

Melody Maker

MARCH 22, 1969

1s weekly

YOUR PAPER, BY THE UK PRESS GAZETTE

THE FOLLOWING ITEM APPEARS IN THE CURRENT ISSUE OF THE U.K. PRESS GAZETTE, THE JOURNALISTS WEEKLY MAGAZINE.—

SUSTAINED excitement in the look of a paper is something which arises instinctively from the atmosphere of the office. It is a happy coincidence that the availability of web-offset — which makes vibrant pages easier to produce — is increasing at a time when there is a demand for papers which appeal to younger people.

Melody Maker, which is printed web-offset, is a good example of this zest in print. It has something of what Fabulous had in its early days, the know-how to extract excitement from the marriage of strident typography and excellent pictures superbly cropped or cut-out. Although a spot second colour is available, it manages to maintain its breathless pace in black and white.

It is a question of horses for courses and Melody Maker, while not everyone's bundle of hay, has the air of precision editing and marketing.

Last week's issue dropped on to the desk because of a few paragraphs in the first of Keith Altham's three-part series on Mick Jagger — "the anti-hero juggernaut. Wicked Mick," he calls him.

Altham, with nerves of iron, asked Jagger what was the nicest thing the press had ever done for him. Jagger replied: "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."

We really will have to watch William Rees-Mogg; he's making friends in most unexpected places as he forces the pace at The Times towards the half-million.

SAX AND THE SINGLE MAN — PAGE 12

HOLLIES HURTLE BACK



STEVIE ON THE NEW DISCS - P13



'Dylan' LP in May

AFTER months in the shadows, the Hollies have roared back into the Top Ten with their first single since founder member Graham Nash quit the group and moved to America's West Coast.

The single, "Sorry Suzanne," with new boy Terry Sylvester, jumped to number nine in the MM's Pop 30 this week.

And it has rejuvenated the group. For singer Allan Clarke told MM this week that for a time he thought the group would split up after Nash left.

The Hollies have started a massive six-week world-wide promotional campaign on the record. They have already appeared on German TV and have been booked to appear on television in Holland, Italy, Belgium and Sweden over the next few weeks.

CAMPAIGN

In addition, they have completed a three minute colour promotional film which is to be shown on 20 American TV shows and five Canadian shows in the next three weeks. And the film will probably be used by Australian television stations as well.

The group's manager Robin Britten told MM: "This is a massive campaign to create a worldwide hit with 'Suzanne'."

The Hollies next album "Hollies Sing Dylan" is released on May 4 and features 12 Bob Dylan songs, including "Mighty Quinn," "Blowin' In The Wind" and "My Back Pages." In addition, the group have started work on a subsequent album which will contain at least nine original numbers.

And they have three "really good songs" from which to choose a new single, including one by Tony Macaulay who wrote "Sorry Suzanne."

SEE PAGE FIVE

and in this week's most zestful music paper...

Melody Maker

MICK JAGGER, WEEK TWO, BY ALTHAM



It's the series everyone is talking about — people in the world of pop and people outside it (see left). It's Keith Altham's JAGGER IN 3-D. It's Mick, the anti-hero from three unique angles. It's exciting because Altham knows Jagger. He spent hours talking to him before he wrote a word. And, because Altham's life is pop music, he knew the kind of questions to ask. And the kind not to. Read part two of this talked about series this week — SEE CENTRE PAGES.

Melody Maker

CLEO, JOHNNY, TUBBY JOIN MM CONCERT BILL



Cleo Laine, Johnny Dankworth and his Band, tenor star Tubby Hayes — they are joining the fantastic all-star bill for the MELODY MAKER'S Pollwinners' Concert at London's Royal Festival Hall on April 12, at 9 pm. Already fixed are such stars as Georgie Fame, John Surman, Joe Harriott, Ronnie Scott's Band, Mike Westbrook's Band, the Rendell-Carr Quintet, Harold McNair, Sandy Brown and many more. The rush for tickets is on. Don't miss out. Fill in the coupon on PAGE 21.

Melody Maker

COME ON A JAZZ HOLIDAY, SEE MILES



How would you like the music holiday of a lifetime? It's easily arranged. Come with the MELODY MAKER to the Antibes Jazz Festival. Bask in the sunshine all day and hear some of the world's best jazz at night. Miles Davis will be there. So will Aretha Franklin or Ray Charles. Also the Marion Williams Gospel Singers and the Buddy Tate Quartet. The MM's Sunshine Superholiday is from July 23 until August 1. You'll have a gas time. Read all about it on PAGE 18.

Melody Maker POP 30

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

POP 30 PUBLISHERS

1. Atlantic, 2. Jobete/Carlin, 3. Peter Maurice, 4. Carlin, 5. Meribus, 6. Aruff-Ross, 7. Abigal, 8. Carlin, 9. Schwartz, 10. Ewing Music, 11. Brian Auger, 12. Decca, 13. Francis Day and Hunter, 14. Liberty, 15. Cliff Stone, 16. United Artists, 17. Jobete/Carlin, 18. Jobete/Carlin, 19. United Artists, 20. Dick James, 21. Lieber Stoller, 22. Jobete/Carlin, 23. Carlin, 24. Schroeder Werbeck, 25. Chappell, 26. Lynn, 27. Francis Day and Hunter, 28. United Artists, 29. Chappell, 30. Frankwood International.

u.s. top ten

- As listed by "Billboard" magazine
- 1 (1) DIZZY Temmy Roe, ABC
 - 2 (2) FRODO MARY Country, Revival, Fantasy
 - 3 (3) TRACKS Columbia TV, Imperial
 - 4 (4) BUILD ME UP BUTTERCUP Foundations, UNI
 - 5 (8) INDIAN GIVER 1910 Fruitgum Co., Buddah
 - 6 (9) TIME OF THE SEASON Zevitels, Dole
 - 7 (7) THIS GIRL'S IN LOVE WITH YOU Dionne Warwick, Spectra
 - 8 (3) EVERYDAY PEOPLE Sly and the Family Stone, Epic
 - 9 (6) CRIMSON AND CLOVER Tommy James and the Shondells, Roulette
 - 10 (—) RUN AWAY CHILD, RUNNING WILD Temptations, Gandy

top twenty albums

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

Major British tour for Foundations



FOUNDATIONS tour in Autumn

THE FOUNDATIONS, currently touring with Stevie Wonder, are to headline their own major British tour in the autumn. Negotiations are under way for a solo American artist, Marvin Gaye, to join the tour. Johnny Johnson and The Handwagns are also expected to be on the tour which starts on November 1.

Engelbert gets extra tour date

AN EXTRA date has been added to the Engelbert Humperdinck-Mary Hopkin tour. The package will now play the New Theatre, Oxford, on March 31.

Engelbert Humperdinck is the best-selling male singer in America at the present time, reports Ren Grevatt. His two recent albums, "The Last Waltz" and "A Man Without Love," have been awarded Gold Discs by the Record Industry Association. His latest American LP, "Engelbert" is expected to be awarded a Gold Disc in the near future. Engelbert arrives in America in four weeks time to open at the Riviera Hotel, Las Vegas, on April 18. He follows with dates at the Sherman House in Chicago and the O'Keefe Centre, Toronto.



HUMPERDINCK best-selling singer

NICE SINGLE

THE NICE'S next single will be over six minutes long and is to be recorded "live" in America. It will be a vocal and will be their first non-instrumental single in over a year.

The Nice left Britain for their second American tour on Tuesday this week and are due to open tomorrow (Friday) at the Boston Tea Party for three days.

EARLY B.B. TRACKS

BLUE HORIZON Records have acquired many early tracks by blues singer B.B. King and intend to release them in Britain as a history of the singer.

Richard Vernon of Blue Horizon told MM: "We have acquired the material from America's Kent and Modern catalogues for which B.B. King recorded between 1948 and when he joined ABC-Paramount around 1964."

DAVE DEE DATES

DAVE DEE, Dozy, Beaky, Mick and Tich have signed for extensive overseas appearances this Spring and Summer.

From April 5-11, they tour Germany followed by visits to Jersey (May 17), Israel (13-20), Hungary (June 22) and Majorca in August.

On April 22, they return to Germany to headline a colour TV spectacular and also appear on a Spanish TV show in late April.

They play cabaret at the Fiesta, Stockholm, from March 22 for a week.

BLUEBEAT HOT 10

- 1 (2) SEVEN LETTERS Derrick Morgan, CRAB-8
- 2 (1) EVERYBODY NEEDS LOVE Slim Smith, UNITY-584
- 3 (4) I AM A KING Earthquake, CRAB-7
- 4 (9) SPREAD YOUR BED The Venetians, CRAB-5
- 5 (—) YOU LOST YOUR DATE The Flames, NU BEAT-029
- 6 (—) PRIVATE NUMBER Beat Wilson, CRAB-9
- 7 (7) WOPPI KING/MR. SOUL Laurel Aitken, NU BEAT-024
- 8 (10) DREAM Max Romeo, UNITY-501
- 9 (8) MR. RHYA Lloyd Ferris, NU BEAT-023
- 10 (6) BLOWIN' IN THE WIND Mike Romeo, Max, NU BEAT, 027

NEW RELEASES THE WEIGHT

The Hope G&S 111
SUFFERING STILL Laurel Aitken, NU BEAT-025

PAMA RECORDS

78 Craven Park Rd. London, N.W.10
Phone: 01-965 2267/8/9

Keep Harlequin Band
Hal Ford
A NEW BREED OF BUES
12" Stereo or Mono LP
Deram Records
Decca House
Albert Embankment
London SE1

An introduction to
THE CHORD ORGAN
A BOOK FOR BEGINNERS FOR ALL C & G CHORD ORGANS, WITH SEPARATE DIAGRAM OF KEYBOARD STAVE, NUMBERS AND FINGERING, PLUS ELEVEN SPECIALLY ARRANGED STANDARDS

From any Music Seller or
ROBBINS MUSIC CORPORATION LTD.
35 Soho Square, London, W.1

Price **7/6**
(By post 7/10)

MANAGEMENT: PETER WELLS
MORNING DREAM
INCREDIBLE VERSATILE INDISPENSABLE
Agents: AMMO-WEALTH AGENCIES LTD., Benenden, Kent, Benenden 719

MUSIC FOR TRUMPET
LOUIS ARMSTRONG'S 50 JAZZ CLASSICS
Sugar Foot Stomp, Copenhagen, etc. Price 5/-, post 4d.
SCORE OF SOLOS
Dinah, Jesspers Creepers, Margie, etc. Price 7/6, post 4d.
14 DIXIELAND INSTRUMENTAL FOLIOS
Volume 1. High Society, Tin Roof Blues, Sugar Blues, etc.
Volume 2. Maple Leaf Rag, King Porter Stomp, etc.
Price 5/-, each, post 4d. each
TRUMPET WORK-OUT by LES CAREW
A variation of daily exercises. Price 6/-, post 4d.

FROM YOUR LOCAL DEALER OR **FELDMANS** 64 DEAN STREET LONDON, W.1

FIFTH COLUMN PLUS TWO

"DOC WATSON IN NASHVILLE" (SVRL 19013) is a fine title, or "GOOD DEAL" another, whichever you fancy it all adds up to DOC WATSON'S "VANGUARD LP" as the title tells you, the album is on a kind of country kick, and what with dohos and fiddles floating about, the LP title isn't at all misleading, and numbers like ALABAMA JUBILEE and STREAMLINE CANNONBALL confirm the country bit.

Another lovely VANGUARD LP is the new JUNIOR WELLS "COMING AT YOU" (SVRL 19011). The backing group toured Africa for the State Department and later they toured Japan, Australia and the Philippines with JUNIOR WELLS—of course, this album features BUDDY GUY on lead guitar, which must help in make this release even more popular with blues fans.

Blues comes along again with the CHARLEY MUSSELWHITE BLUES BAND on their VANGUARD release with the lovely title of "STONE BLUES" (SVRL 19012). This happens to be CHARLEY'S first recording with his own San Francisco-based group, which also happens to be one of the finest of the new young white blues bands to have arisen in the United States since the "new" blues revival. CHARLEY MUSSELWHITE himself was raised in Chicago and got his early blues harmonica education from musicians like JUNIOR WELLS, WALTER HORTON and LITTLE WALTER JACOBS, so there you go—he learned his blues from the right people.

The last year or so JOHN FAHEY has become quite a cult in this country, so his fans will be pleased to know that on VANGUARD there's an LP titled "YELLOW PRINCESS" (SVRL 19033). It was recorded at the Sierra Sound Laboratories, Berkeley, California, and as far as I know, it is his latest recording. With JOHN FAHEY'S guitar you can hear JAY FERGUSON organ and piano MARK ANDERSON, electric bass MATT ANDERSON guitar, and KEVIN KELLEY drums. All these tracks are compositions by JOHN FAHEY and each one well worth several plays.

We were in about BUDDY GUY earlier, so don't forget his February LP "THIS IS BUDDY GUY" on VANGUARD (SVRL 19008). If you've not heard it yet you're very naughty and need your hands and wrists smacked, because it's a really very exciting "live" recording with a version of FEVER that will make your hair stand on end.

The other week I told you about STEFAN GROSSMAN'S latest FONTANA LP which has the title "THE GRAMERCY PARK SHEIK" and its catalogue number is STL 5485, well, it's tremendous. STEFAN IS THE GRAMERCY PARK SHEIK because that's where he lives in New York—not actually in the park though STEFAN'S first FONTANA album "AUNT MOLLY'S MURRAY FARM" (STL 5463) created a bit of a stir last year so he really had to go some to improve on it—well, we reckon he has, and just a listen to the track called REQUIRE FOR PATRIC KILROY will prove it. Really, STEFAN GROSSMAN is also something of a cult and I am sure once you've heard his new LP you'll be caught up with him too.

LOWELL FULSON'S FONTANA album "SAN FRANCISCO BLUES" is a great collector's item, so take good note of the catalogue number—it is SFJL 920. With the back note by BLUR UNLIMITED editor, Mike Leadbitter, you can be sure of sensible reading and information. The album covers LOWELL FULSON'S recording career from 1946 to 1951, which, according to many critics, was one of his best periods. His accompanists include names like KING SOLIDMON, ELDRIDGE McCARTHY, LLOYD GLENN and RUFUS J. RUSSELL, so if you want to hear some good blues singing, with his own trio backing—just what naturally includes the previously named pianist—get "SAN FRANCISCO BLUES" (SFJL 920).

RCA

Album of the week

The Liverpool Scene "Amazing Adventures of..." ISI SF 7995

Melody Maker

161 Fleet St. London EC4
Telephone: 01-353-5011
EDITOR

Jack Hutton
ASSISTANT EDITOR
Bob Houston
FEATURES EDITOR
Bob Dawson
NEWS EDITOR
Alan Walsh
STAFFMEN

Max Jones
Laurie Henshaw
Chris Hayes
Chris Welch
Bill Walker
Tony Wilson
Rostand Edwards

ADVERTISING
MANAGER
Peter Wilkinson
PROVINCIAL NEWS
EDITOR
Jerry Dawson

2-4 Oxford Road
Manchester 1
Telephone: Central 3232

WHILE PLAYING TO PACKED HOUSES IN THE STATES

JOHN MAYALL, currently playing to standing-room only audiences on his American tour with the Bluesbreakers, is the latest British star to be signed for the 1969 Newport Jazz Festival.

