

Melody Maker

MARCH 15, 1969

1s weekly

MICK JAGGER—EXCLUSIVE!

An incredible new series by KEITH ALTHAM Starts today!



ELVIS FANS WANT TV SHOW



ELVIS: "show there for the asking."

A MAJOR mystery surrounds the screening in Britain of a TV show starring Elvis Presley networked in America by the National Broadcasting Company on December 3.

The show marked Presley's return to TV after eight years, and the Official Elvis Presley Fan Club has been agitating for its screening in Britain.

100,000 SIGNATURES

Fan Club secretary Todd Slaughter told the MM on Monday: "We raised a petition of 100,000 signatures and sent it to the BBC. But they keep asking us to lay off. We have also approached ITV—but mostly we have approached the BBC."

"Frankly, we think both the BBC and ITV are a little lax in this matter."

Some weeks ago, the BBC told the MM that they were "interested" in the show. But nothing since has been forthcoming. And this week, the BBC said: "The show has not yet been released to TV in this country."

But, according to Todd Slaughter, it is definitely available for a British screening.

Elvis, "If I Can Dream" which comes from the TV show, last week entered the MM Top 30. And the American album from the programme achieved a Gold Disc after two weeks of release.

NO VETO

According to Todd Slaughter, reports said that the show was initially not available for British showing because it had been "frozen" by Elvis' manager, Colonel Tom Parker, for three years. But, in his Fan Club news letter issued this week, Todd Slaughter says: "Colonel Parker's right-hand man, Tom

Why can't they see it now?

Diskin, wrote to the Fan Club claiming that neither Parker nor Presley held the rights to the programme."

Adds Slaughter: "Colonel Parker wrote to me by express delivery saying there was NO VETO on the screening of the Elvis Presley Television Spectacular. There were no strings attached to the screening of this programme anywhere in the world, and that the programme wasn't being held up because of the widely reported monetary reason."

"Only the normal day to day contract clearance would be necessary through NBC, but this happens with every television programme anyway."

"Neither NBC UK nor the BBC have contacted the Colonel regarding a screening of the spectacular. In other words, the show is there for the asking, and theirs for the asking!"

Meanwhile, as the TV show apparently lies dormant, Elvis' song from it continues to climb the chart. This week it has jumped to 15 from 26.

FANTASTIC MELODY MAKER

POLLWINNERS CONCERT



FAME



SURMAN

An all-star line-up of Britain's top jazzmen will be presented jointly by the MM and Harold Davison Ltd. in the MM Jazz Pollwinners Concert at the Royal Festival Hall on April 12 at 9 p.m.

Set so far for this fantastic concert are: Mike Westbrook's Band, Don Rendell-Ian Carr Quintet, Ronnie Scott's Band, Georgie Fame, and a Pollwinners Jam Session starring Ian Carr (tpt), Chris Pyne (tmb), Sandy Brown (clt), Joe Harriott (alto), John Surman (bari), Harold McNair (flute), Stan Tracey (pno), Ron Matthewson (bass) and Tony Oxley (drs).

There will be just one show, starting at 9 pm.

The concert promises to be one of the top jazz events of 1969. Don't delay, fill in the coupon on page 4 today and make sure of your seat in the Festival Hall. Hurry! Page 4—now!

See centre pages



CILLA TO RECORD FINAL SONGS FOR NEW LP

CILLA BLACK — whose "Surround Yourself With Sorrows" climbed to number two in the MM Pop 30 this week — is to record the final two songs for her next British LP in London next week.

The LP will be titled "Surround Yourself With Cilla" and will be released at the end of April or early May. The album including "Aquarius" from Hair, "Red Rubber Ball" and "Liverpool Lullaby."

She opens an eight week season at The Coventry Theatre on March 20 and will travel to London during the season to record a follow-up to "Surround Yourself With Sorrows" which is her first number two record since "Love's Just A Broken Heart" three years ago.

GUN'S U.S. TOUR NEXT MONTH

GUN'S POSTPONED American tour will now take place next month. It opens in Philadelphia on April 3 and the group will play dates in New York, Boston, Chicago and Los Angeles.

They will also do TV and radio appearances during the tour which is scheduled to last four weeks.

The group have been offered a tour of the Far East with American Blues group Cannon Heat this autumn, visiting Australia, New Zealand and Malaysia.

INDO JAZZ FUSIONS TV SHOW

INDO-JAZZ Fusions completed recording on Tuesday of their six-part series for Hartsch TV. First of the programmes will be screened by Hartsch on April 17, and the rest will follow on alternate Thursdays.

Featured with the Indo-Jazz group will be six star singers, one on each show. They are Cleo Laine, Georgie Fame, Elaine Delmar, Mark Murphy, Annie Ross and Jon Hendricks.

Live performances by Indo-Jazz Fusions take place on Monday (17) at Sheffield's Playhouse Theatre and March 31 at the Bulls Head, Barnes.

NAMES IN THE NEWS

SINGER/ACTOR Richard Harris has been signed to play Oliver Cromwell in a new film to start shooting in May.

Ten Years After are to appear at the Montreux Jazz Festival on June 20 and at the Paris Olympia with Jethro Tull and Chicken Shack on May 19. MM Jazz Poll-winner Jon Hendricks opens on March 16 for a week at Newcastle's Change Is Club.

The Kinks next single is to be "Plastic Man" released on March 28 and features all four Kinks singing. Sid Bernstein, the impresario who unsuccessfully offered the Beatles four million dollars for four concerts in America, is to produce a TV series for the Rascals with Sidney Bernstein of Granada TV.

Fred McDowell will be back in Britain for another tour in October and November. He returns to the States on Monday (12) — the Peddlers plan an album with the Maynard Ferguson Big Band and have a new single "That's Life" released at present.

Eire Apparent have a new single released tomorrow (Friday) on Buddha! titled "Rock And Roll Band."

Jethro Tull have had their present American tour extended until May 2. Liverpool Scene take part in the first of a series of jazz and underground music concerts at Guildford Civic Hall on May 4. Fleetwood Mac, Sonny Terry, Roy Harper, Glass Menagerie and Mike Raven play at Cardiff College

DUSTY COLLAPSES — MISSES TV SHOW

DUSTY SPRINGFIELD collapsed last Wednesday (5) and was forced to cancel her guest spot in Tom Jones' ATV show.

Her doctor told her she had been overworking and ordered her to bed for a couple of days, but she was expected to be fit enough to fly to Berlin yesterday (Wednesday) for three days as a guest at the annual Festival Du Disque.

Then on March 19 she flies to Australia to open for a season at the Chevron Hilton Hotel, Sydney. On May 1 she starts eight one-nighters in America, followed by two in Canada. During the American trip she plans to record a new album for Atlantic records.

Her first American album, recorded in Memphis, will be released in Britain next month. Her agent, Dick Katz, is currently negotiating a three-week season at New York's Americana club in June, after which she is due to start work on her new BBC-TV series which will probably start to be screened in mid-August.

Because of her heavy commitments she is now expected to return to London's Talk Of The Town in either November or December.

Stones recording single

THE ROLLING STONES are currently recording a new single and a new album. They went into the studios this week to start a month of recording sessions for future releases.

A spokesman for the group told MM: "We can't say when a single will be out because until they get going, they never know whether the first thing they do will be good enough or the fifth."

Mick Jagger and Keith Richard returned at the weekend from a short working holiday in Italy where they were writing songs for the album.

"Mick has completed all his filming on the film Performance," said the spokesman. "He still has a little dubbing to do and the film's score and it is hoped that the film will be seen in the summer."



RICHARD

HOGS US TOUR

BRITAIN'S GROUNDHOGS blues group may be making their first visit to the States later this year. Agent David

view to the Groundhogs touring after the summer.

Meanwhile, the new group's first album, "Scratching The Surface," is to be released by Liberty in the States on April 15. At the same time, the company will also release another album in the Groundhog series, "Me And The Devil," which features Tony McPhee, Jo-Ann Kelly, Dave Kelly and other British blues artists.

Club from Belfast on Monday

Club from Belfast on Monday (17).

Of Arts Ball at Top Rank Suite, Cardiff on March 19.

Fourmost play a week's cabaret at Warren Country Club, Manchester from March 17.

John Ashton is to join Aynsley Dunbar's Retaliation at the end of the group's American tour. Victor Brox will concentrate on singing and playing trumpet.

Eric Burdon is to release a new album next month which will be a combination of double LP issued in the States. Title is "Love Is" — the Splinters' record the first two programmes for their new BBC-TV series which starts in May at Bolton's Octagon Theatre on Sunday (16). Guests are Shirley Collins and Ethna Campbell — deejay Emperor Rosko introduces Radio One

John Rowles flew back to Britain this week after a tour of New Zealand and guests on the Rolf Harris Show on Saturday (15) — the Move have a new single and album released at the end of April.

Les Reed has recorded a 50 minute BBC-TV spectacular to be shown on April 2 — the Symbols have signed for their fifth visit to the States from September 17 to October 26 — Time Box fly to Sweden on July 6 for a week of cabaret in Stockholm.

Alan Bown has signed a three-year recording contract with Decca. Appa, who left for the USA on Sunday, will be negotiating with colleges there with a



FRAMPTON May join Steve

FAREWELL FROM THE FACES?

A FAREWELL performance by the Small Faces was played at Jersey CI, on Saturday, the day after their final single release "Wham Bam Thank You Man."

But there is still no confirmation of their future plans, whether the Small Faces will split up or carry on without Steve Marriott, who is expected to form a group with ex-Herd singer and guitarist Peter Frampton.

"There has been no constructive progress at all," a spokesman for Immediate Records told the MM on Monday. "They have wound up all their gigs, but the future is still not certain."

Peter Frampton could not confirm his future plans either on Monday, but talking about his playing said: "I took a step back to look back on my playing with the Herd and realised I was wrong in my approach. I used to think there was only one way to play guitar, and that was jazz, and that Clapton was all right but not for me. Now I feel I've climbed over six mental brick walls at once, and listen to all kinds of music."

(24) and Germany again on March 28 and 29.

WILLIAM S AT SCOTTS

GUITARIST JOHN Williams brings classical music to Ronnie Scott's Club when he stars there for two weeks in late June. Opposite Williams, it is hoped, will be jazz guitarist Barney Kessel.

Roland Kirk's Quartet, currently at the club for a month's season, gives a concert at the Theatre Royal, Portsmouth, on Sunday, March 30. Sharing the bill is the Soft Machine.

NEW SCAFFOLD LP

THE NEW Scaffold LP, originally scheduled for release this month under the title "The Two Sides Of The Scaffold," has been put back until early May and will now be titled just "Scaffold LP."

On March 16, the group starts a week of cabaret dates at the Cavendish Club, Sheffield, and the Monk Bretton Social Club, Barnsley.

They record two appearances for Tyne Tote-TV's Walk Right In on March 25 and a guest spot for Granada-TV's Nice Time on March 27. They go to France for a TV date on March 29.

SARSTEDT DATE

PETER SARSTEDT returns from France tomorrow (Friday) to appear at Burreck College, London. He is expected to release his follow-up to "Where Do You Go To" at the end of April.

In May he will release his second album. Other dates for the young folk-singer include Newcastle University (15), Wembley Pool (16), German television (19), Brighton Dome

MOODY BLUES DATE

NEW YORK, Monday — The Moody Blues and Love Sculpture are in line for tours of America this Spring.

David Appa of Artists Management and Agency in London was expected in New York to discuss the tours, reports Ken Gravatt. If finalised, the tours will take place throughout or early in late Spring or early summer.

Introducing



The first great single from a great new label

Aurora is represented in the U.K. by A. Schroeder Music Int. Manufactured and distributed in the U.K. by CBS.



CBS Records 28/30 Theobalds Road London WC1

41 • ANTIQUES, FINE ARTS
PAPER WEIGHTS and long-plates
required by collector. 286 2582

42 • ARTICLES FOR SALE

FOR SALE—HEAVEN

Self-Contained Void, Vacant Possession. Centrally Situated in 7 inches of 45 R.P.M. Record.

(CURRENTLY BEING DECORATED BY U.S. CHARTS)

A Sound Buy, 8s. 6d. Apply to your Record Shop. Quote Atlantic 584 255 THE RASCALS



DISTRIBUTED BY POLYDOR RECORDS LIMITED

So why bother to put up with hotels? When RPB will put you up in a modern 2 bedroom — that you can stop at a moment's notice. It's your own home. You'll be able to take comfort

FANTASTIC



TOM JONES more TV shows

NO TOUR OF BRITAIN FOR TOM THIS YEAR

TOM JONES will not undertake a concert tour of Britain this year. American TV has taken up the option on a further 26 shows in the This Is Tom Jones series, currently in production and these will be filmed in the autumn.

A spokesman told MM: "America will see the first 14 shows again throughout the summer and Tom will then start making 26 more, so there'll be no tour. It means that Tom will be on networked American TV every week for over a year."

Tom finishes the first 14 shows on April 20 and opens on April 24 at Sydney's Chevron Hotel for a two and a half week season followed by eight days in Honolulu.

ELLA'S CONCERT DATE

ELLA FITZGERALD, supported by a trio, will make two concert appearances at London's Royal Festival Hall on Saturday, May 17. Following those, she will play her first British club date when she appears for one night only at the Peco-a-Poco, Stockport, on Thursday (22).

Double 'A' side for Mary's follow-up

MARY HOPKIN's long-awaited follow-up to the "Those Were the Days" will be a double 'A' side release. One side will be a Paul McCartney composition titled "Goodbye" and the other will be "The Sparrow," by two writers signed to Apple named Gallagher and Lytle.

The record is released on March 23. Mary Hopkin flies to America on April 14 for concerts and TV dates. Apple Records release Jackie Lomax's album "Is This What You Want" tomorrow (Friday) and a single "The King" by American group Brute Force is to be released by the company although no date has been set.

The Ivies have completed work on a new album and five tracks were produced by former Beatles road manager Mal Evans.

CLUB NEWS

THERE will be two performances a night when Count Basie opens his British tour at the Wakefield Theatre Club on April 18. The first show will be from 7 pm to 9.30 pm and the second from 10.15 pm to 1 am. Woody Herman's planned week at the Wakefield club has been cut to four days, from April 30 to May 3.

The Ace Kefford Stand, the group formed by the former Move bass guitarist, plays the Belfry, near Sutton Coldfield, on Saturday (15). The Fish will preview their first single, "For Your Love," which is released on March 21.

The Johnny Howard Big Band, with Laura Lee and Danny Street, are tonight's (Thursday) visitors to the Place, Hanley. The Reception follow them tomorrow followed by Bitter Sweet (15) and Ferris Wheel (16). John Peel starts a Sunday residency at Birmingham's Mothers on March 23 when he appears with the Crazy World Of Arthur Brown. Other Sunday bookings include Country Joe And The Fish (30), Fairport Convention (April 6), Fleetwood Mac (13), Aynsley Dunbar (20) and Pink Floyd (27).

Geno Washington and the Ram Jam Band star at the newly redecorated Railway Discotheque at the Railway Hotel, Weststone, North London, on March 23, followed by the Mopeds on March 30, Jimmy James and the Vagabonds at the club on April 13.

FLEETWOOD MAC LEAVE BLUE HORIZON

FLEETWOOD MAC are leaving Blue Horizon Records. This surprise announcement was made on Monday following rumours that the group were considering leaving the blues specialist label last week.

The reason given for the split was "difference of opinion," believed to be in connection with the group's recording activities. A spokesman for the group told Melody Maker: "They haven't found another record company yet."

Fleetwood Mac's manager Clifford Davis said on Monday: "We have had one or two offers but one thing is certain, Blue Horizon will not distribute any more Fleetwood Mac singles in the future."

MARTHA FOR TV SHOW

MARTHA REEVES and the Vandellas have been snapped up for a Star guest spot on ATV's This Is Tom Jones.

They tape the programme on March 29 and 30. It will be screened in the London area on Friday, April 18, and in the Midlands two days later (20).

Because of a clash of dates the American group's appearance at Oxford from March 30 has had to be cancelled.

Remainder of the itinerary for Martha Reeves and the Vandellas is: Top Of The Pops (March 27), Gaumont, Wolverhampton (April 1), Fairfield Halls, Croydon (2), Birmingham Theatre, Birmingham (3), Astoria, Finsbury Park, London (4), Dome, Brighton



FLEETWOOD MAC: "difference of opinion"

(5), and the Fleets, Stockton, from April 6 to 12.

Also touring with Martha Reeves and the Vandellas are Johnny Johnson and the Bandwagon, Mary Johnson, Glen South, Bobby Patrick and the Big Movement, currently touring with Stevie Wonder, and deejay Johnnie Walker.

BOB DYLAN RECORDS

NEW YORK, Monday — Bob

Dylan has been recording numbers by country star Johnny Cash at studios in Nashville, Tennessee.

And Cash has cut a number of Dylan tracks in return, reports Ren Grevatt.

COMPLETE TRACKS

THE BEATLES have completed about 10 tracks on a new album and spent this week mixing and balancing in Apple's Savile Row studios.

Press officer Derek Taylor told MM: "They still have about four more numbers to record. There won't be any talk of release dates until they get the TV shows together as well."

George Harrison has completed an album of electronic music — described by Taylor as an "environmental album" — but no release date has been set.

JAZZ NEWS COMPILED BY BOB DAWBARN

Louis' condition still critical

LOUIS Armstrong's condition is "unchanged" in New York's Beth Israel Hospital. Last week, as reported in the MM, the hospital said his condition was "critical." All they would add this week is that he is under "intensive care."

MRS Marie McLaughlin, wife of guitarist John McLaughlin, this week poured cold water on rumours that he had joined the Miles Davis group along with British bassist Dave Holland. Mrs McLaughlin told the MM that John had completed his album with Tony Williams in New York and she understood he had sat in with Miles, but he is due home next month.

TREVOR Watts this week signed a two year recording contract for his group, Amalgam, with Transatlantic Records. An album will be released in April featuring Trevor with Jeff Clyne and Johnny Olyan (Daxton) and John Stevens (drc).

RUBY Braff, Barney Kessel, Ditt Jones and Freddie Thompson were among the musicians who gave a benefit session for ailing British drummer Johnny Butler at New York's Jolly Singace last week.

TOMORROW (Friday) sees the last in the current series of the London Jazz Centre Society's Conway Hall concerts. This one features Mrs clarinet Pollwinner Sandy Brown with the Graham Collier Sextet. The Howard Riley Trio share the bill.

THE Keith Smith Band tops the bill for a Jazz Ball at the Borough Hall, Greenwich, on Saturday (15). Also appearing are the Blackbottom Monkeys, Bill Brunskill's Jazzmen and Jim Manning's New Orleans Jazz Band.

THE Humphrey Lyttelton Band will wind up the nine-day Corby Arts Festival, Northants, on July 20. Loner saxist Jan Breznika leads a 20-piece band on Thursdays at Morningside Jazz Club in the Broadway Hotel.

AFTER a year relaxing in Honolulu, Anita O'Day is back in New York for a six-week run in the Manhattan with the Roy Eldridge Quintet. Trumpeter Harry Edison was drafted into the Count Basie

band for three "live" recording sessions for Dot Records at the Tropicana, Las Vegas.

GUITARIST Ray Russell fronts about four more numbers to record. There won't be any talk of release dates until they get the TV shows together as well.

George Harrison has completed an album of electronic music — described by Taylor as an "environmental album" — but no release date has been set.

KFR Colyer's Jazzmen left yesterday (Wednesday) for a fortnight's tour of Denmark and Sweden. Sandy Brown and the Maynard Ferguson Band look probable bookings for the Hungarian Jazz Festival in May.

AFTER 12 years on America's West Coast, trumpeter Al Porcino, who recently toured Britain with Buddy Rich, has returned to New York and is working with the pit orchestra of the new Broadway smash hit show, Promises, Promises.

TONY Coe guests at the Keel Jazz Club, Bathampton, Somerset, on March 15. Max Collie's Rhythm Aces play the new club at the Essex Tavern, Tap, Walthamstow, tonight (Thursday).

MELODY MAKER POLLWINNERS JAZZ CONCERT

THE PLACE:

Royal Festival Hall, London

THE TIME:

April 12, 1969 at 9pm

THE PLAYERS:

- Georgie Fame, Mike Westbrook Band, Rendell-Carr Quintet, Ronnie Scott Band, Pollwinners' Jam Session-Ian Carr, Sandy Brown, Chris Pyne, Joe Harriott, John Surman, Harold McNair, Stan Tracey, Ron Mathewson, Tony Oxley

TICKET PRICES:

21s 16s 6d 13s 6d 10s 6d 8s
FILL IN THIS COUPON NOW:

MM POLLWINNERS CONCERT

Name: _____
Address: _____
Please send tickets at _____
I enclose cheque/postal order for _____
SEND TO: Harold Davison Ltd., Regent House, 235 Regent Street, London W.1.

5 NEW CONTINENTAL ALBUMS

Petula Clark
VRLS 3039 (5)

Nini Rosso
Romanze
DRLS 80030 (5)

Jacques Dutronc
The Fantastic Jacques Dutronc
VRLS 3040 (5)

Andre Benichou
Guitare Bach
VRLS 3038 (5)

Ernesto Bitetti
The Classical Guitar Of Ernesto Bitetti HXL. 112 (5)

DISTRIBUTED BY PVE RECORDS (SALES) LTD., A.T.V. HOUSE GREAT CUMBERLAND PLACE LONDON W.1.

DYLAN IS ALIVE AND WELL AND RECORDING

"IT IS GOING to wipe the whole world out. It's incredible," said Bob Johnston, producer of the latest Bob Dylan album which was completed in Nashville recently.

Describing Johnston as the producer is not, as far as he is concerned, correct. He sums up his job quite simply. "I turn the damn machine on — he makes the music," he said in London last week. About the session he says: "I don't know whether it was a week or a year. I went to Nashville, cut an album. It's finished and it will be released. I can't tell if it's different from the last. They're all new songs. I can't say whether they're like — they're just Dylan."

Control

Bob wouldn't be drawn about the backings used on the album. "I'd rather not say" was all he would allow.

As regards the LP title he said: "I don't know if he has a title yet or not. He has full control of it, so that's there."

"Really, all you should say is Dylan was doing an album and it's going to be released."

"It's a gas being there. I don't think about the voice — the songs are so great. The only thing is I get to see a live performance which a lot of people would pay millions of dollars to see."

Texas-born Johnston may sound a bit aggressive. In fact, he's friendly, enjoys his work very much, and is happy to be working with not only Bob Dylan but Leonard Cohen, Johnny Cash and Marty Robbins as well.

"Dylan, Cohen and Cash have got the freedom to go in and do their thing. They've got their music and their musicians. I don't think I really put things together. I have put records together in the past, but these people have to be allowed to go in and do what they want to do."

An indirect connection with Bob Dylan has brought Bob Johnston over to London. He is to record Georgie Fame, and two Dylan songs are on the cards.

"They're a couple of old Dylan songs. I'd rather not say what the titles are as the record will be released quite soon and somebody may jump on them."

Style

"They are already on albums, but I've other material besides Dylan. But I think all we're going to do are the Dylan songs."

Bob came over at the invitation of Che Millikan, Epic Records' newly arrived London representative. "He asked me to come across and produce the record. I'll be for British and American markets. We release it as soon as soon we get it. I don't like to wait on records, because the market changes so much — unless it's certain people with a certain style."

The second Leonard Cohen album is due out soon, said Bob. "It's great. It's all songs, but his songs are poetry. It's a little

DYLAN: in complete control

simpler than the last one." Bob recorded the Johnny Cash "Folsom Prison" album, reckoned one of the best "live" albums ever made. He decided that Cash's idea was a good one and just went ahead and arranged the details for taking a recording unit into Folsom Prison. "There is another prison album on the stocks," said Johnston at San Quentin Prison. All the songs are different from the Folsom album. San Quentin is a maximum security prison. It's where they have the gas chamber.

Modest

Unlike a lot of producers, Bob Johnston isn't a finger-clicking, wower-we-must-get-it-together-man type. He is modest about his recording achievements. His main concern is that the artist gets what he wants and how he wants it when it comes to cutting an album.

It's refreshing to meet someone who takes this attitude in a studio. And obviously, as his growing list of album credits prove, his methods get results. Good ones, too. — TONY WILSON.

