren't for licensed premises. In many cases, the only place a frustrated musician can play is at a small gig at his local pub.

This has led to the pre-dominance of jazz (and folk) clubs in pubs. Places like the Tally Ho, Kentish Town, in London and the Kensington Hotel feature jazz daily, while the Bull's Head, Barnes, has achieved an international reputation as the home of all that is best in modern jazz.

Other clubs, like the Torrington in North London, and Klok's Kiosk in West Hampstead, operate one or more nights a week, presenting different talent.

On the pop scene, too, there are many pubs presenting regular pop music. Farx club, at the Northcote Arms, Southall, Middlesex, presents the best of the contemporary pop groups—people like Bloodwyn Pig, Keef Hartley and others, as well as booking visiting American attractions like Howlin' Wolf.

Others include the Railway Arms, Wealdstone, and the



HOWLIN' WOLF: American singer in an English pub.

White Lion, Edgware, while one Ind Coombe pub, the Nag's Head in Hackney, has an all-pop policy that has necessitated them sound-proofing their main music room.

Music in public houses, of course, varies in sophistication from the simple pianist providing the music for a sing-song to the unswerving dedication of London's country and western pubs, which provide daily sessions of music.

In fact, the country music pubs are one of the success stories of recent years. Griffin Catering, which owns pubs in the London area, started a few years ago presenting country music in one pub. It has since grown to cover a chain of country pubs throughout the London area.

They have now opened a showcase for the music, the Nashville Room, in West Kensington, opened a few months ago and presents the best in country entertainment twice a day, seven days a week. And the opening was attended by top country names like Chet Atkins and Mary Reeves, wife of the late singer, Jim Reeves.

Of course, music in pubs is not confined to London. There

is an active music scene in bars all over the country. But London does offer a greater variety of music, and one brewery executive said that it appeared to be easier in the capital to obtain a music licence, which is essential.

Music in licensed premises would not be possible without the encouragement and goodwill of the brewers and the tenants and landlords. Most leading brewery chains actively approve of and support any of their tenant landlords who provide entertainment.

A spokesman for Ind Coombe, who are a national concern, told MM that they were a company that very keen to see music and other types of entertainment in their pubs. "There is always a place for music in pubs whether it's just a juke box or live entertainment."

"In our pubs we offer everything according to the requirements of the customers. Down in the East End, for example, drag goes very well, although it wouldn't, in say, Welbridge. And places like the Waterman's Arms are packed every night."

The Waterman's Arms, which is in Limehouse, used

to be a tumble-down old place until we tarted it up and put in an Edwardian bar and introduced music and entertainment.

"Then there is the Phoenix in the West End, which presents modern jazz, and various other places like the Iron Bridge Tavern, in East India Dock, which has a sort of gentle trad jazz as well as a comedy group called the Levity Dancers. That's another place that's packed out most nights."

"I think it's fair to say that music attracts customers and that's good for the trade. And it's amazing how far some people will travel to a pub if it's presenting what they want to see or hear."

The Chef and Brewer chain have around 20 pubs in the central London area and a spokesman said that about 12-15 of these have some sort of music, whether live or on juke boxes. "We are introducing more and more into our premises," said the spokesman.

"It's essential today to sell a pub and this means providing more than just drink," said a spokesman for the Anchor chain of hotels and taverns.

The company has around 112 licensed premises ("They are more than pubs. We call them taverns because every one offers full catering facilities") and have introduced a new discotheque system at six of them. These are Discodivans—basically discotheques which offer, for around 12s 6d, an evening of music and a good meal. "We have found they are very popular," said the spokesman, "and they seem to attract the 25-year-old rather than the teens."

The company was going into entertainment more fully in the future. "It's essential to our future trade to provide what our customers want," he said.

Music in pubs means a happy partnership between the publican and his customer. The publican realises that to make a profit he must attract customers. Entertainment is the best way of doing this. In return, for a gin and tonic, the customers see some good entertainment or hear some music.

So, if you want to see a good show, look in at the local. — ALAN WALSH.



ROBIN HALL and JIMMY MacGREGOR: found fame.

Folk scene is unique

THE folk club network throughout Britain is unique and a tribute to sustained enthusiasm.

Most people who run folk clubs don't make money. The folk field isn't a big money spinner. The majority of the professional performers make a reasonable living out of the clubs, and semi-professionals find it a useful auxiliary income earner.

Estimates of the number of folk clubs in Britain vary. The turnover of clubs is regular, but for every one that closes another opens. The English Folk Dance and Song Society list over 300 in Britain but probably the number is nearer 500.

The last few years have seen a stabilising of the folk club setup. As the "boom" faded or otherwise, has settled and folk music has established itself firmly, the would-be exploiters of the situation have dropped away realising that the pickings are few except for performers.

The beauty of the folk club scene is that it is very much an "amateur" business. People run clubs because they enjoy it and have the satisfaction of seeing a successful club prosper.

This may seem a little idealistic in a day and age of quick profits but it is this very framework of enthusiasm and love of the music that has prevented Tin Pan Alley and the Mr Bigs of show business from moving in and eventually killing the situation by over-exploitation.

Any folk artist wishing for bigger things in the way of fame and fortune has had, inevitably, to move out of the Marquee circuits and chance their arm in the harder, tougher world of the music profession. Perhaps the best

Find out what's on in Britain's clubland by reading the MELODY MAKER every week

| | |
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|--|--|

London: still room to rave

TIME was when London was hailed as the swinging city. Although critics may now claim the sobriquet "creaking city" more apposite, there is still raving room, if not a raving boom.

Two years or more years ago the discotheques were on the crest of a wave of Scotch and Coke.

There was a great noise from all the groups that hammered out soul from dusk to dawn, and a mighty clanging of cash registers.

SUBURBS

There were also people's best palaces in the West End and the suburbs, where working teenagers, as opposed to the pop star clientele of the disco, could be deflected at more reasonable rates.

Many will remember such clubs at Tiles in Oxford Street, the Ram Jam, Brixton, and the Upper Cut, Forest

Gate. Some of them provided group seven days a week, Go-Go dancers and Coke if it goes Scotch.