Mayall, who becomes the fifth British group appearing at the Festival, will appear on the evening of Saturday July 5, along with the Woody Herman Band, C. C. Smith, Sly and the Family Stone and The World's Greatest Jazzband, co-led by Yank Lawson and Bob Haggart.

The other British groups featured—Led Zepplin, John Tull, Ten Years After and Jeff Beck—appear on July 4, along with the Blues and Texas, The Steve Marcus Combo and The Roland Kirk Quartet.

From Newport, Mayall goes on to the Blues and Jazz Festival at Cleveland, Ohio. He returns from America in mid-May.

BBC TV HIT BACK

BBC-TV this week hit back at the suggestion they had been "has in not screening the Elvis Presley TV show networked in the States on December 3".

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

"We have been interested right from the beginning in screening this Presley show, but we have been told by the National Broadcasting Company of America that it is 'not available for showing in this country yet'. But they have given no clear reason for this decision.

"We are now waiting to hear from them. We feel it is up to the American side to send the show, but whether the decision rests with NBC, with Colonel Tom Parker (Presley's manager), Elvis Presley, or the Singer Sewing Machine Company, which sponsored the show."

FREE CLAPTON CONCERT?

ERIC CLAPTON, Steve Winwood and Ginger Baker are recording their album in strict secrecy, but news leaked in London this week of their doing a possible free concert in Hyde Park on June 7 afternoon.

MAYALL SIGNS FOR NEWPORT JAZZ FESTIVAL



JOHN MAYALL: fifth British group for Newport

vision Market. Details are now being negotiated but on Monday there was no hard-and-fast decision.

The basic band opens on its own at the Wakefield Theatre Club on Friday (18) and plays one more date here without Bennett. It is at Croydon's Fairfield Hall on Thursday (24).

Tony Bennett performs with the band at the Odeon, Hammersmith on April 19, 20 and 27. Their other dates are at Bristol (22), Leicester (23), London's New Victoria (25 and 26), Manchester (26).

The lineup, Basic, brings with him is the same as on his last tour except that trombonist Frank Hooks is in place of Harlan Floyd.

CHAMBERS DUE

AMERICA'S Chambers Brothers are due to fly into London tomorrow (Friday) from Hamburg for their first ever

British appearances. The group, which is accompanied by the Joshua Light Show, are to do concert appearances and radio and TV shows.

On Saturday (23), they appear on Radio One's Scene and Heard and the Lulu Show on BBC-TV. On Monday (24) they play a concert for the press at London's May Fair Theatre and on Tuesday they appear in two concerts at London's Institute of Contemporary Arts. The following day (26) they appear again for one concert at the Chevrin Hilton Hotel, Sydney and then goes to America for a series of one-nighters although a projected appearance at New York's Americana club has been dropped.

BANDWAGON DUE

THE BAND WAGON arrive in Britain on March 27 and will

remain in this country for a year. The American group, who had a big hit with "Breaking Down The Walls of Heurteaux," join the Martha Reeves and the Vandellas tour which opens on April 1.

Other tour dates for Martha and the Bandwagon include Fairfield Hall, Croydon (2), Odeon, Birmingham (3), Astoria, Finbury Park (4) and The Dome, Brighton (5).

KIRK IN CONCERT

ROLAND KIRK'S Quartet will guest star in a concert to commemorate the South African Sharpeville massacre at the Round House, Chalk Farm on Sunday, from 7.30 pm.

Among artists taking part will be the cast of Hair, with selections from their show at the Shaftesbury Theatre, Roland Kirk, Explosive Spectrum Light Show, Ginger Johnson and his African Drummers and Diana Rigg.

Tickets will be available from the Anti-Apartheid Movement, 89 Charlotte Street, London W1.

SPECTOR SIGNS T.H.E.

TONY HALL'S T.H.E. Enterprises has been signed to produce all future Phil Spector productions on the newly independent A&M label.

The first release is "Love Is All I Have To Give" by The Checkmates, Ltd., released in early April and a new single by the Ronettes is also expected next month.

Phil Spector produced the Rubettes' Brothers' "You've Lost That Lovin' Feeling" currently high in the MM Pop 30.

GARNER TOUR OFF

ERROLL GARNER'S British concert tour, planned for April, has been cancelled. Garner and his trio were due to open a short tour at London's Festival Hall on April 12. At the moment there are no arrangements for the piano star to visit this country in '69.

Love Affair and Herman share bill

THE LOVE AFFAIR share the bill with Herman's Hermits on a six-day tour kicking off at Newcastle City Hall on April 13.

The show then goes to Guildhall, Portsmouth (14), De Montfort Hall, Leicester (15), Colston Hall, Bristol (17), Dome Brighton (18), and Winter Gardens, Bournemouth (19).

JACK IN NEW YORK

JACK BRUCE, the former Cream star, is to make his first public appearance since the group broke up in New York on Saturday (23).

He will appear at the Pillmore East with guitarist Larry Coryell, who played with Gary Burton, Roy Noyes. Other musicians may be added to the group.

Jack flew out to New York this week and will be staying with Coryell. A new Cream single will be issued on April 4. The two tracks "Badie" and "What A Bring Down" are taken from the group's farewell LP "Goodbye."

NAMES IN THE NEWS

'Go Blind' is Chicken Shack's next

CHICKEN SHACK'S next Blue Horizon single will be "I'd Rather Go Blind," released on April 18. The group open a six-week American tour on July 11.

Phil Jay formerly a deejay with Radio City, starts a series for Radio One from this Saturday (23) for five weeks in Liverpool. Scene's next single will be "The Wob Wob" released next month.

Caravan visit the States in April for three weeks including Fillmore East and West. Neil MacArthur, formerly with the Zombies, has turned down an offer to tour the States to stay in Europe for promotional work on his single "She Not There."

Former Shadows guitarist Jet Harris has joined the Shades of Grey's dance band at the Sherwood Rooms, Nottingham. Phil Moss and his Orchestra play at the Carri-Anne awards in London on April 18. The Alan Bown have signed a three-year recording contract with Decca.

Freedom tour Germany for 10 days from March 31 deejay Mike Quinn has a new single "Touchdown Well" released in mid-April. Julian's Eyes have signed to tour America from May 26 to July 6 and have their next released here on April 11. Desmond Dekker and the Aces have had their British tour extended by three weeks until the end of May. Barry Ryan appears in a German TV spectacular with Juliette Greco, from Munich on May 6, 7 and 8.



CHICKEN SHACK six-week US tour

Vince Hill is to star for six consecutive weeks as the special guest star in a new Billy Cotton TV series in June and July. Polly Perkins, of the Academy, appears on Granada TV's Discotheque on April 2. Eve Boswell's first Morgan single is "This Is My Love" released on April 3. Dianne Brooks, chess new recruit, "New To Belong" launches the new Revolver label tomorrow (Friday) flies to Britain this week for two weeks promotion on the record.

Roy Castle appears with Cilla Black in Holiday Stars at the Blackpool ABC from June 21. Max Bygraves tops the bill at the Princess Theatre, Torquay, this summer. It opens on June 6. Morgan James play the Harlequin Rooms, Edinburgh, throughout this week's Festival of Seas and Lovers appear live in Radio One Club from Leicester on April 3.

Moody Blues appear at the University of Aston, Birmingham, tonight (Thursday).

BLOOD, SWEAT & TEARS



THIS ALBUM IS SO BRILLIANT, SO COMPLETELY PERFECT IN ALL ITS CONCEPTIONS THAT IT DEFIES DESCRIPTION

THE FINEST ALBUM RELEASED IN MONTHS

MELODY MAKER

Hear it and see it on 'Happening For Lulu' BBC 1 TV Saturday March 22nd

NEW SOUNDS FROM THE ROCK MACHINE

- An incredible double album—only 50/- Mike Bloomfield And Al Kooper The Live Adventures Of Mike Bloomfield And Al Kooper (S) 63276
- Al Kooper (Stand Alone) (S) 63538
- Spirit The Family That Plays Together (S) 63253
- Tremulous sampler album—only 75/- Various Artists Rock Machine! Love You (S) PR26
- Moby Grape Moby Grape 09 (S) 63430
- Chambers Brothers A New Thing—A New Day (S) 8-53457
- Taj Mahal The Night's Blues (S) 8-03397

THE REVOLUTIONARIES ARE ON CBS

CBS Records 28/30 Theatrical Road London WC1



PETER GREEN sings on new single

FLEETWOOD MAC JOIN IMMEDIATE

FLEETWOOD Mac have signed a five-year contract with Immediate records. This follows their split from the blues-specialist label Blue Horizon, announced in Melody Maker last week.

The first release from the group will be a single, "Man On The World," the follow-up to their smash single, "Albatross." The single is vocal written and sung by Peter Green. Release date has been set at April 3.

The Fleetwood Mac have been reported as having bought back all their tapes from Blue Horizon for "an enormous sum."

TWO McDONELL LPs

BLUESMAN Mississippi Fred McDowell cut two albums for the National Blues Federation prior to his departure following a successful British tour recently.

The albums will be released through Transatlantic Records and will comprise mainly hitherto unrecorded material.

CLUB NEWS

MARTHA AND THE VANDILLAS will play a week in club-cabaret when they visit Britain next month. On April 4 they are due to open for a week at the Club Fiesta, Stockholm where there will be two separate shows nightly — at 8 pm and 11.30 pm.

JOHN GEE, for the last six years manager of London's Marquee Club, has been promoted to an executive position in the management of the club which is soon to be re-named, will be taken over by Roy Livermore from The Skafoaks.

Terry Reid, recently returned from a very successful U.S.

ROBIN GIBB TO LEAVE BEE GEES

BEE-GEE Robin Gibb is to leave the group. This was the second crisis to hit the Bee-Gees following the weekend announcement that brother Barry Gibb will not appear in the group's first-ever film.

As reported exclusively in MM last month, co-lead singer Robin Gibb is unhappy over the group's current single and his part in the group. He now wants to go solo and open a management organisation.

On Monday Robin Turner of the Robert Stigwood Organisation, which manages the group, said: "We have had no comment from Robin that he wants to leave the group. We know no more than what we have read in the papers. There are contractual arrangements with Robin for the next two years."

A meeting between the Bee-Gees, manager Robert Stigwood and legal advisers was called this week following Barry Gibb's decision not to appear in the film "Lind Kitchener's Little Drummer Boy," due to have been filmed next month.

BARRY MISSES GROUPS FILM DEBUT

DYLAN SONG FOR FAME

GEORGIE FAME is to release a Bob Dylan song. He has finished recording two Dylan numbers with Dylan's own producer, Bob Johnston, who has flown back to Nashville with the tapes where Johnny Cash will help with the mixing.

It is hoped to release the record in the next three weeks. This will be Georgie's first single since "Bonnie and Clyde," released for a year ago.

GRAMMY FOR JOSE

AMERICA'S Grammy awards — the accolades of the U.S. record industry — were awarded in Los Angeles last week. And Glen Campbell, Jose Feliciano and Dionne Warwick were among the artists to win awards.

The awards were: Jose Feliciano (best new artist, best pop male vocalist); Dionne Warwick (best pop female vocalist); Judy Collins (best folk performance); and Glen Campbell (best album of the year, "By The Time I Get To Phoenix").

Jeannie C. Riley and Johnny Cash (best female and male country singers); Simon and Garfunkel (best contemporary pop vocal group); Otis Redding (best R and B male singer); best R and B composer; and Aretha Franklin (best female R and B singer).

MARBLES DEBUT

THE MARBLES make their first-ever public appearance in this country on April 13 when they appear at the charity show at Wembley Pool.

Today (Thursday) the duo play at the annual convention of Polydor records in Germany. The group are the only British artists to be invited to appear at the convention which is to be televised.

BURRITO CHANGE

LED ZEPPELIN replaced the Flying Burrito Brothers American group who were due to appear on BBC-TV's How Late It Is on Friday.

The group were due in Britain on March 12 but will not now be coming until May 1. A spokesman said in London on Monday that original

negotiations for an exchange group for the American artists had fallen through and another exchange had to be arranged.

It was hoped that the Burritos, consisting of ex-Birds Chris Hillman and Gram Parsons would be able to appear on "How Late It Is" on May 9.

BEACH BOYS RETURN

BEACH BOYS return to Britain in June for a fortnight's tour. They were last here in December.

At pre-arranged, impresario Arthur Howes was fixing dates for the tour.

Last Friday Capitol issued a new Beach Boys album titled "20 by 20."



RINGO STARR looks happy, surrounded by three nifty young ladies who are appearing with him in his first major feature film role as an actor. The film is the Magic Christian, in production at Twickenham Studios. Ringo co-stars with Peter Sellers and the girls (left to right: Monica Walters, Lena Ho and Polly Williams) were chosen from 200 applicants to play "nifties" in the film. What are nifties? The film company aren't saying. We'll have to wait and see.

Royal Albert Hall concert for Janis Joplin

AMERICAN blues singer Janis Joplin who came to fame with Big Brother and the Holding Company, comes to Europe on April 1 and to London for a concert on April 21 at London's Royal Albert Hall.

It is possible she will be backed by US "supporters" guitarist Mike Bloomfield and organist Al Kooper. The three are currently working on an album in New York.

Joplin's European dates will include TV in Stockholm on April 1, and appearances at Amsterdam (11), Frankfurt (12), Paris (13), Stockholm (16 and 17), and Copenhagen (18 and 19).

ZEPPELIN TOUR U.S.

LED ZEPPELIN, whose first album, "Led Zepplin," is currently in the Top 20 best selling U.S. albums, open their second U.S. tour on April 2 at the Fillmore West, San Francisco, with Brian Auger, Julie Driscoll, and the Trinity.

The Zeppelins tour major American venues through to

July. Brian, Julie and the Trinity start their first American tour at Chicago's Kinetic Playground in March 21-22 and join the Led Zeppelin for the Fillmore date. Their album "Definitely, Definitely" has been released in the U.S. and they have completed tracks for a new album to be released shortly.

Led Zeppelin have also been working on a second album and play dates in Scandinavia prior to their second American tour.

US FIRM 'LAND' HERE

ONE OF America's most successful music publishing and recording organisations, Koppelman-Rubin are to establish a British company.

The purpose is to recruit British music talent and the company will be established before the end of the year.

The firm's partners Charles Koppelman and Don Rubin told MM: "We are to use London as a landing pad to

examine Europe, an area we feel we have so far neglected as a ready source for creative music people."

Among the artists they have recorded are Petula Clark, Gene Pitney, the Righteous Brothers, the Turtles, Tim Hardin and the Living Stringband and they have many leading contemporary songwriters, like John Sebastian and Tim Hardin under contract.

BACHELORS SEASON

THE BACHELORS are to start at London's Victoria Palace for a 16 week season from July 12.

They follow the record-breaking Black And White Musical Show into the theatre with a production (titled Summer Spectacular) which also stars Dick Emery and Freddy Davis.