Why Joe won the race for 'Games'

EVERY so often a song comes along that looks like a winner. "Games People Play," for example. But a battle developed between the writer and originator of the song, Joe South, and Britain's Squires, who split with Tom Jones and hoped the song would give them a quick Pop 30 entry.

Now American Joe South has won the race. And the Squires have conceded defeat. "We're disappointed," said Squires' drummer Chris Slade. "But that's how it goes. Our record got very few plays in comparison with the South version."

Chris says the record has got the group's name about a bit and they hope to release another single very soon — this time on another label. Their version of "Games" was on NCA, but they have now signed with Polygram.

Joe South is an American singer, guitarist and composer who has also produced a number of American hits. He was writer and producer of "Down In The Boonocks" and "Mush" for Billy Joe Royal, and also had Staxside hits with "Untie Me" and "Be Young, Be Foolish, Be Happy" by the

Tam. A busy session guitarist, he has worked in the studios with Bob Dylan, Simon and Garfunkel, Aretha Franklin, Solomon Burke, Wilson Pickett and others. Born in 1942 in Atlanta, Georgia, he started playing guitar when he was eight and

JIM WEBB'S wistful "Wichita Lineman" has realised an ambition for guitarist-turned-singer Glen Campbell.

"It's always been a hope of mine that I could have a single on the British charts," said Glen from the Los Angeles office of his successful TV show, the Glen Campbell Good Time Hour. "I made it into your chart with 'By The Time I Get To Phoenix' but I'm really very very pleased that 'Lineman' is in the top five."

It's the second winner for the Campbell-Webb combination and Glen is naturally happy to record Webb songs. "In fact, my next American single is another of Jim's songs called 'Galveston,' and this will probably become my next British release in due course."

Glen had just arrived for the day's rehearsal of the TV show at the studios when I phoned him. His Good Time Hour has been running since late January and is one of the top variety shows on American screens. Glen has been placed rather in the country bag, but his show reflects many aspects of pop music. He's already had people like Stevie Wonder and Roger Miller on the show and the current show he was working on featured Bobbie Gentry.

CHORD

He even denies that "Wichita Lineman" is a country song. "It's not really strictly a country song, although a lot of people think of it as such," said Glen. "But its chord progression is different... it's certainly not a country progression."

Glen, in fact, has worked in many different fields of music.

RADIO

His father, a Scottish Campbell who had emigrated to America, bought him his first guitar when he was four and within two years he was singing and playing guitar on radio shows throughout his home state, Arkansas, Texas and Oklahoma.

As a teenager he joined his first country band in Albuquerque, New Mexico. He later formed his own band and eventually moved to Hollywood, where he established himself as one of

The Wichita Lineman is on the line

the busiest session guitarists on the West Coast.

Glen recalled those busy days in the studios. "I remember one year I did 586 sessions on guitar," he told me. "I sure was busy then."

He worked with a fantastic variety of artists before starting to cut a few vocal tracks himself. And it was a country song — John Hartford's "Gentle

On My Mind" — that established him as a rising star in the vocal field. He recorded a number of songs until "Phoenix" gave him his first international smash hit.

I asked when British audiences would be likely to see him performing here. "I've been to England, but only really for TV

appearances. But it doesn't look as if I can be in Europe before May, because this TV series goes on until then and then I have a few concert dates in the States."

WARM

"I'd like to come over this year, though, and play a few club dates or perhaps

some concerts if there could be an orchestra. I like the idea of working for British audiences. I think they are perhaps warmer than American crowds. Apart from the country circuit, audiences here tend to have the attitude 'okay, Dan, show us something.'"

"I think the English audience, like the country fans here at home, go to see an artist because they want to hear him and without the sort of aggressiveness that you find here. They appreciate an artist more, I find."

Glen is increasingly busy in films too. He recently completed a film with John Wayne, titled "True Grip, a western in which he plays a cowboy."

"Later this year, I'm starring in a film called 'Norwood' for producer Hal Wallis. It's the story of a folk singer who bums around America singing where he can. I play the singer and there'll be a few songs in it. I'll be making the movie in the summer and it should be out at the end of the year."

GUITAR

He still plays a lot of guitar on his TV show, on live appearances and on record.

"I've just started an album of guitar instrumentals," he told me. "I started it last night. I have already cut 'Classical Gas' and I have a lot more tunes to do by the time I finish the TV series. I'm hoping it will be out at the end of the summer."

I said goodbye to Glen as he got a call to go on set for another rehearsal.

"Please tell everyone in England how pleased I am that the record's a hit," he said before leaving. "I sure appreciate it."

ALAN WALSH

THE 1969 EUROVISION SONG CONTEST ENTRY FOR EIRE

The Wages Of Love

SUNG BY

Muriel Day

ON CBS4115

A DOLPHIN RECORDS PRODUCTION PUBLISHED THROUGHOUT THE WORLD BY APRIL MUSIC LIMITED, 1 WARDOUR STREET, LONDON W.1.



CBS Records 28/30 Theobalds Road London WC1

More of a tax-in than a s-g...

Caught in the act

WE WERE listening to the chart-topping Peter Sarsted at the Calyx Cinema, Edinburgh, by courtesy of the Scottish National Party, said the promoter. If, in truth, Sarsted was the LP leader, the party would clean up some the next election. At least he could count on every female vote, for already he's got some kind of cult going for him in these parts. They adore his every song and they weren't all beauties.



SARSTED: they weren't all beauties

JOHN LEE HOOKER

IT IS A fortunate aspect of blues booms, past and present, that they result in the arrival in this country of various American "greats." Such is John Lee Hooker, who appeared at London School of Economics on Saturday and presented a typical selection of his music, including "Driftin' Blues," "Maude," and the inevitable "Dimples."

John Lee is still basically a country blues singer and player who "went electric" many years ago. His guitar style, is extremely limited when compared to the Kings or Buddy Guy, but his great asset is powerful and dramatic singing, which serves to best effect on "It Serves Me Right To Suffer." He also can get a really solid rhythm going, as on "Let's Go Out Tonight" and "Maude."

It is perhaps a pity that John Lee did no solo work with acoustic guitar, but this is not to denigrate the Groundhogs who are now so familiar, with his style that they back him as well as almost any band he has recorded with. — LEN SMITH

BUCK OWENS

ONE OF America's top country music specialists, Buck Owens, made a very good British debut at the London Palladium on Sunday night. Backed by the Buckaroos, a four-piece comprising guitar, steel guitar, bass guitar and drums, Buck presented a showcase of entertaining country-style music that included a selection of his hits "Act Naturally," "I've Got A Tiger By The Tail," "Sam's Place," and "Sweet Rosie Jones."

It was a lighthearted performance with plenty of clowning from Buck and the group, but musically, it was very sound. He featured some Cajun-style music with "Licky Licky Li" and "Louisiana Man," and finished the show with his own version of the old Chuck Berry hit, "Johnny B Goode."

MARK MURPHY

THIS WAS Mark Murphy's first appearance in Manchester for over a year. Although this was a hirsute and bearded Murphy, there was still the easy delivery, good diction, perfect pitch, superb dynamics and wonderful vocal control that had long been identified with this singer.

At the Manchester Sports Guild last Saturday he put on a varied programme of 20 songs, the highlight being a ballad, and perfectly exquisite "Elephant Rigby" and a loping tempo version of "Memphis Blues," during which Pat Smyths provided a mean and low down piano backing. Mark was in happy mood, and not just because the audience gave him a wonderful reception — he's just heard that he's been given a British resident's permit. — ALAN STEVENS

ENGLBERT

WITH A slight movement of his six-foot-six-inch frame Englbert Humperdinck had even the grandmothers screaming when he opened his six week tour last Friday, at the ABC, Northampton. Humperdinck's 25-minute stage act had two packed, almost totally female, audiences standing on their feet while he sang the songs that have won him the biggest fan club in the country.

FRANKIE VAUGHAN

FRANKIE Vaughan seemed to be suffering from a strained throat when he opened at London's Talk of the Town on Monday. But the sight of such stars as Eric Wise, Jimmy Tarbuck, Tom Jones and Sandie Shaw in the friendly first night audience spurred him on to deliver 20 warmly welcomed songs, high kicks and all.

The new Talk of the Town show featuring Norman Taylor, Kenny Ellis and Carol Kavin has a space age motif and features some of the prettiest girls in London. Norman JACK HUTTON.

BOBBY WELLS

THERE IS still such a quality of magic about his work that even a session by a fu-rudden Bobby Wells (ter) is something to sniff and savour like old wine. Where you hear him, too, is important, and the monthly blows in the 'friends in the living room' atmosphere of International Student House are just right for his lucid, curiously haunting understatements — the antithesis of the sock-it-to-me frenzy of much of today's jazz.

With a rhythm section of Martin Joseph (pno), Daryl Jenkins (dr), and Brian Spring (dr) Wells displayed his superb melodic gifts in a tune-and-changes programme which included "Just Friends," "Bye Bye Blackbird," some blues, and "Live Wire," a crackling, cunningly devised original by pianist Joseph.

But it was on the final Jackie McLean tune, "Hip Strut" when Ronswick and Spring, prodded by Joseph's excellent comping, got into one of those easy loping grooves with Bobby trailing his subtle wisps of blues-tinged melody, that one felt a checking sense of frustration that there appears to be so little place today for his unique kind of beauty and feeling. — CHRISTOPHER BIRD.

Stevie's a big star now

Stevie's last number was his huge hit "I Was Made To Love Her" (he) which had the crowd cheering, clapping and dancing in the aisles—begging for more.

The Foundations's surprised me—and a great many others—with a new, a-casualist Catlin Young sounded good on their first hit "Baby Now That I've Found You." Right? Haven't "No Experience Necessary" and their smash hit "Buttercup."

American trio, the Efrattions, did a standard Tamla act that included "Snake," "Dancing In The Streets" and their last single "Nothing But A Heartache." — ROYTON ALDRIDGE.

OVER THE years, musicians and singers have come their best to keep the brewers in business. Now the brewers are returning the compliment — as far as British Country and Western is concerned, anyway.

London brewers Fuller, Smith and Turner have been nurturing country music in several of their pubs and last week, through a subsidiary, Griffin Catering Ltd, they gave the London C&W scene a new headquarters with the opening of the Nashville Room, right next to West Kensington tube station in the Cromwell Road.

HAPPY

Chit Atkins was the star guest on the opening night but the last word went to Mary Reeves, the wife of Jim Reeves. She told the MM: "It sure is a nice place and I think country music will be happy here."

New how about a brewer subsidising the London Jazz Centre?

Mary Hopkins 15 minutes late for her debut on the Engelbert package tour at Northampton when her car had a puncture — Paul McCartney has booked tickets for the Engelbert-Hopkin show at Hammersmith.

Jimi Hendrix and US organist-singer BB King jamming at the Speakeasy last week... And the jackpot at the Middle Earth stands at £2.10s a sleeping bag, and a screen test for the latest Andy Warhol movie, a 40-hour effort starring Laurie Henshaw's braces.

STARS

All-Star group at Elstree Studios last week—Tom Jones (vca), Jerry Lee Lewis (pno) and Chet Atkins (git). They were tapping a future Tom Jones show. Gerry Bron appointed Personal Manager of Simon Dupree's Big Sound.

Stop mourning the Cream and lend an ear to Keef Hartley's new "Half Breed" album... Big reunion scene between Canadian singer-songwriter Gordon Lightfoot and Noel Harrison this week.

Tenorist Alan Skidmore christening his new daughter Alice, after Alice Coltrane... Richard Edle beat the other publicists to it with "Juniors Eyes are the Victoria line of the Underground."

Valentino, the Irish pianist with the Desert Song image arrived at his Cafe Royal reception on Monday as predicted — on a camel... Orlan Clair, an



THE raver's WEEKLY TONIC

Brewers backing Country and Western

MM Top For The Top in 1969, guests in Golden Shot on March 23.

Barry Ryan's "Love Is Love" going great guns on the Continent, but Barry admits "I'm resigned to the fact it's a flop in Britain — probably because it is too like 'Eloise'." Toat Records fold tomorrow (Friday) Vicki Wickham to do independent productions and work on an American TV show.

Peter Reddaway of Swindon's Locarno Ballroom says he lost £143 on the Ten Years After and £131 on the Family recently. He doesn't blame either group—he says the fans are staying away because they have been let down so often by other groups failing to appear.

NICE

Kent agents Ammonwealth's phone numbers is Benenden 719 — not 718, as in the MM Yearbook... Somebody blowing nice about Hungerford Bridge Saturday night... Bob Dylan used Nashville sessionmen on his new album.

Tubby Hayes too busy writing to MM to answer his phone to Jack Higgins?... For all those wondering what that theme

music is to London Weekend TV's Sports Arena, it's Mills Davis' "Guns" — a British "Guns" friend shouldn't pronounce the name of the genial host at the Carrivon as Dave Bulke. I do. I know though. Don Partridge wants to open a club. He should call it the Pear Tree — or is it too subtle for you heathens?

MM's Tony Wilson nearly trampled to death by screaming fans after Amen Corner's Tottenham Royal show... Why doesn't somebody record Norma Winstone?

REPLY

Pete King now representing the Kenny Clarke-Francy Boland band in Britain and America... "Boom Bang-A-Bang" got its name when co-writer Alan Moorhouse heard his son playing drums and asked what he was doing. His reply was—yes, you've guessed. Next year's winner could be called "Daddy, I've Just Been Sick On The Carpet."

Nice sounding good at Middle Earth last week. Will they issue the new Top Gear signature tune as a single?... MM's Roy Eldridge's eyes still out on stalks after seeing the Penhouse Pets at the party after the opening night of the Stevie Wonder-Foundations tour.

Jazz composer W. C. Handy's face will be on an American postage stamp to be issued in May. Can't see John Surman on a British five-penny somehow... unexpected meeting at Hamburg airport this week between Cliff Richard and John Rowles — Cliff on way home from Rumania and John from New Zealand.

Tiny Tim hilarious on Rowan and Martin's Laugh-In last weekend... J. J. Jackson hopes to record a live album during his British tour... Jiving K. Boots failed to recognise Chris Welch at Catterick Country And Olde Tyme Club.

VOICE

Waitress Of The Week — Gerry at Ronnie Scott's. Let's hope nobody records a live album during his British tour... Jiving K. Boots failed to recognise Chris Welch at Catterick Country And Olde Tyme Club.

MUSICLAND

M.C.5—KICK OUT THE JAMS • BYRDS DR. BYRDS & MR. HYDE • STEPPEN-WOOLF — AT YOUR BIRTHDAY PARTY THE FLYING BURRITO BROS. • NEIL YOUNG • *MOTHERS—MOTHERMANIA EARTH OPERA • THE GREAT AMERICAN EAGLE TRAGEDY — ERIC BURDON'S GREATEST HITS • JAMES COTTON COTTON IN YOUR EARS • VELVET UNDERGROUND • TIM HARDIN 4

ALL AT 59/6 including postage

MUSICLAND
44 BERWICK STREET, LONDON, W.1
01-734 5626
WRITE FOR MAIL ORDER LISTS
*Coming very soon — UNCLE MEAT

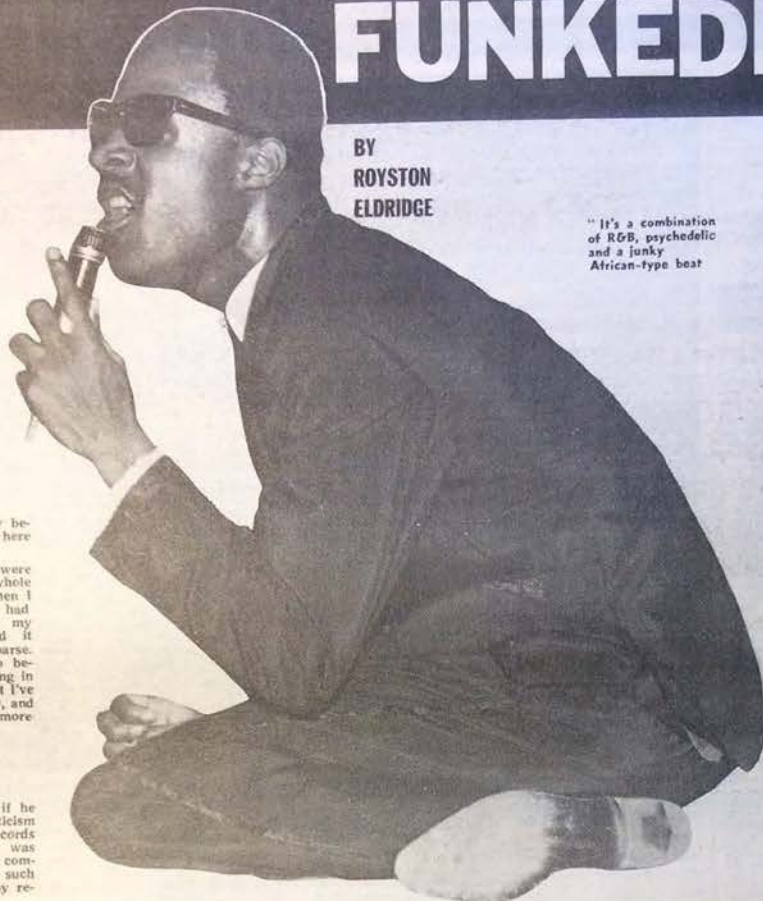
THE ACADEMY
"POP-LORE ACCORDING TO THE ACADEMY" L.P. B.T. 5001
"MUNCHING THE CANDY" (featuring Polly Perkins) SINGLE B.T.S.2
PUSSY L.P. B.T. 5002
CLEF TRADE
"YOU'VE NEVER BEEN TO MY HOUSE" SINGLE B.T.S.1

ALL MARCH RELEASES ON
morgan blue town
the new label
MORGAN RECORDS LTD. LONDON, ENGLAND
DISTRIBUTED BY SELECTA LTD.

STEVIE WONDER
explains the
latest sound
from Tamla...

FUNKEDLIC!

BY
**ROYSTON
ELDRIDGE**



AT THE AGE of 19, Stevie Wonder is something of a soul business veteran. But after meeting and seeing him in action, it's easy to understand why the Tamla Wonder boy has stayed at the top.

The secret of Stevie's success is his love of music, his need to have music with him all the time.

SINGALONG

When he flew in last week for the start of another ball-bursting British tour, he brought a new tape recorder and boxes of tapes with him.

Sitting in his dressing room at Top Of The Pops, Stevie played some of the backing tapes and sang along with them, with an occasional blow on his harmonica.

"I really didn't think 'For Once In My Life' would get as high as it did in your charts, it's been nearly a year and a half since I was here last. Just before I left I got a Gold Record for that song, and that really means a lot to me.

NATIVE

"If 'I Don't Know Why' doesn't make it as the new single, I'll probably release 'Hello Young Lovers,' both here and in the States. I love that tune and the way Frank Sinatra did it too.

"This is about my fifth trip here, I'm almost a native of England. I like the people here very much, they're so relaxed. In that sense

there's a similarity between the people here and in Japan.

"The audiences were very good, the whole tour was nice. When I was here last I had an infection on my vocal chords and it made me very hoarse. That hung me up because I couldn't sing in a high register. But I've had it seen to now, and my throat is more powerful."

STYLE

I asked Stevie if he thought the criticism that all Tamla records sound the same was valid and why the company was having such a lot of success by re-

"It's a combination of R&B, psychedelic and a funky African-type beat

releasing old hits or near misses.

"The sound has a lot to do with the style of writing and the musicians, but I think the Tamla sound is gradually changing.

FUNKY

Have you heard the Temptations' 'Cloud Nine,' it's more or less what we call 'funke-delic'.

"It's a combination of R&B, psychedelic and a funky African-type beat. I'm experimenting... a lot of things I've done recently are funkedelic.

"I hadn't heard about these old numbers getting back in the charts. So Martha's 'Dancing In The Streets' is in the charts—that's nice.

"I hear The Cream have broken up. That's too bad. I admired them—they were a good psychedelic group.

"Some of that psychedelic music is really fantastic, it shows the creativeness of the young people, but some of it...

BALLADS

"I believe that music is bringing younger people closer together. Young people are expressing themselves through music and that's bringing countries closer together.

"A lot of the ballads I write always

have a very haunting melody, I often wonder about that. I think it's because of a lot of things I don't understand. I can't see why people, in a sense, want to get themselves in a dead-end street... why there's so much hatred between people — and not just racial hatred.

"Most of the spare time I get I spend writing songs. Reading stimulates me to write more. If you get wrapped up in a book, it stimulates you.

MONTH

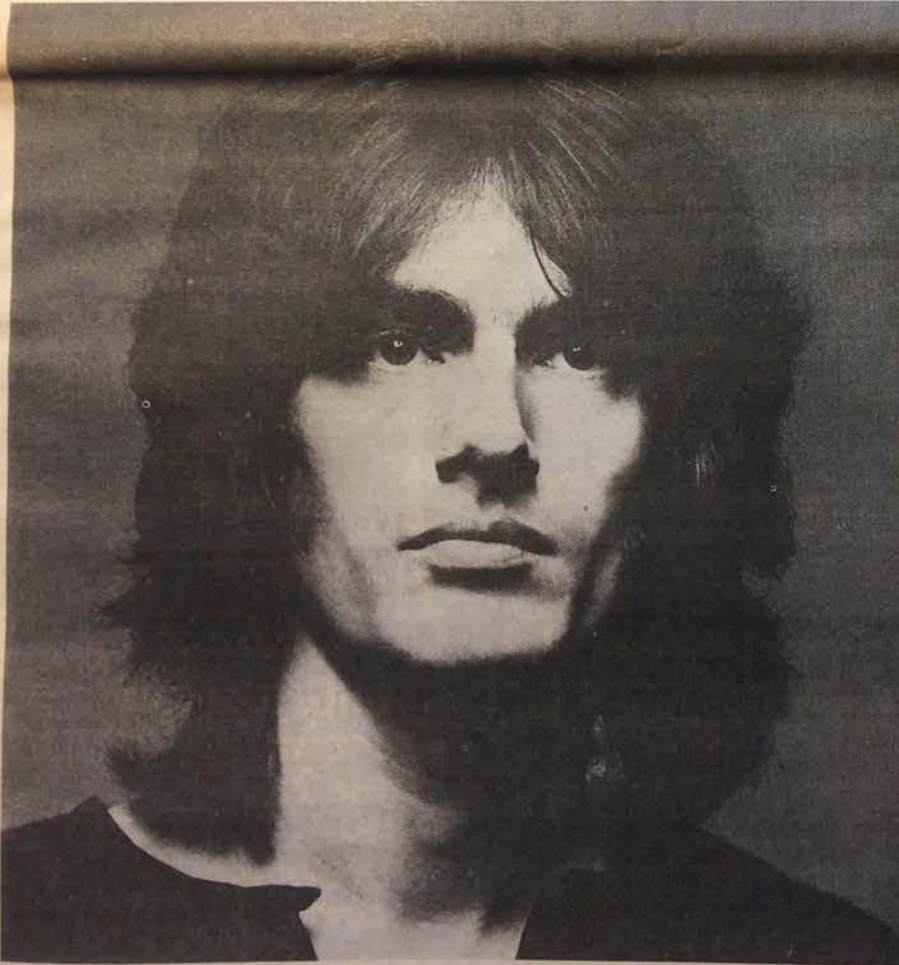
"Sometimes I write as many as 50 songs a month down in my basement at home. Then I'll take them along to the studio.

"I would like to write more and stop singing so much. I like writing even more than singing. With writing you leave something behind."

READY

It was time for Stevie to get ready for his spot on the show. He put another tape on the machine and this time it was Feliciano's "Light My Fire."

As I left Stevie was giving his own soulful version of the song, still singing "Workout, Stevie, Workout."



"Is This What You Want?"
is an album

"Is This What You Want?"
is a question

The answer
to the question is **"yes"**

The answer
to the album is

YES YES YES
YES YES YES
YES YES (yes)

Jackie Lomax
on Apple Records

"Is This What You Want?"
Well, is it?

"Yes" a million times "yes"

(But you've got to listen.
Always you must listen.)