Today the original hard core clubs have attracted the contraction of interest that pruned away many boom jumpers, providing their vital service of rock, booze and merry-making.

The Scotch of St James was THE scene back in 1965, along with the Cromwellian, where the Beatles, Stones, Walker Brothers and all the groups of the day would loon far into the night.

Both are still doing nicely, but the richer pop stars no longer go clubbing with any frequency and most of the nation's newer clubs, like Eric Burdon, Zoot Money, Brian Auger and Co. are in America.

In recent months only Keith Moon of the Who brought any life to the midnight hour with a series of escapades frequently related where 'ere pop stars meet.

The Scotch is one of the

smallest and most intimate of clubs, and the Cromwellian the least formal, with bars on two floors and a spot of gaming. The former club is in Mason's Yard, off Duke Street, St James, and the latter is situated in the Cromwell Road.

HAUNT

Just down the road from the Crom is Blaises, long a favourite haunt, where top bands cram on a tiny stage and some of the most energetic dancing in London can be observed.

There is gaming here and circular bar, useful for spotting friends and enemies.

In Bruton Place, off Berkeley Square is the Revolution, one of London's newer clubs, decorated in a lavish 19th century style with portraits of famous revolutionaries. In the main room, seats are arranged in a semi-circular fashion

around the stage and dance area, and below stairs is plenty of room for lurching and drinking at tables or the bar.

In Piccadilly is Hatchedis, a bright and cheerful establishment, which caters for the hip of suburbia as well as the business of Ecosia drink and some incredibly attractive waitresses in silver suits make it the most unusual disco in town.

The Speakeasy in Margaret Street, which includes being burnt down and being put out of action for some months last year.

A stream of groups pass through its portals, either to play jam for free or a 10p. Food and conversation can be obtained in a sealed-off restaurant, a great boon to those intent on chatting up and avoiding listening to the band.

Ronnie Scott's Club has for ten years been the first name in jazz in London, and is now also greatly favoured by the

LUXURY

pop enjoy. Being able to listen to quality jazz either in the main room (jazz) or upstairs (pop), at volume levels which make eating, drinking and dancing possible in the most civilised fashion.

Apart from the more exclusive clubs there is the Marquee circuit, on for ever, and catering for fans of progressive group music, the 100 Club, and now Hampstead Country Club, one year old as an Underground Scene.

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thanks the Melody Maker and all M.M. readers for their splendid support in the past and looks forward to their continuing support in the future.

CLUB SCENE '69

It's still Beat that makes the most noise in Liverpool — and for the visitor the first place of recent pilgrimage must be THE CAVERN in Mathew Street. But it's changed quite a lot since the days of the Beatles.

Al Geaghan is the boss and he is always ready to listen to new groups and give them a chance. There's live beat, mainly from local groups, each evening except Mondays, although Thursday is still being used experimentally. Artists to have appeared recently include The Curiosity Shoppe, The Bees and Jackie Lomax.

New venue on the Liverpool beat scene is the ICE RINK in

LIVERPOOL — THE EMPHASIS IS STILL ON BEAT

Prescott Road with live groups on Mondays, catering chiefly for the younger element.

Once the home of the Swinging Blue Jeans, the MARDI GRAS and his twin club the VICTORIANA (formerly the Downbeat) cater largely for the soul brothers and sisters of the city. Friday night is soul night when the greals like Ben E. King, Mary Wells, the Drifters, the Bandwagon

double the two venues. They are experimenting with jazz at the MARDI GRAS on Thursdays.

Folk Music, largely because of the Spinners, has an enormous following in Liverpool and every Monday at GREGGSON'S WELL, the Spinners hold court in their own club.

The biggest rural folk attraction is the DOMESTIC MISSION in Mill Street, which meets on

Tuesdays and is the home of the JACKIE and BRIDIE FOLK CLUB.

Probably the biggest Country and Western scene in Britain is found on Merseyside where the Hillriders, the Kentuckians, Phil Brady and the Ranchers, and Carl Godie are just four of the outfits which record, tour, and have visited Nashville.

Sunday at the BLAIR HALL in Walton is Country

night, and the night you can hear one or other of these groups: THE FOUR WINDS in the city centre; Open nights with Country music, and among the newer spots is the PYRAMID.

West of the beat clubs, particularly for younger fans is the BABALOU. Open nights except Monday and Wednesday.

No Merseyside survey would be complete without a look at

the Poetry scene. This tends to centre around a couple of pubs — O'CONNOR'S in Hardmas Street and the PHILHARMONIC in Hope Street.

At either of these you will bump into Adrian Henri and the Liverpool Scene; the Scaffold; Brian Patten; or other lesser known poets, and you may well walk into an impromptu recitation. — BOB AZURDIA

"We manage to pay the rent," cracks Ronnie Scott when you ask him whether running the most famous Jazz Club in Britain is a viable proposition.

But jazz, being of minority interest, is obviously not such a moneyspinner as pop, and Ronnie has had an uphill battle to make his club as world-famous as it now undoubtedly is.

"We've had our headaches," he says with the understanding smile of a dedicated musician who realises he must always be swimming against the tide of undiscerning mass taste.

It's now just on ten years since Ronnie, and his tenor-playing buddy Pete King, launched their historic jazz club venture in the first Gerrard Street premises.

COMPARE

Says Ronnie: "Being a player, I worked in the then jazz clubs, but I knew they left a lot to be desired. I had been to America and seen the jazz clubs there. I was very impressed. We had nothing to compare with them over here.

"So we first got this place in Gerrard Street. The landlord was someone I had known for a long time, so he let us have it at a reasonable rent. We borrowed some money from my stepfather, and Pete and I set about decorating it. We just bought a lot of paint and pressed on.

"Our first idea was just to present local jazz musi-

RONNIE SCOTT:

'We manage to pay the rent'

cians. It never entered our heads to feature imported musicians. Largely because of the MU ruling against foreign musicians.

But featuring home musicians didn't really work out, so we came to an agreement with the MU to feature foreign musicians on an exchange basis.

"That worked better for a time. Then, later, it became impossible to present British jazz musicians in the States. So the MU agreed to our bringing in a certain number of musicians per year without exchanges."

SMALL

Even so, it was still an uphill struggle. "The place was so small, we had to be packed out to break even," recalls Ronnie.