On Monday (March 24) the Bachelors open for a two-week season at the Theatre Royal, Newcastle-upon-Tyne.

Martha plays Club Fiesta

tour, has a residency on Thursday nights at the Marquee. Led Zeppelin play the club on March 28. Yes, one of the UK Top 10 in 1967, also has a residency at the club on Wednesday nights. Orchestras are supported by the Profession.

COUNTRY JOE AND THE FISH open their British tour in Manchester on Saturday (22) when they will "top" a bill which also includes the Liverpool Scene and Principal Edwards' Magic Theatre, at the

city's Howdsworth Hall, in a concert presented by the Magic Village Club.

There will be two shows (8.25 and 10.45 pm) and all three groups will afterwards appear in an all-nighter at the Village.

MARTIN HONE continues his policy of catering for big band fans at his Opposite Lock Club Birmingham, by presenting the Johnny Patrick Band on Tuesday next (25) and Mike Alexander's 16-piece outfit on April 24.

He is also negotiating for a

return visit (in May) of the Maynard Ferguson Big Band following its recent successful appearance at the club.

Another returning visitor is Jan Hendricks who is again due at the Opposite Lock on April 2 and 3.

FORMER Caroline see-jay Bob McClure quickly found his land-lady as a Variety agent in Cardiff — and has now returned to spinning discs on at least two nights each week at Tiffany's, where the resident group is the Shelley.



Some like Linda Kendrick like this!

Others prefer Miss Kendrick like this.

Either way you'll love her singing

I WILL SEE YOU THERE

BF 1750

As she appears in "Hair"



JAZZ NEWS COMPILED BY MAX JONES

President Nixon's dinner tribute to Ellington

THINGS are warming up, here and in the States, for April 29. Why so important a date? It is the 70th birthday of Edward Kennedy Ellington, and the great jazzman will be honoured in the press and on radio and TV from Washington to White City.

In the States, President and Mrs. Nixon have announced a dinner for April 29 to pay tribute to Duke for his contribution to American music. About 140 guests have been invited to the dinner and I am able to reveal that one of them is Frank Sinatra. Another, and the only one from Britain, is a lifelong friend of Ellington's, Rene Diamond. After the dinner there will be a concert of Ellington's music.

GOOD news for all Louis Armstrong's fans and friends comes from Jeff Alterton, the MM's thin man in New York, who reports that Saich has been off the critical list for some time. His condition was reported by New York's Beth Israel Hospital last week to be "slightly improved."

A one-reel film about Louis is being produced by the U.S. Information Agency as part of a biographical series honouring Americans who have won world fame.

ARTISTS lined up so far for the University of California Jazz Festival — April 23 and 24 — include Archie Shepp, Cannonball Adderley, Herbie Hancock, Max Roach with a 25-voice chorus and Nina Simone who will bring her new 10-piece group in the West Coast for its initial exposure.

SALENA JONES and the Joe Harriott-John Mayer Indo-



DUKE: Sinatra invited to the dinner

Jazz Fusions will star at Birmingham's annual jazz festival at Summerfield Park on May 26. Salena, currently working in Australia, appears at London's Navy Hotel from May 19 for two weeks.

THE Manchester Youth Jazz Orchestra plays concerts on March 25 and 26 at the Wright Robinson School in Gorton, Manchester.

Liverpool's Merseyside Jazz Band is this month celebrating its 20th anniversary of its founding. . . On Tuesday (25), the Maynard Ferguson Big Band records in Manchester. The LP is issued by a BBC Jazz Club session which will be aired next month.

HERB HALL, clarinet-playing brother of the late Edmund Hall, has an album out under his own name this month on the Saville label. He is featured with Claude Hopkins (pno), Arvell Shaw (bass) and Buzzy Drouin (drs), and the LP is titled "Old Time Modern."

THE Jazz Composer's Orchestra, whose first record was recently voted Jazz Album Of The Year by critics in the U.S. Jazz and Pop magazine, gives its premiere performance on Sunday, April 27 at New York's Electric Circus from 2 until 9 pm. No short-changing the customers

there. Michael Mantler will direct the orchestra, and soloists will include pianist Cecil Taylor, cornettist Don Cherry and tenorist Pharoah Sanders.

TUBBY HAYES' quartet appears in Liverpool tomorrow (Friday) and at Manchester's Southern Hotel on Saturday (22).

JOE DANIELS and his Dixieland Hot Shots play the Accrington Jazz Club, Park, on Sunday (23), Bill Nile and the Delta band are there on March 30. . . Monday night sessions at the Royal Oak, Tooley Street, London, S.E.1, feature singer Bobby Breen and the Brian Leake Quartet, featuring Brian Wales (trp) on March 24.

The MJS Club at the Oak presents Tony Cox guesting with Phil Seamen (drs), Terry Shannon (pno) and Reg Pettit (bass) tomorrow (Friday), and tenorist Dick Morrissey with the Seamen trio on Saturday. . . Acker Bilk and his band return from their West German concert tour tomorrow. Their next date is on Wednesday (26) when they play at the British Film Academy Award Ball at London's Grosvenor House. . . Dave Holland may be recording an LP with Jack de Johnette and Chick Corea soon.

MM INVESTIGATION

WHY DO SOME GROUPS HAVE THIS DEATH WISH?

BY BOB DAWBARN

MOST OF the important advances in the music business have stemmed from the clubs.

Trad, skiffle, the Beatles, the whole beat business and the Underground groups were all established in the clubs before becoming major record sellers or big attractions of stage, screen and radio.

A healthy club scene is essential to the music business. And yet so many of today's groups seem so possessed of a death wish that they seem intent on destroying the clubs.

Every week throughout Britain, club owners wait for the groups who don't turn up despite signed contracts. And too many of the groups, not just the big names, seem intent on pricing themselves out of business.

Money

Take the West of England 2500-run by Peter Reddaway at the Locarno Ballroom, Swindon.

The club opened in January—with a dep group because the big name originally booked was sick.

For the second session, another top blues group turned up—but had left their guitar leads behind.

Over 900 people had turned up to hear them," says Mr Reddaway. "They couldn't play without the leads, so we had to offer money back and were left with 247 customers in many cases, people had travelled from as far as Chepstow, Birmingham, London, Chatham and Plymouth specially to hear the group.

Naturally, these people lost confidence in us and we were boycotted. At the next session, John Peel drew 74 people. Later we had 172 for Ten Years After and 183 for the Family.

"It wasn't the fault of these groups who turned up. It was because the people had been let down by the previous groups."

Eventually, the club was forced to close down, though Mr Reddaway plans to try again.

An isolated case? Don't you believe it.

Listen to John McCoy who runs the Kirk Levington Country Club, Middlesbrough, and Redcar Jazz Club.

Risk

"We've been let down six times since the beginning of the year at Kirk Levington," he said this week. "One group failed to show up twice."

On one occasion their road managers actually turned up and set the gear up before they phoned to say that one of the group was down with gastric flu. He recovered quickly enough to play another club the next night.

"The result is that everybody is starting to think I am a con man advertising groups that I haven't booked."

"That means I lose business—not only because people won't risk coming in because the group might not turn up, but also on the bar takings which can be down as much as £50 a night."

"Then there is the money I pay out on all the advertising."

"Things have got much worse over the last six months. It's so bad, in fact,



JOHN PEEL drew only 74 people

that a few of us in the North-East are thinking of getting together to form a syndicate of promoters to get people to jump to our terms for a change.

"Prices, too, are just getting ridiculous. A group builds up a good following and immediately wants ridiculous money when they get a semi-hit record."

"Then they are back a few months later, looking for work, but still asking the sort of money that is quite impossible."

"Part of the trouble stems from the colleges. The colleges seem to have unlimited funds and don't have to make a profit so they are prepared to pay prices which are impossible for clubs."

Prestige

It is, of course, mostly the provincial clubs which are hit by non-appearing groups—and it's remarkable how often the same names are mentioned by club owners as unreliable.

John Gee, major domo of London's Marquee, doesn't have much trouble—"It's a prestige place to play and, of course, it's in town so there are no hang-ups about travelling," he says.

"Instances of groups failing to turn up are isolated," John, however, feels that too many groups don't give value for money.

"They get a hit record and start scaling down the time they play, but still expect exorbitant fees," he complains. "And, of course, the fans, our customers, are disappointed if they only do a short set."

Groups may feel that missing a couple of gigs is not very important.

What they don't realise is that it isn't just the case of one promoter out of pocket, one set of disgruntled fans.

They can spoil a whole area for conscientious, hard-working groups who do show up.

And without the provincial clubs there would be no new record buyers, no new members for their fan clubs.

Too many groups who claim to be professional are anything but that.

"And one day, the promoters are going to get together and put the blocks up on the more notorious."

As John McCoy says: "I spent five years on the road, so I know most of the dodges. I also know it is usually possible to let the promoter know in time if something does go wrong."

"A group which is due on at my club at 7 pm rings up at 7 pm from Birmingham—200 miles away. My customers are already coming in."

"And the next day I discover there was a party in Birmingham that night and two of the group had a couple of birds."

"Do they think I'm that stupid?"

A FEW months ago, the Hollies almost split up.

The group that has had a hit with every record they have issued over five highly successful years nearly went out of business.

It happened when Graham Nash, one of the founder members of the group, left to pursue his own musical path and the other four Hollies were faced with the job of trying to replace him.

Lead singer Allan Clarke told me about it at his cottage-style Hampstead home on Sunday.

"The trouble was, I knew how good Graham was. I knew it wouldn't be easy to replace him."

"We were missing his high harmony which was an integral part of the group's sound."

"We had two and a half months of looking about for a person who could replace him, fit in the group and be tuned in to the musical aims of the Hollies."

"It was frightening."

"There was a stage when the group nearly broke up and I had to think about what I was going to do in the future."

"I considered going solo, because after all I have a family to support."

Fortunately for the group, after many auditions and much searching along came Terry Sylvester.

Terry had been playing guitar and singing with Liverpool's Swinging Blue Jeans and fitted perfectly into the Hollies mould of happy, melodic music.

"It was uncanny how well he fitted in," said Allan.

"He's a hard worker and he believes in what the group is trying to do."

"Graham left because his musical ideas and the rest of the group's conflicted."

"We wanted someone who would want to play Hollies music, the music we have been playing since we started."

"Terry's working wonders. He's gradually changing and moulding himself into the group. He's smartening himself up and he's now got something worth while to work for."

Allan—and the rest of the group—breathed corporate sighs of relief when they recorded with Terry and found he fitted in perfectly in the recording studios, too.

One of the first things they recorded together was "Sorry Suzanne," which has marked the Hollies' return to the Pop 30.

"I'm on top of the world about it. Well, how would you feel? I'd had three months of worry."

"I thought that we'd re-



Mr Clarke, of NW3, feels much better now suits are back

BY ALAN WALSH

tained the Hollies sound. But you can never tell. It was a very good song for the Hollies, but in the end it was up to the public whether they wanted it or not."

The rejuvenated Hollies are set to start working again. They will play the college and university circuit rather than the ballrooms because they feel that their brand of music will be most appreciated there.

"We won't be doing the ballrooms any more," said Allan in the lounge of his home near Hampstead High Street. "We found the last time we were in America, when we had to do a 90-minute spot, that we had to create a cabaret act."

"We did that, and we find now that the cabaret act is our strongest area, rather than doing a string of hits

"That's why we do songs like 'Blowing In The Wind' and 'A Taste of Honey'. We find that the student audience really appreciates the things like this we do, and it's better for us, too."

The "Hollies sound" is famed in the pop busi-

ness. But Allan said they never actively try to reproduce this "sound" every time they record.

"We just do a song the way we think it should be done. It's not a processed sound. It comes from us. It's man-made, not manufactured."

"When we did the album of Dylan things we did this: we just took the songs and did them as we thought they should be done."

"If the sound is distinctive, it's as a result of this approach rather than a defined, worked out sound."

"We've been working in suits for a year now. I'm happy because I love being smart. When the hippy thing was in, we dressed like that."

"We jumped on the bandwagon then, and I thought afterwards we were wrong. That's not our scene. I'm happier with the suits."

THE NAME IN LIGHTS

If you want to really hold an audience do it with one of the Rotosound Lights. Groups, discotheques, restaurants, dance halls, dance schools, stores, theatres, hotels — can all look brighter and do better business under Rotosound Lights.



ROTOULITE—for colored shadows and multi-colored lighting effects.



RHYTHMLITE II—working directly off tape-recorder, radio, record player or live sound produces colored light effects to match the mood and tempo of the music.



COLOURLITE—working directly off contact mikes attached to drums, P.A. etc.—provides a fabulous colored fireworks display.



DIMALITE—complete with control box. 2 columns of 8 lights each, all necessary wiring. Subtle control over colour, fading, look-out effects at flushing as required.



U VITE LITES— floods or spot for new ultraviolet effects. Various combinations in fluorescent tubes.



SLAVE LITES—all Rotosound lights can be extended with slave units. Rotosound Lights are easily portable in "parkway" containers.



STROBES—A new Rotosound product. Fantastic Quartz tube gives 500 flashes a sec at fast speeds and permits 20 minutes use at a time. Three models—"Supercut", "Supreme" and "Mini".

SEE THEM IN ACTION AT YOUR MUSIC STORE OR THE ROTOSOUND SHOWROOM 22 DENMARK STREET, W.C.2 01-240 0636-7

We stock U.K.A. 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 120, 150, 200, 250, 300, 350, 400, 450, 500, 550, 600, 650, 700, 750, 800, 850, 900, 950, 1000, 1100, 1200, 1300, 1400, 1500, 1600, 1700, 1800, 1900, 2000, 2100, 2200, 2300, 2400, 2500, 2600, 2700, 2800, 2900, 3000, 3100, 3200, 3300, 3400, 3500, 3600, 3700, 3800, 3900, 4000, 4100, 4200, 4300, 4400, 4500, 4600, 4700, 4800, 4900, 5000, 5100, 5200, 5300, 5400, 5500, 5600, 5700, 5800, 5900, 6000, 6100, 6200, 6300, 6400, 6500, 6600, 6700, 6800, 6900, 7000, 7100, 7200, 7300, 7400, 7500, 7600, 7700, 7800, 7900, 8000, 8100, 8200, 8300, 8400, 8500, 8600, 8700, 8800, 8900, 9000, 9100, 9200, 9300, 9400, 9500, 9600, 9700, 9800, 9900, 10000.

From the house of the world's highest grade in music fixtures — ROTOSOUND

EXPERT ADVICE see page 20



Bob Johnston, the man who produces Bob Dylan's albums — or as he puts it "turns on the machinery" — is in London recording George Fame's next single. Johnston and George are pictured above in the London CBS studio this week. No details yet of what George's next single is — but it's a Dylan song, naturally.

Dylan on new LP — 'the songs are easy to sing'

BOB DYLAN has completed his next album at the Nashville studios of Columbia Records, and also cut some tracks with Johnny Cash. The sessions took place in mid-February.

"They are the songs I've been writing over the past year," Dylan is reported in an American magazine. "Some are songs that I've sung and never written down, and just sort of turo up again."



THE Raver's WEEKLY TONIC

Jammed

"I can't remember where they come from. I was just trying to write some notes on where the songs came from, and I couldn't figure it out myself."