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

Sonny Boy No. 1 and a really top quality set

BLUES ON LP

It's not often a reviewer can say that he recommends a record thoroughly, to all blues fans, without reservation. **SONNY BOY WILLIAMSON VOL. 2** (Blues Classics 20) is such an album—a top quality set by the first Sonny Boy on record, John Lee Williamson who died in 1958. He was the original harmonic player, the big influence on modern harp styles as you'll be able to tell on this LP. Also, his groups—with Walter Davis, Josh Altheimer, Blind John Davis, Eddie Boyd or Big Maceo on piano, and such stalwarts as Big Bill (gtr) and Ransom Knowling (bass)—were important in the establishment of distinctive driving Chicago blues-band style. Quite apart from all this, Sonny Boy was a singer of real talent with a mumbly delivery and relaxed swing which makes him easily recognizable. He invented, or converted a great many songs and almost everything on this LP will sound familiar today, especially "Hucklebuck," "Stop Steppin' Down," "Shady Grove" (which is "Sail On") and "My Baby's Made A Change." All these are remarkable performances but no less striking through different are the early "Skinny Woman" (1937) and "I B. Blues" (1935) and "Train Fare Blues" (1940). The sound of "Skinny Woman" is so like the Estes-Nixon recordings of '35 that it seems likely Williamson was trying to "cover" them. Hear these by any means if you appreciate blues harp. —M.J.

vocals, a Terry solo effort with Dave Lee and a "That's How I Feel" on which Brownie sings and plays alone in a style which explains why he was once known as Blind Boy Fuller No. 2, this must have as much variety as anything the pair have done. Unhappily, the sleeve carries no information except the titles—a necessary economy perhaps. —M.J.

ABILITY

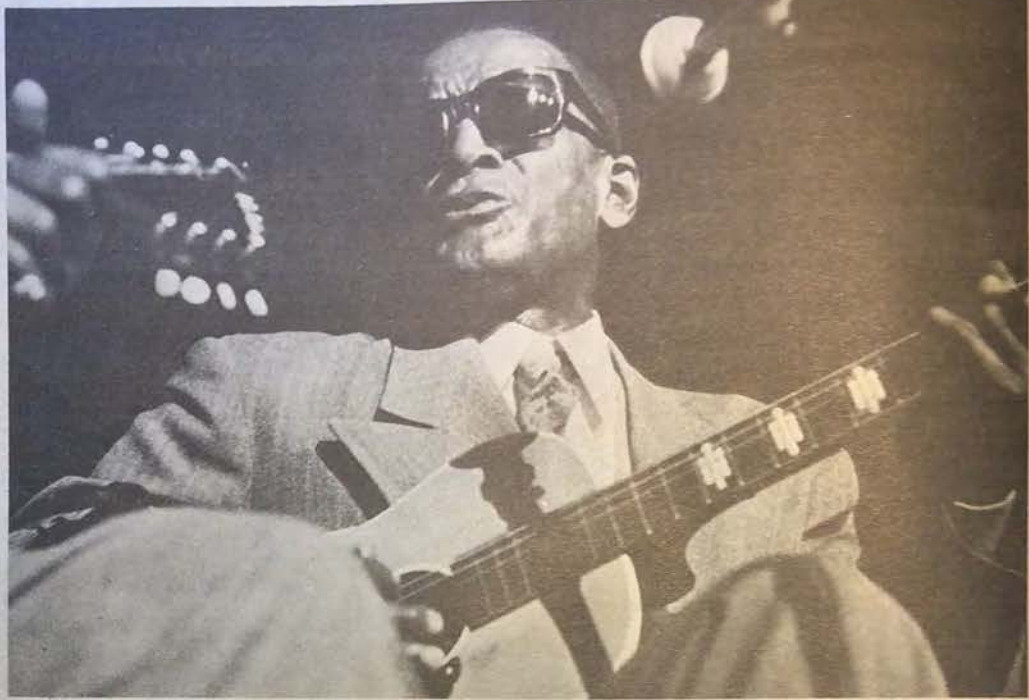
American musicians have always scored over their British musical cousins, in their ability to RELAX, and still show off their mastery of whatever medium they are working in. On **THE MATCH '1 BLUES** (Decca 8-45397), Taj Mahal sounds the bass without ever having to scream to prove the point, whether singing, blowing harmonica or playing his national guitar and similarly his backing musicians lay "A lot of solid a beat as you could want without sounding as if they need blood transfusions to keep up the pace. They do this without sounding blasé either. Al Kooper, the man for whom they invented the phrase "spontaneous sessioner" follows Taj on his excursion through the blues on piano with a sort of quiet pride, as does Jesse Edwin Davis, also on piano, and guitar and bass. Other players are Gary Gilmore (bass), Chuck Blackwell and Earl Palmer (drums). It is not indicated on which tracks they alternate and an anonymous brass section appears on the last tracks on side two. Mahal draws from the early blues for his most authentically than many contemporary—well that's natural—their blues bands. A lot of nice new riffs, plus some reworking of old ones. "A lot of Love" for example, recalls the Spencer Davis hit "I'm A Man." Highly recommended set.—C.W.

ENCORES

Rick Miller, Sonny Boy Williamson No. 2, gives of his best on **THE BLUES OF SONNY BOY WILLIAMSON** (Storyville 8122), an album recorded in Copenhagen during November '65. On the relatively free "Mama's Blues" and "Blues Rhine" and "When The Light Went Out," his voice and harmonica are supported only by finger-snapping or foot-patting. It's enough, too. But Memphis Slim, who announces Sonny Boy on "Movin' Out" and accompanies him on this and a few more tracks, plays excellent piano and shares piano and vocal duties on "Same Girl," a choice slow blues on which the backing music is at least as impressive as the singing. Memphis and Sonny Boy duet on "Girl Friends" as well as "Same Girl," and the harpman works with Matt Murphy's guitar on "Why Are You Crying" and "Once Upon A Time." Bill Stargy (gtr) is added for "On My Way Back Home" and all three accompany on "I'm So Glad," "Chicago Bounce" and "Movin' Out." This Sonny Boy, who died in '65, had a sensitive and original blues approach. It is nicely displayed on this set, a reissue of SLP170. —M.J.

ADMIRE

Price isn't everything but it does count. If you admire the partnership of Sonny and Brownie you should be delighted with **SONNY TERRY AND BROWNIE MCGHEE LONDON** (Marble Arch MAL83), a reissue of Nixa N131, now available for only 14s. It isn't quite all reissue because "Just A Dream"—done by Brownie (gtr) and Sonny (harmonica) and Dave Lee (pno)—has been left off. It has an amusing track but not among the best. The album, made in London in May '58, is different from many of the duo's because of Lee's presence on numbers, including an interesting "Brownie's Blues" in which McGhee takes one of his rare turns at the piano (they have one keyboard) what with this, the normally instrumented trio tracks, duets with Brownie singing and others with Terry's



THE MEN WHO MAKE THE BLUES

BY MAX JONES

SLEEPY JOHN ESTES is a blues oldtimer of legendary fame. Bluesmen themselves, who had known him and perhaps sung his songs, spoke of him as a tough work-gang boss who had become a musician at some time in the 'twenties and died in the early 'fifties. Bill Broonzy, the first time I met him, said that Estes was a "Blake" (a hard man) who learned singing as work-song leader of a rail track gang. He assured me that Sleepy John was dead. Like others who recalled him, Big Bill thought Estes would have been over 70 when he died. ● But when the Tennessee singer-guitarist was tracked down by Photographer David Blumenthal, and subsequently recorded in 1962 by Delmark, it was found that he was no more than 58. Estes was living in a derelict share-cropper's cabin on a disability pension (he is blind), with a wife and five children to support. He was still able to play, sing and write blues, and when he returned to the record studios to make his first LP—"The Legend Of Sleepy John Estes" (Esquire and Delmark)—he used two or three new songs as well as such Estes classics as "Diving Duck," "Drop Down Mama," "Someday Baby" and "Married Woman Blues." ● His themes always were good, and graphic, unusual in construction at times and delivered with moving sincerity in this strange, wailing, fractured sort of voice over a simple, loose guitar part often supported by a mandolin or guitar and harmonica. ● And as Estes has continued to record and appear at folk clubs, concerts and festivals, he has shown that, though a less engrossing performer than he was in his peak years, he still creates a deeply emotional, poetic atmosphere of his own—as unsophisticated and countrified as when he first stepped before a recording microphone in Memphis during September, '29. ● He has travelled far in the States and in Europe, visiting this country with the Folk Blues Festivals of '64 and '65. In October of '64 he recorded in London with his partner from the 'thirties, Hammie Nixon, blowing harmonica and jug. The result was "Sleepy John Estes With Hammie Nixon"

(Storyville), one of the most effective of Estes' albums. Another example of his archaic music, this time with Nixon's harp, Yank Rachell's guitar and a bass on various tracks, is found on "Brownsville Blues" (Delmark), and he takes part in the Tennessee Jug Busters' accompaniment to Rachell on the latter's "Mandolin Blues" (Delmark). ● In the way of biography, Sleepy John was born John Adam Estes in Lowry County, Tennessee, in 1904 and at the age of 11 moved to Brownsville, which is about 50 miles from Memphis. He lost the sight of one eye during a baseball game when he was a boy. He was working as a street musician with mandolinist Rachell in '29 when the pair made their first re-

cord, with Jab Jones on piano. These were for Victor, and Estes recorded for them (and their Bluebird label) through 1930 in Memphis. Then the company stopped recording there, and John's next session took place in Chicago for Decca. ● Among the outstanding songs he recorded there, with Hammie Nixon's crying harmonica, were "Drop Down Mama," "Down South Blues," "Married Woman" and "Someday Baby"—the last being the model for Big Maceo's beautiful "Worried Life." Estes went over to Bluebird in '41, when he cut his last '78s. He was living in Memphis in '50 when his sight failed entirely, and after that he moved back to Brownsville and family life. It was then he slid into obscurity.

FAMILY ENTERTAINMENT

Family Present Their 2nd Album On Reprise Records

DUKES LODGE / APPLE PUBLISHING A DUKES LODGE ENTERPRISE

RSLP 6340(8)

Distributed by Pye Records (Sales) Ltd.

SONNY BOY WILLIAMSON No. 2

Welcome to America, Tom.



ABC's management and affiliates are very proud of your new show and wish you continued success in the coming 1969-70 season. We look forward to meeting you in Washington at the National Association of Broadcasters Convention on March 23.

ABC Television Network 

Humble relaxin' at Wheatley Hill . . .

JAZZ

SCENE/2



DEREK HUMBLE: "I was a terrible jazz player . . ."

SCRATCH A great band and you'll come up with great section leaders. And they don't come much better than 38-year-old English expatriate altoist Derek Humble.

Humble is now domiciled in Germany since 1967, whence he fled with trombonist Ken Wray and trumpeter Jimmy Deuchar to seek a greater degree of stability than the rapidly crumbling big-band scene in Britain seemed able to offer at that time.

Whether hearing him leading the tremendous Clarke-Boland reed line-up through those mellow, swooping runs on "You Stepped Out Of A Dream," hurtling headlong over the Chinatown changes of "Sax No End," or producing fine, biting Bird-inspired statements of his own on "Box 705," it was hard to grasp that this was Derek's first real gig in six months.

For it was in September last that he lay unconscious in a Cologne hospital for just over a week with a fractured skull following a bottle attack, oddly reminiscent of a similar incident eleven years ago shortly after his arrival, when he and Ken Wray were set about by yobs, leaving him with a smashed up mouth the day before a recording session.

— Maybe it's because we couldn't speak the language then and they thought we were taking their women or something—actually, we were just out walking in the park with our wives. But this attack was much more serious. When I got out of hospital, I came home to my home village of Wheatley Hill in Durham, and I have been recuperating there ever since. I was down to get 5lbs., so you can have a pretty good idea of what kind of shape I was in.

It's a tremendous tribute to his ability, and the opinion of his colleagues in the band to be told, by others not Derek, that throughout this period there was no question of superseding him with anyone else—not even Phil Woods, the most obvious choice on the Continent of Europe to take over his chair.

— I've been, um, virtually speechless after the attack of nearly three weeks hard blowing after such a lay off, I could begin more easily to grasp the essence of Ronnie Scott's get-your-knees-brown diktat of six months in Paris—band would do—em—a-world-of-good philosophy.

At 16 he was in his first

pro job—with Benny Nelson's band at the Ice Rink West Hartlepool. I'd played clarinet for several years but this was the first I really started."

After that, the familiar tale

BY CHRISTOPHER BIRD

of the Humble generation. A summer season here, a touring band there.

Teddy Foster was my first name band and in that band Johnny Roadhouse taught me

a bit about saxophone. It was in that band that I started to get a glimmer about jazz playing from my room-mate, Jack Fisher. He taught me about chords, and I started to take a few solos.

After that the memory got a bit hazy—Vic Lewis, Kathy Stobart, these are some of the names that came up in the conversation, but I

remembered best the Scott band of '53-'54.

"Oh yes, of course, that was a great band. Easily the best, from a jazz point of view, until I joined Francis' music. No, no, I was a terrible jazz player then. Listening to old records, I feel ashamed. Like some third-rate Lee Konitz I sounded. I only got my jazz playing sorted out in the last ten years.

"Then I think I began to really grasp the essentials of Parker's approach, and I improved, jazzwise, a great deal."

The reasons for Humble's emigration, probably seem prosaic to the starchy-eyed jazz fan, but he is a professional musician, and that means the need to work first and foremost.

The ten years with Kurt Edelhagen at Nord-West Deutsche Rundfunk were very good. The pay and working conditions in German radio are excellent. Bonuses at Christmas, things like that. Eight weeks holiday, needs, equipment paid for by the station. Do you know there are five professional orchestras, including a symphony orchestra, attached to the radio station in Cologne, alone?

"But the break with Kurt came in '67. I had to choose—that band, or this one. And great though Edelhagen's band was, for me this is the best band ever—or, ever likely to be."

"As we get busier, several of the guys are risking their regular jobs just to be in it. That's the kind of spirit there is here. I have never met another band like it socially. There are no cliques at all—well, yes, there is—one great big one."

"So after his illness, what? "I'm starting with the other NWDR band, Werner Muller's, at the beginning of April. It's a good band, and I go in on tenor to begin with, but not so jazz-orientated as Edelhagen's."

Would he ever come back to Britain? "Well, Ronnie, Tony and Kenny make the gigs from here. I don't see why I couldn't. And there does seem to be more work around the studios than when I left. If I can get the flute sorted out, for that's essential now, maybe I will."

And now—a song from the drummer

IN A profession not noted for its intramural displays of courtesy, the billing of a recent show at the Riviera in Las Vegas marked a rare and encouraging exception to a long-entrenched rule.

The big display sign outside read Miss Peggy Lee, Introducing Grady Tate.

In the middle of her act, Miss Lee took time out to announce: "When something great and unexpected happens to somebody who's a part of your show, it's a special pleasure to be able to present it to you." Grady Tate then steps down from his high perch behind the drums to perform two solo numbers—as a singer.

Tate's story is a tangle of contradictions. For six years he has been one of New York's busiest, highest-paid free-lance drum-

mers. Lately he has been on staff at NBC (Tonight etc.) as well as making as many record sessions as the clock will allow, and frequently doubling into nightclubs with a jazz group (Billy Taylor's trio) or a name singer usually Peggy Lee. A success *maigre* *sol*, he never wanted to be a drummer.

"I've played since the age of 5," he says, "but I had no plans to make a career as an instrumentalist. After four years in the Air Force and graduation from North Carolina College as a speech and drama major, I was determined to become an actor and singer."

He spent a year or two in Washington, DC, teaching speech and English in high school when one day a saxophonist friend invited him along to an audition with organist Wild Bill Davis. The sax man blew the job, but suddenly Tate found himself in a new career as a professional musician.

During the New York

years, between chores with the likes of Quincy Jones, Cy Coleman, Wes Montgomery, Bill Evans and Oliver Nelson, he squeezed in a year of study at the American Academy of Dramatic Arts.

"One day," he recalls, "Gary McFarland and I were trying to find a new sound to use in a jingle for a coffee company. We were both going to do a little humming. Gary checked my voice quality; after one tune he said, 'I'll just play the vibes; you do the humming.' A little later he said, 'You sing the lyrics; I won't play at all.'

"Gary was a partner in a new company, Skye Records, which he had formed with Gabor Szabo and Cal Tjader. He just said to the accountant, 'Norman, get the cheque-book out. Grady's going to sign with us as a singer.'"

Unlike most producers, McFarland gave Tate a free hand in a choice of material. The result was a

beautifully balanced set of pop songs, ballads and blues, in which Tate is revealed as a singer of warmth, versatility and conviction. The title song, "Windmills of Your Mind" (a Michel Legrand theme from "The Thomas Crown Affair" with lyrics by Allan and Marilyn Bergman), has already demonstrated its hit potential.

"Peggy heard the LP," says Tate, "and immediately told me I had to do 'Windmills' on her show. I thought she was kidding. She's a very dear friend. I've heard of generosity, but this is unbelievable. At the Copa in New York and then later in Vegas, this has given my singing the kind of exposure I never dreamed was possible."

At the Riviera, Tate also sang a hip, witty blues called "All Around The World," with its punch line: "If I don't love you baby, grits ain't groceries, eggs ain't poultry and Mona Lisa was a man." What next? Tate is at the crossroads. "If the record really takes off and if I can make it as a singer, I might just give up drumming. Sure, I have security now; but I love singing—it's a form of acting, a more direct means of communication. After all, it's difficult to say 'I Love You' on the drums."

LEONARD FEATHER

Alan follows in dad's footsteps



SKIDMORE

BY LAURIE HENSHAW

BEING THE son of a famous dad can have its advantages—and drawbacks. As Alan Skidmore, tenor-playing son of tenorist Jimmy, has found out.

But the credit side obviously outweighs any small debts. For Alan gives unqualified praise to his dad for starting him on the musical career that has been capped by his being chosen by the BBC to represent Britain at this year's Montreux Jazz Festival in June.

"My father gave me a sax on my seventeenth birthday," says Alan. "Prior to that, I didn't really know what I wanted to do. But that present really mapped out my whole life for me."

"Dad never pressed me into playing the sax. He just said 'Here's a present for you. Now you can do what you like.'"

NOISES

"I started scratching about on that tenor and produced some horrible noises."

"I didn't have any lessons from my dad. I don't think it would have worked out anyway. It would be rather like a husband trying to teach his wife to drive. You're much too close."

"But I did take some reading lessons from Leg Evans, and he was very helpful."

"Of course, I listened to records a lot. Records were always being played in our house. The first important person I heard was Duke Ellington. His band really knocked me out. I listened to Lester like Paul Gonzalez, Taylor and Coleman."

MINOR

"The first job I did was with Frank Weir's Band. I didn't seem to have any problems—I took it right from the word go."

"Dad, of course, gave me every encouragement. I had always been around to see him when he was playing."

Those "drawbacks" Alan speaks of involved comparatively minor differences of opinion on players like John Coltrane and Archie Shepp.

"Dad doesn't like their type of music," says Alan. "We just didn't see eye-to-eye on it. Coltrane is my god. Dad likes some of his work, but it's not really his kind of music. We had plenty of arguments, but they never really became serious."

SETTLE

After Frank Weir, Alan also played with Eric Delaney, Ronnie Aldrich and the Squadronaires and Alexis Korner. He has also worked with Maynard Ferguson.

A point of interest is that Skidmore senior worked with Eric Delaney. "I followed him into the band," smiles Alan.

Like so many musicians, Alan eventually opted to settle in London. "Frankly, I got sick of all that touring," he says.

For the past three years he had been playing with the quartet at the Talk of the Town. The line-up comprises Phil Phillips (piano), Alan (tenor), John Ryan (bass) and Cyril Bevan (drums).

WORK

And if the job may seem to some a somewhat settled niche for a talented young jazz musician, Alan explains: "It's very congenial work like the people I play with and others I meet. Also I get a lot of freedom to do gigs with my own quintet." This—the outfit Alan will be taking to Montreux—comprises Kenny Wheeler (flugelhorn and trumpet), John Taylor (piano), Harry Miller (bass) and John Marshall (drums).

Afterwards, he'll again be back at the Talk of the Town—a round peg in a round hole. Never a square one!

RONNIE DOG BAND

COME OUT ALL SEVEN STONE WEAKLINGS!

THE
RONNIE DOG BAND

HAVE A MESSAGE FOR YOU
MR. APOLLO
LP 1502

DISCOTHEQUE EQUIPMENT

Reliable Powerful Professional
 High Quality Impressive Robust

Portable, installation or hire — it makes sense to have the very best

Details from: **NEWMAN AUDIO**
52 Romford Rd., E.15. 01-534 4064

Eighteen years, and Dino's still going strong

STAND back while the MM blows a strident blast on its own trumpet. Way back before thousands of today's teenyboppers were even a blip in their mothers' eyes, the MM went on record with a pop review of a shellac disc in those bad old days when you had to handle 78's as gingerly as a newly-born babe.



DEAN MARTIN blitz-like blast

CROONING

And, after that slightly smug salvo, it went on to say: "Here is a man who sings with more relaxation and heat than a round dozen of those that topped him in the 'Down Beat' Poll."

The date? March 10, 1951. Just 18 years ago to the month. In those days, Dino was the crooning half and comedy fall guy of the Dean Martin-Jerry Lewis act. He was making solo records, but, as that Poll indicated, they weren't exactly setting the fans on fire. But two years later, when the duo played the London Palladium, the MM was still singing Dean's praises.

OBLIVION

Three years on — and the team of Martin and Lewis broke up. At this momentous news, the wisecracks shook their heads sadly. Lewis' zany comedy had made him the focus of world attention in the duo's stage act, and on films. And many thought that the split might herald Dean's gentle slide into oblivion.

opened. Dino's career flourished not only on records, but in films and on TV. A decade ago he proved his impact as an actor with the role of a cynical GI in *The War of the Wonders*. And it is a measure of his talent that he was able to command critical attention when the star role was played by such formidable opposition as Marlon Brando who portrayed a German officer.

At the same time, Dino made another impact, too. Interviewed by the MM's Laurie Henschel during the making of the film on locations around Paris, he delivered a blitz-like blast at the "pop" scene of the day.

PROMISE

With typical American tact, Dino named no names, but he vehemently classified the whole school of rock-'n'-roll singing as "disgusting."

But then added — with about as much perception, it must be said, as a fortune-teller in a fairground booth — "Thank heaven it is on the way out."

Well, rock-'n'-roll, in the broad American terminology, is still here. But so is Dino Crocetti — son of an Ohio barber, crooner and ex-boater.

He's fulfilled the promise of those early singing days with a string of hits. And the latest, "Gentle On My Mind," is riding high on the MM chart.

Dino's attitude to pop may have mellowed with the years. But whether it has or not, one thing is certain — he's singing as well as he did 18 years ago.

Chris Welch

Bonzos' saga of strength

BONZO DOG DOO DAH BAND: "Mr. Apollo" (Liberty). "Five years ago I was a four stone apology. Today I am two separate gorillas." Thus speaks Viv Stanshall near the end of this saga of strength and body building, written by him and Neil Innes.



BONZOS: sand-kicking bullies

The whole subject of sand-kicking bullies and muscle weaving has been crying out for examination and the Bonzos cleverly combine a nice dissection with a hit tune.

It will take a lot of listening, as the production is muzzy, with too much guitar and not enough words coming through. But the tune is commercial and the lyrics rib kicking enough to revive Bonzo mania.

STEVIE WONDER: "I Don't Know Why" (Tamala Motown). Many years ago a wonderful man said to me: "The smell on the landing is a ball that rests firmly in your court."

I replied by striking him on the nose with a blow that drew comment in Boxing World. And that's how I feel after experiencing Stevie at his best — knocked out.

Actually, this record is not frightfully good.

ANTOINE: "The Football Match" (Vogue). "Alore, a Froggy" in all British reviews" shout about the angry mob of readers, throwing up their hands in despair.

Le point is mes braves, clever Antoine who has been making off-beat, amusing productions in his native France for many years, without success here, has at least recorded in English.

This piece of Gallic madness, complete with romping top beat and football yells fills me with high humour. Bravo and a toute leurs et pons!