So new and larger premises were found in London's Frith Street — but still in the Soho environs and only a few strip clubs away.

Then, last autumn,



SCOTT'S: the famous sign.

Ronnie acquired the place next door. "We knocked the wall down, did some redecoration, and now have a room upstairs for avant-garde pop groups, records and dancing," says Ronnie.

"It's still a bit of a battle. But if we lose one month, we make it up the next."

FOCAL

Nowadays, the Ronnie Scott Club is firmly established as a focal point for the best in jazz. And the introduction of the more commercial attractions is bringing in a clientele whose interests overlap into the jazz field. For Ronnie is certainly no musical bigot.

"There's a lot of good music in some of today's pop groups," he says.

Now the TV cameras plan to move into Ronnie Scott's. "We're hoping the BBC may consider doing the Jazz Expo things from here as opposed to the Maltings," adds Ronnie.

The future looks bright. Our bet is that in future Ronnie never will have any problems about "paying the rent" — LAURIE HENSHAW

100 CLUB:

'happy jazz booze and a touch of variety'

LONDON'S 100 Club is one of the country's best known homes of traditional and middle-road jazz, though today it has its modern jazz and blues nights, and the premises which house it have a long history in local jazz going back to the wartime Feldman Club.

Older enthusiasts will doubtless cherish memories of Sunday nights at Feldman's, or subsequent evenings at the London Jazz Club or Humphrey Lyttelton Club.

Jazz for dancing had come into vogue by then, and during the trad boom the Oxford Street basement saw thriving times as Jazzshoes Jazz Club.

The present set-up dates from 1964 when an outfit called Musical Enterprises Ltd took over the running of the club. The directors, of M. E. Ltd today are Roger Horton, his mother, Mrs O. Horton, and Mrs Ted Morfon.

Right off, the new management set out to up-grade the image a bit. Their first move was to obtain a licence since it was clear to most thinking people that jazz and beer would be a better business proposition.

"In terms of attendance, the club is doing very well. Obviously we are not full every night, but in spite of the squeeze, we are certainly holding our own."

Musically, we are very much a Dixieland Club and we still present the regular staple diet of three 'B's', Barber, Bilk and Ball, Alex Welsh, Ken Colyer, etc. We would love to use some of the other Dixieland bands more often, but in terms of attendances and professional performance, the three B's and the others have been pulling them in for years now and we see no point in altering our policy and presenting what is very much catered for by other clubs.

"We have, however, decided that with the present amenities and the general need by our patrons for a more entertaining evening, we should experiment a little by perhaps presenting an occasional vaudeville or comedian to supplement the jazz."

"On a particular night in June, I am presenting a bill which will probably feature Al Saxon as comedian, Kenny Ball's Jazzmen, Banjo George and Bill Nile's Goodtime Band, which will provide a real variety evening. It will be interesting to see the public's reaction to this. I certainly think there is scope for this type of entertainment."

"We have come to the conclusion that happy jazz and booze, with perhaps a touch of variety, is just what the more adult public needs. We would eventually like to see the Club operating on the same basis as some of the Northern Clubs." — MAX JONES



ALEX WELSH: 100 Club stalwart

and it seemed to us necessary to improve our general facilities, first of all."

This they did, and have continued to do. Last time I visited the 100, to hear Lowell Fulson, the room was turned round again, with the stage in the centre of the hall and tables and seats all about the place. Other changes have taken place, too.

"We have two bars which must be among the finest in the West End," says Horton confidently. "Curtains have been hung, new toilets installed..."

"In our opinion," says Roger, "we've changed the Club from a rather scruffy basement into something which, though not a swanky night club (which we don't aim to be), is a pleasant place with a friendly atmosphere."

And there is better news for friends of the 100. Only a week or two ago, the management obtained an extension of its licence, and it intends in the near future to open until midnight during the week and until 2 am on Fridays and Saturdays.

"Also, we are providing full restaurant facilities," says Roger, "with a very good menu, at reasonable prices. And it is not our intention, when we operate a late bar, to increase our prices."

How is it going now? "In terms of attendance, the club is doing very well. Obviously we are not full every night, but in spite of the squeeze, we are certainly holding our own."

Unless we have the big names we are dead. Obviously a residency now out of the question so we must find new groups with equal potential. And our problem remains, when booking the big names, how much of the extra cost must be passed to the public.

"Next month, for example, we have the Nice, Ten Years After and John Mayall appearing, and America has made a lot of difference to them all as regard the money they charge."

"We have decided the best way to handle it is to keep our prices the same but to divide the evening into two houses. We shall have one session from 7 pm to 9.30 pm and the second from 9.30 pm to midnight with a one-and-a-half hour set from the main group plus a good supporting attraction. The prices will remain the same. The only alternative is to double the admission fee and we dislike doing that."

"We are also having a licensed bar built and rebuilding generally with a new stage area. If you stand still you are dead and we feel we must offer better and better facilities."

"We insist on a standard of behaviour from our members. We always make it clear that the Marquee is not a place to doze down for the night. Nor is it a place to have a snog in the dark or buy pot."

MARQUEE — 'an ideal club for young people'

WHAT do the Rolling Stones, Manfred Mann, Yardbirds, Who, Moody Blues, Spencer Danay, Moby Herd, Marmalade, Ten Years After, Jethro Tull and Nice all have in common?

Answer: Their first major club appearances were residencies at London's Marquee Club.

The list explains why the Marquee has remained one of the most famous clubs in the world, but it didn't all happen by accident. John Peel, as Britain's most consistent talent spotter, and he needs to be, for once a group is given an international attraction they are usually priced beyond the means of the clubs.

"Take Ten Years After," says John. "Two years ago they did an audition for me when they were called the Blues Yard. They had heard I was a jazz fan and wondered how to make an impression, so they played 'Woodchoppers Ball'. I knew right away here was a potential hot property and gave them a date on the spot. I gave them a residency in October, 1967."

"The rest is logical — the first album, rave reviews, the Windsor Festival, America and the big time. They come back from America where they have been earning up to £3,000 a night and naturally, the price goes up. This applies to most of the groups who have gone from the Marquee."