There are ten or eleven new songs on the album and on the last nights of the sessions, February 17-18, Johnny Cash joined him and they are reckoned to have put down about 15 tracks. One or two may appear on the new album, and the rest on a possible Dylan-Cash joint album.

Titles include "I Walk The Line," "Big River," "Careless Love," "One Too Many Mornings," and "Understand Your Man."

Dylan and Cash just went into the studio, jammed, sang some of each other's songs and one they wrote together and altogether put three hours of material on tape for possible use as an album.

The new Dylan album is expected to be released in April. Titles are named as

"I Threw It All Away," "One More Night," "Tell Me It Isn't True" and "Country Pie." Asked if "Country Pie" was like the Beatles' "Honey Pie," Dylan replied: "No, I wish it was."

About the songs on the album he said, "I can't remember too much about how I wrote the new songs. It depends on where I am, what the weather is like and who is around at the time."

New

"The music is a little of everything. The new songs are easy to sing and there aren't too many words to remember."

Musicians used in the sessions included drummer Ken Buttrey, bassist Charlie McCoy and steel guitarist Pete Drake, all of whom played in the "John

Wesley Hardin" sessions. Grand old man of movie Westerns, Gabby Hayes, died in Hollywood recently. He was 83.

George Fame and Alan Price finished a number with a mock punch-up on the Lulu show last Saturday. Sounded good dating on "Games People Play."

Chemist

With all these re-issues coming out, isn't it about time they re-released those great singles by Billy Bennett, author and chemist. Masterpiece in understatement, from Marquee's John Gee: "I'm not a teenage idol."

Jim Hendrix sat in with Roland Kirk at the Ronnie Scott Club last week.

Deviants barracked by noisy Eribblers at the Speakeasy. Shows of "Yhanna" and the strains of "Hokey-Coke" heard frequently. Transatlantic promise albums from Lenzy Bruce, Malcolm X, Allen Ginsberg, the late Robert Kennedy and David Frost, the Robert Morton of Thames Television.

Recruit

Immediate Records moved back to Gloucester Place from New Oxford Street. Will they re-release Goldie's "Going Back"? Singer Gary Stewart joined the Joe Loss Band from the Ray McVey band this week. Johnny Mathison, general manager of Noel Gay Music, died on Sunday. Roland Kirk played amazing rock and roll set at Ronnie Scott's on Friday.

Latest recruit to Stephane Grappelli's interesting line-up is guitarist Vic Lewis — from page story

In MM, February 17, 1945 another old clipping that had younger MM staff-men wondering — "a new harmonica sensation John Sebastian," also from MM, February 17, 1945. Telegram to Chris Welch: "And I thought that I hadn't a pal in the world. If I sell 14 copies I'll buy you a beer, love." Sender? Simon Dee. Big fan following for Doors and Tim Buckley in Jugoslavia. Group Therapy returns for second visit at the beginning of May. Mississippi Fred McDowell on his recent tour here — "It's the best I've had anywhere."

Gig

Singer Jimmy James finished a gig in Stoke-on-Trent and was followed to London by two 18-year-old fans. Worried parents relieved to hear from Southwark police on Monday.

Stavie Wonder denying marriage rumours. Students at Welwyn, Haris, failed to kidnap Peter Sarstedt. Heath Hempstead is opening the annual Easter fair at — you guessed it — Hampstead Heath.

Singer Elkie Brooks makes a long-overdue comeback with a single "Come September," released by Nones on March 28. Blow for a group called the Sermon, whose bass player had £30 instrument stolen at a gig in Acton. They've just started a professional career.

Jacques Hrel with long hair looks remarkably like comedian Max Wall.

That mysterious sax player Raver mentioned as playing on Waterloo Bridge was soprano player Lol Coxhill, filling in between gigs with some Charlie Parker. Anyone got any old Ludwig, Gibson or Abbott ukuleles they don't want? George Formby impersonator Alan Randall is on the hunt.

Funds

George Fame, Dudley Moore's Trio, Alan Price and Friends are coming to the aid of Unemployment at Harbottle's Playground on April 8 to raise funds for Private Eye's fighting fund. Details for the evening will be Peter Cook, Terry Downes and Spike Milligan. The mud begins. Does this

mean punch-lines, punch-ups and punch-knob-to-release-fram? Virginia Lewis has joined Radio Luxembourg as Personal Assistant to the station's programme manager, Tony McArthur. Virginia is Vera Lynn's daughter.

Bicycle

Formal wedding for a Casual drummer, Bob O'Brien married 23-year-old Italian model Paola Vaccari on Monday. KPM Music publicity officer, Peggy Jones, was presented to the Queen at the House of Lords last week during the Society of Women Writers and Journalists 75th Anniversary.

The Times jazz critic, Miles Kingston, seen riding an ancient bicycle near Fleet Street. And then there was the drummer who woke up in hospital after an operation and began screaming, "I can't feel my legs! I can't feel my legs!" A doctor told him, "That's not surprising, son. We've just amputated both your arms."

Now — 'Suite Sandy Brown'

Caught in the act

THE LONDON Jazz Centre Society's six monthly concerts at the Conway Hall have done great service to British jazz, showcasing a wide variety of today's sounds and experiments.

NEW JAZZ REUNION

THE ADRIAN PATON Band, Alan Ellis (tip), Dave Chambers (ten), Adrian Paton (piano), Tony Dushborough (b), and John "Chick" Webb (dms), lives — only this time around with the addition of Dave Perrotet on trombone. It is calling itself the New Jazz Reunion. Hearing them at Bedford College last Tuesday it was surprising just how strong the band was for such a relatively unknown unit.

Ellis, for example, who has toured with Maynard Ferguson and is currently with Alan Price, is one of these crackling hard blowing trumpet players out of the Clifford Brown-Lee Morgan school.

In the early part of the set I caught there was a strong "Blue Note feel" which Perrotet's "Midnight Reflections" changed into a much freer contemporary mood altogether. The final "Mella Mr. Man" by Paton, with drummer Webb's rock rhythms laying down a solid foundation, saw the band trooping through the audience in best R&B style, demonstrating yet again how so many of the younger bands are keen for their music to communicate.

There is no doubt that on this occasion they succeeded and if young audiences could only forget their busy lives over the word "jazz" I'm sure they could do it again. — CHRISTOPHER BIRD

THE BAND

FOLLOWING Roland Kirk is like being asked to clean up after World War III, but Ronnie Scott and the Band have been managing nevertheless at the Scott Club these last couple of weeks. As a fervent admirer of the Band's potential, I still have the impression that it's only playing at half power at the moment. Now that the novelty of seeing John Surman's thump on the Scott Club stand every night has worn off, there is the depressing feeling that good though it is, we've heard nothing yet — but are we ever going to hear it?

The Band's repertoire, which has good material in Gordon Brax's "Macumba," Horace Silver's "Song For My Father" and the John Cameron arrangement of Donegan's "Lord Of The Beady River," needs a loosening of something more demanding. The answer could be to give the band's prodigies their head in the choice of material, instead of only in their solos.

We're still all expecting greater things from Ronnie's Band. It's about time we started getting them. — BOB HOUSTON



SANDY BROWN, modern solos at the Cunway Hall.

MUSICLAND 44 BERWICK STREET, W.1 734 5626

Rascals "Freedom Suite" (Double Album) £5.17.6

Savoy Brown "Blue Matter" 59/6

Fleetwood Mac "English Rose" 59/6

Gabor Szabo "Dreams" 59/6

(Postage inc.)

We really hope to have the Velvet Underground this week!

'DON'T SHUN US WITHOUT A HEARING' SAYS STEVE

NOT all mods are cropped head punch artists—they can be nice guys like Steve Ellis of the Love Affair.

Actually, Steve has grown his hair a little longer than in the days of "Everlasting Love" which has proved a prophetic title.

The most knocked group in pop history apart from the Monkees, they have survived remarkably well, and people are beginning to like them.

People in power that is—the teenyboppers have long remained loyal. But Steve finds that even tough greasers and German TV producers love the Love Affair now.

Smoking filter kings and drinking endless cups of coffee, Steve chatted cheerily about the group this week and their latest hit, "One Road."

"I knew it might sound a bit strange to blues fans, but we've been playing with a lot of blues influence recently. Our managers have told us off—it's got to stop!"

The teenyboppers come to see us because they like Mick or Maurice but the people at the back of the hall want to see what the group is all about.

"When we go to a gig we do all our hits and think, 'thank gawd they're out of the way.'"

"Then we can play some funny things we do to please ourselves. But people don't expect us to do anything like that. They expect me to sing 'Simon Says.'"

"When we were in Manchester we had to become mod boys and they surprised us. They said they liked our records—they just liked good pop. They were fed up with soul because that's all they play in the dance halls."

"Let's face it—three years ago we were real mods. In my hopping days we used to wear the Levis with braces, big boots and skin heads."

"But we didn't go around being mini-Charles Atlases. My mates back in Finchley would go around together, but we didn't go kicking people's heads in with toe-caps."

"So groups have long hair—so moddy boys have short hair. It's a fashion—you just go home and polish up your toe caps. Mick Jackson used to wear an old vest and orange braces on stage and a pair of Tuff boots. Now he's graduated to desert boots."

"Some mods have a chip on their shoulder. I think if you go around in a gang with ten blokes you never get any birds. The birds take one look and say: 'I'm not going with that lot—you're joking.' So most of the violence is from frustration because they can't get a bird together. They HAVE to go around being mini-Charles Atlases to prove something."

"When we play a gig, we get a lot of birds down the front but we are finding more and more blokes joining in. I remember three blokes aged about 15 or 20 jumping on stage and grabbing us. One bloke even grabbed my trousers and another pulled a chunk out of my hair. I suppose it was the heat and the excitement. Well, I hope not!"

Steve praised his drummer Maurice Bacon and all the others in the group as having improved greatly during the last year and pleaded for people to give them a fair hearing.

CLIFF AND HANK MAY MAKE A SINGLE

"PEOPLE say I can afford to be holy, but that's ludicrous. Nobody knows what I do with my money, so how can they say I can earn too much!

If I wasn't in show business and earned a lot less, I'd probably have more time for religious work.

That means I'd be a better Christian, not a worse one."

Cliff Richard.

Ten years a pop star. A Christian.

A man with the courage to stand up and be counted.

And pointed at.

A nice guy.

Naturally he gets knocked.

That's the way of things in cobra-friendly world of pop.

I never think about how much I earn. The money side of things is secondary to the artistic side. I don't care about the financial side.

I just want to be left alone to be able to sing and try to act. I certainly don't have a crisis of conscience about the money I earn."

Cliff is back in the Pop 30 again—this time tossing away up the chart with "Good Times (Better Times)" a song by Ripper Cooke, Roger Greenaway and Jerry Lordan which looks like giving him his biggest record since "Congratulations."

Cliff had just flown back from Milan where he was promoting the record on Italian TV and in the past couple of weeks he has visited Berlin and Rumania.

"I must admit that when I first heard the song, I was less than enthralled with it. But my manager Peter Cornsley thought the song had the potential of being a 'world hit' rather than just a hit at home."

"I had to agree with him that it will be released all over the world in the next few weeks. I'm recording it in Italian and I'm hoping it's a bit everywhere."

Cliff's all time favourite song was "The Day I Met Marie" but he was disappointed when "Don't Forget To Catch Me" failed to go very high in the chart.

"This new one started with a bang, then slowed down. But it's selling steadily, so I mustn't complain," he said.

This summer, Cliff starts a new film: His last cinema excursion was "Two A Penny, the film he made for the Billy Graham Organisation with a Christian message.

"I think the days of the big six-week tour are gone. I couldn't take going on the road and being bored and fed up after the fourth day."

"What I'd like to do are concerts. I'm thinking about doing weekend dates, Thursday, Fridays and Saturdays, that sort of thing. You can cover the same ground as the big tour, except it takes a bit longer."

He has abandoned his earlier thoughts about giving up singing.

"I've achieved the right balance. Things work out very well at the moment," he told me as he prepared to travel to Manchester where he was spending the weekend on church work. He makes sure that one day a week is kept completely free for his Christian work.

"I'd never work Sundays," he said. "That's for my other work."

BY ALAN WALSH

It was commercial. It was the only song I've ever recorded with the idea that it was my next single. We never normally record like that.

"I think the days of the big six-week tour are gone. I couldn't take going on the road and being bored and fed up after the fourth day."

"What I'd like to do are concerts. I'm thinking about doing weekend dates, Thursday, Fridays and Saturdays, that sort of thing. You can cover the same ground as the big tour, except it takes a bit longer."

He has abandoned his earlier thoughts about giving up singing.

"I've achieved the right balance. Things work out very well at the moment," he told me as he prepared to travel to Manchester where he was spending the weekend on church work. He makes sure that one day a week is kept completely free for his Christian work.

"I'd never work Sundays," he said. "That's for my other work."

Me singing and Hank playing guitar, to go out on a 50-50 basis, under both our names!



"I think the days of the big six-week tour are gone. I couldn't take going on the road and being bored and fed up after the fourth day."

"What I'd like to do are concerts. I'm thinking about doing weekend dates, Thursday, Fridays and Saturdays, that sort of thing. You can cover the same ground as the big tour, except it takes a bit longer."

He has abandoned his earlier thoughts about giving up singing.

"I've achieved the right balance. Things work out very well at the moment," he told me as he prepared to travel to Manchester where he was spending the weekend on church work. He makes sure that one day a week is kept completely free for his Christian work.

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

The Town is my favourite place. I like to do nightclub dates. Or theatre things like the season I did last year at the London Palladium."

Cliff manages to find the right balance between his show business commitments and his private religious work.

He has abandoned his earlier thoughts about giving up singing.

"I've achieved the right balance. Things work out very well at the moment," he told me as he prepared to travel to Manchester where he was spending the weekend on church work. He makes sure that one day a week is kept completely free for his Christian work.

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

I asked Cliff if the break-up of the Shadows, long associated with him, in any way made him feel like giving up; a sort of sign of the post times.

Cliff manages to find the right balance between his show business commitments and his private religious work.

He has abandoned his earlier thoughts about giving up singing.

"I've achieved the right balance. Things work out very well at the moment," he told me as he prepared to travel to Manchester where he was spending the weekend on church work. He makes sure that one day a week is kept completely free for his Christian work.

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

He thought it would be "great, magnificent" if the group re-formed, but also felt it was unlikely. In this event, he hopes to be able to team up with founder Shadow Hank Marvin for some recording work in the future.

Cliff manages to find the right balance between his show business commitments and his private religious work.

He has abandoned his earlier thoughts about giving up singing.

"I've achieved the right balance. Things work out very well at the moment," he told me as he prepared to travel to Manchester where he was spending the weekend on church work. He makes sure that one day a week is kept completely free for his Christian work.

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

"I'd never work Sundays," he said. "That's for my other work."