EAST OF EDEN: "Northern Hemisphere" (Deram). From the LP *Mercator Projected* (Mercator was the man who discovered that the world was shaped like two rugby balls). This is an electric organ and guitar; or it might be zither, played in the modern manner. The chops sing a jolly decent tune, and this will definitely be top of the Upper Fifth chart before term is out.

Backs to the wall, here comes

Old Stinks the chemistry master!

TYRONE DAVIS: "Can I Change My Mind" (Allentel). No this isn't the Tyrone Davis who made a name for himself as a Tram from London Transport and Drove it Through Kingsway Tunnel at 55 mph in 1937. (He was later charged with piracy. He asked for a previous conviction for unhooking trolley bus poles on the 669 route to be taken into consideration.)

This is a soul singer, with nice line in rock and boogie, on a solid riff, who has probably never even heard of the Barking & District Tramways.

JOHN ROWLES: "One Day" (MCA). Can this be the song to get John back at the top? Ask millions of dedicated fans with bated breath. Will this beautiful song, sung in such basso profundo that it reminds me of John Walker, P. J. Proby and Hotlegs during their sensational jam session at the 1968 International Ballad Festival, crash back in behind a chart overnight puzzles the Business? Meanwhile, I am wondering

until if London Transport were wholly wise in scrapping out tram and trolley systems in such a cavalier fashion? Questions that may be never answered in our lifetime.

RASCALLS: "Heaven" (Atlantic). Are Atlantic and the Rascalls road? (It is not supposed to release good singles. We want big! Give us electronic versions of "Winchester Cathedral" or the Troogs greatest hits recorded "live" at the Ram Jam Club.)

Chummy sarcasm aside, like it! The best single of the week! Just listen to the brass rocking in 3/4, the build up of the arrangement and the fine vocal leads.

DONALD DONNELLY: "Dream Things That Never Were" (MCA). We'll do that scripp-yard thing! A fine song indeed, by the well known Irish actor, with hitting guitar in the background, or is it the foreground?

Think — what can I say next. VIIHAAA! Dress — lounge dinner suits, catering arrangements. Tickets must be purchased by January 22. *Melody Maker* prices — an shilling. Sell portraits as usually coloured. Post early for Christmas. Unauthorised public performance broadcasting and copying of this record prohibited. And what's more — it's a hit.

ELECTRIC FLAG: "Sunny" (CBS). One of the best tracks from their latest superb album. The Bobby Hebb tune is given a mighty powerful arrangement and equally powerful are the drums of Bobby Miles, who can be heard battering away after the rest of the band have been faded out.

Sadly now demanded, this is a moment of their exhilarating approach to music.

PAUL REVERE AND THE RAIFERS: "Mr. Sun, Mr. Moon" (CBS). A gold record collecting group in the States, they have never hit here.

But Mark Lindsay's vocals over an ever rocking backing will surely bring them to the attention of British record buyers at last!

BRENDA LEE: "Johnny One Time" (MCA). She sounds oddly like Gene Pitney on a lush ballad with country overtones. Horrible word "ush" — any suggested alternatives on postcard please.

The lass sings well, as Yorkshire colleague used to say, but he was usually talking about Beryl Bryden.

TASTE: "Born On The Wrong Side Of Time" (Polydor). Blues group from Ireland getting off the ground, or trying to with a reasonable production that includes an out-of-tempo middle section.

PETE BROWN AND HIS BATTERED ORNAMENTS: "The Week Looked Good On Paper" (Parlophone). Produced by Dick Heckstall-Smith and Andrew King. Here is an interesting debut by Pete, who wrote many of the Cream's tunes with Jack Bruce and Eric Clapton.

He has his own electric poetry band and this deviously titled tune will bring more attention to his work.

FREE: "Broad Daylight" (Island). Debut single by a young blues group who have made a surprisingly good album.

Gray Stevens is the producer, and a fine job he makes of giving us another blues-rock — a group named Paul Rodgers sings well and there is a powerful lead guitar by Paul Kossoff. Andy Fraser their bass guitarist is only 16. Drummer is Simon Kirke (19).

KENNY EVERETT: "Nice Time" (Deram). Disc-jockeys are leaping into the record making fray. Kenny's is quite amusing and well produced. Then there is...

SIMON DEE: "Julie" (Chappell One). Making a ballad debut with a clear intonation and enough sentiment to set luffaluffs rushing to their local record store, there to shout: "I say, sell me Simon's latest, at once!"

To which eager salesgirls will respond excitedly: "At once people, hold on to your hats while we crack open another packing case."

JUDY GINN AND JIM: "Reachin' Far Too High" (CBS). A sort of Commonwealth answer to Abi and Esther or Jackie Trent and Tony Hatch or Pearl Carr and Teddy Johnson. The lyrics are all a bit complicated. Sophisticates will draw: "Whacko, here's a nice segment of sentiment, in rape Monica Fitzpatrick by at the Hunt Ball."

Coarse ruffians will mouth: "Cor here's a nice drop of ballad to have all kinds of sexual relations with perverts, or kinds of sexual pervasions with relations." Jings, it's a corker right enough.



NEW POP LPs REVIEWS BY MM POP PANEL

BEE GEES: "Odessa" (Polydor). It's going to be a sad album, but listen to the words. Barry Gibb warned us recently. Indeed the mood of their monumental work — it's a double album — is basically one of despair and desolation. The strings surge over the Gibb brothers melodies, which are often very good indeed.

Two of the tracks are hits already — "First Of May" and "Lamp Light" which give a good indication of the general air of lush extravagance. It is probably the most tasteful and striking produced, in red velvet. The Bee Gees can be proud of their achievement, it moves pop forward along a totally different track from the basic "underground" experiments, and is equally worthwhile.

BRIAN AUGER: "Definitely What!" (Marmalade). In the deserved publicity that surrounded Julie Driscoll when the Brian Auger Trinity finally broke through last year, it was unfortunate that on occasions Brian the Virtuoso organist was overlooked. Here is the long awaited solo album to set the record straight. Brian is one of Britain's best, and his spirit and attack as well as his obvious technical ability are showcased in a Giorgio Gomelski production that does credit to all concerned and that includes a thumping great brass and

brass. Arrangements by Buddy Miles, or singer, guitarist, bassist Harvey Brooks, are expansive, dramatic and joyful. American pop musicians seem to be going through a period of brilliance amounting to a new Renaissance.

BARBRA STREISAND: "An Evening In Central Park" (CBS). This remarkable album was recorded live in New York's Central Park in front of 135,000 people. The recording is perfect. The audience created a wonderful atmosphere. Barbra, feeling great, wisecracks and sings her head off. And the songs are ideal. They include "Second Hand Rose," "Cry Me A River," "Sleep In Heavenly Peace," "He Touch'd Me," "Natural Sounds" and "People."

MARTHA REEVES AND THE VANDELLAS: "Dancing In The Street" (Tamla Motown). All those glorious raving oldies like the title track, "Heatwave," "I'm Ready For Love," "A Love Like Yours." Great — sound just as good second time round. Essential for rave-ups.

ELECTRIC FLAG: "The Electric Flag" (CBS). Here is the answer to every indoor raver's prayer not to mention outdoor ravers. A second music by dedicated modern musicians currently producing high quality albums. Like Blood, Sweat And Tears, they know no musical barriers, and are happy to incorporate pop vitality, soul shouting, jazz improvisation and blues feeling in a valid mixture that would have been considered impossible only a few years ago. Listen to their treatment of Bobby Hebb's simple tune "Sunny" with violence of band. All American drumming thumping through the second dropping away to Virgil Gonsalves' gentle flute, then swept forward by the sax and

strings section. Material like the Beatles "A Day In The Life," "Red Beans And Rice" swing with relentless zeal, and the Auger type humour comes through on his tribute to old looning colleague Zoot in "George Bruno Money." Trumpeter Leon Calvert contributes some authentic "busking" on "John Brown's Body."

WATKINS MUSICAL EQUIPMENT LTD.
20 BILHAM HIGH ROAD, LONDON N 5 12, 01-573 2087
2 Mick Chapman St. Tube: 10 Miles. Charing Cross
10 PATENT 1988/10

GET HIGH ON THE CLOUDS

MAKE NO BONES ABOUT IT

c/w HERITAGE WIP 6055

PRODUCED BY TERRY ELLIS FOR CHRYSALIS PRODUCTIONS

island ISLAND RECORDS LIMITED 155-157 OXFORD STREET LONDON W1 ENGLAND

MARY REEVES' MAGIC ALIVE



MARY REEVES

"JIM'S recordings were my insurance policies. He knew that as long as I had them, I would be all right," said Mrs. Mary Reeves, widow of the country singer whose discs still spin fortunes all over the world almost five years after his death.

His stockpile of recordings are insurance policies which have really matured for Mary; she now owns five music publishing companies and two radio stations, as well as managing several artists and running the worldwide business of Jim Reeves records. I met Mary at London's Savoy Hotel. She was in London for business talks with RCA Victor and to attend the opening of the Nashville Room and a convention of the Jim Reeves fan club at the Room.

Mary told me that Jim recorded a vast quantity of material between 1948, when he cut his first sides, and 1964, when he was killed when a plane he was piloting crashed near Nashville, Tennessee.

After the initial grief of losing her husband, Mrs. Reeves set out to keep the name and memory of one of country music's biggest stars alive round the world. She has succeeded magnificently.

"He'd go into the studios, because he really loved making records, and cut perhaps four sides. Two would be used for release and the other two would be kept.

"Then two or three months later, he'd do the same. So you can see how the recordings increased," she said, sitting on a plush armchair in her suite.

Over the years, these recordings piled up and Jim always said they were my insurance policy if anything ever happened to him.

She doesn't know how many recordings are still unissued but there are still a lot of masters that have never been heard. She has enough material in the archives to put out four albums and a number of singles a year for "quite some time yet."

And every record was cut in professional recording studios. Many people think that some of the later material was originally recorded in Jim's studio at their home as demo material. But this isn't true.

"We had a studio at home, but Jim only used

it for practise and to record things with the Blue Boys for rehearsal purposes. Every one of Jim's records was cut over the years in a professional studio."

After Jim's death, Mary took over control of his many interests. "He originally started as a deejay in Henderson, Texas, and eventually he bought the station. He also acquired another station in Nashville and had various publishing interests.

"I never had any doubts about taking over the business. My roots were in country music and I knew even before Jim died that I'd carry on."

"I'd always been involved with his business — in effect, I was his personal manager. I knew all the deals, handled correspondence, travelled with him, took the money on the door when he did a show, even sold the photographs. So it was natural to me to carry on after he died."

"But I'm not a business woman and nothing else, I don't think I could have carried on in any business. But country music was in my blood and I dedicated myself to keeping Jim Reeves' music alive."

Today, she attends the office every day. "I'm there at my desk every day, although I might take two hours for lunch or take an afternoon off to play golf."

"In the evening, I'll go to the show or to dinner with friends both in and out of country music."

She didn't feel she could become just a housewife again. "I sometimes feel quite spaced out and relaxing, but that lasts perhaps a day and then I get nervous and carry on."

She doesn't work for the money; she is a very wealthy woman and has been since before Jim Reeves was killed. But she wants to keep alive the memory of two men.

"To me, Jim Reeves was two men. He was the star, the singer, the man the public saw. And he was my husband, the man who shared our home and who gave me a happy life for 17 years."

When that plane crashed that night almost five years ago, Mary Reeves lost Jim Reeves, the husband she had loved.

But she has made sure that the music world didn't lose Jim Reeves, the star. And it won't for a long time yet.—ALAN WALSH.

QUESTION—What happened to Brian Auger, Julie Driscoll and the Trinity? Answer—a lot!

A year ago they were riding the crest of a wave that washed across Britain and the whole of Europe.

Their record, "Wheels On Fire" was a number one hit, Brian's organ playing had at last received recognition and Julie was the toast of the fashion world and popularity polls.

Then came their flop follow-up "Road to Cairo" which failed to get into the chart.

FLUSH

But while the first flush of publicity has died away, which came after Auger and Jools had been "on the road" for years, the group have been chalking up solid achievements.

They have completed a new double album. Brian has his own solo album released, they have been to America and are due to return soon, and their popularity has not diminished on the Continent.

This week Auger talked about their future, and denied any worries about their absence from the singles chart.

ALL

"We've just completed the double album with Julie," says Brian, "and we're very pleased with the result.

"You can usually compare all the worthwhile tracks on a double album into a single album. But we've really gone out to provide a variety of sounds, showing all the things we can do. I think we've got two good albums."

"The drop in publicity has been because we haven't produced another single. Throughout last year we were leaping from country to country and neglected England."

"By the time we got 'Road to Cairo' out it was too late. It was one of those 'if' scenes... if we had got the record into the shops in time."

"We're not the sort of group that can make a record like 'Congratulations' to get in the chart. If we do a record, it



BRIAN AUGER: "we're not the sort of group that can make a record like 'Congratulations'."

Fear not for the Trinity!

got to be good to make it here. They expect you to be on top form all the time.

"For a country of its size, there is a phenomenal amount of talent in England. There are English groups playing everywhere in the world. When we were in the States we met so many English groups it felt like being at home."

"There is a very exciting musical scene here, but the people on Radio One, apart from John Peel, don't seem to realise this. If you don't give any air play to new artists, then in six months time you have created a gap and nobody appears to be progressing and people say nothing is happening."

"So what do they do? They start reviving rock

HARD

"England is definitely the hardest place for us to record, but audiences are much better here because they're harder. They're more selective and we like a bit of challenge. You've

Moscow, Peking and Washington with an ultimatum in the last 24 hours, threatening total destruction, unless they declare peace."

"This is amazing stuff, George! And when does the LP come out?"

"Back to reality. Yes, just when does that LP come out, George? The whole goddamn nation is dying to know."

"We've got a new LP out. I don't know if it's out here."

The Tymes are new to the British chart but they have been established a long time in America. Five men in all they hail from Philadelphia (hail, hail), and formed in 1963. Their hits include "So Much in Love," "Wonderful Wonderful" and "Somewhere."

Apart from George (31), the line-up includes George Hillard (21), Donald Banks (26), Norman Barnett (27) and Albert Caesar Berry (28).

Between playing colleges and night clubs they are very fond of organising terror, gang, vivisection and exploring the darkest, innermost secrets of the human mind.

CORRECTION: I'm sorry, I'll write that again, in between college dates and night club gigs they are fond of swimming,

playing basketball, baseball, football and billiards.

George Hillard co-wrote the group's first hit "So Much in Love."

What reminds me, how is George getting on? Er, tell me Mr. Williams, are you writing much these days?

"No."

Don't you like writing then?

"Well, yes. Material is out biggest problem. I can't seem to write a hit."

Are the Tymes enjoying their trip here?

"Yes."

Why did they particularly record "People," that fabulous song from Funny Girl, dear Barbara Streisand made such a great standard?

"The record company chose it for us."

When was your last hit?

"Four years ago."

What sort of music do you like?

"Pop music. Oh, and I like jazz music very well."

Any fav. groups?

"There are so many..."

Waltz jr. nat. single rel.?

"God Bless The Child."

I'm hardly wt.

CHRIS WELCH

"Go to Europe or America and they play our groups' albums on the radio, and when we went to Germany we had our own TV spectacular."

"The surprising thing is the standard of groups in America isn't as high as ours, probably because they have it too easy. Anybody with the most half-baked ideas for a group can get the money spent on enormous publicity campaigns."

Brian was full of praise for other musicians he met and jammed with Buddy Miles, drummer with the Buddy Miles Express.

"He's a rock and roll drummer, without a lot of technique, but does he go—wow! He swings like the clappers and really hits you."

EXCITED

Brian is most excited at the moment with his first solo album on the Marmalade label called "Definitely What" featuring him on organ, piano and vocals with horns and strings added on several tracks.

"It's taken nine months to get this one out. I think it got lost in the pipeline. It should have been out in September, but there was trouble with the mixing, which we had to do in America."

Of his vocal tracks, Brian says: "Singing is one of the things I haven't been able to do much, and I've never been particularly serious about it until I made this album. I haven't discovered a real identity for my voice, but when I do, perhaps I'll wish I hadn't." —CHRIS WELCH.

TOP INTERNATIONAL GROUPS HAVE CHANGED TO ST. DAVID STRINGS



Because ST. DAVID ORIGINAL GIVES THE GUITAR PLAYER 21 DIFFERENT SETS TO CHOOSE FROM

Hand-made in Wales by craftsmen using the most modern equipment and finest raw materials. Each string guarantees a perfect and lasting tone.

Why not follow the trendsetters and re-string your guitar today with

ST. DAVID STRINGS

Available at your local dealers or if not yet available, address your enquiries to the address below.

THE CARDIFF MUSIC STRING CO. LTD.
PONTYOWINDY IND EST, CARDIFF, GLAM.

The Tymes they are a—



BIG BEN, like the Tymes, swings but doesn't say much. At last George Williams, lead singer with the group which is just kicking over in the chart with "People," hasn't got much to say about anything in particular.

In a business full of people committed to releasing as great a stream of words as music, it is quite unusual, not to say refreshing, to hear someone as laconic as George.

After a while, the experience of putting forward questions that sparked absolutely no interest or response was quite exhilarating, like learning to ride a bicycle for the first time or discovering you can play left hand books on the piano.

Are you enjoying the trip here, George?

Er, I suppose it has been quite an ambition to come over here.

I beg your pardon?

Sorry, I mean, I suppose it has been an ambition of my group to come here, er, to Britain?

Yes.

Tell me, Mr. Williams, what are you writing at the moment? Any lyrics for "Listen With Mother, that's what I'm

writing, you quit faced bested."

Actually, that giant of a man, you all saw doing the hand jive on Top Of The Pops last week, and pointing at the audience with outstretched arms to emphasize words like "You" said nothing of the kind. But I wish he had. It could have livened proceedings up no end.

As George sunk deeper into some kind of morbid trance and even the Blow of "yes" and "no" seemed in danger of drying up, I began to imagine what the interview could have been like.

Tell me, George, what do you think of the influence of Polanski in England?

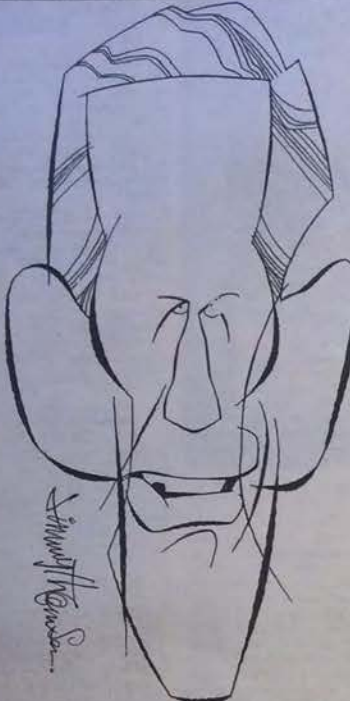
"Oh, disastrous. I far prefer Eisenstein in his pre-Rosenhoff period. And there's no getting away from it, in my view President Nixon should solve world problems by signing a peace treaty with the Russians and Chinese immediately."

And they say the situation lies with the Protos Bomb which the group and I recently perfected, unbeknown to the Pentagon, and can be delivered easily by world pop groups, such as ourselves, to wipe out key cities.

Yes, in fact, we have called

GEORGE WILLIAMS not to say refreshing?

BLIND DATE



CHET ATKINS

GARY BURTON AND FRIENDS: "Gone" from the album "Tennessee Firebird" RCA Victor SF 7892.

The chord progression sounds very familiar on this. I made a record one time when I used chords similar to this (The record was in fact produced by Chet Atkins). Yeah, it's the same arrangement.

Hey, maybe I made this record I remember the guys on the record deviated from the melody and that worried me a bit at the time. Ah, now I hear the vibes, I know it's Gary Burton.

I make so many records, it's hard to keep track of them. I thought maybe someone had got hold of the record I'd made and copied it. That fiddle player is a country musician; there's too much vibrato for a classical player.

It's Buddy Spicher on fiddle and the Osborne Brothers, two Bluegrass guys are on the record, too. I signed Gary Burton to RCA a few years ago. He's the number one vibes player over there now.

COUNTRY FEVER: "Too Much Of Nothing" (Bell).

I've no idea who this is but they sound like they've listened a lot to the Everly Brothers. That guitar's good and funky and I think this is probably an English record.

But the American groups are good at imitating the English sound right now, so this could be from the States, I expect. Yeah, I love the concept of the record.

It's a mixture of country and R & B. I guess you'd call it. I like it fine.

BUCK OWENS AND THE BUCKAROOS: "Who's Gonna Mow Your Grass" (Capitol).

That's sure a good example of modern country music. It's a sort of California sound, the young stompin' sound that people like Buck Owens and Merle Haggard make, although I don't think it's either of those people I think it's more likely a young kid who's been listening to Buck Owens.

Actually, I think the player's a little fast. I haven't perfect pitch, but I have relative pitch and I can usually tell when something's a little out. It is Buck Owens? Well, it sure is a good record.

RASCALS: "Heaven" (Atlantic).

I love this record. I love the 6/8 feel that really comes from the Negro-Gospel sounds. It's an exciting record. I've no idea who it is, but I sure like it.

Oh, it's the Rascals. Are they from America? It's got the possibilities of a hit because that 6/8 feel hasn't been utilized as much here as it has back home. This has a great feel to it.

SOLOMON KING: "Cry Softly" (Columbia).

Maybe there's a trend here towards these old melodies like the "Barcarolle" thing that was just a hit. This sounds like another attempt at that — this is from the "Liebestraum" isn't it?

It's kinda square, it doesn't excite me too much. I don't know if the English audiences will dig it — back home the kids wouldn't like it, although the older generation might.

MONKEES: "Tear Drop City" (RCA Victor).

It's a good record, not sensational, but good. It's been done with some sort of multiple tracking; sounds as though they've dubbed the voices over.

It's been greatly influenced by the Beatles, as most of us have. The Monkees? It'll be a hit for them, probably.

STEVIE WONDER: "I Don't Know Why" (Tama Motown).

I liked it at the beginning. I started off great. It's got an R & B feel about it and he sounds as though he's been listening to Jose Feliciano albums, which ain't no bad idea because Jose is a great performer, a great singer and a great guitar player.

This is a little frantic for me, but the kids'll probably like it. Who is it? Oh Stevie Wonder. I saw him on TV a few days ago and he was great. He came off great too. Maybe, after all, Feliciano's been listening to his albums.

WES MONTGOMERY: "Road Song" from the album "Road Song" (A&M AMLS 927).

This is either Wes Montgomery or another guy in the States who copies him. This guy... I can't remember his name... plays just like Wes but adds some of his own stuff.

Wes had a great style which is really more important than anything else. He's going to have a great influence on jazz in the future. It was a tragedy about Wes.

Back in the States, there's a guitarist named Lenny Brau, a French-Canadian, who's the most exciting guitar player around these days. He uses the guitar like a piano — he plays with all four fingers and the thumb of the right hand.

He mixes jazz and Flamenco. He started off digging me and has utilized that technique for his own thing. He's really exciting, and someone you should watch out for over here.

Chet Atkins has been one of the biggest influences in country music over the past few years. Both as a guitarist and as a record producer, he has been responsible for putting down that distinctive Nashville sound on many thousands of records. But he is not a man whose musical appreciation stops short at the sounds of country music. He is currently studying classical music in an attempt to catch up with some of the music he has been too busy to dig for the past decade. He is also learning to adapt his technique to the Spanish Flamenco style.

JAGGER IN 3-D
the first of three great articles on MICK JAGGER

I'm a rock singer, so really care think



KEITH ALTHAM

begins his three-part series on Mick Jagger by attempting to assess where he is now, the most controversial and greatest Anti-Hero of our time along with the Great Train Robbers.

THE JAGGERNAUT. Wicked Mick. A parent's worst friend. Lock up your daughters — here he comes.

The young man that millions of white collar workers with over-developed bowlers and under-developed brains are convinced is a long haired yob.

What he is in fact, is the greatest anti-hero of this generation ranking closely with the Great Train Robbers.

"People like putting you into a bag and once they put you in it, they like to keep you there," says Mick.

"I've never really thought about what people thought of me. I just carried on being what I am. People will write what they want to — it's not difficult to find things to keep the illusion going."