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

ARCHIE SHEPP: "One For Trane" (Polydor 583 732).
 Shepp (tr), Grochen Mancur (tr), Russell (dr), Beaver Harris (bbs), Recorded at the Donauerschingen Musiktage 1967, West Germany, October 31, 1967.
 "The Way Ahead," Domin (tr), I Know, Frankenstein, Hunko, Sophisticated Lady (Impulse SIFLS16).
 Shepp (tr), Walter Davis Jr (p), Ron Carter (bbs), Jimmy Owens (tr), Grochen Mancur (tr), Beaver Harris (b), Ray Harris (dr), New York, January 29, 1968.

IN retrospect, there seems no doubt that, in Britain at least, 1967 was the year of Archie Shepp; the year when the great tenor player and bandleader outraged Europe with concert performances which were described as "defeating on the audience."

Be that as it may, but the music which Shepp hurled at the unsuspecting audiences two years ago—and remember that even some who were keen admirers of his recorded work found it too much to take—is contained on the Polydor LP.

Recorded at the Donauerschingen Musiktage in West Germany, it captures the musical theatricality and daunting presence that the group, and the leader especially, exuded on stage.

For those who aren't remember, it begins with a long bass solo by Garrison and then the others filter into consciousness and explode into that pounding, pulse-racing ensemble which was one of the most exciting features of this group. "Shadow Of Your Smile" peeps through, and then there are the strong and very fine solos from Shepp and Rudd.

The only thing missing is the Sousa march ending—a pity, for one would have thought it was right for Donauerschingen. Instead, we have the West German branch of the Shepp fan club expressing admiration in their simple fashion.

A knockout of a record and guaranteed to give nightmares to those who had written off that night at the Hemmersmith (Odeon) as a bad dream, those, like me, who thought it was marvellous will need no prompting to buy.



RAY RUSSELL



RAY RUSSELL: "Dragon Hill" (a), "Something In The Sky" (b), "Can I Have My Paper-Back Book" (c), "We Lie Naked In White Snow" (d), "Mandala" (e) (CBS Reolm 52466).
 Russell (tr), Ron Frey (p), Ron Matheson (bbs), Alvin Rushkin (dr).
 (b)—as (a) plus Harold Beckett (tr), Huggel, Bud Perkins (tr), Donald Beckett (tr), Lynn Dobson (tr).

RAY RUSSELL is one of those musicians who believes in "NOW" and, as he reiterates once more on the sleeve note, cannot get very interested in what he was playing six months ago.

This would seem to deny music any permanent value—or even such a thing as pure music. Music, once played, should apparently be thrown away with yesterday's beefburger wrappings.

It's an attitude which also presupposes a straight ahead progression by the musician when, in fact, most musicians tend to retreat, occasionally and digress into blind alleys now and then.

Be that as it may, Russell has come up with a good album and has, I agree, moved forward since his first CBS Reolm LP. His playing, though "free," is full of form and his compositions are much more interesting than their rather self-conscious titles might suggest.

Surprisingly, there is an underlying "soul" feel to at

least three of the tracks—"Dragon," "Paper-Back" and "Mandala" from which he and pianist Fry move off into their jaggedly effective comments. The frequent daring of the phrases is softened for the listener by the always-attractive guitar tone and—though Russell denies it vehemently—what I still detect as an underlying Romanticism.

The understanding between the four musicians make the quartet tracks the most rewarding, despite the added advantage of some excellent Beckett flugelhorn and nice Dobson tenor in the eight-piece. The ensemble passages which represent unusually good value. To begin with, the records run for 50 minutes each. While the buyer gets 100 minutes of very satisfying music for 37s. 6d. But in addition to the quantity and bargain price he gets high-calibre music by a number of exceptional artists. Peterson is here playing the role of accompanist in the main. He works with Ray Brown, Alvin Stoller and Herb Ellis on the Hawkins titles seven of the dozen originally issued on "The Genius Of Coleman Hawkins" in '59 and the band handles the beat admirably sounding as super-professional as you'd expect, though not over-happy with the Hawk, as not at his peak, I think, but he registers strongly on "Wish On The Moon," "Never Be The Same" and "Your Blaise," and swings hard on "Yellow Tone" and "World Is Waiting." Reviewing the initial release, I described the last-named as a highspot. Sony's five numbers are among my favourites by this player.

"Motel Swing" is one of three tenor (all excellent) and I consider it the apogee of the tenor Sitt. Five tracks have his rapid, Parker-inspired alto—less relaxed and earthy than his tenor and these include "Scrapie," "Au Privave" and "Gypsy." For this '59 Paris date, Peterson works with Brown and Ed Thigpen. A long-running album is completed by "Ben Webster Meets Oscar Peterson," again with Brown and Thigpen. On this, as on the Sitt tracks, the Peterson trio sounds in its element, and Webster is in tremendous form, especially on "This Can't Be Love," "Sunday" and "When Four Lovers." Three tenor bits for the price of one... this can't be bad. — M.J.

STANLEY TURRENTINE



STANLEY TURRENTINE: "Always Something There," "Always Something There," "Little Green Apples," "When I Look Into Your Eyes," "Light My Fire," "Those Were The Days," "Strand Soul Picnic," "Home Town," "Song For Bernice," "Herb Jude," "Fool On The Hill" (Blue Note BST 85284298).
 Turrentine (tr); Burt Collins (trumpet), James Buffington, Dick Berg (French horn), Jimmy Cleveland (trb), Jerry Dodgion (alto, flute, clarinet), Jerome Richardson (trb), Barry Golbraith or Kenny Burrell (gtr), Hank Jones or Herbie Hancock (p), Bob Cranshaw (bbs), Mel Lewis or Mickey Roker (dr).

"I SUPPOSE it might be classified as a commercial album," says Leonard Feather's sleeve-note. Suppose nothing, it's "commercial" to the point of nausea.

That is perhaps a little unfair as there are one or two moments when Turrentine gives a hint that he is a fine jazzman and even the odd occasion when you can believe the sleeve is right in crediting—if that is the right word—Bud Jones with the arrangements.