COMING SOON—THE MM LOOKS AT COUNTRY AND WESTERN

second great album
WESTERN FLIER
HAPSHASH & THE COLOURED COAT
WESTERN FLIER

WESTERN FLIER
HAPSHASH & THE COLOURED COAT
WESTERN FLIER

BARGAIN BASEMENT
GUTBUCKET
SAAMPLER

ONLY
'17/6

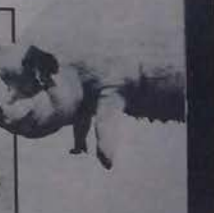


LOVE AFFAIR: playing funky



IT'S NOT ME YOUR SUPPOSED TO BE DIGGING, IT'S WHAT I'M LIVING—AND I DON'T LIVE IN A RECORDING STUDIO! ROY HARPER

The new rough n' raw album from ROY HARPER 'FOLKJOKEOPUS'



THE BLUES PAGE

'I'M SINGING FOR THE LOVE OF IT' SAYS JOHN

JOHN LEE HOOKER finished his latest British tour recently which included a week of concerts with the Melody Maker Blues Scene '69 tour. It's been a pretty successful tour for John, who worked with the Groundhogs led by singer guitarist Tony McPhee. "I wouldn't work with any other band," said John Lee before he left for Paris and the start of his European tour.

"Before I came over I sent a letter to Britain asking for them to work with me." Having worked around the British blues club circuit, John has had a chance to hear British blues groups who have emerged with the current blues boom. "You get a few that are too loud," commented John. "There's a lot of difference between a blues singer and a pop singer. A blues singer shouldn't be loud. With blues you're supposed to listen to the words."

Did John think the blues boom was a good or a bad thing? "I think it's a good thing, of course. It couldn't be bad if you can get all the young kids listening to the blues."

After his European trip ends, John goes back to Hollywood for six weeks work there and has a recording session coming up.

Anyone who has seen John work solo will know that he is a quietly effective singer, relying on a warm, intimate delivery against colourful riffs on his amplified guitar. But he can also rock along with an electric guitar backing. Although John says of himself, "I'm not bragging about anything but I'm not one of the most gentle of blues singers. Well, I was rough all my days, rough and tough. But you know you had to be tough those days or you wouldn't have made it. I mean you wouldn't have come alive."

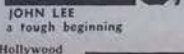
These days, however, things are much easier for John. How had he found British audiences compared with those he plays in the United States? "Well, they're much younger and very much different from those in the States; very much more sincere because in the States they have so many more blues to offer. There's one on every corner. They see so much, they don't bother with them."

Here in England, when they say they dig you, they mean it. And they don't pull any punches. They aim right down the line. I like that."

Already John is planning to return to Britain for another tour and hopes to be returning during the summer.

Today Hooker is a popular name in Britain. He is doing good business and doubling earning more than he ever did before. As he agrees the blues is really catching on in Europe and the States.

"But," John added before he left, "I'll tell you something if you let me. I like the blues, and never mind the money. I'm singing because I love the blues." — TONY WILSON.



JOHN LEE Hooker a tough beginning

BLUES ON LP

A GOOD TASTE, if not a feast of modern Chicago blues is offered by the explosive Junior Wells on his latest from Vanguard (perhaps his last) titled COMING AT YOU (SVRL 1901), on which he works with a quintet on most tracks but is boosted here and there by bassist Terry Wallace, Dave-ports Jimmy Owens and Tom McIntosh no less. I like Junior's harmonica and he does few choice things by Sonny Boy Williams as well as Maceo Meriwether (a groovy 'Worried Life'), Willie Dixon ('Moochie Coach Man'), Willie Cobbs ('You Don't Love Me'), Junior Parker ('Mystery Train') and John Lee Hooker ('You Don't Love Me'), taken briefly but easy, has Wells puffing and trilling expressively over riling horns. "Stop Breaking Down" and "When My Baby Left Me" are other juicy items with brass in the background. Bluddy Guy, always a good partner for Junior, is lead guitarist here. He solos incisively on "Five Long Years" and "So Say (a meaningful slow track) and knocks out good ideas elsewhere. Incidentally, Wells seems to strain for some of his effects and his playing becomes a bit tedious in the way of so much pop-oriented blues. He aims for super-intensity but somehow it doesn't move the listener. Harp and guitar are the compelling forces for me, and Guy could have had more space. Not the best of Junior Wells to my mind, but the music has undoubted vitality and the programme is quite good.—M.J.

Lowell Fulson's relatively smooth and melodic blues style, with its easy beat, clear diction and Texas-type guitar, is happily displayed on Fulson's SAN FRANCISCO BLUES (SFL 920), a welcome addition to the small number of his artist's records released here. This collection, from his earlier recording days, covers 'Blues' 46 (when he began recording) to '51, it mixes mild rockers like "Market Street" and "Don't Be So Evil" with the slower, rather gentle things



JUNIOR WELLS not the best

which helped to make his name on the West Coast. All these tracks have him supported by piano, bass and drums, except for "Market Street," which has added sax. San Francisco Blues is one of Fulson's more appealing songs — everything here is credited to him — and other telling performances are "Come Back Baby," "Country Boy" and "Let Me Ride Your Little Automobile" — the last being yet another twist on the old car-sex symbolism. People weaned on Delta blues or pounding modern R & B may find Fulson a bit lame. But he is a musically and likeable blues player whose work has a special flavour which retains its freshness. A good production from all points of view. — M.J.

TONS OF SOBS (Island ILPS 968) is a reasonably good programme by Free, a group often dismissed as "just another blues band." Guy Stevens dropped the set and the best bits are the beginning and end, where the band get away from



MUDDY at root level

turgid blues chord sequences and a bit of thought process can be detected. A tune called "Over The Green Hills" is used to start and finish and the fade in from this delicate tune to the heavy battering of "Worry" is most effective. Unfortunate, from then on the material, while mostly original in the sense of being written by their vocalist Paul Rodgers, is unoriginal in the sense of being those same old flat-footed riffs that nobody in the world plays except "British bluesmen." Rodgers is an exceptionally good singer, however, in tune and non-screaming. Paul Kosoff runs through the clichés with a lot of technique and enthusiasm, and Andy Fraser (bass) and Simon Kirk (drums) make a solid enough rhythm section. If Guy Stevens had done a bit more production, and the group had chosen some better material this could have been a much improved album. The unusual cover should be noted — it shows Mickey Mouse in a glass coffin. — C.W.

When Muddy Waters' first two recordings reached me in a Library of Congress collection during the war years I thought them tremendous examples of Delta country blues in a tradition strongly influenced by Robert Johnson. The songs were "Country Blues" and "I Be's Troubled" (No. 13) and they were recorded—in the field, as they say—by Alan Lomax and John Work on Stovall's Plantation in the summer of '41. They have remained classic examples of Muddy's singing and playing (acoustic guitar with bottleneck technique) at root level, and when they were included in a Bounty LP, "Down On Stovall's Plantation," early in '47, I wrote: "The entire set is pretty fantastic value for 25¢. Readers who missed it then have another chance to get Muddy, Charles Berry, Henry Sims, Percy Thomas and Louis Ford's 1941-42 Library Of Congress Recordings." In addition to the pair of fiercely poetic solo tracks by Muddy, one is a second version of "Country Blues," recorded in Clarkdale in August '42 and there are examples of rapturous gospel music ("You Got To Take Sick And Die" and "So God Can Use You") which even recall the raw, blues-inflected spiritual methods of Blind Willie Johnson. Then Muddy sings and plays with the Son Sims Four, a two-guitar-mandolin-triddle blues band which knocks out real down-home dance stuff, and closes again in rather different vein with Henry Son's "Burr Clover" which takes a "Burr Clover" and "Take A Walk With Me." On "I Be's Troubled" he re-writes with the help of Berry's slide guitar, with its first-rate Pete Welding slide note, this is a don't expect anything like present-day Muddy Waters.—M.J.

AT LAST—A WELCOME NEW VOICE

Unfortunately he was not allowed to perform here or record for the show, but he took part in the jam session which John Lennon, Mitch Mitchell and Eric Clapton had at the rehearsal. His album is aptly named because he has a very natural and gentle style without any false histrionics, or screaming. He manages to sound cool and hip, like an introvert. Jimi Hendrix. He works best with the minimum of backing musicians, as long as they are of the calibre of Al Kooper, although a couple of his album tracks have brass added. These are quite exciting, but tend to drain his distinctive qualities. British guitarist Peter Frampton is one of his fans here. He says: "I love the riffs on the album and particularly like the way he works with the drummer who lays down seemingly simple but very tricky bass and drum beats. I think Taj Mahal is going to become very popular in the next year." Born in New York in 1942 and brought up in Massachusetts, Taj is the son of a jazz arranger and pianist. He graduated from Massachusetts University with a BA in veterinary science, but preferred a career of playing blues. He is self taught on piano, guitar, harmonica, banjo, vibas, mandolin and dulcimer, and plays all quite well. After playing in Boston, he moved to the West Coast and organised a blues group, the Rising Sons, who recorded for CBS before disbanding. The blues with respect to its past. He has that most important ingredient—authenticity. Says Taj of his band: "We go the son of a Texas share wild-eyed fisherman and a crazy wild-eyed spade." The effect is good news for the blues! — CHRIS WELCH.

"I DIDN'T have it tonight," said Freddie King after a hard workout at Art Saunders' Wood Green club on Tuesday last week. "I've got this cough and heavy cold on me, and though I did my best I felt I wasn't quite right."

It was the evening before last of the bluesman's second British tour. As usual, he had hurried every new into the performance and swung the medium-tempo instrumentals prodigiously. "I don't know that much was wrong except that the amplification, especially of the bass part, shook the floor of the Fishmongers Arms and sent random vibrations into my neuralgic regions."

But too much volume in blues bands, like bronchitis, is an English disease, Freddie King said he'd got the group to turn the amps down on opening night, but I guess things caught up with him. At any rate, they made a joint impression and won a clamorous response. Though he took home a British cold, King also carried cordial memories of the trip. The first time he came over, in October '67, his visit was swift and uneventful. This time he was made welcome.

"Yes, it was much different, really very nice. The audience was great last time, but there wasn't any record out and not much press. This year I had my Atlantic single and, of course, the Melody Maker was very kind to me. But I've always found the reaction good. Every night on the first tour was a packed house."

When he left, Freddie flew straight to New York to do one date in Boston and another in New York, then on to his home in Dallas before leaving for dates in Chicago. At home, which he expected to reach by Monday, he has a wife and three children. One of the boys is already in music. "The oldest, he's 13, and got his own band," says King. "He's at school in Dallas, and they play parties and things. He plays bass and guitar. Bass in this band because they have a little girl of ten on guitar, and she's a wizard. In fact, my boy's the oldest in the group."

Talking about guitarists, and his own influences, Freddie naturally soon gets on to B. B. King. "My favourites? Oh, you know, B. B. and Albert King and Kenny Burrell. Kenny can play jazz, too, he's a tough man."

All degrees of relationship have been attributed to the various Kings at different times. Freddie explains that Albert is the same family as adds somewhat obscurely: "We go as cousins but really we're not. We're sul brothers, that's all. But he plays Gibson and I play a Fender. And this young guy with the Chickie Shack, he ordered one when he saw mine. He has a new model!"

Then did you know he recorded with Howlin' Wolf? Hubert Sumlin was on bass and I played lead on "Spooked Out" and "Howlin' For My Darling." That Wolf, he put on a heck of a show."

Lowell Fulson had been left until last. His home is in Texas, and Freddie has left Chicago in '63. He says of Fulson: "Yeah, I was like him as a singer. He was in there with Amos Milburn and Willie De Warren. We would when I was a kid. I think he and T-Bone Walker were in Pee Wee Crayton's band. One guitar school, one of those fellow, fellow, fellow, one of my best friends. I'll give him when I get back. He has a family down in Fort Worth."

Writing about King recently I mentioned two steel picks, which wasn't correct. He uses a steel pick on his first finger, a plastic one on his thumb, and says there's no special reason for this. "It's just the way I always play. At first I used to play with my fingers but when I got to Chicago I changed. He was really Eddie Taylor and Jimmy Rogers were the ones taught me to use the two picks."

"I'd been going through the Freddie King section of the new Blues Records book with the subject of pencilling in missing drummers and bass players where needed, so we looked up Rogers' "The Last Time" on Chess. No Jones—only Harry Gray on piano. "Well, that one's wrong," Freddie said affably. "That's Johnny on that record, piano and vocal, because there are two voices. Rogers and Johnny sing together. I know that because I knew Johnny well and I knew that record. That's not Henry Gray."



FREDDIE TAKES BRITISH COLD BACK HOME

BLUES UNLIMITED
 THE BLUES MAGAZINE
 with the best news, reviews and photos
 Sample copy £4, from:
38a Sackville Road
Bexhill-on-Sea, Sussex
 (Home subscription 24)

TAJ MAHAL
 MAX JONES

Want to win a new Discatron Tri-combo?

NEVER HEARD OF IT? WELL, IT'S THE ONLY THREE-WAY PORTABLE IN THE WORLD!

**150 ARE BEING
GIVEN AWAY
FREE!**



Plays 45 rpm records

Plays long wave and medium radio (8 transistors)

Worth over £30 ▶

◀ Plays inside, outside, in the car

Plays continuous loop tapes ▶

▶ With carrying case and one Play tape

HOW TO WIN

It's the simplest competition ever. Entry forms are on all special packets of Kellogg's Frosties. But if you want to win, you've got to enter. Now!

Judging in age groups. Under nine years, nine to eleven and twelve to fourteen.



Why Led Zeppelin took off in America and not Britain



JIMMY PAGE: 'more than we ever dreamed'

A REACTIONARY anti-love movement in Britain is the disturbing development noted by guitarist Jimmy Page on his return from a long spell in America with Led Zeppelin.

"We played a date in England recently," said Jimmy, "and although we were okay, the other band with us had beer glasses thrown at them by all these yobs. "And looking around, it all seems to be going back to violence with kids wearing the kicking boots and shaven heads.

OBSCENE

"I was really surprised when I walked round the West End last night how many more yobbs there were than two months ago, I kept running into these people with

braces. I didn't have any trouble, just the usual obscene yelling. It's a bloody nuisance. I hate the whole scene.

"It's a bit of a drag if the only joy they can get is punching people up. They're missing out on a lot. I know they're only trying to create a bit of fun for themselves, but it's a shame they have to be destructive instead of constructive.

"There are so many things they could do... well, I'm not going to say, it sounds so corny. Well, they could help old ladies instead of beat them up.

"You can never find out what they want to do, or what they think because you can't talk to them. They want to beat you up or take the mick. "I knew it was coming — it had

to come after the flower power bit. The mods have rebelled against long hair. They want short hair — so you can't 'ang on like — boots and ugly clothes to show the 'we mean business' approach."

Jimmy can't be blamed for preferring America to England in a lot of respects. His group are hugely popular there and their album is a best seller.

"We've been very successful in the States. We can hardly believe it! At most of the places we play we seem to get mass hysteria. In Boston I noticed all the boys in the front row were beating their heads in time.

HONOUR

"When we started the group, we only had enough material for fifty minutes, but this has extended to two hours. We're all feeling

happy, especially about the American reaction which is more than we ever dreamed could happen.

"I'm looking forward to playing at the Newport Jazz Festival. It's a great honour, because there will be people like Muddy Waters and Stan Getz.