That a large percentage of the great, grey, British adult populace and a liberal sprinkling of card-

carrying members of the Musicians' Union, dislike him without ever having met him, and consider him halfway between an anarchist and a beatnik, does not concern Mick.

"I am an anarchist," he informed me. "I don't really care what 'they' think though."

"I'm a rock and roll singer, that's what I am. I'm also trying to be an actor."

"I'm not some kind of Tariq Ali. If I wanted to do all that I could write things for the Black Dwarf and left-wing newspapers."

"I mean, it would be very easy, but I'm a singer and I sing songs. I only talk about things like this when people ask my opinion."

Jagger is concerned with the intellectual pretentiousness which is creeping into what is primarily an entertainment field. He will do this interview but he will not, to his publicist's chagrin, do one for Time magazine.

"Too many people are becoming obsessed with pop music. The position of rock and roll in our sub-culture has become far too important, especially the delving for philosophical intent."

This final statement was accompanied by a theatrical slamming of a cake knife, with which he was playing on the table around which we sat, and a sharp intake of breath at his mock satisfaction

New from CBS

New Singles

- 4084 Wes Buchanan Working My Way Through A Heartache
- 4066 The Electric Flag Sunny
- 4025 Paul Revere & The Raiders Featuring Mark Lindsay Mr. Sun, Mr. Moon
- 58-4085 Peaches And Herb When He Touches Me
- 58-4098 The Chambers Brothers Are You Ready
- 4115 Muriel Day The Wages Of Love
- AU4112 Jorge Everybody Wants To Be Loved

Albums



The Revolutionaries Are On CBS (S) PR26
Various Artists
Rock Machine I Love You



The Incredible Barbra Streisand-Live! (S) 63432
Barbra Streisand
A Happening In Central Park



The First Album From The Gun (S) 63552
Gun
Gun
Includes "Race With The Devil"

Swing with the M

HOW WOULD you like to dig the brilliance of trumpeter Miles Davis and revel in the excitement of Aretha Franklin or Ray Charles?



● MILES DAVIS

You would? Then why not come with the MM to this year's Antibes Jazz Festival in July — a sunshine superholiday in this warm, palm-clad, wide-open Riviera resort. For Miles, the Marion Williams Gospel Singers, the Buddy Tate Quartet and Aretha or Ray Charles with their respective big bands are the first of a host of international jazz and R&B

It's a gay, young resort, packed with nightlife of all sorts — bars, clubs, restaurants, a casino, etc — midway between Nice and Cannes. It has huge beaches and some of the most beautiful weather in Europe.

The MM will take you by coach to Antibes for a 10-day holiday offering bed and breakfast accommodation at a modern hotel like the Pacific, used by many satisfied readers last year, for only 33 gns.

This hotel, like all used for the trip, is only a few hundred



k and roll I don't what 'they' about me



"There's nothing very deep and significant about 'Ob La Di Ob La Dah' or 'Boom Bang A Bang' for Europe. I mean, come on!"

In spite of this attempt to put pop into perspective, Mick will admit that there is room for comment on some of our more progressive pop music.

There are lines in his own lyrics which can stop you mentally in your tracks. For example, "Sympathy With the Devil" (which incidentally he performs so incredibly well on the Circus TV show it will stop some permanently in their tracks) has a line "why ask who killed the Kennedys when you know it was you and me?"

That line was originally in the singular but the night it was cut "we" shot Robert Kennedy and gave Jagger the painful necessity of making the tragedy plural.

"Vaguely, it means you can't pin their deaths on anyone, because there were so many people who would have liked to see them dead," said Mick. "It is our responsibility

because 'El Crime' in our Society is our responsibility." It is his "to hell with 'It' 'They' and 'Them'" philosophy which has got Jagger into most of his troubles and also won him many of his followers.

His attitude of do - it - in - the - road - or - any - any - other - damn - place - you - please - because - its - your - life - and - who - the - hell - are - they - to - tell - you - how - to - live - it has earned him more than one roasting in the Press.

He does not suffer fools gladly — in fact he does not suffer them at all. The journalists' nightmare is not altogether a myth.

"If you are not interested in promoting yourself and letting everyone know how nice and groovy you are, you won't be nice to everyone who is dumb and stupid," reasons Mick. "You say to them, 'you are dumb and stupid, go away and come back with some interesting questions.'" Jagger's disregard of Authority, Morality and Conformity — 'Their Au-

thority. Morality and Conformity is as Lucifer's fight against God in Paradise Lost. He, too, is fighting almost impossible odds.

Jagger's more simple message — although he maintains sturdily he does not have one — is "think for yourself. Do not try to be like me or him, her, Mother, Father, Brother, Sister, Dylan, Baez, Simon or Garfunkel be you."

His fight is for the freedom of the individual — personal freedom.

"An amazing man once wrote," said Mick. "It is man's right to wander the face of the Earth as he pleases. Try it sometime and see how far you get!"

But more than you dear reader, Mick is conscious of the zealous content of this interview and so a little light relief will follow. He is quick to seize upon the slip of the tongue or the question.

FROG

ME — "What about new art forms — has Marianne turned you in... I mean on..."

MICK — "Yes she turned me into a frog."

ME — "I know that you like Shakespeare. Have you ever considered a straight role in a Shakespearean play. Who would you like to play?"

MICK — "Lady Macbeth... all Shakespeare's women were originally played by men."

ME — "Have you seen a recent play?"

MICK — "Yes I saw Dame Faithfull in Hamlet. Very good."

ME — "What books are you reading at present?"

MICK — "All by dead people — Jung I don't think Lulu should have got married do you? I mean she was too young. Maurice Gibb said that. 'Sometimes I drive into the city at night and poke my head out of my Rolls Royce.' Barry Gibb said that too."

ME — "Who would you say you know least in the Stones?"

MICK — "Ah — a personal question. Bill."

ME — "Why?"

MICK — "Because he lives so far away."

ME — "Do you think you could make a comeback like Donald Peers?"

MICK — "How old is he?"

ME — "57."

MICK — "Hell! Yes, if he can do it so can I."

ME — "Why is it that you seem to have so much sympathy — in terms of understanding — with Lennon?"

MICK — "Do I? Yes I suppose I do. I mean I like him." (launching into his impression of Joe Public). "But he shouldn't have taken his trousers off — s'what I reckon. I liked 'em when they were all quick witted and wore suits and that. I mean, all that taking his trousers off. I mean he's got a penis. We don't like to think about 'em — we like to keep 'em covered up!"

DIRTY

We turned to censorship of which Mick is no advocate.

The question is, who are they to decide what you, poor ignorant unfortunates must not see or hear for your own good. Sex is still unfortunately a dirty word to some and should be sold in plain wrappers at the back of pornographic book shops. "Sex — don't mention that

THE FIRST DIMENSION: THE PRESENT

word to me," snarled Mick mockingly. "Dirty bastard. The thing that really amuses me is that all these womens magazines are all really about ?X?X? but they never mention it. All those bits about what make-up to wear, and what nightie to pick and what clothes look best. All the stories — they're all about ?X?X? but no one mentions the word!"

Reporters and Michael Philip Jagger have always had some difficulty in understanding each other. I have never received anything but kindness, courtesy and co-operation from him. Which is strange in a way, because I too have had occasion to reply to him in print in his own inimitable manner, but never with malice.

We played a game together for nearly two years in which we swapped verbal punches. He and Richard would send me up higher than a kite and I would a

little "go" back at them in print. It saddened me when a few people would say "Well, you certainly made them appear silly this time." Fortunately, the brighter ones realised we were playing a game. Sometimes it is best to put Jagger a silly question because you get the most entertaining answers. There is nothing like humour for putting life into perspective — Jagger has an abundance, thank God.

He also has a long memory. I asked him the nicest thing the Press had ever done for him.

COURAGE

"The Times did it — their leader. 'How To Break A Butterfly on a Wheel' — it got me out of jail the same day. It was also sub-judice and therefore very courageous as well as being a very nice thing to do. That was the Editor of the Times who I

subsequently met — a very nice man." Norman Mailer once wrote rather scathingly and quite correctly that you will always find a General in the deepest battle. The thing I admire so much about Jagger the General-Civilian is that he fights out in the open and always in the frontline, often from the shallowest, and muddiest fox hole of life.

BITTER

I do not really think that even he believes he can beat "them" in the bitter end. But that makes his fight more commendable. Jagger is rather like Dostoevsky's Brothers Karamazov who, when told by his venerable brother that pain must exist so that we might learn of goodness, replied that if it was necessary that one small child should suffer in order that he should be made more aware, he did not deny the existence of God, but merely respectfully returned his ticket of admission to Heaven. That is Mick Jagger's kind of rebellion.

NEXT WEEK

THE SECOND DIMENSION: THE PAST

STEVIE WONDER

I Don't Know Why
Tamla Motown TMG690



PETE BROWN
& HIS BATTERED ORNAMENTS
The Week Looked
Good On Paper
Parlophone R5767



**SOLOMON
KING**
Cry Softly
Columbia DB8554



**THE
TOYS**
A Lover's Concerto
Re-issue of this Great single
Bell BLL1053



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

**MARTHA REEVES
& THE VANDELLAS**
Dancing In The Street
Tamla Motown
TML/STML1099



MM at Antibes

yards from the sea and the festival site and is right in the heart of swinging Juan-les-Pins.

The festival this year is held between July 26-30. The MM's Sunshine Super-holiday starts on July 23 and lasts until August 1.

The trip leaves from Victoria Coach Station. The route is via Dover-Ostend, where a luxurious coach with reclining seats will journey through France, stopping for sightseeing in Paris, and then on to the Mediterranean.

The journey home starts on July 31, arriving back in London in the evening of August 1.

The V form amount for the holiday is £13, leaving £37 out of the £50 allowance. Travelers can also take up

to £15 in sterling, making a total of £52 spending money — more than enough for a really great holiday Juan-les-Pins. All for 33 gns.

Fill in the coupon NOW. And swing with us.

PLEASE SEND FULL DETAILS OF THE MM'S SUNSHINE SUPERHOLIDAY AT THE 1969 ANTIBES JAZZ FESTIVAL

Name

Address

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

MM SUPPLEMENT DRUMS

EDITED BY LAURIE HENSHAW

It all began in 3,000 BC

DRUMS CAN be traced back to 3000 BC and were originally regarded as sacred or ritual objects endowed with magical power. The earliest drum was a large sheet of hide held flat by several players, who beat it with sticks.

Gradually the familiar hoop-shaped drum evolved and the first jazz-band drummers in the 1920's had their entire kit mounted on a metal trolley, which they wheeled on stage. They used large console kits with an enormous bass drum surrounded by tom-toms, cymbals and skulls (temple blocks).

We have now reached a stage where drums are manufactured using all the modern techniques of engineering, almost as meticulously as making a motor car, with the latest die-casting equipment imported from Switzerland.

Snares are made of wood or spun metal, with top and bottom hoops of metal. The bass drums and its counter hoops are made entirely of wood. There are two heads to a bass drum, one being the batter side, which is struck. The majority of drummers nowadays use plastic heads, as they are more practical, especially for climatic conditions and travelling. Plastic is easier to obtain and cheaper, whereas good calf is scarce and expensive.

To tension the heads, there are tensioning bolts which screw into brackets mounted on the shells, and on the snare drum, of course, there are snares, which consist of metal or gut wires stretched across the snare head. There



When Duke Ellington's Orchestra visited Britain in 1933, their percussionist Sonny Greer featured a massive array of instruments, the most ever seen outside of a symphony orchestra and only today being matched in jazz by the experiments of the Don Ellis Orchestra. Such enormous kits were of course highly spectacular and, for a travelling band, impractical. During the Twenties and early Thirties, great use was made of gongs, bells, skulls, tympani, many of the accessories fastened, either on an arch above the drummer's head, or on a "table" on top of an enormous bass drum, which could be split down the middle and hinged together, and used as a packing case!

is a mechanism to switch the snares on and off.

Drumsticks have changed little over the years, but the advent of nylon tips have given longer life to the accorns and provided a better sound on the cymbals in the view of most players.

Drum-makers are constantly experimenting with innovations and the most significant advance of 1969 is expected to be the introduction of electronic percussion by Jennings Electronic Developments, of Darford, Kent.

Essentially the unit is a wooden cabinet of irregular shape containing a secret pick-up device which produces the effect of conga drum and bass drum, bongo and other Latin American instruments when the different surfaces of the cabinet are struck with the hands or with beaters.

It is not intended to replace drums, but to provide a useful accessory, and its main feature is that it is an electronic device which can be

played through an amplifier, enabling the volume to be as big as the power output of the amplifier.

There are five different units and the product, which is currently being patented, made a big impact at the recent Frankfurt Fair, where it was demonstrated for the first time. It is currently being used by pop drummers Brian Bennett and Dave Clark.

Premier Drum Co Ltd, of Wigston, Leicester, are concentrating on a new formula medium-price range of Zyn cymbals, with factory-matched pairs of 14 inch and 15 inch hi-hats a feature.

They claim the result is a far better sound, with standards of tone quality and performance found normally only in the most expensive cymbal. The factory-matched pairs of hi-hats will solve the problem of having to sort through a number of cymbals to find two that are ideally matched. Premier have also produced



As drum playing styles and techniques have progressed, so over the years. Compare Baby Dodds (left) playing with Mezz in 1966. Note the strange angles of Baby's kit—a practically on a crude stand, played from the chest. Elvin's kit reflects the most sophisticated adjustable fittings. His snare drum is at



have the designs, shapes and layout of drum kits changed Meszrow at the Nice Jazz Festival in 1948, and Elvin Jones subterranean floor tom tom, and the simplest of snare drums the modern trend to smaller drums, beautifully finished, with much the same angle as Dodds', but lower slung.

a unique book by top American drummer Philly Joe Jones on the hitherto neglected subject of brush work, at which he is an accepted authority.

Titled *Brush Artistry*, it has clear diagrams and descriptions, covering an interesting selection of rhythms and stroke patterns, and it costs 12s 6d.

A new process has been created for the manufacture of Everplay Extra bass drum heads. The white, bonded hoop holding the head has been replaced by a metal channel into which the plastic head is firmly pressed and cleared, giving some pre-tensioning and resulting in a stronger head with a bigger and better sound.

Rose-Morris and Co Ltd specialist in percussion for schoolchildren have put just as much thought into its manufacture as the instruments they make for the professional. They have an extensive range of junior instruments with recent improvements, including drums,

gongs, tymps, cymbals, chime bars, tambourines, sleigh bells, triangles etc.

All these are illustrated and discussed in a booklet which they have just produced, titled *Adventure In Music*, which can be obtained from Rose-Morris and Co Ltd, 32-34 Gordon House Road, Kentish Town, London, N.W.5.

Dallas-Arbitrator are justifiably crowing about the newest product from their busy factories, the George Haynes vibronic drum. It has a really big sound, the secret of which lies in the patented vibronic linings of each drum shell.

There are several outfits, including Recording, Pacemaker, Big Sound and Showman. These include the vibronic snare drum, tom-toms, bass drums, shell mount cymbal arms and tom-tom holders, holdfast spurs and tom-tom legs, all available separately for the drummer who wants to build up a kit gradually. The drums are available in

silver, gold ingot and mid-night blue and the shells are guaranteed for life. MM Pollwinner Tony Oxley has bought one complete outfit.

Boosey and Hawkes Ltd used to manufacture Rogers drum equipment under licence at their factory in Edgware. They now import it from the States, where it is currently being made. The new Rogers Accu-sound timpani represents a completely fresh approach to the instrument, with several features never before offered to give improved appearance, tone and long life.

Avadis Zildjian have added new-best hi-hats to their

extensive range of cymbals. These consist of a heavier bottom cymbal matched to a medium top cymbal and they are available in sizes from 13 inch to 16 inch.

Avadis are also producing a new range of Zilco, made by Azco Ltd, in Canada, with all the know-how applied to Avadis Zildjian, but at a more reasonable price, for drummers with a limited budget. They are available from 10 inch to 24 inch. Brochures covering all these products are obtainable from local stockists or Boosey and Hawkes (Sales) Ltd, Deansbrook Road, Edgware, Middlesex.

TUTORS

BELLSON

FIRST STEPS: Drums and Cymbals, by Eric Little, 3s 6d, Keith Prowse-Peter Maurice.

DRUMMING by Norman Burns, 7s 6d, Dallas-Arbitrator.

MODERN DRUM METHOD by Jack Parsoni, Parts 1 and 2, each 17s 6d, Boosey and Hawkes Ltd.

MODERN TECHNIQUES FOR THE PROGRESSIVE DRUMMER by Max Abrams, 12s 6d, Premier Drum Co Ltd.

DRUM TUTOR by Hayden Jackson, 5s, Francis, Day and Taylor.

JAZZ DRUMMING LIVE conceived by Chat Perry with arrangements and compositions by Al Williams, Tutor and LPs, KENNETH CLARKE—FRANCY BOLAND BIG BAND.

DRUM RHYTHMS by Gene Krupa and Cory Cole, 18s, Mills Music.

WRITING DRUM TUTOR by E. Wheeler, 3s, Lawrence Wright.

DRUM TUTOR by Bobby Kevin, 6s, Hohner.

THE SCIENCE OF DRUMMING by Gene Krupa, Books 1 and 2, each 35s, Robbins/FDH.

MODERN SCHOOL FOR SNARE DRUM by Maurice Geibenberg, 55s, Chappell.

MODERN TEXT READING IN 4/4 by Louis Bellson, 21s, Leeds.

RUDIMENTAL JAZZ by Joe Morello, 28s 2d, Ludwig/Dallas-Arbitrator.

SNARE DRUM RUDIMENTS by Buddy Rich, 21s, Keith Prowse-Peter Maurice.

THE MIGHTY TWO, solos and duets as recorded by Louis Brennan and Gene Krupa, 7s 6d, Hansen.

STANDARD SNARE DRUM METHOD by Benjamin Pademski, 25s, Mills.

DRUM BREAKS AND FILL-INS by Sonny Igoe and Henry Adler, 12s 6d, Leeds.

TALKING DRUMS by Ed Thigpen, £1 33s 9d, Ludwig/Dallas-Arbitrator.

MODERN JAZZ DRUMMING by Jim Chapin, Tutor and LPs, Music Minus One 400L, £4 16s, Bill Lewington Ltd.

COMMON SENSE DRUMMING by George Fierstone, 3s 9d, Premier Drum Co.

INSTANT DRUMS by Dick Sadleir, 4s, Feldman.

HOW TO PLAY ROCK AND ROLL DRUMS by Palmer Hughes, 25s, Mills.

DRUM METHOD by Gene Krupa, 25s, Robbins/FDH.

A TUNE A DAY: Drums, a Hepburn, 4s, Chappell.

HAPPY DRUMMING by Charles "Chuck" Simmons, 5s, Francis, Day and Hunter.

ROLL CONTROL by Andy White, 25s, Mills.

PLAY DRUMS LIKE LOUIS BELLSON, 12 9d, Robbins/FDH.

Pursuing our policy of producing powerful records for the partisan jazz-lover, we are preparing for your production.

LATIN KALEIDOSCOPE 583 726 and **ALL SMILES** 583 727

Two startling new albums by the **KENNY CLARKE—FRANCY BOLAND BIG BAND.**

A World premiere release—order now! **P. J.'s. BEAT**

An album of distinction, featuring Philly Joe Jones with Bill Barron on Tenor, Michael Downs on Cornet, Walter Davis on Piano and Paul Chambers on Bass. At only 25/-, **Atlantic Special 590 028**

DEEDS NOT WORDS

An outstanding album never before released in Britain. Max Roach with Booker Little, George Coleman, Ray Draper and Art Davis. **Riverside 673 004**

KYOTO

A new album by Art Blakey with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton and Reggie Workman. **Riverside 673 013**

THE INFLATED TEAR

The latest from Roland Kirk. **Atlantic 588 112**

All albums are in-phase stereo—playable on mono equipment provided a stereo stylus wired for mono sound or a compatible stylus is used.

More Great Jazz from POLYDOR RECORDS LTD.

17/19 Stratford Place London W1N 0BL

CYMBALS

CYMBALS IN THE STAGE AND DANCE BAND by Roy Burns, 12s 6d, Leeds.

THE ART OF PLAYING CYMBALS by Sam Denov, 12s 6d, Leeds.

TYMPANI

MODERN METHOD FOR THE TYMPANI by Saul Goodman, 35s, Mills.

if your neighbours complain you need a...

PRACTICE DRUM KIT

THE SOLUTION TO COMPLETE OUTFIT PRACTICE AT HOME OR ON TOUR

This smart, fully adjustable practice kit provides four pads simulating a normal drum outfit of Snare Drum, Bass Drum and two Tom-Toms. The Snare Drum and Tom-Tom pads have a rubber-padded, plastic head playing surface which gives the same response and feel as a normal drum. A special hoop section is provided for attachment of the drummer's usual Bass Drum pedal. The large folding base plate stops the kit moving when practicing.

SUGGESTED RETAIL PRICE £15.14.

AVAILABLE FROM ALL GOOD MUSICAL INSTRUMENT DEALERS

MANUFACTURED BY **Rose-Morris**

drummers!

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

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

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

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

Name _____

Address _____

My usual dealer is _____

MM11

PLEASINGLY PROGRESSIVE
 POLYDOR PLEASE
 RICHLY PROGRESSIVE
 THE POLYDOR PLEASE
 PLEASINGLY PROGRESSIVE
 POLYDOR PLEASE

IN THE three weeks of their first visit to this country, the Kenny Clarke-Francy Boland Big Band gained a considerable audience for its well-planned, warmly played music. Seldom have I witnessed so much extrovert enjoyment in the Scott Club. This orchestra, which creates an extra-live atmosphere of its own, is in most respects uncontroversial in the musical sense. But one unorthodox touch has caused controversy: the use of two drummers, Kenny Clarke and Kenny Clare, or KC to the power of two.

Among musicians pressed against the bar of Ronnie Scott's nightly, opinion was divided. Not equally! I'd say the majority favoured the twofold percussion, but quite a few dissenters could be found.

John Surman told me he didn't "see the two-drum thing." And Wally Fawkes said: "The band has a real drive but there's one drummer too many." Several people observed that, in effect, Clarke needed no help to keep it going.

So I took the question to Klook and asked: why two drummers? He almost dismissed it out of hand.

"That's like saying 'Why two trumpets or two trombones?' And I'm sure people asked that when they started adding to the brass.

"As to why it came about, I think that was because of my teaching. From my experiences with students at the school, the idea came to me.

"I simply thought that maybe drummers can play together without being noisy or confusing. So I tried it out at the Selmer school in Paris and found it worked well.

"It's nothing new, is it? I mean, in African or Latin-American music percussionists work together. We have a big percussion section on our 'Latin Kaleidoscope' album, for instance.

"Anyway, in Paris we're doing some TV shows with eight drummers. I'll tell you, it came off fantastically. The people just couldn't believe that eight drummers could be so smooth and sound so well integrated.

"What we did was this: we had eight drum kits, you know, four on each side, and we used four professionals on one side and four students on the other. I did the choreography. It was 'like a ballet.' I arranged it so that one

KC²

KENNY CLARKE TALKS ABOUT HIS TWO-DRUM PARTNERSHIP WITH KENNY CLARE IN THE CLARKE-BOLAND BAND

quartet would state a question, and the other would answer it."

"How about the suggestion that there's one too many in the band?"

"Either one of us could do it, of course, but that's not the point. We believe we can do it better together. I always was convinced that two heads are better than one."

"What we're trying to do in France is evolve a system whereby a drummer can sit down and play a piece of music and be recognised as a member of a section."

And how does this benefit the Clarke-Boland orchestra?

Pairs

"Well, between the two of us, I think Kenny and I can play anything in the world. In some things, Kenny will go on to trumpets; on others he'll go on to Latin-American instruments. A drummer would have to have five pairs of arms to play some of the things we do.

"When you say one drummer too many, my answer is that we are looking ahead. You always have this foot-dragging with any innovation. But you know, with someone like Louis Armstrong that I

worked with a long while back, this didn't happen.

"Louis used to say of me: 'Leave that little cat alone, he's modern.' Well, I don't have to tell you he was our first modern jazz musician. You know that."

The subject of people being ahead of their time, and suffering from it unless they are widely recognised, brought me to Dave Tough, a favourite drummer. Klook was in agreement.