It contains some of the nastiest string passages I've heard in a long time and the selection of tunes must have been made by Turrentine's worst enemy. "Little Green Apples," for example, is a beautiful little pop song but, like the title track, it completely eludes Turrentine's efforts to find some common ground with jazz.

I can't think who this is aimed at. Jazz fans certainly won't want it any more than the pop fans. I suppose it must be meant for one of those late-night Radio One shows when the music is an indeterminate as the disc jockey's humour.

I hope all those fine musicians were paid well enough to make up for having their names printed on the sleeve for the price of one... this ought—BOB DAWBARN.

Archie Shepp's controversial tour of Europe in 1967 is captured on LP.

JEFF CLYNE



JEFF CLYNE-IAN CARR-TREVOR WATTS- JOHN STEVENS: "Springboard" Love Was Born, C4; Ballad; Helen's Clown; Les Neges D'Anton; Crazy Jones; Springboard (Polydor 545 007).
 Ian Carr (tr), Trevor Watts (alto), Jeff Clyne (bbs), John Stevens (dr), London, August 1966.

THIS is the LP they almost forgot about, for someone at Polydor has sat on it for almost three years.

Good records by British jazz musicians are always welcome—and this is exceptionally good—but it would have made a much firmer impact if it had been issued two years ago, when every bit of encouragement meant more than today.

However, all four men are musicians of substance and if the music now is perhaps less striking, it is no less impressive.

Ian Carr has always been one of our most thoughtful jazzmen, a trumpeter of musical good sense and taste. Watts' alto has some beautiful moments, especially in dialogue with Carr, and the togetherness of the whole

group is quite amazing, although all four at the period were playing together occasionally at Stevens' Little Theatre Club.

Clyne and Stevens are an eloquent rhythm section rather than a mere rhythm machine, both men contributing immensely to the shape and form of the music rather than merely keeping the score for the two horns.

An intelligent, stimulating and often beautiful set which shows how firm is the ground on which most current British jazz is based.

—BOB HOUSTON

Duke Pearson is probably better known today as an arranger and leader of session bands with a slight slant towards the commercial. **ANGEL EYES** (Polydor 583723) reminds us that he was also a competent, bopish soloist. Six of the seven tracks were recorded in 1948 with Thomas Howard (bass) and Lex Humphries (dr). The seventh, an instrumental, was made with Bob Cranshaw (bass) and Walter Perkins (dr). It's pleasant, gently swinging jazz—hardly memorable but good enough to while away the time without getting too involved. The tracks include "Bags' Groove," "I'm An Old Cow Hand" and "Evedus." — B.D.

Blue Mitchell is a wonderful trumpet player. He has a direct style, a hard virtuosity, a healthy range and an exciting sound. On **BLUE MITCHELL/COLLISION** (IN BLACK) (Blue Note BST 84300) he is on a soul kick with such players as Jim Horn, Ernest Watts, Anthony Ortega, Monk Higgins, and Dee Ervin. It's a bag that suits Mitchell and he blows mightily through the session. The organ, tenors and trombones sound round him is inclined to become monotonous and the album, as a whole, will not appeal to strict jazz followers. But if Blue Mitchell's trumpet makes you move, start moving. — J.H.

Barney Kessel

HAIR IS BEAUTIFUL!

Polydor 583 725

Virtuoso

While "One For Trane" is a virtuoso band performance, the later impulse set displays Shepp's abilities more than those of the group. But the evidence here is that this band even minus the unique he-man trombone of Rudd, is shaping up for great things.

"Fringa" where Shepp writes above a simple riff by Mancur and Owens, is as good a performance as any Shepp group has put out on record. "Sophisticated Lady" is yet another of those beautiful tributes to Ellington that have become as much a part of Shepp as they are of Mingus.

It would be difficult for even the most pedantic of Ellingtonians to find fault in this interpretation, and Shepp's strength as a rogue elephant musician who knows when to behave himself has probably never been better illustrated.

Vital

The impulse is probably the better set, for Shepp himself plays with even more authority and imagination than on the "live" Polydor set. But get both if you can afford them for Shepp is already one of that select band of musicians whose every LP is vital and indispensable. — BOB HOUSTON.

Take him home on

NEW FORECAST

TWO-PAGE FOCUS ON FOLK SPECIAL

Wizz and Alan, a touch of the Moses-Aaron syndrome

A SONGWRITER whose songs "rank in competence alongside those by Paul McCartney and Leonard Cohen." That is Wizz Jones' opinion of Alan Tunbridge who produced eleven songs for his United Artists album, "Wizz," released this month.

Alan, a cartoonist and commercial artist by profession, used to run a folk club in Putney and now concentrates on producing songs Wizz. He refers to the newly-blossomed partnership as "The Moses-Aaron syndrome."

PUBLIC

"Moses was a bit shy and always let his brother Aaron act as his mouthpiece to the public," he explains. "I'm not really shy but I prefer to be in the background with Wizz singing away out front. We both like it this way. Besides I'm a lousy guitarist anyway."

Alan and Wizz first met in Cornwall in 1959. They worked in a hotel during the day and at night Alan wrote poems while Wizz played the guitar in various clubs. The first song they worked out together was inspired by some satirical verses Tunbridge wrote about the hotel staff. Over the last ten years they kept in sporadic contact.

Both are married with children and feel that their musical expression reflects something of their maturity as family men. Wizz, in particular, present folk scenes—especially in London—is dominated by a lot of dazzling technical virtuosity in the "authentic country blues style," the music in general is imitative and superficial in its attitudes.

SUPERB

"I look forward to about four or five years from now when a lot of these kids who are fantastic on the guitar are going to be superb because they are going to start saying something for themselves. At the moment they are just trying to sound like



WIZZ JONES AND ALAN TUNBRIDGE: met in Cornwall in 1959

BY RAMSAY WOOD

old scratched 78s—that's fine as far as it goes, but it's boring and you might just as well play the record."

On his partnership with Alan, he says: "It takes me about three months to learn one of Alan's songs well. What I like about them is their simplicity because this gives me a lot of leeway as a performer. I enjoy singing a well-constructed song and in getting it right. And don't believe what Alan says about not being any good on the guitar. I think he sings his own songs better than anybody."