"What's so good about the States is they can mix so many different styles. I saw a concert with Cee Taylor, who is as far out as you can get, on the same bill with Richie Havens and the Yardbirds. That's three completely different styles and they were all accepted by the audience at the Fillmore.

"Music is part of their life. In England a club is more a place for kids to meet and they are not really interested in the music, which makes it hard for a lot of new groups to get off the ground.

"There are so many things about America I like... things you just take for granted, like having a good telephone system. It's all run by the Bell Company, and you get so many free calls a year. And they don't force you to go to bed at 10.30 am by law, as they do off all the TV programmes and stopping the trains."

LOUDER

Led Zeppelin, born out of the old Yardbirds, are a very "heavy" group indeed. Would they be joining the trend of turning down in volume? "No — we're getting louder!" promised Jim. "Our drummer is amazingly loud. I come off stage with my ears ringing after a set."

Will Nice get lost among the commuters?

WILL BRITAIN'S heaviest group, the Nice, conquer America? After the Cream and Jimi Hendrix, the Nice must be our most spectacular band and well in the running.

In 18 months together, Keith Emerson (organ), Lee Jackson (bass) and Brian Davison (drums) have become one of the most sought-after attractions in the country.

FLOOD

While Keith has been called "the Jimi Hendrix of the organ" for his wild stage performances, the sheer ability of the group has been recognised by the European jazz world, too. They were the hit of the recent Prague pop festival and have now been asked to appear at their forthcoming jazz festival.

With a veritable flood of British groups going abroad this summer, including Brian Auger, Julie Driscoll and the Trinity, the other spectacular English organ band, will the Nice get lost in the crowd?

They left for the States on Monday for about seven weeks, and after a trip back home will return for a further tour.

Before leaving Keith told me: "We're going to make sure our equipment is good this time. Last time we went, we had to borrow everything." "It was the biggest hang-up," said Brian, "I couldn't use my own drums and at one stage I was using a baby kit, and you can imagine what that sounded like. Great for working with a piano, but put it with an organ, and forget it."

PEERING

"In fact, I didn't turn up for four gigs — and nobody knew!"

Although "America" had been a fair sized hit for them, their last "classical rock" piece, "Brandenburger," didn't happen.

Said Keith: "There is a big division now between groups who make their popularity with singles and groups like us who make it with live performances and build up a big audience in clubs and universities.

"What we'd love to do is record a 'live' album. It's so mechanical in a studio, with no atmosphere and no excitement.

"We'd like to record 'Rondo' again and 'She Belongs To Me' because they have changed a lot since the original recordings.

"We play best before an audience, in a studio, all you've got to look at is the engineer peering out at you



KEITH: 'vocals are our weakest point'

"Quite a lot of people think doing classical arrangements is our main thing, but it's not.

"I remember years ago there was a big scene where groups used to do classical things and bang the hell out of them.

"Nero and the Gladiators would play 'Hail Of The Mounting Kings' and B. Bumble and the Stingers

would do 'Nut Rocker.'

"These tunes were just beaten up without any respect for what the composer had in mind. They would alter the values of notes to force them to swing.

"When we played 'Karella' we used the proper symphonic arrangement.

"I wrote out the classical bass line for Lee to play on bass guitar. I played the clas-

sical score and the drums and bass add emphasis without trying to alter the piece.

"We did the same with 'Brandenburger' which was based on Bach's Brandenburger Concertos.

"We're getting more basic, but with more complicated arrangements.

CHORDS

"We'd like to play a 12-bar blues thing in a minor key, and add a middle section of eight bars. The blues bands are okay, but they do tend to stick to a set number of chords.

"Vocals are our weakest point and always have been. We don't claim to have good voices, but we think Lee does a very good job. It's a question of getting more confidence."

Have they ever thought of getting a separate singer?

"I don't think it would work out. The music is the most important thing for us," said Brian.

"What would a solo singer do with us? He'd just stand there and get embarrassed!" — CHRIS WELCH.

Are we ready for the Chambers Brothers?

WHEN the five-man Chambers Brothers act arrives in Britain they will bring with them 19 people including their manager, agent, three road managers, producer, a director, the four-man Joshua Light show and a nurse: Shades of the Jefferson Airplane.

The Chambers Brothers are currently enjoying tremendous success in America with their singles and albums.

They have two albums already released, "The Time Has Come" and "A New Time — A New Day," and a new single "Are You Ready?" will be released to coincide with their first British visit.

MIXTURE

Their music is mixture of soul, blues and gospel and their act is reported to be all-action.

"It's a very busy act," confirmed Lester Chambers from Denmark last week.

"We move a lot. We jump up and down. We are very happy when we're up there, it's very lively.

"We feature everything in our act. There's a whole variety of things. But we don't plan our songs. There are some things we do on the albums and some not on the albums.



'We move a lot... we jump up and down... very lively.'

"We do blues, gospel, soul, whatever we feel is right." The group have already gained a reputation on the American folk scene with their gospel and blues singing. "But we eventually changed

some of the numbers we did," explained Lester. "We still do some of the gospel numbers like 'Wade In The Water,' and the old blues stuff. We've just amplified it more."

The Chambers Brothers are an unusual act to find using a light show, an addition normally associated with underground music.

"Most places we play, they have a light show in the club. We've worked with the Joshua Light Show quite a bit. It's really beautiful. The best in the world.

"I think it's a great addition to the spirit of the act. It livens up things a bit.

FEATURE

"It's also a colourful thing and we dress colourfully, so with the light show and the clothes it all blends together."

They accompany themselves on guitars, bass and drums and have an unusual feature in their drummer, Brian Keenan, an imigre Englishman who went to America six years ago after almost becoming one of the founder members of what was to become the Manfred Mann.

The Chambers Brothers albums show them to be powerful and exciting, and if they are as good on stage as they are on record, the British scene will be brightened up at an otherwise dull period.

Let's hope we're ready for the Chambers Brothers.—TONY WILSON.

AMA SUTRA

The Best Of The Lovin' Spoonful Vol. 1
You Can't Hear It In The Sun - Summertime In The City
Jay Band Music - Daydream - And Others

The Best Of The Lovin' Spoonful Vol. 2
The Lovin' Spoonful With 12
Special Hit Singles - 12
Including: Do You Believe In Me - You Can't Hear It In The Sun - Summertime In The City - The Day After Tomorrow - The Lovin' Spoonful

AMA SUTRA

The Best Of The Lovin' Spoonful Vol. 2
AMA 7115 (M)

14/6

APPROVED BY THE RECORDING INDUSTRY ASSOCIATION OF GREAT BRITAIN

THE story behind the success of Motown man Marv Johnson — one of the host of Tamla invaders in the chart—reads like a B-feature film plot.

But it's all quite true as the 30-year-old amiable singer of "I Pick A Rose For My Rose" was able to confirm when he arrived last week for a three-week tour.

Berry Gordon came in the store where I was working at the time. There was a piano there and I was going over some tunes I'd written—playing to some girls in the store. Berry and his wife had come in to make some purchases.

STEADY INCOME

"We started talking and I made an appointment to see Berry (the head of the Tamla-Motown organization) at his home and take along some of the material I'd written. I joined Motown in 1958 and that led to 'Come To Me,' which was my first record."

But Marv wasn't singing full time for his living. To make sure he has a steady income, he still works in the purchasing department of the Motown Company in Detroit.

"I write a lot of songs—the Four Tops have recorded some of my material on an LP and Dave Ruffin has done some as well — but I'd rather be known as a singer than a writer.

"Sam Cooke has been my biggest influence. He was a tremendous idol of mine. We travelled around quite a bit together and I got to know him personally, we were very good friends.

"It's true what they say about Tamla Motown being like a big happy family. Marvin Gaye is a very good friend of mine and we visit each other's homes. Martha's a good friend and I've known all

Part-time hitmaker from the grocery shop

Serenaders, doing R&B and Clyde McPhatter stuff.

"This is my first visit to Britain and I intend to do the full tourist bit . . . you know, the Changing of the Guard, Buckingham Palace, the Crown Jewels, the whole lot.

SUPPER CLUB

the Four Tops from before they were famous.

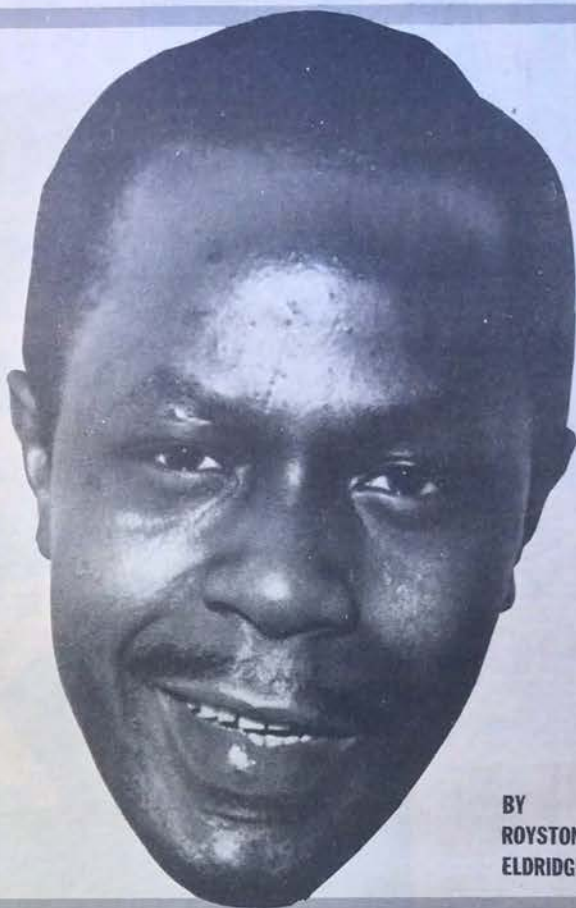
"I think the reason behind the recent success of Tamla over here is in our sales department because the music has been there all the time—some of the records in your charts are four years old.

"The turning point in my career came with 'You Got What It Takes' which was a million seller for me. Before that I was in a carnival road show travelling round Florida and the Southern States. It was a miniature circus — a throw-back to the minstrel days—I was singing with a quartet called the

"I'd like one day to open up a supper club in my home state where I'd have good shows but with dinner before. By the time I get to this point, I feel I could probably handle something like that.

"I've got plans for the follow-up to 'Rose.' I'll be doing some more recording when I get home."

Meanwhile "Rose" is still doing well for Marv and if the next record doesn't do as well, there's still the job in Motown's purchasing department waiting for him.



BY ROYSTON ELDRIDGE

LONDON ATTRACTIONS LTD.

52-54 DEAN STREET, LONDON, W.1

Tel: 01-734 3051/4

LONDON ATTRACTIONS ARE PLEASED TO ANNOUNCE

THEIR FORTHCOMING AMERICAN TOURS



ORIGINAL DRIFTERS

April 24th-May 11th
Tour Sold Out

CHUCK BERRY

Tour Opens May 23rd
Tour Sold Out

ROYAL GUARDSMEN

July 4th-20th

THE RONETTES

July 4th-20th

GARNET MIMMS
April 17th-May 4th



Mary Wells
May 2nd-18th



Inez & Charlie Foxx

Opens May 16th
Tour Sold Out



Sam The Sham

June 6th-22nd



Solomon Burke
June 13th-20th
Tour Sold Out

SOUL ROCK AND

BLUES ATTRACTIONS



Topics
July 4th-20th



Lowell Fulson
May 9th-25th



Len Barry
June 27th-July 13th

LITTLE JOHNNY TAYLOR

June 20th-July 6th



Howlin' Wolf
May 16th-June 1st

SLIM HARPO & LIGHTNIN' SLIM SHOW

Sept. 26th-Oct. 12th

JUNIOR PARKER WITH PETE MAYES

October 3rd-19th



Freddie King
May 30th-June 22nd

London Attractions look forward to receiving your enquiries as to the above artistes' availabilities and assure you of their best attention

PLEASE CONTACT ROY TEMPEST, ALAN ISENBERG, SUE BLACKWELL, PAT DYER, BILL CORBETT AT 01-734 3051/4

JAZZ

SCENE 1

Sax and the single man

The return of Jay

BY GUNTER BOAS

LAST WEEK the Jazz Club of Antwerp presented band-leader and pianist Jay McShann, one of the great representatives of the famous Kansas City Sound.

He came with Gene Ramey (bass), Paul Gumbert (drums), and the great blues shouter Eddie "Cleanhead" Vinson, who is also a remarkable alto player.

They added the great Ben Webster, and before an enthusiastic audience played a night of music in the very best K.C. tradition.

Blues, boogies, jump — one completely forgot that it was just a group of five people playing.

All the good old favourites were there: "Jumpin' the Blues," "Hootie Blues," "Dexter Blues," "Vine Street Boogie," "Swingmatism" etc. etc. A great surprise was to hear McShann ring. His piano has lost none of its brilliance. He still plays with enormous drive and fascinating harmonies and good big hand piano. "Cleanhead" introduced himself by immediately going into the "Cleanhead Blues" with lyrics that had the audience rolling with laughter. His sense of humour is remarkable.

He is a real true blues shouter with great feeling. His alto playing is surprisingly good, much more complex than on his recording with a fine sound and fine phrasing, and everything he plays has got that bluesy touch.

The other star of the evening was Ben Webster, who when in top form like on this night, is still something else.



PAUL DESMOND: 'the odd thing is, they've rediscovered jazz'

The odd man in at the BBC

BY JOHN ROBERTS

A BIG-BAND LP track raged to its screeching crescendo and was drowned in BBC Continuity Studio A by a yell of sheer delight bouncing off discreet wood-paneled walls.

Seconds later, John Dunn, owner of the yell and normally one of the Corporation's quieter jazz-delivery boys, switched himself back on the air, bade goodnight to the faithful and pushed off home to Croydon.

Another 30 minutes of Jazz At Night, that superbly presented exercise in record presentation without prejudice, was at an end.

A fascinating programme, Jazz At Night, that superbly presented exercise in record presentation without prejudice, was at an end. A fascinating programme, Jazz At Night, that superbly presented exercise in record presentation without prejudice, was at an end.

Perhaps the time the programme goes out—after the Friday midnight news—

heightens the almost-casual atmosphere. At any rate, many are the times I have dropped off over a bottle of Scotch, lulled by Dunn's soothing tones.

And equally many are the times I have woken, still fully dressed in my chair, to wonder just what that well-rounded BBC-career-man voice was doing in this province.

Dunn, 34, invited me up to the studio to discuss the point. The programme was under way when I arrived. John, a tall figure in sweater and headphones, was seated at a control panel which, to my untechnical eye, looked about as simple as a VC10 cockpit. To his side was the regulation jug of water and a glass. On the wall, a non-regulation poster of the Nelharder swimsuit girl.

Luckily for us, Dunn was tumbled into his happy half-hour by an accident of BBC life. He was one of the staff announcers who looked after Night Ride. That was two years ago, when the BBC man on late-night duty was expected to act as a watered-down DJ. Unfortunately for jazz buffs, this also meant that he compered Jazz At Night.