"Yes, Dave was one of the first to sacrifice himself. Bix was another. They feel... they know they have something to give, and yet nobody wants to know. So they sacrifice their lives. It's a bit like the kids in Czechoslovakia burning themselves to death."

It seemed to me that a vital ingredient of the two-drum mix was the compatibility of the players concerned. Again Kenny agreed.

"We were very lucky to get Kenny Clare, someone who thinks almost exactly as I do about drumming. He's one of the most intelligent drummers I've ever met. No question about whether he could do it... we're two soul brothers. It was due to Ronnie Scott that we got together." Francy writes for us, as

you know, so that cuts the problems down. Everything is planned. Francy studies the individual. He knows how I fill in and he knows how Kenny Clare fills in, and when it comes off, well, that makes it a corporation extraordinary.

"I've said there's nothing in the world we cannot do. In other words, whatever the problem, between us we can figure out a way to do it. Reading? Oh, we try to remember everything. We just read the score and then try to read as little as possible, you know, try to get away from it.

Devise

"It can be stimulating in the extreme. I've heard two African drummers hold a conversation, and that's how Kenny and I feel. We have a little thing where I'll say: 'Cut this out' and he'll say: 'Cut that out.'

"We're getting to devise messages on drums, we're getting to hold a conversation. It's been a challenge for me, and it has changed my whole outlook on the technical side.

"There's more problems but, as I say, it's a whole lot more stimulating." — MAX JONES

DRUMS



KLOOK: "Between the two of us, I think Kenny and I can play anything in the world"



GRETSCH Name Band

Gretsch has incorporated every exciting specification top-flight professionals require in the superb NAME BAND suite. Modern design and unexcelled craftsmanship make it the ideal outfit for stage band, rock 'n' roll, or combo use. Handbuilt, styled to make your drums the centre of attraction.

The Gretsch NAME BAND outfit includes: 16in. x 5 1/2in. Snare Drum (460 optional); Pearl and Chrome, 20in. x 14in. Bass Drum (22in. x 14in. optional); Pearl and Chrome, 16in. x 16in. Tom Tom, Pearl and Chrome with legs; 13in. x 16in. Tom Tom, Pearl and Chrome; Roll Console; 16in. x 16in. Floor Stand; Chrome; All-Height Adjustable Cymbal Holder; Chrome; 16in. x 16in. Pedal; Chrome; Cymbal Floor Stand; Chrome; Disappearing Bass Drum Spurs; Chrome; Jimmy From Bass Drum Tone Control; Wire Brackets; Drum Sticks; Standing Action Bass Drum Pedal; Snare Drum Stand; Chrome. Total cost £354

YOUR GRETSCHE DEALER CONTACT LIST

- | | | | |
|---|---|---|--|
| LONDON
BAILEYS LTD. 201 St. Giles Church St., London W.C.2
EVAL FOOT, 200 Tottenham Court Rd., London W.1P
FRY'S MUSIC LTD., 100 Tottenham Court Rd., London W.1P
MUSICALS LTD., 100 Tottenham Court Rd., London W.1P
MUSICALS LTD., 100 Tottenham Court Rd., London W.1P
MUSICALS LTD., 100 Tottenham Court Rd., London W.1P
MUSICALS LTD., 100 Tottenham Court Rd., London W.1P | SOUTHERN ENGLAND
BIRMINGHAM MUSIC CENTRE, 111 Corporation St., Birmingham B.2
BRISTOL MUSIC CENTRE, 111 Corporation St., Bristol B.2
GLoucester Music Centre, 111 Corporation St., Gloucester G.1
LONDON MUSIC CENTRE, 111 Corporation St., London W.1P
MANCHESTER MUSIC CENTRE, 111 Corporation St., Manchester M.2
NORWICH MUSIC CENTRE, 111 Corporation St., Norwich N.1
OXFORD MUSIC CENTRE, 111 Corporation St., Oxford O.1
PLYMOUTH MUSIC CENTRE, 111 Corporation St., Plymouth PL.1
SHEFFIELD MUSIC CENTRE, 111 Corporation St., Sheffield S.1
SOUTHAMPTON MUSIC CENTRE, 111 Corporation St., Southampton S.1
TOTTENHAM MUSIC CENTRE, 111 Corporation St., Tottenham T.1
WOLVERHAMPTON MUSIC CENTRE, 111 Corporation St., Wolverhampton W.1 | SCOTLAND
GLASGOW MUSIC CENTRE, 111 Corporation St., Glasgow G.1
EDINBURGH MUSIC CENTRE, 111 Corporation St., Edinburgh E.1
DUNDEE MUSIC CENTRE, 111 Corporation St., Dundee D.1
PERTH MUSIC CENTRE, 111 Corporation St., Perth P.1
DUMFRIES MUSIC CENTRE, 111 Corporation St., Dumfries D.1
DUNDEE MUSIC CENTRE, 111 Corporation St., Dundee D.1
PERTH MUSIC CENTRE, 111 Corporation St., Perth P.1
DUMFRIES MUSIC CENTRE, 111 Corporation St., Dumfries D.1 | IRELAND
DUBLIN MUSIC CENTRE, 111 Corporation St., Dublin D.1
LONDON MUSIC CENTRE, 111 Corporation St., London W.1P
MANCHESTER MUSIC CENTRE, 111 Corporation St., Manchester M.2
NORWICH MUSIC CENTRE, 111 Corporation St., Norwich N.1
OXFORD MUSIC CENTRE, 111 Corporation St., Oxford O.1
PLYMOUTH MUSIC CENTRE, 111 Corporation St., Plymouth PL.1
SHEFFIELD MUSIC CENTRE, 111 Corporation St., Sheffield S.1
SOUTHAMPTON MUSIC CENTRE, 111 Corporation St., Southampton S.1
TOTTENHAM MUSIC CENTRE, 111 Corporation St., Tottenham T.1
WOLVERHAMPTON MUSIC CENTRE, 111 Corporation St., Wolverhampton W.1 |
|---|---|---|--|



DESIGNATED DISTRIBUTORS FOR 'GRETSCHE'



CHESHAM CLOSE, ROMFORD, ESSEX

"that Great GRETSCHE SOUND"



NAME ADDRESS

BALDWIN CHESHAM CLOSE ROMFORD ESSEX

PLEASE RUSH ME GRETSCHE 1969 CATALOGUE

YOUR DRUM SPECIALIST

SCOTLAND

DRUMS BY ALL LEADING MAKERS

Stockists of:
Ludwig, Gretsch, Premier
George Hayman

all your musical requirements

BRADLEYS (MUSIC) LTD.
89A WEST REGENT STREET
GLASGOW, C.2
Tel: Douglas 1830

SCOTLAND

PETE SEATON
Musical instruments specialists
Agents and stockists for the World's leading Drum Manufacturers

Ludwig, Rogers, Slingerland etc.

Authorized Premier Agent

H.P. and part exchange
Write, phone or call
18 Hope Park Terrace
Edinburgh 8
Tel. Newington 3844

NORTHERN ENGLAND
Continued

All makes of drums stocked

REIDY'S
Home of Music
Penny Street
Blackburn, Lancs
Tel. 5267

Authorized Premier Agent

E. SMEDLEY & SON LTD.
For all Drums and Accessories
Authorized Premier Agent
17 PRINTING OFFICE ST.
DONCASTER, Tel. 3248

HOME COUNTIES

FARMERS
15-17 Upper George Street
Luton, Beds. Tel. 31731
All musical instruments a speciality
Plus Luton's finest selection of Gramophone Records

KENNARD & SONS LTD.
Authorized Premier Agent
All Drums and Accessories
Rogers, Ludwig, Slingerland, etc.
Write, phone or call
86 ACHEMWOOD ROAD
CLIFTONVILLE, MARGATE
Tel: Thianet 23295

SOUTHERN ENGLAND

LEONARD BOOTH
of
36 SOUTH STREET
EASTBOURNE, Tel. 31759

Authorized Premier Agent
All Accessories, Sticks
Mazda, Stands and Cymbals

R. A. LATIMER (PIANOS) LTD.
PARK STREET
HORSHAM, SUSSEX
Tel: 4824
Drums and Accessories
Ludwig, Rogers, Slingerland, etc. supplied

Authorized Premier Agent

WALES

SWALES MUSIC CENTRE
All drums and accessories

Buglier & Selmer
AUTHORIZED DEALER

High Street, Haverfordwest
Tel 2065

For almost a century...

WAGSTAFF'S
of
LLANDUDNO
(70049)

North Wales' Sole Agents for
PREMIER & OLYMPIC
ACCESSORIES

Authorized Premier Agent

N. IRELAND

M. CRYMBLE LTD.
For all musical instruments and accessories

Leading agents and stockists for the world's leading Drum Manufacturers

Ludwig, Rogers, George Hayman
Kit, Cymbals by Zyn, Zildjian, Paiste, etc.

Authorized Premier Agent

58 Wellington Place
Belfast, Tel. 32991

McCORMACKS
of
33 Bath Street
Glasgow, C.2
Tel. DOU 8958

for
Scotland's largest selection of all musical instruments and accessories

Authorized Premier Agent

NORTHERN ENGLAND

J. P. CORNELL
For all Drums and Accessories
Authorized Premier Agent

31 SPRING BANK
HULL, YORKS.
Tel. Hull 215335

MIDLANDS

CHATFIELDS
of
HANLEY

For all musical instruments and accessories
Main Agents and Stockists for
Rogers, Ludwig, Ajax, Olympic, etc.

Authorized Premier Agent

We have a large selection of sheet music
* H.P. and Part Exchange *
Write, phone or call
2 Hope Street
Hanley, Stoke-on-Trent
Tel. 22415

KEN STEVENS
10 Guildhall Street, Cambridge
Tel. 53150

H.P. and Part Exchange

Authorized Premier Agent
and all other makes

Terry White Music
for all Drummers Requirements
Authorized Premier Agent

We are proud to present
The New
GEORGE HAYMAN KIT
56 LEAGRAVE ROAD
LUTON, Tel. 26825

SOUTH WEST ENGLAND

BROWNS OF BRISTOL
For all Musical Instruments and Accessories
Main agents and stockist for the world's leading drum manufacturers
Bristol's sole Premier agents

Authorized Premier Agent

Tuition arranged

REPAIRS
H.P. PART EXCHANGES
35 St. Stephen St.
Bristol 1
Tel. 23646

WILKS
MUSIC STORES LTD.
60 Lower Oxford Street
Swansea, Glamorgan
Tel. 50953

Everything for the Drummer

Authorized Premier Agent

Get into something good—Get into the

ADVICE DEALERS BARGAINS

Details from:
Andrew Sheehan
Advertisement Dept
Melody Maker
161 Fleet Street, E.C.4
01-353 5011

THE MUSIC SALON
2 Queensgate Arcade, Inverness
Tel. 33374

Agents and stockists for the world's leading Drum Manufacturers
Rogers, Ludwig, Slingerland, Tricon, etc.
All Cymbals, Stands and accessories

Authorized Premier Agent

J. P. DIAS LTD.
for all Musical Instruments and Accessories

Appointed HAMMOND dealers
Main Agents and stockists for all leading drum manufacturers

Authorized Premier Agent

149 - 151 BOTCHERGATE
CARLISLE Tel. 22369

HARDY SMITH
Authorized Premier Agent

All heads, sticks and accessories

40 and 40a Stockwell Gate
Mansfield Tel. 21103

LONDON

BLANK'S MUSIC STORE
281 High Road
London, N.W.6
Tel. MAI 1260
10% Deposit Terms

Authorized Premier Agent

All my Drums, Cymbals and Accessories are in immaculate condition and at rock-bottom prices. I deal from a private address so you are not paying for the upkeep of a shop. All instruments requirements catered for. Repairs, reparing, etc.

DENNIS CHAPPELL
01-228 4813

THE MUSIC SHOP
(Kempster & Son)
Swindon's leading Drum Specialists

Main agents and stockists for Ludwig, Rogers, Slingerland, Bevelley, etc.

Authorized Premier Agent

H.P. and Part Exchange available
After Sales Service

Write, phone or call
98 Commercial Road
Swindon, Wilts.
Tel. Swindon 5521

ST. GILES MUSIC CENTRE

for DRUMS
NEW OUTFITS
Ajax, Rogers U.S.A., Premier

The revolutionary
ROGERS ACCU-SONIC PEDAL TIMPANI

Full range of **AYEDIS ZILDJIAN, SUPER ZYN Cymbals**
All Accessories

SECONDHAND OUTFITS, details on request

SPECIAL OFFER
"DRUMS AND DRUMMING TODAY"
containing articles by leading players, exercises, photographs, etc.
ONLY 5/- incl. P & P

16-18 ST. GILES HIGH STREET, LONDON W.C.2
Tel.: 01-836 2888 and 4080

RAE, MACINTOSH & CO. LTD.
39 George Street
Edinburgh 2
Tel. Caledonian 1171

Come in and browse around our showrooms. We provide a full range of all musical instruments and accessories

All leading makes of orchestral instruments, plus our tremendous selection of sheet music

Write, phone or call

SAVILLE BROS. LTD.
MUSICAL INSTRUMENTS RECORDS • MUSIC • ELECTRONICS
HIGH FIDELITY EQUIPMENT and all related service
KING ST., SOUTH SHIELDS and HOLMSIDE, SUNDERLAND

Premier & Selmer
AUTHORIZED DEALER

Tel. No. South Shields 60307/8
Sunderland 59421

HUDSON'S THE MUSIC CENTRE
3 Market Hall Buildings
CHESTERFIELD 2957

Tuition by appointment

Authorized Premier Agent

Midland Music Centre
6 COWPER STREET
(off Kettering Road)
Northampton. Tel 36832

Now in stock:
The Pacemaker, The Big Sound and The Showman Quiret in solid silver, gold inlay and midnight blue

Call in for a demonstration of this great new kit

GEO. CUMMINGS & SON LTD.
For all Musical Instruments and accessories
Main Agents and stockists for the world's leading drum manufacturers

Authorized Premier Agent

Write, phone or call
26 ABBEY PARADE
MERTON HIGH STREET
LONDON, S.W.19
Tel. 01-542 2066

THE MUSIC STUDIO
Paignton's
Leading Music Shop
Specialists in all Drums and Accessories

Main Agents for Ludwig, Rogers, Ajax, Rose-Morris, Slingerland, Arbiter, Super Zyn, Zildjian, etc.

After Sales Service

41 Hyde Road
Paignton, Tel. 58251

BIGGARS • GLASGOW

Pre-stocktaking clearance. Drum kit bargain offers.
Save pounds — limited period. Premier — Ajax — Rogers

Write or call for list

271-5 Sauchiehall Street
DOUGLAS 8676 (5 lines)
Established over 100 years

MUSICIAN'S PARADISE
(Prog. George Teutlein)
42a Park Road
Peterborough
Northants
Tel. 3891

Authorized Premier Agent

FREEDMAN'S MUSICAL INSTRUMENTS LTD.
137 High Road
Leytonstone, E.11
Tel. LEY 0288

Authorized Premier Agent

Agents for Ludwig, Rogers, Slingerland, Rose-Morris, Ajax, Dallas-Arbiter

LEN STILES
Musical Instruments Ltd
233 High Street
Levensall
London, S.E.13
Tel. DUM 2958

All makes of Drums stocked

Authorized Premier Agent

MUSIC PICCADILLY

BOOSEY & HAWES main dealer
RUDALL CARTE main agent

DRUMS

Rogers Dyna-Sonic S.D. U.S.A.	£101 15 0
Kit Rogers Starlighter c/w stands	£417 0 0
Kit Rogers Cozy-Cole c/w stands	£369 13 6
Kit Rogers Louis Balloon (to order)	£545 0 0
S-M Kit Ajax 4 Drums	£110 0 0
S-M Kit Premier 4 Drums	£65 0 0
S-M Kit Premier Complete	£105 0 0
S-M Kit Rogers 4 Drums ex. Bobby Orr	£65 0 0
S-M Kit Premier Complete	£65 0 0
S-M Kit Premier 4 Drums	£65 0 0
S-M Kit Premier 4 Drums	£65 0 0
S-M Kit Tricon 4 Drums	£75 0 0
S-M Premier Snare Drum Black	£12 10 0
S-M Ajax Snare Drum Metal	£18 0 0
S-M Kit Edgars Complete	£70 0 0
New Ajax S.D. Stand	£3 12 6
New Rogers Hi Hat Stand	£27 16 3
New Rogers Cymbal Stand	£10 11 0
New Rogers Bass D Pedal	£27 16 3

GUITARS

Martin D-28 Guitar	£325 10 0
Martin D-18 Guitar	£249 3 6
Jose Ramirez Concert Guitar	£315 0 0
Manuel Conde 1A Guitar	£134 0 0

8-10 Denman St., Piccadilly Circus, London W.1. Tel: GERnard 1648

PALMERS MUSIC STORES
KETERING, NORTHANTS.
DALKETH PLACE
Tel. 2337

All leading makes supplied.
Super Zyn, Zildjian, Paiste

Authorized Premier Agent

TERRY WALSH
and
BOBBY KEVIN

for all musical instruments and accessories
Main agents for the world's leading Drum manufacturers

Tuition, Repairs
Hire, Purchase and Part Exchange

Write, phone or call
42-44 Upper Tooting Road
London, S.W.17
Tel. 01-872 3997

Authorized Premier Agent

ISLE OF WIGHT

W. TEAGUE & CO. LTD.
of
Hyde and Newport

for
All Drums and Accessories

Authorized Premier Agent

KAY WESTWORTH'S
MELODY HOUSE
17 Cannon Street
BIRMINGHAM 2

"Birmingham's Favourite Music Shop"

Tel. MIDLAND 9043

ARGENTS MUSIC STORES
(H. Facky, prop.)
Authorized Premier Agent

All accessories, heads, sticks, stands, etc.

39 High Street
Shanklin, Tel. 2844

Play safe — you get the
REAL BARGAINS at
KITCHENS

Gretsch Tennessean 12s. gns.	B. & H. Regent Sonorito, 24 gns.
Committee Trio Beat 4s. gns.	Sonoro, 20s.
Quid Starfire 80 gns.	Alto, Conn Underlung 90 gns.
Hofner Violin Bass 30 gns.	Tenor, Pennsylvania 65 gns.
Hagstrom Jumbo 55 gns.	Embassy Trumpet, G.A. 14 gns.
Vox Organ Guitar 145 gns.	M.B.E. Beverly Drum Kit, 4 drums, cymbal and accessories, silver glitter 49s. gns.
Belmer Consul Special, wood, Roehm, case 25 gns.	Rogers Drum Kit, 4 drums, cymbal and access., red glitter 115 gns.
B. & H. Emperor, wood, Roehm, case 26 gns.	
Watkins Rapier 25 gns.	

6 TOWN OF LONDON
77/79 QUEEN VICTORIA ST
TEL. LUDS 72227

BRISTOL
29 RIDLEY PLACE
TEL. BRADFORD 2577

NEWCASTLE
29 RIDLEY PLACE
TEL. NEWCASTLE 2250

WISHER (DERBY) LTD.
For all drums and accessories
Authorized Premier Agent

101 Normanton Road
Derby, Tel. 48156

DRUMS

EDITED BY LAURIE HENSHAW

THIS KIT
COULD SET
YOU BACK
BY OVER
£1,000

ALL YOU need to become a drummer is 12s 6d — and lots of determination.

That 12s 6d? It's the initial outlay of a rubber practice pad. You can pay more, of course, but this is down to basics.

If you want to start with something a little more elaborate, the first essential is to buy a good snare drum. Cost? Between £20 to £70.

Then you can add a bass drum, hi-hat and top cymbals. Also, of course, sticks and brushes.

You can get a basic kit of these items for between £30 to £40 — secondhand. Which you'll probably start with anyway.

If you can, get some expert advice before you lay out any money — either on second-hand or new kit.

If it's a wooden snare drum, make sure it's not warped. Hold the snare up edgewise and check that the perimeter

DETERMINATION PLUS 12s 6d — AND YOU'RE OFF AND RUNNING

SAYS
BOBBY
KEVIN

is true. Also check that none of the tension rods are missing. If it's an old drum, this is quite possible.

Also ensure that the snare mechanism is working properly — that the snare goes on and off. And check that the

drum takes the normal 14 inch heads. Some of the older drums are classed as 14 inch models, but they can be a fraction out when you come to fit on today's conventional plastic heads.

Nowadays, most people use plastic heads. They have a big advantage over the old calfskins, which could go slack if you were playing in a heated atmosphere. You had to tighten them constantly, and they would eventually lose their tension and consequently their tonal qualities. They could become very dead.

Whether you use wooden or

metal shells is really immaterial. Metal ones tend to produce more volume and have more of a ring to them. This can be an advantage if you're playing in a big hall, but in a recording studio it can be a disadvantage. It's a matter of personal preference really.

The same applies to the size of the bass drum. You get more volume from a 24 inch bass drum. Buddy Rich uses one and produces a marvellous sound.

But an 18 inch may be more convenient if you have to do a lot of transportation. I knew a chap who bought a 22 inch bass drum and then found he couldn't get it in the boot of his car.

As for foot pedals, it's better to have one with a double pedestal rather than a single. A double pedestal pedal is much stronger and will stand up to hard use. It's a little more expensive, but it's worth the extra outlay.

Get hickory sticks instead of lancewood ones. Hickory is tougher, and can be bought for about 12s. Get the type of brushes where the wires retract into rubber or plastic handles. This way, the wires may be protected from bending — which makes them useless eventually.

Cymbals are always a



A drummer's delight—the enormous kit used by Ginger Baker with Cream. Twin bass drums, toms toms and a forest of cymbals add up to more than £1,000 worth of equipment. But the 12s 6d practice pad is essential before attempting to cope with that lot.

matter of personal choice. Don't, whatever you do, be influenced by gimmicky names indicating that the particular cymbal is suited to one style of playing.

The best test of whether a cymbal is what you want is to play it. And listen to the tone. This, again, is a matter of personal preference.

I'm often asked if the Americans make better drums than British manufacturers. I know a lot of musicians aware by American-made instruments, and they often pay the earth for them.

It may have been true at one time that the Americans made better drum kits, but this isn't the case today. Both countries produce first-class equipment. In fact, there is an excellent metal snare drum of British make now on the market for only about £23, and this is a match for an American model at about three times the price.

There is an element of one-upmanship about playing American instruments. It may be true that they still make better instruments in some cases, but this doesn't apply to most drum kits these days.

Whatever type of hi-hat you buy, make sure that the bottom cymbal is thicker than

the top one. This way, you get a better tone on off-beats. The top cymbal comes down with a cleaner "ching."

The colour of your kit is again a personal thing. For some reason, green doesn't seem to be too fashionable at the moment. And some glitter finishes can tend to fade. But I must admit they look good on stage under bright lighting. So it depends upon the type of work you intend doing.

I suppose a one-year-old would be the ideal age to start playing, but whenever you take up drums, make sure you get expert tuition from the start. This way, you can avoid developing bad faults that will be difficult to eradicate — like holding the sticks the wrong way.

And I'm not referring to the way most pop drummers hold the sticks — like a knife and fork. We call this the tympa style. It's quite okay to play this way, but even this can be done wrongly.

Another advantage of a teacher is that he will give you the rudiments of music. And don't think you can get by without reading. You may initially when you're just gigging for the local group, but if you want to develop

and really become a professional in the true sense of the word, reading is essential. Particularly with so much competition around.

Average drummers are two a penny. It's the technically equipped all-rounders who get the major share of the work.

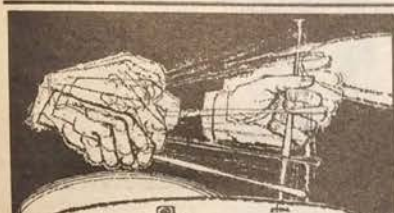
Do at least an hour's practice a day. And do it in one session rather than in short ten-minute bursts.

You'll find that after an hour or two you really get loosened up. It's rather like running in an engine from cold.

But remember — you don't have to go at the full drum kit all the time. Not unless you want to drive the neighbours or relatives up the wall.

For about £16 you can buy a practice kit consisting of a rubber pad for the snare drum, and similar rubber pads for the small and large toms and the bass drum. These are mounted on a metal frame.