Says Alan: "Folk music, as it is called, is the only field of public expression where my kind of writing can find an outlet. It's a very narrow world—kind

of a cast-off. It's not pop and it's not serious music really. The only reason that I write as I do is that I think that I see things other people miss or that I can express them more accurately."

"As a draughtsman I am interested in accurate observation and no doubt this attempt at accurate description carries over into my songs. I dislike sentimental or opinionated lyrics—anything that gets pretty slimy or tries to tell you what to do."

"Frankly, I'm tired of having people trying to turn me on to whatever their kick happens to be. I consider it an invasion of privacy. You take the current vogue for freedom—every song has got to have it in somewhere, a

little bit about 'Freedom, freedom, freedom,' with a chorus echoing it in the background.

"What I'm looking for is somebody who is free from a concept of freedom and not a slave to it. If you want my viewpoint, I prefer to pose questions rather than attempt to answer them. All my songs attempt to point out situations, but they don't say join the Salvation Army or join Krishnamurti or get Adult Education or anything like that."

"I don't have any answers but I can see questions all over the place. If my songs ask any questions then that tends to even it out more, for by having the question accurately posed it is automatically answered. A problem clearly seen ceases to be a problem." Last word from Wizz: "I don't have anything to say—that's why I sing Alan's songs."

Solo brother Bobby joins Clancys to replace Makem

BOBBY, for years the "solo" Clancy Brother, is to join Paddy, Tom and Liam in the group following the departure of Tommy Makem.

He will go to London with them in two weeks when they will record two albums for CBS.

He will also go on the group's Australian tour which opens on September 8 in Brisbane.

The Furey brothers Finbar and Eddie, as already announced in the MM, will accompany the Clancys.

Tommy Makem, relaxing at his 20-roomed manor house in a secluded area near the Northern Ireland border, still has not announced plans of his solo career.

This week he was decorating and gardening and at night listening to traditional musicians at a Maytime festival in the nearby town of Dundalk. Bobby Clancy toured in the US and Canada at the height of the folk revival in 1963. He first worked as a soloist and later with an American girl Sharon Colleen.

When he returned to Ireland in 1964 he teamed up with his sister Peg who had already made albums for Folk Legacy and Tradition, the specialist folk music label owned by brother Paddy.

Peg and Bobby recorded two albums of traditional songs. It was accepted that Bobby always had a more traditional approach to the



BOBBY: recording two LPs

singing of Anglo-Irish folksongs than his brothers. He once engaged in a heated radio debate on this subject with them in Boston.

In Ireland Bobby and Peg had their own long-running TV series which greatly influenced many young people in the folk revival as well as giving a platform for established traditional performers such as Seamus Ennis and Nicolas Toibin.

His influence in more practical terms is borne out today in the success of Adrienne and Luc Johnston of the Johnstons whom he encouraged to sing folksongs when they were schoolgirls.

Bobby has made few public appearances in the past two years since he became mine host of a pub in Kilkenny called The Jug of Punch. He also has a successful insurance brokerage.

JOE KENNEDY

COUNTRY ALBUMS

OUT of the milieu of the American revival a number of young musicians and singers emerged who took a particular facet of American folk music and rather than produce straight carbon-copies, stamped something of their personalities into the music. The Holy Modal Rounders (Transatlantic, PR7451) are two such musicians. Peter Stampel (vcls, bjo, fiddle) and Steve Weber (gtr, vcls) have based their style on Old Timey, the American country music of the 20's and 30's, instilling their own off beat humour often via reworked lyrics and yet, particularly as far as backing—basically fiddle and guitar—is concerned have remained remarkably close to the style. This album includes such things as Charlie Poole's "Hesitation Blues," with some added up-to-date lyrics, their parody, "Mr Spaceman" based on the 1962 hit "Mr Bassman," "The Cuckoo," "Same Old Man" and modern compositions in the idiom like

Slightly oddball, but still very enjoyable

"Hey, Hey, Baby" and "Euphoria." A slightly oddball album but very enjoyable.

MODERN country music has this year with the Wembley Festival in April and visits from notables such as Johnny Cash and Buck Owens, but its own talent in this field and at present is Phil Brady and the Ranchers who are heard on Songs From Nashville (Sunset SL550195). Phil and his group present the songs in a thoroughly competent

manner and Phil leads the way on a mixture that includes "Mama Tried" by Merle Haggard and Johnny Cash's "Folsom Prison Blues," both fast becoming country standards, "Hello California" and "Did I Ever Love You" by Willy Nelson plus Phil's own "You Gotta Have Love," which shows that as well as playing and singing in the idiom convincingly, British songwriters are beginning to match their American counterparts. A good, contrasting selection, sung well and played with feeling.

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news in brief

BLUES star Freddie King, B. Killing Floor and Arcadium play at London Polytechnic Students Union on June 7, followed by Fleetwood Mac and Fat Daugher (14).

The Alex Welsh band play for Jazz North-West at the Woodford Community Centre, Cheshire, on Saturday (31). Zack Laurence is to record a series of numbers with his orchestra for the BBC's Late Night Extra programmes. They will be slotted into various editions. Dick James Music is rush-releasing Cilla Black's "Surround Yourself With Sorrow" in South Africa.

Single

Stockport drummer Pete Staples departs with the Humphrey Lyttellon band at the Conway Hall, London, on Saturday (31). Billy Fury has a new single "White Rose," written by singer/composer Jimmy Campbell released on June 6. American blues pianist Otis Spann opens a two week British tour at El Rondo, Leicester, on June 20. London Attractions are negotiating to bring back bluesmen Howling Wolf and Lowell Fulson for British tours in the autumn. Yorkshire blues musicians Mick Whittaker and Jed Turner have formed a new band called Snowy Wood.