The only man who sounded remotely at home in the 30-minute spot was John Dunn. And eventually he was offered the chair full-time. "Best thing that could have happened to me," said Mr. Dunn. "The BBC were clearly unhappy to have any old boys doing the programme as they obviously knew little about jazz. When they found that I was a jazz fan, they were grateful for my help and I was delighted to give it."

For the past two years Dunn's delight has made a pleasant break in the late-night wallpaper music endlessly pushed out by the Corporation. The secret of the programme's success—and its

continued survival is surely evidence enough of its drawing power—lies in his conviction that it is not hairy.

"One is not making a living from jazz on this programme," said John as we scuttled from the studio to let in a news reader. "One merely aims to please those who like a jazz sort of sound without unsettling purists too much."

On the surface, a mammoth-sized task. But Dunn has the good luck to be cast in an almost impossible mould. That of being in his tastes a near-perfect example of the average, not-too-knowlegable jazz fan. And one who works, into the musical bargain, for the BBC.

"This is my relaxation," he said. "I don't often play records I don't like. Obviously I try to spin what listeners want to hear, but I have my blind spots. Charlie Parker, for example. Somebody wrote asking why I never played his records. So I asked myself, 'Yes, why don't you play him?' And I had to admit that I simply don't like him."

"After I said this over the air, you should have seen the mailing. But most of it was helpful."

"One chap suggested I should sit down with a bottle of Scotch and listen to a Bits LP. If I didn't like it at the end, at least I'd have enjoyed the Scotch."

John and producer Jack Dalby select the records between them, relying on listeners' letters to point out where they have been ignoring some favourite. "It's easy to overlook people," said John. "And we have to have with Humph and the others to make sure we don't clash."

PAUL DESMOND occupies a position that just about every other jazz musician must find awfully envious. Without even playing a note in public during 1968, he recently won the annual Playboy poll as a member of that magazine's all star band.

Without doing a lick of work (except for an LP taped late in the year and released a couple of weeks ago) he lived a sybaritic life, whiling away four months at a house in Montego Bay, then relaxing at his Manhattan apartment.

Even without the sorcery of his alto sax to lure the attention of toothsome young ladies at one-nighter gigs, he remains, at 44, the jazz world's most eligible bachelor.

Those who look green-eyed upon a man in this situation should be reminded that Desmond worked for it. During his 17 years with the Dave Brubeck Quartet he played enchantingly, travelled endlessly, and, most important of all in terms of his present security, composed "Take Five," the first famous jazz tune in 5/4 time.

CHEQUES

The Brubeck version has sold several million around the world, continues to bring in substantial royalty cheques, and has led to innumerable other recordings.

Desmond, a tall, placid man with a Cheshire cat grin, commented a while back that jazz was in a state of chaos and urged a return to melody.

"I got so used to not listening to the radio last year that I had to rely on a grapevine of friends to draw the better things to my attention—Simon and Garfunkel, Bacharach and the rest."

"I also like Brazilian music; I may make my next album with Milton Nascimento, the guitarist and composer from Rio. If not, I'll just go through the whole pop field for material and do an LP called 'The Eclectic Circus'."

BY LEONARD FEATHER

Though Desmond misses playing and continually receives work offers, he has found the temptation quite resistible.

"I've done a little sitting in—once in a while I'll get together with Gerry Mulligan, but it usually becomes more talk than play."

Despite a sense of detachment since the suspension of his career, Desmond retains a guardedly optimistic concern for the music world's future.

SOCIAL

"Things will get better before they get worse," he says cheerfully. "I take the position that I'll be pleasantly surprised if the whole country doesn't blow up before next Thursday; but that's a social, not a musical observation."

"I agree that the pop groups are becoming more musical and creative. The audiences are much hipper than in the 'Blue Suede Shoes' days."

"The odd thing is, they've rediscovered jazz. During 1967, my last year on the road before the quartet broke up, we'd actually have kids at college concerts saying, like, 'Wow! That's wild! Is that what you call jazz? Do you really make it up as you go along?'"

"They actually didn't know when we were improvising. They've begun to find a whole new world."

Though he has no plans to return to the bandstand, he hopes to emerge as a writer.

STRUGGLE

"I still want to do that book about my travels with the quartet. It will be a montage of hotels, airports, theatres, a life of constant struggle for meals, rest and sleep."

"Now that it's mercifully over, in a weird sort of way I miss it. Last night I even became nostalgic watching a Holiday Inn commercial."

"I'm thinking of calling the book How Many of You Are There in the Quartet? That's a question we used to be asked a lot by airline stewardesses."



JOHN DUNN relaxed approach

PICATO STRINGS

ULTRA LIGHT No. UL77
GREEN PACK 21/7 inc. P.T.
(Rock 'n' roll gauge)



LIGHT No. 77
BLUE PACK 21/7 inc. P.T.



MEDIUM No. P750
AMBER PACK 24/2 inc. P.T.



ELECTROMATIC NICKEL WIRE WOUND
Polyethylene pack - screw-in fit
Strings identified by colored ball end

All strings available individually

GENERAL MUSIC STRINGS Ltd.
Tisbury, Poyntonville, South Wales, Gt. Britain

EXTRA! ALL SETS HAVE WOUND 2nd Light and Ultra Light Sets include a plain flint as additional free of charge

The ASSOCIATION
Windy W8 7T15

BLIND DATE

LITTLE
STEVIE
WONDER

ROLAND KIRK: "The Things I Love" from the album "Gifts And Messages" (Mercury SMWL 21020)

It's got a good melody line. It's not from the States is it? I think it's good, it's cute. The drummer does some nice things and the piano is very good, too. Who is it? Roland Kirk, really! Another blind man, eh?

FAMILY: "Second Generation Woman" from the album "Family Entertainment" (Reprise RSLP 6340)

I think it's good for psychedelic record. The guitar has a Beatles sound... the same sort of sound as on "Revolution." I like the melody syncopation. I think it will do good, is it an English group? The Family... I haven't heard them before. I like the record, it tells a story and gives an answer.

KEEF HARTLEY: "Sacked" introducing "Heart And Flowers" from the album "Halfbreed" (Deram SML 1037)

I dig it for one thing, he says he's got something to say. He puts you into two different moods, the first beat is different, it's not really a driving feeling. I can tell it's British because of that telephone ringing. I don't think it's a smash but I think it would be good if you saw it in person. I like the beginning.

RASCALS: "Heaven" (Atlantic)

I've heard this one before. It's the Rascals but I can't remember how it's doing in the States. I don't think it's doing fantastic partially because of the 3/4 tempo and because of the similarity between this one and their last record. It might do good here. I remember that record by Engelbert Humperdinck "The Last Dance"... No, "The Last Waltz" did well and that was 3/4.

ELECTRIC FLAG: "Sunny" (CBS)

Can you run that back a little bit, I'd like to hear it again. It's a good record and whoever it is has done a good job. There's a slight tempo drop midway through—that's why I asked you to go back because I wasn't sure at first. The performance is excellent and it's an American record. He tries to put a lot of Jose Feliciano in it—Jose Feliciano is the only guy who can do Jose Feliciano—but this guy has made a good job. He's listened to Feliciano and that's good. Who is it? The reason I could tell it was American is because he's listened to a lot of R&B records which tell a story.

THE BOX TOPS: "Sandman" (Bell)

I like it (after 30 seconds). You know it sounds like oh! Who is it? That's a good lyric. I like it though it has a psychedelic sound



■ Stevie Wonder is one of the greatest Tamla-Motown stars and he's still only 19 years old. The American company, who are having tremendous success in the British charts at the moment, signed him when he was only nine. His first British hit came three years later with "Uptight" and a steady stream of hits have followed as Stevie has matured into an artist of world-wide renown. He took time out from his current British tour to deliver his verdict on these new releases as suitcases and other equipment were moved on from his London hotel to the next stop on the tour.

with a ballad flavour. It's an English artist. No! Oh the Box Tops. The lyric of "Sandman, I'm In Love With You" is good. You're playing some good records.

TOMMY ROE: "Dizzy" (State-side)

I know who that is, I've heard it before. It's doing good in the States, it's Tommy Roe isn't it. It's good for a pop record—it's a beautiful pop record—but I wouldn't buy it. Have you any Bee Gees records with you, I hear their manager says they've got more soul than Tamla Motown. I'd like



ALL THIS . . .
and so much more!

AT LESS THAN £100!

- Full four-octave piano-size keyboard, ten stops, and adjustable vibrato.
- Built-in amplifiers and speakers - but easily connected to power amps for bigger output.
- Easily portable - weighs only 35lb.

It's a good, robust, reliable musical instrument for group or solo work. Infinite variety of rich tone colours, each with its own harmonic and volume characteristic, gives immense resources for exploration and experiment. Swell pedal included - also available "silent practice" facility with headphones. First British-made four-octave organ at only £99. 10s.



HARRY STONEHAM, FAMOUS ORGANIST, SAYS:

"THE CREATIVE 404 IS THE BEST ORGAN VALUE AT THE PRICE AVAILABLE TODAY!"

Creative 404

Electronic Organ



To Sales Manager,
Creative Sound and Vision Limited,
9a Bryant Avenue, HAROLD WOOD, ESSEX.

Please rush brochure and details of cash and H.P. terms.
BLOCK LETTERS PLEASE

Name _____
Address _____

WHERE THE STARS SINGLE OUT THE NEW SINGLES—AND LPs—EACH WEEK

to hear what they can do and then put on something by Aretha!

THE TASTE: "Born On The Wrong Side Of Time" (Polydor)

I like it, it's very good. I think it will appeal to the

kids. I think it will do pretty good but I think it may do better in the States than here. Who is it? The Taste. No, I haven't heard of them before.

THE BONZO DOG BAND: "Mr. Apollo" (Liberty)

It's peculiar, it's different.

How do records sell here with talking on? It's definitely psychedelic. Oh! It must be British. I can tell by that guy's voice that it was made in England. I thought maybe it was made in Scotland or Wales.

PETE BROWN AND HIS BATTERED

ORNAMENTS: "The Week Looked Good On Paper" (Parlophone)

It has a Doors flavour to it. It's a good psychedelic song, the beginning is very weird, if the ending is as exciting it will be good to dance to as well.

ORNAMENTS: "The Week Looked Good On Paper" (Parlophone)

It has a Doors flavour to it. It's a good psychedelic song, the beginning is very weird, if the ending is as exciting it will be good to dance to as well.



THRUSH means something quite different for Noel Harrison these days

BY TONY WILSON

THE LAST time most of us saw Noel Harrison, he was leaping about our television screens popping off the villains from THRUSH in his role of the terribly English Mark Slate, partnering the lovely Miss April Dancer, the heroine in The Girl from UNCLE.

Now he is back in London to take part in the filming of Kingsley Amis's novel, *Take A Girl Like You*. And to take advantage of his first British hit, "Windmills Of Your Mind," written by Michel Legrand, which Noel sings over the credits of the film, *The Thomas Crown Affair*.

"It's the kind of song for which, fortunately, there has so far been no classification," said Noel, now safely billeted in a spacious flat in the shadow of the Houses of Parliament.

"Curiously, it's in the same class of song as 'Young Girl,' which was a hit I had in the States."

As Noel says, trying to categorise the song is not easy. It is not unlike the chansonnier-style songs of Jacques Brel and Charles Aznavour, and perhaps can be loosely described as part of the Third Stream kind of song being sung and written by people like Joni Mitchell, Donovan, Leonard Cohen and others who have roots in the contemporary folk music field.

Peter Sarstedt's "Where Do You Go To" is another song that comes out of this particular bag.

"Sarstedt's song is much more what I do," said Noel. "The lyrics of 'Windmills' are a bit pretentious, not so personal."

Did Noel think that the success of his and Peter's songs had opened up the market for this kind of material?

"I hope so," he replied. "I would never attempt to prophesy, of course, but judging by the States where they have the advantage of underground radio stations, people like Joni Mitchell, Judy Collins and Gordon Lightfoot are just starting to catch on. It's very nice to see people wanting to be moved."

For the past three years Noel has made America his home, and more recently, California. As well as *Girl From UNCLE*, he has worked in clubs and theatre, including parts in *The Death of Joe Egg*, *Half-A-Sixpence*, and *Where's Charlie*, a musical version of *Charlie's Aunt*.

Noel has had four albums, all of which did very well, released on the American market. His latest, "The Electric Experiment Is Over," will be issued here soon by Reprise Records.

Now back home for a temporary stay, which, as well as filming, will include radio and television dates and a possible BBC-TV special in May, Noel has had a chance to compare the British and American music scenes.

He said: "The music scene here is very different from the States. After the death of pirate radio, it has gone back to the old thing of if you want to listen to one kind of music, you've got to listen to all kinds of music."

"It's monopolistic, I suppose, controlling what you want to hear."

"When I left here, it was the beginning of the high point of the group thing, although I haven't really left here long enough to notice how much it has changed, but in the States, when they got into heavy acid-rock things, like the Cream and Jefferson Airplane, there wasn't much else they could do but get louder."

"It's fascinating how people like Dylan have gone the full circle and become simpler."

With his hit, "Windmills Of Your Mind," Noel Harrison is leading the campaign for simplicity in the Pop 30.

JAGGER ON STAGE

'He generates as much excitement as Wembley on World Cup Final day'

WHEN HE was very small, Master Jagger wrote a composition for his teacher in which he said that he was really a little boy from Mars who had come to Earth and been adopted.

Anyone who finds that particularly funny is not being very perceptive, because, coming from a seven-year-old boy, it is one of the loneliest things I have ever heard.

"But what's he really like, this Mick Jagger?" asks my old school friend Slasher Smith. "I mean is he really as bad as they say? I mean is he very rude and nasty?"

"Oh yes — much rude and nasty," I reply slopping some Watney's Red Barrel down my old school tie.

"Why, I remember one occasion when I was employed many years ago by an erudite teenage publication who specialised in getting me to ask questions like what colour underpants he was wearing, he actually asked me to vacate the immediate vicinity!"

"Then as a member of Her Majesty's Musical Trade Press, when I was required to ask more profound things like 'What's your new single all

KEITH ALTHAM

looks into the past for the **SECOND DIMENSION** in his series on Mick Jagger to discover the strengths and weaknesses in the Rolling Stones singer — the man nobody wants to believe nice things about.

about?" he actually turned his back on me as I entered the office and discussed the relative merits of the grass growing in Regents Park with Keith Richard for fifteen minutes.

"On that occasion I sat down, pulled out a book titled *Only Lovers Left Alive* (remember the Rolling Stones' first film — oh, maybe you missed it) and read quietly until they gave up.

"Then I went away and wrote the most caustic feature I have ever written on the Stones. Do you know what Jagger had

the temerity to do. He rang up and congratulated me on it. Now that's nasty!"

Jagger has always been a rather solitary figure but it has always been something of a surprise to me that such a reactionary-revolutionist has sprung from such a comfortable middle-class background.

"Don't get reactionaries confused with revolutionaries," admonished Mick. "I mean Enoch Powell is a reactionary, so don't get them mixed up!"