Or you can just go back to that 12s 6d practice pad. You may not sound like Buddy Rich, but you'll be able to put in the sort of hard work that may put you on the same road.



BOBBY KEVIN'S MODERN DRUM TUTOR

This concise tutor gives you the essential know-how on all rhythms and techniques based on long expert experience.

Price 6/-

From your local music shop or from the address below.

HÖHNER
11-13 FARRINGDON ROAD, LONDON, E.C.1

**REGAL TIP
DRUM STICKS**
The original nylon tip stick that outsells all others in the U.S.A.
LONGER LASTING BRILLIANT CYMBAL TONES
SOLID HICKORY SHAFT
Sole U.K. Distributors:
FERGUSON-BELL LTD.
P.O. Box 343, KINGSLEY, BRADFORD 1.
Write today for details of sticks and wire brushes

Cymbal Supreme

1. Pure Tone
2. Clear Bell
3. Fast Attack
4. Superior Finish
5. Superior Projection
6. Superior Projection
7. Superior Projection
8. Superior Projection
9. Superior Projection
10. Superior Projection

... with vibrasonic shells designed and manufactured by drummers for the world's leading percussionists.

From your local music store. Write for full details to:
ROSE, MORRIS & CO. LTD.
37 Gordon House Rd., London NW5
Tel. GUL 9511

Write for full details to:
BOOSET & HAWKES (Sales) LTD.
Edgware, Middlesex
Tel. EDG 5581

The day of the all-round drummer

MODERN drummers have to be adaptable. Gone are the days when a modicum of technique and one style, either faintly traditional or faintly modern, would suffice.

In today's progressive pop groups, and in the recording studios, the professional player needs a wide knowledge of all styles, together with the ability to play them convincingly.

A British drummer who believes firmly in studying all aspects of modern playing is Peter York who has worked with a wide variety of groups including the Spencer Davis Group.

Peter takes study very seriously, practising reading and technique continuously.

"I've played in all different types of groups, which is a tremendous form of practice in itself. You have to adapt yourself to the style of the rhythm section. If you are in a band steeped in the tradition of the Forties, you have to play in that particular way, and still keep your individuality.

"I've played in lots of dance bands, and playing straight waltzes is a tremendous help when you want to play 3/4 jazz. It makes it easier when you have got a proper feeling for the rhythm.

"The rhythmic feel of a trad band is obviously quite different from a mainstream or pop thing. And playing pop can be an avenue of escape from the doldrums jazz has been in. Jazzmen still put pop down, but they play it... Now let's show them how you really play 'Ode To Billie Joe' — kind of thing.

"An important point to remember when playing solos is not to use up all your ideas right away or you find yourself halfway through with nothing left to do — which is a dreadful feeling.

"I watched Roy Burns one night and he did four solos, and each one was different and unbelievable. But they were all set sequences, which he developed.

"All the drum solos are usually by the more melodic players like Max Roach and Elvin Jones, who play in a musical way rather than a showman style.

**TONY OXLEY...
Melody Maker
Poll Winning
Drummer**

... with vibrasonic shells designed and manufactured by drummers for the world's leading percussionists.

Mr Per Ass No 8150/65. Brit. Pat. App. 940779

Tony Oxley, currently playing at Ronnie Scott's Club, plays Hayman Drums and Paiste Cymbals. He says: "The sound, stability and appearance of my George Hayman Kit is the best there is." Sound out a kit for yourself at your local Dallas Ashby dealer or complete coupon for full colour brochure.

Please send details of George Hayman Drums. I enclose 1/- in stamps to cover postage and packing.

Name: _____

Address: _____

DA
Dallas Ashby Ltd.
10-18 Clifton Street,
London E.C.2, England
01-247 9981

the making of a drum



FULLY seasoned plywood is specially selected, cut to length and width, and tapered in each end before it is dry-bent against the grain in one of these machines. After bending, the tapered ends overlap to make a step-free joint.



NEXT, strengthening hoops are put in position, all joints glued, and the complete shell is clamped into a metal former to ensure perfect roundness and an exact diameter. The shell and former are then automatically conveyed through an oven to harden the glue and set the shape.

MEANWHILE, all the metal-ware (bolts, washers, brackets, snare parts and so on) is being cast, pressed or machined from the raw metal. This modern die-casting machine automatically produces hundreds of counterhoops each day. Other machines spin metal drum shells.

BEFORE final assembly, one of the many different plastic finishes is applied to each wooden shell, trimmed, and then polished.

AFTER the shells have been pierced, they are completely assembled by hand, adjusted, tested, inspected and wrapped ready for the warehouse and shipment to distributors and dealers all over the world.

Pictures by courtesy of Premier Drum Co.

APPARENTLY Kenny Clarke uses hi-hat cymbals of different sizes. Why is this?—Rodney Jones, Wrexham.

With two hi-hat cymbals the same size, as used by most drummers, you get a cushion of air which is eliminated if you use a smaller cymbal on top. I have a 14 inch cymbal on top and a 15 inch at the bottom, with an 18 inch crash and a 19 inch ride, all Avedis Zildjian. My drums are wooden snare 2001 34 inch x 55 inch, 22 inch x 17 inch bass, 16 inch x 16 inch and 12 inch x 8 inch toms, all Premier, with Lok-fast stands, and accessories.

—KENNY CLARKE.

WHO was the drummer with the Mike Gibbs Band in Jazz at the University of Lancaster, broadcast on Radio 3 on February 24, what was the rest of the line-up, and is the band playing anywhere or broadcasting again?—P.

D. Barnett, Haywards Heath. Drummer was John Marshall, aged 27, who comes from Hunsalow, was taught by Jimmy Marshall (no relation) and Alan Ganley, and is a busy freelance on the jazz scene, playing for Graham

DRUMS

SOUND SENSE EXPERT ADVICE FROM THE TOP DRUMMERS

Collier, Indo-Jazz Fusions and frequently with groups at Ronnie Scott's Club. Remaining personnel was Henry Lowther, Roderick Tearle (pts), Chris Pyne, Mike Gibbs (tms), Dick Hart (tuba), Mike Osborne, Alan Skidmore. John

Surman (reeds), Mike Pyne (pno, organ, celeste), Frank Ricotti (vibes, etc), Jack Bruce (bass gr), Phillip Lee (gtr). The band was specially formed for the concert and broadcast at University of Lancaster.

HOW old is drummer Jon Hiseman, how long has he been playing, how much does he practise, and what LPs has he recorded, other than "Bare Wires," with John Mayall?—Russ Caldwell, Orrell, Wigan.

I'm 24 and began playing to the radio on a washboard in 1958-9. I did my first gig for 10s in 1961. I practise as much as possible, but not on days when I'm playing in the evening. I believe in separating practise from playing. I only practise technical hand conditioners at home and leave my musical development to experience on the stand. My LPs have been "Western Reunion," with the New Jazz Orchestra on Decca. "Trio" (which included Jack Bruce) and "Pendulum" with pianist Mike Taylor on Columbia Lansdowne. "Le Dejeuner Sur L'herbe" with the NJO on MGM Verve. "Large As Life And Twice As Natural" with Davey Graham on Decca. "Colossus," my first album with my own band is due out March 21 on Fontana.

HAS Roy Burns written any tutors?—A. Bidegood, Barnes.

Several of them, covering a wide field. They are: Rogers Elementary Drum Method, for the school student drummer; Rogers Intermediate Drum Method, with Saul Feldstein, a junior high-school tutor; Finger Control, with Lewis Mallin, an advanced special technique book for developing sensitivity in both hands; Cymbals In The Stage and Dance Band, covering care, cleaning, playing and selection of cymbals; Elementary and Advanced Rock 'n' Roll Drumming, two books giving a comprehensive review of step-by-step technique.

some of the world's top drummers, like Kenny Clarke. So we know you'll like what we've done. Drop in to your dealer and see for yourself.

Send for FREE colour brochure or 2/- in stamps for full catalogue to Premier Drums, Dept. MM, 17 87 Regent Street, London, W1R 7JF

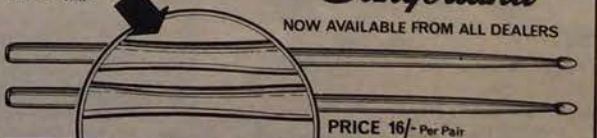
Premier
FIRST IN THE WORLD OF FINE PERCUSSION

BIDDY RICH WAISTLINE STICKS

SLIM WAISTED FOR BETTER GRIP

by *Slingerland*

NOW AVAILABLE FROM ALL DEALERS



PRICE 16/- Per Pair

BLIND DATE: DRUM SPECIAL

MAX ROACH: "For Big Sid" from the Atlantic LP "Drums Unlimited."

That's Max Roach. He plays that very cleanly, but I'm not knocked out by the sound of the drums—they're too high-pitched. I mean about the sound of drums because I basically like the big band sound. I'm basically a Buddy Rich, Don Lamond, Jack Sperling fan—that's the drum sound I like with a big band.

Maybe Max was something of an influence on me—it was him rather than Kenny Clarke we heard when all the bebop records were being made. Funny, for a few months ago I heard some of the old records. I'd made around that time, and considering all the good drummers we were exposed to at that time, I played terrible—really terrible.

That sounded very free for Max so it can't have been made too long ago. I think this comes out of "Mop Mop." Max played it marvelously.

THAD JONES-MEL LEWIS: "BIG BAND: ABC Blues" from the Solid State LP "Presenting the Jazz Orchestra."

Mel Lewis is the only big band drummer to come up in the last few years who sounds different, the first to really get away from the Rich-Lamond-Sperling approach.

Is that Richard Davis on bass? This is a marvelous rhythm section—wonderful how they rise and fall with the arrangement on this. The dynamics are really beautifully controlled.

Playing with Johnny Dankworth's band was good training for something like that. John was always strong on dynamics.

KENNY CLARKE—FRANCY BOLAND BIG BAND: "Johnny One Note" from the CBS LP "Now Hear Our Meanin'" Clarke (drs), Joe Harris (tymps).

Is that Klook's band before it had the two-drummer setup? The first time I ever heard the band was when I heard this track on the radio. That's Joe Harris playing the tymps at the end.

No, it wasn't the drumming that gave it away for me there, it was Benny Bailey. I didn't even recognise Klook's cymbal, and for me not to do that...

MILES DAVIS QUINTET: "Orbits" from the CBS LP "Miles Smiles." Tony Williams (drs).

There are some things that Tony Williams does I just don't know how he manages to bring them off. He throws in things that are marvelous



KENNY CLARE

IS among Britain's top session drummers as well as one half of the exhilarating two-drum team in the Kenny Clarke-Francy Boland Band. A Buddy Rich fan from way back, Kenny was played records featuring a variety of drummers and drumming styles.

But now everybody does it, and it's the same with 5/4. Buddy, for me, is still the man. He is just impossible. He's a lot more subtle than people imagine. I know some say his drumming is stiff, but I just can't see it myself.

CHARLES MINGUS: "Boogie Stop Shuffle" from the CBS Realm Jazz LP "Boogie Stop Shuffle." Dannie Richmond (drs).

I've heard Dannie Richmond on records with Mingus, and frankly I've heard him play better than this. This is in 5/4 and it doesn't sound very comfortable, like they were suspicious of the funny time.

JOHN COLTRANE: "Blues Minor" from the Impulse LP "Africa/Brass." Elvin Jones (drs).

Elvin's another master at contrasting "free" passages with a wonderful feeling for straight time. He's a very controlled drummer—in the bass passages here he plays regular, and then when he's behind the soloist he loosens up a lot. Now, can't play you "free" in a big band. There's too many fellows going to get lost if you get lost.

CECIL TAYLOR: "Pots" from the World Record Club LP "Into The Hot." Sunny Murray (drs).

I didn't get to see Sunny Murray on Exon last year, but this sounds nice—there's certainly nothing wrong with his playing here.

But once again it's the sound that bugs me—there's nothing clean about it. The sound of the drums seems to stick out rather than mingle in. I like it all to be a bit more integrated.

ARCHIE SHEPP: "Syeeda's Song Flute" from the Impulse LP "Four For Frantz." Charles Moffett (drs).

A nice springy beat, great time—that's lovely. But again, you used to be able to tell drummers by their sound and by the things they played. The approach is still basically the same, still an individual one, but they come out sounding all the same.

OSCAR PETERSON TRIO: "Waltzing Is Hip" from the Polydor LP "The Way I Really Play." Bobby Durham (drs).

Beautiful. Everything about the drumming is so clean, crisp and tight. Oscar's groups are always "pushy" groups, pushing ahead all the time, and the drummer has to be careful not to get ahead of it all.

This guy does it better than anyone else I've heard with Oscar. Like all the great Americans, he plays right in the middle of the beat.

driver's seat

That's a whole lot of percussion in front of you. Inventing, isn't it? You must get behind one of the fantastic new Premier outfits soon.

You've heard about the swing to Premier by many of the best drummers in the business, including a lot of the top Americans.

Well, there are reasons for this and here they are—

features like new Everplay heads, new fittings and new accessories have helped to improve even the fabulous sound you always could get from Premier outfits.

What's more—all these new things are not just gimmicks. They're real improvements answering the genuine needs you drummers have.

We checked them out with

some of the world's top drummers, like Kenny Clarke. So we know you'll like what we've done. Drop in to your dealer and see for yourself.

Send for FREE colour brochure or 2/- in stamps for full catalogue to Premier Drums, Dept. MM, 17 87 Regent Street, London, W1R 7JF

Premier
FIRST IN THE WORLD OF FINE PERCUSSION



Rose-Morris
SPONSORED INSTRUMENTS

MAILBAG

WIN YOUR FAVOURITE LP BY WRITING TO MAILBAG
Address: Melody Maker, 161 Fleet Street, E.C.4.

Those 'comfortable imitations'

ONCE AGAIN the mass of British critics and your readers have given their votes to all the British musicians who make them feel comfortable by imitating the Americans.

How long will it be before they realise the necessity of un-American activities, now that the younger black musicians have named it as their own, and the impossibility of continuing their ludicrous plagiarism.

The only group of musicians who are not guilty of this cultural genocide — the SME,

Amalgam and the Derek Bailey group — are almost universally ignored because they are not imitating American styles and because they are European. — **ROBIN RAMSEY, Edinburgh.**

I WAS disappointed that you did not consider it worthwhile to print more than the first places in the British Vocal and New Star sections in the jazz poll.

Among the many new stars heard broadcasting lately there are at least half a dozen worthy

of mention. In fairness to all, please print the first three places in all sections. — **F. BRANIGAN, London W10.**

AS IT is becoming increasingly difficult to vote in jazz polls because so many talented and original musicians are either dead or living in obscurity, would it not be possible to incorporate a "Hall Of Fame" poll in Melody Maker's existing polls? — **SALLY ANN WORSFOLD, Harold Hill, Essex.**

NOBODY SHOULD feel sorry for the deejays who drop by the wayside. They were lucky lads in the first place.

Short on talent, short on personality, they're middlemen and like all middlemen, they tend to charge high prices for getting in the way of the goodies. Let's have a big turnover of these overactive mediocrities. — **TONY BARRELL, London W2.**

THANK YOU for the amusing article on Chairman Dee recently. It would seem impertinent to criticise the man or his views, rather we should be grateful for the way in which the article faultlessly demonstrated what so many of us already suspected. — **R. F. EDWARDS, Merton College, Oxford.**

PLEASE DON'T clutter up the pages of Melody Maker with the non-thoughts of Simon Dee. — **TREVOR WELLS, London SE8.**

HAVING PREVIOUSLY supposed Simon Dee to be anti-apartheid, the remarks about "wog" gun emplacements and Rhodesia made me realise my mistake.

Apparently Mr Dee can pontificate about the Pontiff and the encyclical but we mustn't pontificate about Rhodesia. — **MRS. M. MILLER, Dursley, Gloucestershire.**

CANNED HEAT have appeared only briefly in this country, but they did sufficient to demoralise their reputation. Their musicianship is of the apprentice class. I applaud their research into the history of blues but as for playing the blues, they have a lot to learn. — **B. H. BRAGG, London W4.**

THERE IS a certain bad practice on the club circuits that needs drastically changing — announcing that a group cannot appear after the audience have been let in and their money taken. — **D. HUGGILL, Enfield, Middx.**

THERE IS something wrong with the current obsession for re-releasing old singles. It's bad enough with people like Engelbert and Vince Hill singing antique-type songs without looking for clapped-

DON'T FEEL SORRY FOR DEEJAYS



JOHN PEEL a lucky lad?

out singles of a few years back — **GORDON EWART, Berwick-on-Tweed.**

THE ARTICLE, Ten Years Before The Boom was heartily welcomed by my friends and myself. Thanks for at least recognising Gerry Lockran as a bluesman. I'm glad to see that in the midst of the present "Blues Boom," you have not completely forgotten the few original British bluesmen. — **LENA HENDY, Newport, Shropshire.**

WHY NO MENTION OF LOUIS?



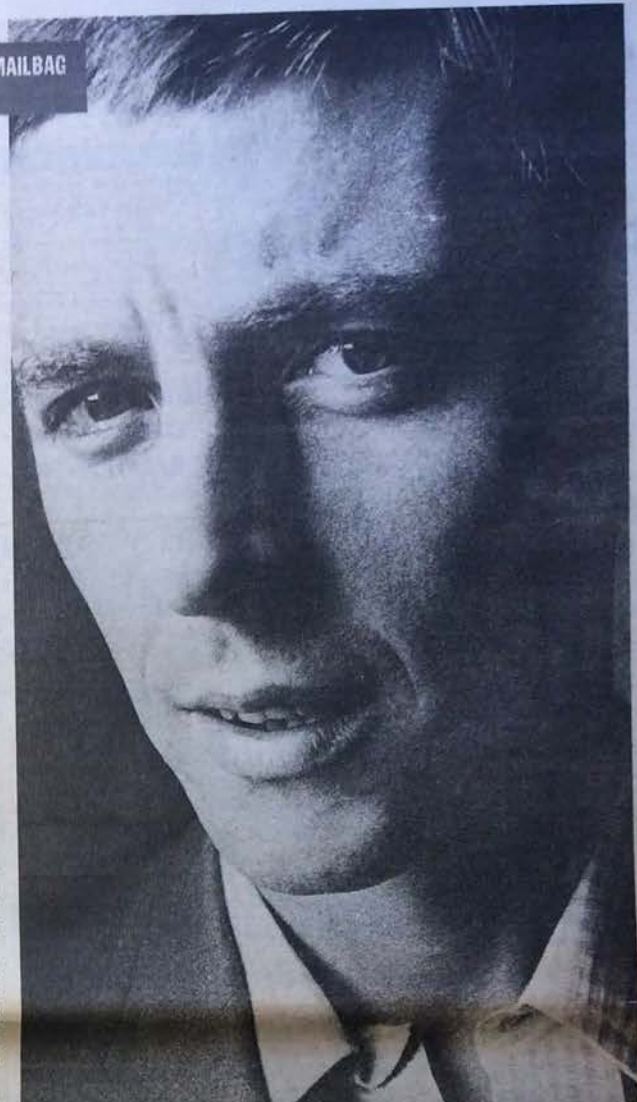
LOUIS STEWART

IN BOB Houston's survey of up-and-coming guitarists I was amazed to find no mention of 24-year-old Louis Stewart. He won the Press Award as outstanding soloist at last year's Montreux Jazz Festival and has been invited to return this year.

He has been a regular member of my quartet since he settled in London last year. A creative soloist with a sound harmonic knowledge and good time he handles the difficult "comping" role unobtrusively and with taste in the absence of a piano in the quartet. In this role he follows Terry Shannon, Gordon Beck and Mike Payne, and when I say that I do not miss the piano, it is meant as the highest compliment.

I hope that these few words will help this talented musician to gain the recognition he deserves. — **TUBBY HAYES, London SW3.**

THE MM wrote about Louis Stewart in Jazzweek in December last year. I personally have not yet had the opportunity to hear Louis Stewart, so I can't pass an opinion about his work, although I'm prepared to take Tubby's word (and that of numerous others) about his ability. — **BOB HOUSTON.**



SIMON DEE: "please don't clutter up Melody Maker . . . !"

his field. — **A. F. Dashwood, Slough, Bucks.**

LP WINNER

SIMON DUPREE is wrong. Blues fans are not the "kids" who were shouting "Gano Washington" a short while ago. People who listen to blues are dedicated to their

music and such pop group leaders as Dupree will never change this feeling. — **JOHN MAHONEY, Wednesbury, Staffs.**

BOB DAWBARN'S otherwise excellent article on Roland Kirk was marred by two mistakes. He confused the manzello and the stritch,

which is the larger of the two horns and on "The Black And Crazy Blues" from "The Inflated Tear" LP, Kirk plays the English horn, the "cor anglais" and not, as stated, the stritch. — **VINCENT TSENG, London N3.**

I'm now in sackcloth and ashes. — **BOB DAWBARN.**

D JACK PARNELL
R Part 1: Drum Tutor
U Part 2: Modern Style Playing
M Price 17/6 each
Visit our showrooms: Hours: Weekdays 9 a.m. - 5 p.m. Sat. 9 a.m. - 1 p.m.
Boosey & Hawkes 295 Regent Street London W1A 1BR

BILL EYDEN DRUM STUDIO
Personal Tuition for Reading and Technique, etc.
TEL PAD. 3172

MAURICE PLACQUET'S
for specialist DRUM TUITION
by **JOE PAWSEY**
Write, phone or call: 126 Churchfield Road, London, W.3
Tel. 01-992 7524

LEARNING AN INSTRUMENT? THEN YOU NEED MUSIC-MINUS-ONE ACCOMPANIMENT RECORDS
This fabulous record series enables you to practice at home with top star artists.
12 inch L.P. Record plus score for: Sax, Brass, Clarinet, Flute, Drums.
Send S.A.E. now for full details.
Bill Lewington Ltd.
MUSICAL INSTRUMENTS
164 SHAFTSBUARY AVE., W.C.2, cov. 6844

★ A Fabulous FREE Poster Offer ★
POSTERS BY POST
43 CAMDEN PASSAGE, LONDON, N.1

1. Steve McQueen (black and white film photo) 30s. x 24s. 8/6
2. Chad Hall (color, nearly new) 30s. x 22s. 10/6
3. James Joyce (black and white photo) 22s. x 22s. 7/6
4. Ché Guevara (Black Dwarf) 22s. x 22s. 6/6
5. Zedeen (psychedelic colors and design. All other tops available) 22s. 10/6
6. Snow (color) (color photograph) 30s. x 24s. 12/6
7. Dylan (black and white photo) 45s. x 32s. 15/6
8. Marx (black and white) 30s. x 22s. 8/6
9. Demers (black and white photo) 30s. x 22s. 9/6
10. Jefferson Airplane (psychedelic color) 19 1/2s. x 13 1/2s. 6/6
11. Surfer (color) 30s. x 24s. 12/6
12. Capote (color) 30s. x 22s. 8/6
13. Fantasy (black and white photo) 45s. x 32s. 11/6
14. Handley (black and white photo) 30s. x 22s. 8/6
15. Healdie Experiment (black and white photo) 30s. x 24s. 9/6

How to Order

1. Indicate by Name and Number the posters you want.
2. Send cheque/P.O. payable to POSTERS BY POST.
3. Add 2/6 post/packing charge per order, plus per poster.
4. Print your name and address clearly.
5. Send order and payment to: POSTERS BY POST, 43 Camden Passage, London, N.1.

★ FREE POSTER OFFER I

If your order totals 50/- or more, we will give you FREE one of the 67 posters shown on this page. A 2/- order entitles you to TWO FREE (if possible). Please tell us which 2/- poster you want if you qualify. See the back order (P.3). Order with friends, as this order counts 25/-.

FOLK FORUM

THURSDAY

ARTHUR KNEVETT
Selskirk Hotel, Selskirk Road, Tooting Broadway

AT DOGHOUSE, Greyhound, Fulham Palace Road
COME ALL YE
with Residents and Guests, 8 p.m.