Leaves

Groups set for the Camden Fringe Festival free concert tomorrow (Friday) at Parliament Hill Fields, Highgate, London, include Fleetwood Mac, Taste, Edgar Broughton, Poet and the One Man Band, Bridget St John and Duster Bennett. The concert, organised by Blackhill Enterprises, starts at 9 pm. MCA Records A and R controller Mike Sloman has resigned and leaves the company at the end of June. J. J. Jackson and the Greatest Little Soul Band in the Land play USAF base, Alconbury Lines, tonight (Thursday) and Assembly Rooms, York, on Saturday (31). The Idle Race are on Radio One's Top Gear on June 29 and play at

Freddie King plays Students Union date



FLEETWOOD: free Camden Fringe concert

Stockwell College, Bromley, on Saturday (31) ... a new Cupid's Inspiration single will be released shortly. They play USAF Bentwaters on June 1. A new singer, John Ford has his first single, "I Know It's Love," released on the Philips label tomorrow (Friday). New group Money have

recorded as a single a number titled "Come Laughing Home," which is the title of a new play based on Coronation Street which starts a seven-week tour of Britain at Blackpool next month. The single is released on June 6. Guests lined up for Mr Smith's club, Manchester, in-

clude Magna Carta (June 1), Saffron (8), Johnny Silvo (15) and Derek Brimstone (22). Filtrations have a new album released tomorrow (Friday) on Deram. They leave Britain at the end of June for America but will be returning for dates on the Continent before coming back to Britain.

RADIO JAZZ

British Standard Time
FRIDAY (30)
4.10 am J: Jazz Unlimited (Fri, Mon-Thurs), 6.30 pm T: At for 11.30 daily, except Sunday.
7.10 H2: Jazz, 8.25 A3: R and B (Daily, except Sunday), 9.0 B1: Jazz On One, 9.35 U: O. C. Smith, Jeannie C. Rusey, 10.0 H1: Jazz, 11.15 E1: Jazz from Poland, 11.30 T: Pop and Jazz (Daily, except Sunday), 12.0 T: Jazz (daily, except Sunday), 12.15 am E: Pop and Jazz.
SATURDAY (31)
4.5 am J: Finch Bandwagon, 12.0 noon B3: Jazz Record Requests (Steve Race), 2.35 pm V2: Radio Jazz Magazine 4.15 H2: Blues Power, 6.30 B1: Jazz Club (Roy Budd, Tris, Lionel, Grigson Sextet, Humph), 10.8

11: Jazz, 10.30 Q: Pop and Jazz, 11.15 J: Jazz, 11.15 A2: Getz to Know Jazz.
SUNDAY (1)
12.5 pm J: Finch Bandwagon, 4.30 H1: Benny Bailey Quartet, 10.0 B1: Mike Raven's R and B Show, 11.0 B1 and 2: Best of Jazz (Humph).
MONDAY (2)
7.45 pm B1: Just Jazz (John Dunn), 10.20 E: Kurt Edelhagen Ork., 11.5 A3: Free Jazz, 11.25 H2: Jazz History, 11.45 A3: Jazz Panorama (Hugues Panassie), 12.5 am J: Bobby Troup Show.
TUESDAY (3)
5 PM H2: Big Band Beat, 5.25 H2: Jazz, 5.45 B3: Jazz Today (Charles Fox), 10.30 V: Jazz Corner, 10.30 Q: Jazz Journal, 11.0 U: Benny Goodman.

WEDNESDAY (4)
9.15 pm B1: Jazz Workshop (Mike Taylor Memorial, performed by Dave Kelly Group, Charles Fox), 9.30 E1: Clarke-Bolande Big Band, 10.30 Q: Jazz Club, 11.20 H2: Radio Jazz Magazine, 12.15 am E: Jazz.
THURSDAY (5)
7.30 pm E1: Intimate Jazz. Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348, B: BBC 1-127, 2-5500/VHF, 3-464/188, 194/VHF, E: NDR Hamburg 309/189, H: Mittelraum 1-602, 2-296, J: AFM 547/345/277, O: BR Munich 375/187, Q: HR Frankfurt 500, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

CLUB NEWS

KEITH and Jim Lipthorpe, proprietors of Stockton's Club Fiesta, have allocated £50,000 for manager Colin Hutchison to book star American acts for the club over the next 12 months.

Already lined up for the Fiesta are Bill Haley, Chuck Berry, Len Barry, Ohio Express and the Crystals. Colin has now started negotiations for Little Richard, the Everly Brothers, Nancy Sinatra, Roy Orbison, Gene Pitney, Nancy Wilson, Jerry Lee Lewis, Tommy Roe, the Four Tops, Stevie Wonder, Fats Domino, Tiny Tim and Brenda Lee.

Says Colin: "We shall still continue to present top British acts, but so many are tied up with seasonal engagements that we shall have to look to America for 25 per cent of our stars."

Scoop for Mothers at Birmingham who have signed American Richie Havens for his only British club date on June 6, the night after his concert at London's Royal Albert Hall.

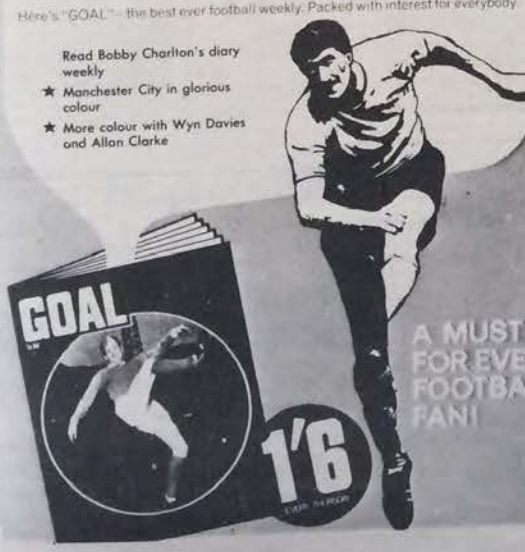
Local boy makes good when Jefferson stars in cabaret at La Dolce Vita, Birmingham, for the week commencing June 29. Jefferson has played the club before as lead singer with the Rockin' Berries but this is his first appearance there as a solo artist.

Lymington's Chord Club has been taking name groups to Hampshire for the past four years. A progressive and blues club, they present Eire Apparent on May 31. Marion Montgomery's week at Wakefield Theatre Club from June coincides with the reintroduction of dancing girls at the Yorkshire nitery.

IN YOUR NEXT ISSUE OF MM

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DAVID SYMONDS

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BELFAST, Ulster Hall
Saturday, May 31 (7.45 p.m.)

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(See Page 17)
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FREE

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SATURDAY

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LIGHTING (King George's Hall, Exeter, Surrey).

FREAK EASY
FREE
Friday, May 30th
D.J. Jerry Floyd—Music from Muxfield, Warwick St.
Next Friday: **KEEF HARTLEY**

SATURDAY cont.

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BLUESCENE, CROWN, Twickenham.
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FLEETWOOD MAC
Fishmonger's Arms
Wood Green

SATURDAY
ANGEL-ARCHANGEL
LIGHTING (King George's Hall, Exeter, Surrey).

FREAK EASY
FREE
Friday, May 30th
D.J. Jerry Floyd—Music from Muxfield, Warwick St.
Next Friday: **KEEF HARTLEY**

MONDAY

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100 Club, Oxford St.
STEAMHAMMER

WEDNESDAY

BLACK BOTTOM STOMPERS
Green Man, Blackheath.

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JOHN HENDRICKS + PETER KING QUARTET
June 2nd for 2 weeks
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Saturday, May 31st
TONY LEE TRIO WITH GUESTS
Featuring **LEW HOOPER**
Sunday, June 1st—Lunchtime

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HAROLD McNAIR
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AT BIRMINGHAM Town Hall we witnessed the most incredible musical experience in a long, long time thanks to the amazing Jethro Tull.


Ten Years After were their usual brilliant selves and Clouds helped to make the evening more than memorable but Jethro Tull were just unbelievable. Heaven help the music lovers of this country if we lose them to the States.

Thanks a million Ian, Glen, Clive and Martin for fantastic music and the most entertaining act on the scene today. — LYN and CHERY PERKINS, Droitwich, Wores.

Groups

IT SEEMS as though new and upcoming soul groups are never mentioned in MM. There are many talented soul hands over the country if people would bother to look and listen to them rather than sticking to the boys who've already made the big time. There are many talents still to be discovered. — Miss J. STAMMERS, London W11.

I AM getting a little bored with this fawning over the Moody Blues. They have passed their best and are now becoming much of a



Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

same as in the music they produce.

"Days Of Future Passed" was a brilliant album and held gigantic promise for the next one which was good but not up to the previous standard. "Threshold Of A Dream" is alright but much too much like "Lost Chord" to be called good or progressive.

The Moody Blues did hold the potential to be the greatest thing since the Beatles but those Days of Future have sadly passed. — DAVID LEWIS, London N.W.11.

Surely

SURELY when a group is generous enough to play for free at a concert, the least they are entitled to from the audience is politeness. At the first of Camden Fringe Festival's free concerts at Parliament Hill Fields, Pete Brown's group had to com-

pete against a barrage of jeering and mockery from a large section of the audience.

When an audience has paid to attend a concert such behaviour might be excusable but never at a free concert. — BRYAN ASHBY, Harrow, Middx.

I'VE RECENTLY seen both Jon Hiseman's Colosseum and Terry Reid's Fantasia and noticed the similarity in style of both bands to the old Graham Bond organisation. If this is to be the new sound of '69 then Bond should quit looning in the States and come back to show them how it should be done.

Bond's old LP's including the fantastic "There's A Bond Between Us" featured something of a supergroup line-up—Ginger Baker, Jack Bruce, Dick Heckstall-Smith and Bond. — PETE SAUNDERS, Brunel University, London.

Note

IT'S INTERESTING to note that nearly all of the revived 45s that have recently done so well in the chart have been soul or coloured discs.

Good though some of these oldies are, their acceptance several years after their birth surely indicates that the soul sounds of yesterday are as good if not better than those of today and that soul music has not progressed since 1965. — PAUL WINFIELD-NICHOLSON, Ruislip, Middlesex.

IT IS evident that frustration is growing in Scotland over the lack of blues concerts especially when there are now so many of those bluesmen we want to hear appearing in England.

It's evident too that promoters are going to do nothing to satisfy the ever increasing "would be" audiences. Therefore it's neces-

I WAS deeply shocked to learn of the tragic accident in which Martin Lamble died, he will be sadly missed both as a musician and as a person. I hope the other members of the group will recover with great speed and will see fit to continue as a group because I'm sure Martin would have wished it so. — J. COX, London SW7.

COULD YOU pass on sympathy to all friends and relatives of Martin Lamble and Jeanie Franklin from myself and all those who thought the



GOODMAN: unchallenged supremacy

sary to do something about the matter ourselves and for this reason those keen enough should form themselves into a co-operative movement to further Northern British Blues. Please write c/o Colvin, 48 Minard Road, Glasgow S.1.—JOHN GARETH.

Voices

SO JOHN PEEL and Pete Drummond have the most boring voices on Radio One. Could it be that they have enough variation in their programmes and therefore have no need to sound exciting or initiate us in the intricacies of making shepherd's pie? I think so.

Neither Mike Raven or Humph have particularly thrilling voices. Their shows, however, are of such high quality that they have no need to stimulate interest by the use of catch phrases or innuendo jokes.—IAN HAGUE, Moseley, Birmingham.

AFTER LISTENING to the "Hollies Sing Dylan" I can only lament the passing of the great group who produced such beautiful sounds on "Butterfly". Come on Hollies, Graham Nash was right Dylan is not your music.—RONALD STEWART, Glasgow, Scotland.

MAILBAG writers are missing out. Instead of moaning and arguing about the merits of various pop, jazz and folk musicians they should be listening to incredible LP's like "Blood, Sweat and Tears", "Those Who Are About To Die,"

"Taste" and "Stoned-henge."

These are the results of quality musicians forgetting about labels and just concentrating on playing superb music.—D. A. WHITFIELD, Romford, Essex.

IF JOHN Lennon wants to make happiness, why doesn't he give some money to Oxfam?—CHRIS PARSONS, Ilford, Essex.

Let's not forget Benny

JAZZ LOVERS all over the world will have joined in the rejoicing of Duke Ellington's 70th birthday so while we are in a mood for celebration let us not forget to mark the 60th birthday of Benny Goodman on May 30.

APPEAL

Here is a man who apart from his unchallenged supremacy on his instrument did more than anyone else to lift jazz and its pop derivations up from its pop-derivative, schmalzy saxes image of the thirties and make a whole new appeal to youth. — PETER NEWBROOK, Cobham, Surrey.

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