AT FOX ISLINGTON C.H., N.3
SINGALONG
with **CAREY & BOB LOCKYER**
Moors, 5.45-6.15, Singers Free

BLACK BULL, High Road, N.20
MARTIN WINSOR!
FRANK TAYLOR & JOHN MALEY

FRIDAY

A FOLK/COUNTRY concert at Lewisham Concert (Small) Hall, Catford, S.E.14, 8 p.m. \$1

MALCOLM PRICE
DAVE COOPER & PETE CHOPPING, BOB AXFORD, THE TINDERBOX
Tickets available from Left Stiles Musical Ltd., 223 Lewisham High Street, S.E.13, or at the door.

AT COUNTRY CLUB, 218A, Haverstock Hill, 10 yards North Bettsie Tube
MURRAY KASH introduces
NOEL MURPHY AND SHAGG'S
Plus Guitars, 8 p.m. Licensed Bar to Midnight, 201 West GERRY LOCKMAN.

AT LES COUSINS, 40 Greek St., 7.30-11 pm.

SATURDAY cont.

CEILIDH AT THE HOUSE
with
THE VALLEY FOLK
M.C. TONY FOXWORTHY
with
THE ORANGER & BLUE BAND
BAR—7.30 to 11.30 Cecil Sharp House, 2 Regent's Park Road, N.W.1

EAST 15 ACTING SCHOOL
Rectory Lane, Loughton, 7.30

STEPHEN DELFT
PEANUTS
Kings Arms, 213 Bishopsgate, Come All Ye Singers, FREE.

ROYAL FESTIVAL HALL, 8 p.m.
SATURDAY, MARCH 29th
HEDY WEST
THE JOHNSTONS
SHIRLEY COLLINS
BOB DAVENPORT
DAVE & TONI ARTHUR
Save the last Gherkin for Me!

MONDAY cont.

HANGING LAMP, The Vineyard, Richmond, 8 p.m.

CYRIL TAWNEY
with
MIMATAUR, Nags Head, North St. Clapham.

THE TRAVELLERS
Resident Sue Taylor.

ROYAL OAK, Green Street, Green.

JOHNNY SILVO
John Breeze

TUESDAY

CLIFF AUNGIER
presents
RALPH McTELL
at the Dugon Club, The Copper, Tower Bridge Rd., S.E.1

COVENFOLK (OXFAM), Ram, Wandsworth.

GERRY LOCKRAN
NORTH WESTERN Polytechnic Folk Club presents in concert The Tinkers, Stefan Grossman, Derek Brimstone, 7.30 p.m., Bar, 2/.

THE CRYPT, Woolwich (behind Odion Cinema), Tuesday, 10th March, "Southern Ramblers", Licensed bar, 8 p.m.

THE SPINNERS, Easter Monday at Queen Elizabeth Hall.

WEDNESDAY

THREE HORSESHOES
FOLK CLUB
Heath St. Nr Hampstead Tube, 9 p.m.

AL JONES
STEVE CASSIDY
and your hosts: **THE EXILES**.
Come early — it's cheaper!

DAVE PLANE
Walking tenderfoot
Rathbone

HOLY GROUND, 40 Inverness Place, Bayswater.

THE TINKERS
The Wild Geese, Jim McCann, Bony, Fiona, introduced by Mike Abrahams. Save the last Gherkin for Me!

KING'S HEAD, Upper Street,lington. Come early for **MARGARET, BARRY AND MICHAEL GORMAN**, Weekends Tommy McCarthy, Ted Franklin.

SUBURBAN, Assembly Rooms, DEREK SARGEANT FOLK TRIO, JOHN FRASER, CYRIL TAWNEY.

WESTMINSTER HOSPITAL, Brian McKay.

THURSDAY cont.

AT LES COUSINS, 40 Greek St., 7.30-11 pm.

RALPH McTELL
Fine contemporary blues, Admis. 50c

COME ALL YE
Fighting Cocks, London Rd, Kingslin. Re-opened after 2 weeks holiday.

FRIDAY, MARCH 14th, 8-12 p.m.
3rd LONDON NIGHT
with
MARTIN WINSOR
REDD SULLIVAN
PETE & MARION GRAY
Jan, Whitcombe and surprise guests. Special features: Bar, Shop, Kitchen, Cecil Sharp House, 2 Regent's Park Road, N.W.1, Adm. 40c

IN CONCERT AT READING TOWN HALL
ROY HARPER
JACKSON C. FRANK
THE HERON
GERALD T. MOORE
FRIDAY, MARCH 14TH, 7.30 P.M.
TICKETS: 7/6 & 1/6. FROM DOOR & FROM TICKETS OF READING.

LIZ MACKINLAY, General Havelock, High Road, Hired, N.W.9, John Barnham

PEDRO WILLIAM IV Leyton
STEFAN SOBELL
ADRIAN PRESS

PICKIPPA'S FOLK
PICKIPPA PAUPERS'
PICKIPPA'S, 94-100 Leighton Ct. Road, Stratham, S.W.18

PRINCESS OF WALES, Abbey Road, Wilton.

ANNE BRIGGS
THE CLIFFORD FAMILY, 8 pm.

FRIDAY cont.

AT LES COUSINS, 40 Greek St., 7.30-11 pm.

FAREWELL PERFORMANCE
STEFAN GROSSMAN
All night session 12-7.

MIKE COOPER
VICTOR BROX

SATURDAY

"ANGELERS", TOTTINGTOWN
STEVE SIMPSON
SKYPORT ADE'S BLUESBAND

AT LES COUSINS, 40 Greek St., 7.30-11 pm.

FAREWELL PERFORMANCE
STEFAN GROSSMAN
All night session 12-7.

MIKE COOPER
VICTOR BROX

Spinners off to Israel in April

THE name Gordon Lightfoot might not mean very much in Britain although if it is at all familiar, it will as a songwriter rather than a performer. "Early Morning Rain" is perhaps his best known song here. The Settlers had a certain amount of success with it as a single and it is sung widely in folk clubs.

As a songwriter he has achieved a considerable amount of recognition from performers as diverse as Johnny Cash, Flatt and Scruggs, Judy Collins, the Carter Family, Ian and Sylvia, Andy Williams and Harry Belafonte.

As a performer he is fast building up a reputation and has played folk festivals in America and his native Canada where his albums outsell the Beatles, and is now making inroads into the underground music scene with appearances at places like the Fillmore West in San Francisco.

FOLK NEWS

Gordon was in London last week to help promote a new single, "The Circle Is Small" taken from his album "Back Here On Earth," due out shortly on the United Artists label.

VARIOUS

Lightfoot's songs embrace many influences — folk, country music, pop. They are all the various styles that he has found himself associated with since he started on his musical career.

"Labels? I don't mind," says Gordon. "Folk is how it started out. It just depends on the direction you take. Some people have taken it through a lot of changes, like Donovan."

ALBUMS

BERT JANSCH's musical life has recently been bound up with the Pentangle but he gained great status as solo artist on the folk where he was influential on many young performers. Bert returned to his solo capacity recently to make an album, Birthday Blues (Transatlantic TRA 179). Bert's voice and guitar are augmented by Ray Warlock (bitter alto), Duffy Power (harmonica) and two Pentangleers Danny Thompson (bass) and Terry Cox (drums). The sax and harmonica may not be to everyone's taste but they add something new and imaginative to Bert's music and prove to be effective numbers such as "I Got A Woman." Hearing Bert solo is slightly odd now and the effect is a bit like the Pentangle without John Renbourn and Jackie McShee. Nevertheless a very satisfying album and further proof that it is made in the Jansch musical odyssey.

AT THE END OF their last major British tour, the Dubliners finished at the Royal Albert Hall before an enthusiastic audience and this concert was recorded by Tommy Scott of Major Minor. The result is The Dubliners Recorded Live At The Royal Albert Hall (MMLP44). Unfortunately this is not one of the best Dubliners albums. The reproduction is marred by uneven balancing and consequently the album loses a lot of the atmosphere it should have. Most of the songs on the album will be familiar and have been recorded elsewhere. They include "Black Velvet Band," "Monto," "Navy Boots" and "Seven Nights Drunk."

FOCUS ON FOLK



GORDON LIGHTFOOT: emerging from the

'PUTTING MYSELF IN SOMEONE ELSE'S SHOES'

TONY WILSON

Did Gordon think the British market was a hard one to break into? "Well, no. It's been proved if the material is strong enough, you can't keep it limited though. There aren't the outlets as there are in America. Over there it's regional quite often."

TALENT

The name of Gordon Lightfoot is one to watch for. Breaking through in Britain is a slow process but he has the talent to do so. It's only a matter of time.

THE WAY BEYOND

2 MONMOUTH STREET, W.C.2

SAT., 15th MAR., 10 p.m. onwards

FAREWELL APPEARANCE OF

CLIFF CHARLES COLIN SMITH

AND GUESTS

ADMISSION 7/6

Thanks Cliff and Colin for a very successful residence

FOLK CONCERT

featuring

THE LINCOLN FOLK

FROM DUBLIN

with DON SHEPHERD

JILL DARBY

KENSINGTON TOWN HALL

Friday, March 14th, 8 p.m.

Admission 7/6 (Licensed Bar)

1969 FOLK DIRECTORY

Latest edition of this tremendous Directory lists within it all the names of folk clubs, singers, bands, etc., in the U.K. and Ireland.

PLAYING FOR FUN

A complete guide for the uninitiated and the experienced alike. 120 pp. Pp. 1/6.

THE FOLK SHOP, Cecil Sharp House, 2 Regent's Park Road, London, N.W.1

Send your CLASSIFIED ADS to

MELODY MAKER

161-166 FLEET ST., E.C.4

01-385 5011

Estn. 171, 176 and 234

HAROLD DAVISON PRESENTS

AN EVENING WITH

JULIE FELIX

LONDON - ROYAL FESTIVAL HALL

SATURDAY, 12 APRIL, 6.15 p.m.

TICKETS: 8/-, 10/6, 13/6, 16/6, 21/-

Available from Royal Festival Hall Box Office (WAT 3191) and usual agents

MIDDLE EARTH
presents at
THE ROYALTY THEATRE
LANCASTER ROAD, LADBROKE GROVE
Saturday, March 15th 11.30-Dawn

FAIRPORT CONVENTION
BARCLAY JAMES HARVEST
STRAY ... SECOND HAND
EXPLOSIVE SPECTRUM ... JEFF DEXTER

Comfortable Seats ...
Members 16/- ... Guests 26/-
All enquiries : 229 1438
Membership 5/-. Students free membership
Coming Soon:
COUNTRY JOE & THE FISH

BEDFORD COLLEGE RAG COMMITTEE
regret that due to circumstances beyond their control the Soft Machine will not be appearing as advertised but instead we have

LOVE SCULPTURE
ELECTION : TIMEBOX
RON GEESIN : DR. K's BLUES BAND
steve miller delivery : bridget st. john
forest : gerry shore and others

plus continuous films, lights, discotheque, bars, food and fun from 10.30 till dawn on FRIDAY, MARCH 14th, at BEDFORD COLLEGE, INNER CIRCLE, REGENTS PARK, LONDON, N.W.1 (Baker Street U/g'd). STUDENTS 15/-, OTHERS 25/-, DOUBLES 40/-. Proceeds in aid of charity.
ALAN TURNER, Social Secretary.

INSTITUTE OF CONTEMPORARY ARTS
NASH HOUSE, THE MALL, S.W.1
presents
FIRST APPEARANCE IN U.K.
THE CHAMBERS BROTHERS
psychedelic soul from America with
JOSHUA LIGHT SHOW
MARCH 25 at 8 p.m. and 11 p.m.
Tickets £1 and 15/- (for members of I.C.A., Middle Earth, Country Club, Arts Lab and Electric Cinema)
ALL ENQUIRIES: WHI 6393

OPEN EVERY NIGHT
WHISKY A GO GO

PRESENTS
Thursday March 13th **RED BEANS & RICE**
Saturday March 15th **SMOKEY BLUES**
Sunday March 16th **BUNKERS BRAIN**
Tuesday March 18th **MAN**

33-37 WARDOUR STREET, W.1 01-437 7676

CHICKEN SHACK
MICK ABRAHAMS BAND
(BLODWIN PIGG)
& **JELLYBREAD**

SATURDAY, MARCH 15th, at 7.30
7/6 in advance, 10/- at door

LONDON COLLEGE OF PRINTING
ELEPHANT & CASTLE, S.E.1
01-735 6871

MUSIC EVERY NIGHT
and Sunday Luncheon, 12-2 p.m.

Admission free except Saturday at
THE KENSINGTON
RUSSELL GARDENS, HOLLAND ROAD
KENSINGTON, W.14
Boxes: 27, 73, 31, 9 (Olympic)

Thursday, 8-11 p.m.
STAN GREIG QUARTET
Friday, 8-11 p.m.
TED WOOD JAZZ BAND
Saturday, 8-11 p.m. (after orange juice)

BOB WALLIS
Sunday Luncheon, 12-2 p.m.
JOE DANIELS with
ALAN WICKHAM (Trumpet)
Sunday Night, 8-10.30 p.m.
FAT JOHN COX BOSSA CAUDA
PLUS VOCALISTS
Mon./Tues. 8-11 p.m.
JOHN WILLIAMS TRIO
Wed. JUD PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY NAPPER (Bass) 8-11 p.m.

Admission free all sessions of
THE TALLY HO!
FORTRESS ROAD, KENTISH TOWN
N.W.3
Boxes: 63, 124, 137, 214 or
Kenshaw Town Tube Station

Thursday, 8-11 p.m. JAZZ BAND
Friday/Saturday, 8-11 p.m.
BRIAN LEMON TRIO
Sunday Luncheon, 12-2 p.m.
and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
Monday, 8-11 p.m.
JOHNNIE RICHARDSON
DIXIELAND BAND
Tuesday, 8-11 p.m.
DENNY OGDEN'S OCTET
Wednesday, 8-11 p.m.
**ALAN LITTLEJOHN/
TONY MILLINER SEPTET**

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET!

CHELSEA COLLEGE OF SCIENCE & TECHNOLOGY
Manresa Road, S.W.3 (off King's Road)
SATURDAY, 15th MARCH
PRETTY THINGS
BARCLAY JAMES HARVEST
STEAM HAMMER

BAR 7.30-12 midnight
Tickets 7/6, Door 10/-, 12/6 after 9 p.m. (S.U. cards)

BRON ARTISTES MANAGEMENT LTD.
29/31 OXFORD ST., W1 437 5063/6
are pleased to announce
MANAGEMENT REPRESENTATION OF
**SIMON DUPREE &
THE BIG SOUND**

(AGENCY REPRESENTATION - ARTHUR HOWES LTD.)

IMPERIAL COLLEGE UNION MARCH 15th
FAMILY
SMILE + SUPPORTING GROUP

DISCO-BAR Men need S.U. cards

FLEETWOOD MAC
FAIRPORT CONVENTION
C.D.T., 107 CHARING CROSS ROAD
FRIDAY, 14th MARCH, 7.30-12 midnight
Tickets 15/- in advance, 20/- door

THE PERISHERS
NOW HAVE NO SOLE AGENCY AND CAN BE BOOKED
BY CALLING
(01)-437 2468

EAST OF EDEN
Agency: J. P. SCHOFIELD, 01-836 2899

TRIOCEUM
STRAND · W.C.2.
WEDNESDAY 19th. MARCH 1969
7.30 - MIDNIGHT

GUEST D.J.'s plus
**THE MOVE AND
THE FANTASTICS**

TICKETS
ADVANCE 10/-
available from any
MECCA BALLROOM
or at the door 12/6

**68
DISC
DATE**

The abc of 
Chrysalis

BLACK CAT BONES
BLODWIN PIG
(featuring Mick Abrahams)
CHICKEN SHACK
CLOUDS
EYES OF BLUE
HAROLD McNAIR
QUARTET
JETHRO TULL
TAJ MAHAL
May 2-May 17 inc.
(in conjunction with A.M.A.)

LED ZEPPELIN
(by arrangement with Peter Grant and Harold Davison)
LIVERPOOL SCENE
PRINCIPAL EDWARDS
MAGIC THEATRE
SAVOY BROWN
TEN YEARS AFTER
VILLAGE
TIM ROSE
May 9-June 8 inc.

CHRYSALIS AGENCY LIMITED
155-157 Oxford Street, London, W.1
TELEPHONE 01-734 9233 CABLES CHRYSALIS LONDON W1

Currently appearing in new film, BABY LOVE
katch22
Also new record out now, OUT OF MY LIFE, L.P. BABY LOVE on FONTANA TP 1005
Sole rep.: JOHN EDWARD ENT. AGENCY, 01-806 4645/6494

Newcastle Polytechnic Students' Union
PETER SARSTEDT
THE ALAN BOWN : PETE BROWN'S
BATTERED ORNAMENTS
FRIDAY, MARCH 14th, 8 p.m.-1 a.m.
OLD TOWN HALL, NEWCASTLE UPON TYNE
Tickets 10/- from Union House, Northumberland Rd.
Late Bar - Late Transport

BUBBELS CLUB
7 THE PARADE, BRENTWOOD
(Next to Brentwood Station)
Saturday, March 15th
THE HERD
plus supporting group
Doors open 7.30 p.m. Commence 8 p.m. Admission 10/-

SEVEN
STAR
SOUL
SUPPLIED
0522 23014

KLAN

SHY LIMBS
0202 77354

Sole Agency: PETER JOHNSON ENTERTAINMENTS
Lamberhurst 516 (0892-78), Kilndown, Cranbrook, Kent
Latest release on Philips
JASON CREST
WATERLOO ROAD
Management: JOHN SULLIVAN, 18 London Road, Tunbridge Wells, Kent. (Office) Tunbridge Wells 27196; (Home) Crowborough 4498

**JOHN DUMMER
BLUES BAND**
SOLE REP.: TONY HODGES, RONDO PROMOTIONS
6 BELTON MEWS, CHEVAL PLACE, S.W.7, 01-889 8647

COMMERCIAL ENTERTAINMENTS
6 New Compton Street, London, W.C.2. Tel. 01-836 2726/7

Proudly announce the return of Mr. 007 **DESMOND DECKER**

Fr. 14th March, Eastbourne Suite	Sat. 20th March, Kings Head, Wood Green/Rock Steady Club, North London	Sun. 13th April, Richmond
Sat. 15th March, International Club, Leeds	Sun. 30th March, Nottingham	Mon. 14th April, Orchard Ballroom, Purley
Sun. 16th March, The Good Companion, Slough	Tues. 1st April, Hildes Palais	Wed. 16th April, Blighs Hotel, Sevenoaks
Mon. 17th March, Recording Club, Salisbury	Thurs. 3rd April, Alex Disco Club, Salisbury	Fr. 18th April, New Market Hotel, Bridgwater
Tues. 18th March, R.A.B. Club, Fetham	Friday, 4th April, Mistrals Club/Locarno, Staveley/Lycrow, Strand	Sat. 19th April, Bourne School, Eastcote
Wed. 19th March, Semathas, London	Sat. 5th April, Spinning Wheel, Peterborough	Sun. 20th April, Crystal Palace Hotel
Thurs. 20th March, Locarno, Bristol	Tues. 8th April, Cricketers Inn, Chertsey	Mon. 21st April, Connah Quay, Flintshire
Frtd. 21st March, Leytonstone	Mon. 7th April, Bamboo Club, Bristol	Fr. 26th April, Digbeth Civic Hall, Birmingham
Sat. 22nd March, Savoy, Catford/77 Club, Holloway	Fri. 11th April, Slades Club, Sheffield	Sat. 26th April, The Music Hall, Shrewsbury
Sun. 23rd March, Swan, Maiden	Sat. 12th April, London/Carlisle Club, Crickeleaved	Sun. 27th April, Top Rank Suite, Southampton

LATEST RELEASE Bublin Under "Israelites" on PYRAMID RECORDS PYR 6058
Distributed by Bird

UE LUB
1A PRAD STREET, BARNSTON, W.3
TEL. PAD 9374

Monday - Thursday
**COUNT SUCKLE
SOUND SYSTEM**
WITH BAND

Friday, March 14th
FUNKY SEASON BAND
Saturday, March 15th
An All-American Showband called
THE G-CLEF

Sunday, March 16th
**BLACK VELVET
SHOWBAND**

Every Sunday, Tuesday, Thursday
LADIES' FREE NIGHT
Every Wednesday
GENTS' FREE NIGHT

Club open 7 nights a week
Please apply for membership
Licensed Bar

Coming attraction from America
Friday, March 31st: THE TYMES

THE
TOAST

Thurs., Mar. 13 Bag o' Nails
W.1
Fri., Mar. 14 Kings Hovel
W.C.2
Sat., Mar. 15 Bookham
Y.C.

Well-earned holiday
March 16 to April 4
Sole representation:
JOHN EDWARD ENT. AGENCY
01-806 4645/6494

JASON CREST

March 13th H.M.S. Mercury
Petersfield
Friday, 14th Dawgate, Tonbridge
Sat., 15th Private Dance
Sund., 16th Indus Club,
Narwich
Mon., 17th Hatched, Pizzodilly
Wed., 19th Adam and Eve Club
Southampton

PETER JOHNSON ENTERTAINMENTS
Kilndown, Cranbrook, Kent
Lamberhurst 516

**John Walden
WORKSHOP**
A Blues Quintet
NOW AVAILABLE
01-346 7389

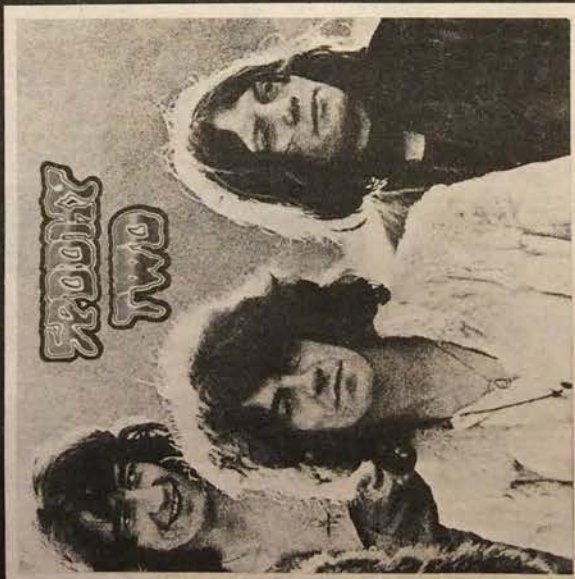
THE EGGY
Spark, Latest release March 14th,
"You're Still Mine": All enquiries:
A & H ENTERTAINMENTS
101 Bridget Street, Rugby S762

CALIFORNIA BALLROOM
Whitbread Hall, Dunstable 67804
SATURDAY, MARCH 15th
LOVE AFFAIR
Car Park (Supporting Groups) Bar extn

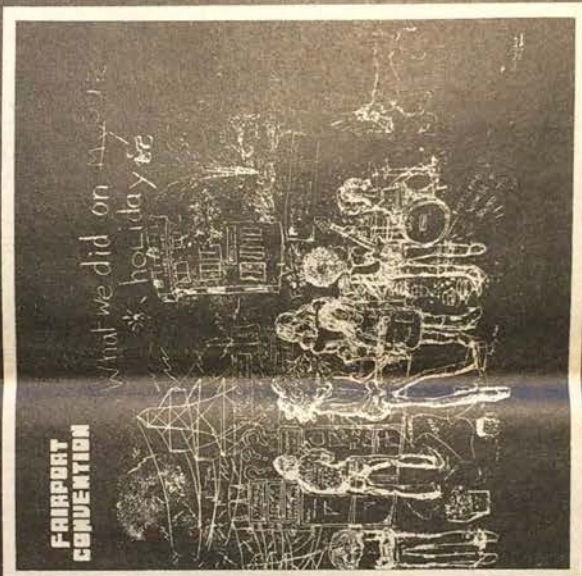
SPOOKY TOOTH

FAIRPORT CONVENTION

FREE



'Spooky Two' Spooky Tooth ILPS 9098
PRODUCED BY JIMMY MILLER



'What We Did On Our Holidays'
Fairport Convention ILPS 9092
PRODUCED BY JOE BOYD
FOR WITCHSEASON PRODUCTIONS



'Tons of Sobs' Free ILPS 9089
PRODUCED BY GUY STEVENS



Island

ISLAND RECORDS LIMITED 155-157 OXFORD ST. LONDON W1 ENGLAND