"I think you are more likely to be Anti-Estab-

POWER
THE WEIGHT
ARETHA FRANKLIN 584 252

A LOVER'S QUESTION
OTIS REDDING 584 249

SNATCHIN' IT BACK
CLARENCE CARTER 584 248

HEAVEN 584 255

THE RASCALS

DEFINITELY HEAVY!!! 45 ATLANTIC

DISTRIBUTED BY POLYDOR RECORDS, LIMITED



JAGGER IN 3-D

the second of three great articles on MICK JAGGER



trouble with the Spectacular, which is not just for England — it has to sell to America. We wanted to bring in some top American groups. It just doesn't help English musicians for the M.U. to take this kind of attitude — all it means is that for the next TV show we will do it in America, using American musicians."

A final question. With groups breaking and splintering, what is it that has kept the Stones together for so long, as a group? "Success!" said Mick. Q.E.D.

I could have written about how impressed I was with Jagger on stage when I saw him at the Paris, Olympia two years ago — or was it three? Anyway, he generated as much excitement as Wembley on World Cup Final day — and then there were those interviews when we always seem to end up talking about my problems. But who really wants to hear that Jagger is a sympathetic character? Who wants to believe nice things about the Rolling Stones' singer?

Amazon. Things like that happen.

"I mean, we've all read books on magic — anyone who has taken an acid trip has read a book on magic. Spiritual things are the most important things you can get into."

Jagger tends to be rather hypercritical of the Rolling Stones' past endeavours, and particularly of his own efforts.

Songs like "Get off My Cloud" and "Satisfaction" he looks on with a certain amount of contempt. "I mean I couldn't sit down and write anything like, 'I can't get, no, no, no, no, no...' anymore. All that was a bit adolescent but the sense is still true. 'Little Red Rooster' is a single that I still dig, but it didn't sell."

"But it was a number one record?"

"Yeah, but it didn't sell."

"I thought 'Sympathy With The Devil' should have been a single."

"I dug it too — Andrew Oldham thought it should have been a single, but then we would have only had nine tracks for an album."

"Out of those tracks on the 'Beggars Banquet' album, are there any songs you would like to hear recorded by other artists?"

"Yeah, I'd like to hear Lulu do 'Factory Girl,' Barry Gibb do 'Sympathy With The Devil,' Joe Loss do 'Parachute Woman'... hang on, I'll come up with something nasty... oh yes, and Scott Walker to do 'Dear Doctor'."

The past year has had a wealth of Stone-bites-fat-man-with-cigar stories. The Lavatory Wall album sleeve was a nice example.

"I mean, we didn't show the WHOLE wall," recollected Mick. "That would have been rude — we just showed the top half."

"It was so silly — who did they think they were protecting? Everything written on the wall was relevant to the album. Do they really believe people don't read things on public lavatory walls when they go into them?"

The masterly aspect of the Beggars Banquet Press Reception, which some people appeared to miss, was that Jagger actually had the Establishment chucking custard pies at each other.

"Exactly," smiled Michael. "I thought it would be an interesting thing to

see how people would react. I thought it showed the best side of a lot of reporters.

"You might have thought it was not very nice — a lot of drunken journalists hurling custard pies at one another — including me, I was a bit drunk. But, you see, no one really got up tight and they could have

"It wasn't Tom Jones or someone doing it. It was 'us' and it surprised me that everyone was so nice."

Apart from their rapid return to the charts last year with "Jumping Jack Flash" the most satisfying thing from Jagger's point of view has been the yet to be seen Rolling Stones Rock and Roll Circus TV spectacular.

Having seen the rough edits, I'm allowed to say that it is undoubtedly the best TV rock and roll show ever produced. It

did, however, provide some hang-ups for M.J.

"The Musician's Union steps all over you," said Mick. "Take Wilson Pickett, for example, who wants to bring in his own band — six musicians, five bookings and a couple of tellys. The M.U. says 'No.' for whatever reason. The result is that because he does not want to work with British musicians he doesn't know, there are no dates. "I had the same kind of

NEXT WEEK THE THIRD DIMENSION: THE FUTURE

ishment coming from a middle-class background than working class. These people have a sort of family togetherness and life is rougher and tougher — you're able to let off steam more.

should see a photograph in the papers and think the injury was more serious.

Violence is something that Jagger dislikes but finds almost unavoidable on occasion.

"The last time I was involved in a fight was with a photographer from an evening newspaper," said Mick.

"It was during the 'drug trials' and he came to my front door and asked to take a photograph. I said, 'No,' and he took one. I was very up tight at the time and I hit him."

"You just can't say you will never use physical violence because you never know what you will do when your back is up against a wall."

Jagger has lived for so long with the rest of the world looking on that he has almost forgotten what it is like not to be gawked upon. There is almost nowhere in the world he can travel to where he can get privacy.

"I've almost forgotten what it is like not to be stared

at. If people don't recognise you they think you look funny, think you're a hippy or something. You never really get used to it."

As he goes through his life, almost every sneeze is reported by someone. What was all that pre-occupation with Black Magic?

"Oh, that was something Keith made up to tell a reporter at the airport," said Mick. "He asked us where we were going and so we said: "To see a witch doctor up the

"Middle class people tend to encourage their children to read more and learn more and from this you get discontented as your horizons widen.

"It might be possible to have a revolution with guns in this country — it's possible, but I wouldn't be interested in it.

"This country is sort of 'Bing Bong' and the industry is 'Ding Dong.' — it's sort of nothing. People don't really mind. They moan, but they put up with more and more every year."

On stage in Marseilles during a tour of France, an over-enthusiastic fan hurled a chair leg on stage and clobbered Michael Philip Jagger over the eye.

He had about eight or nine stitches in the cut, but I never heard him complain.

His immediate reaction was to phone his girl back in England in case she

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

COUNT BASIE AND HIS ORCHESTRA
Basie—Straight Ahead
Dot LPD/SLP0525



Lansdowne Series



DON SHINN
Temples with Prophets
Columbia SX/SCX6319



AMANCIO D'SILVA
Integration
Columbia SX/SCX6322

EDDIE FLOYD
I've Got To Have Your Love
STAX116



DAVID RUFFIN
My Whole World Ended (The Moment You Left Me)
Tamla Motown TMG689

RICHARD HARRIS
One Of The Nicer Things
Stateside/Dunhill SS8016

JUNIOR WALKER
Road Runner And Shotgun
AND THE ALL STARS
Tamla Motown TMG691



GARY BURTON: music box vibes

JAZZ RECORDS

An amazing meeting in Nashville...

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

Why the spirit of Brownie lives on

CLIFFORD BROWN is to modern jazz what Bix Beiderbecke was to his generation of early pioneers—the young man cut down in his prime, the most maudlin of case histories yet totally true in both cases. Unlike Bix, Brownie's death in 1956 did not come about through dissipation. He was killed, along with pianist Richie Powell (Bud's young brother) and Powell's wife Nancy, when their car skidded off the Pennsylvania Turnpike and skidded down a steep embankment. Brownie was 28, Powell was 23.

Fortunately, he recorded quite extensively in his career, and virtually all his work has been made available in Britain at one time or another. This welcome set, tickled up with false stereo, includes two tracks which are new to me, "Yesterdays" from the session with strings in January, 1955, and "Time," the only track on which Rollins appears, which comes from his last session but one in January, 1958. The Kosech-Brown Quintet was one of the great jazz combos, both before and after Rollins as Harold Land's excellent solo here confirms. The drummer, already something of an elder statesman, and the



BROWN



MORGAN

CLIFFORD BROWN: "I remember Clifford." Yesterday (a), If I Love Again (b), Laura (a), Time (c), Cherokee (b), Take The "A" Train (b), Willow Weep For Me (a), Stardust (a), Sandu (b), Smoke Gets In Your Eyes (a) (Mercury SWE12101).

(a) Brown (tp), Richie Powell (pno), Barry Galbraith (gt), George Morrow (bass), Max Roach (ds) with strings arranged by Neal Hefti, January, 1955.

(b) Brown, Harold Land (tr), Powell, Morrow, Roach, February, 1955.

(c) As (b) except Sonny Rollins (tr), replaces Land, January 1956.

LEE MORGAN: "Caramba," Caramba, Suicide City, Canning Lee, Soudia, Helen's Ritual (Blue Note BST84289).

Morgan (tp), Bennie Maupin (tr), Cedar Walton (pno), Reggie Workman (bass), Billy Higgins (ds)

ists into displaying an extraordinary brilliance. On these two vert sultes — Boland's "Cuban," and "Galileo" by Gary McFarland — there are too few opportunities for either band or soloists to really cut loose.

It's beautifully played, of course, the soloists are always worth hearing — among them are Woods, Cow, Scott, Persson, Gokovic, Shihab's flute and Bailey. But it all seems rather a waste.

These suites, with all that percussion clattering away, could have been done by any bunch of top-class sessionmen. And nobody can play real Clarke-Boland music the way this band can.

It's a good big band album. This band is capable of a great one — and at least one of its Continental LPs — "Sax No End" on Saba — proves it. — B.D.

CONTACT

"Black" is the "How High The Moon" of the folk singer's repertoire and Burton's music-box vibes frame a thoughtful guitar statement for one of the album's best moments. Swallow's "I Want You" — now a regular feature on the Burton Quartet — is a minor knockout, and the juxtaposition of straight country and Burton's brand of jazz makes "Firebird" quite fascinating.

The closest to common ground, predictably, occurs on "Walter L," where the blues is the format. Bobby Osborne's harmonica and Marcus's tenor show signs of contact. Else-

like Billy Higgins it never intrudes on the business in hand. Maupin is a sweeney tenor player, always good for a powerful comment from the sidelines and certainly a man to keep an eye on. Higgins, Walton and Workman are as consistent as any other Blue Note rhythm section permutation.

Morgan, probably inspired by Maupin's strong playing, still retains that little edge of nervous energy which puts him on a par with Roy Eldridge, and his debt to Brownie for the shape and direction of his lines is clearly discernible. A rewarding set which proves that while many of Morgan's generation of trumpeters still use the musical language fashioned by Dizzy Gillespie, most of them favour a decided Clifford Brown accent. — B.H.

AMANCIO D'SILVA



AMANCIO D'SILVA: "Integration (pt. 1), Integration (pt. 2), We Tell You (a), We Tell You (b), We Tell You (c), We Tell You (d), We Tell You (e), We Tell You (f), We Tell You (g), We Tell You (h), We Tell You (i), We Tell You (j), We Tell You (k), We Tell You (l), We Tell You (m), We Tell You (n), We Tell You (o), We Tell You (p), We Tell You (q), We Tell You (r), We Tell You (s), We Tell You (t), We Tell You (u), We Tell You (v), We Tell You (w), We Tell You (x), We Tell You (y), We Tell You (z).

A MOST unusual album featuring a most unusual musician, D'Silva was born in Portuguese Goa, brought up in Bombay and a jazz fan since he heard Charlie Christian. The combination of influences has produced a unique sound.

In fact, though the Indian background is obvious enough, it seems to me that Portuguese Fado is almost the dominating factor here. His approach to jazz phrasing is almost that of a mandolin player at times, though his guitar technique is first class.

With the exception of Carr's "Cry Free," D'Silva had a hand in all these compositions. "We Tell You" is a fascinating dialogue between guitar and trumpet and of remaining themes are all most interesting.

Rendell and Carr both perform superbly. Rendell at times sounding more Indian, on soprano, than D'Silva does on guitar.

This is not just one of those attempts at fusing Indian music and jazz, everything fits together perfectly. But it's a difficult album to recommend. Personally, I like it more and more with every hearing. I suggest you try a couple of tracks before making up your own mind. I look forward to the next in the series of D'Silva albums, all in different settings, that Denis Preston has in the can. — B.D.

GARY BURTON: "Tennessee Firebird," "Goose," "Tennessee Firebird," "Just Like A Woman," "Black Is The Colour Of My True Love's Hair," "Faded Love," "I Can't Help It," "I Want You," "Home And Forever," "Walter L," "Born To Lose," "Broody Content," "Epilogue" (RCA Victor SF7992).

Burton (vib), pno, organ, Shuster (tr), sax, organ, Buddy Schuler (vib), Sonny Osborne (tr), Oscar Pettiford (tr), Chorus (McCoy), Buddy Emmons (steel gtr), Ray Brown (bass), Cal Tjader (dr), Alvin Karpis (bass), Steve Swallow, Henry Strzelecki (sax), Roy Hargrove (tr), Kenny Drew (p), CAL TJADER: "The Exotic Sounds of Cal Tjader," "Record One," "Record Two," "Record Three," "Record Four," "Record Five," "Record Six," "Record Seven," "Record Eight," "Record Nine," "Record Ten," "Record Eleven," "Record Twelve," "Record Thirteen," "Record Fourteen," "Record Fifteen," "Record Sixteen," "Record Seventeen," "Record Eighteen," "Record Nineteen," "Record Twenty." (Verve SVSP27/28.1)

where Marcus walks the tightrope over the pit of maudlin sentimentality which is country music's specialty. He does quite nicely. Dyalan's "Woman" almost catches him out, but he recovers to make it rather charming. This is happening all the time throughout the LP, as it all makes it worth investigating. I just love it.

Cal Tjader prefers the exotic exotica of the conga. The South for his stimulation and though not in the same class as Burton, he has made several good albums. Verve have compressed three into two in this latest double album package, and as Alun Morgan has the honesty to point out in his notes, the nine tracks which originally made up the "Several Shades Of Jade" album made in 1963, are by far the most attractive.

The reason isn't hard to find, Lalo Schifrin's arrangements are little gems of orchestration, drawing on an amazing variety of sources and techniques which we have now come to expect from such a highly literate musician. Tjader has never had a more inspiring backdrop, and on other tracks, which are not as graced and influenced by Schifrin's skills, he demonstrates the routine and often glib anonymity of his vibes playing.

None of these records would find their way onto a tightly-budgetted short-list: they are for your less profound moments. The Burton for his curiosity appeal, the Tjader package for its value for money, not forgetting Schifrin's very clever arrangements. — B.H.

SKILLS

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 3,122.9, 2,548, 3,848. B: BBC 1,247, 2,150/WH, 3,444/194/VHF. E: NDR Hamburg 609.5. H: Hilversum 1,402, 2,298. J: AFM 547/340/271. M: Saarbrücken 211. Q: Munich 375/187. Q: NR Frankfurt 506. R: VOA, 23. U: Radio Bremen 221. V: Radio Eirann 536.

OUT TODAY GOAL

the great NEW soccer weekly!

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

- ★ Read Bobby Charlton's diary each week
- ★ Colour photos of F.A. Cup semi-final stars
- ★ Another in the Goal Gallery series
- ★ More colour with Emyln Hughes and Bonnie Jones



A MUST FOR EVERY FOOTBALL FAN!

1/6

RADIO JAZZ

British Standard Time
SATURDAY (22)
2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.45 p.m. E: Radio Jazz Magazine. 10.3 a.m. Jean-Pierre Sasson, Brother John Sellers. 10.30 Q: Pop and Jazz. 11.35 A2: Get To Know Jazz. 11.50 T: Count Basie Ork. 1940's 12.0 T: Barry Harris Sextet.
SUNDAY (23)
12.5 a.m. J: Finch Bandwagon. 7.0 p.m. B1: Mike Raven's R and S Show. 8.30 B1: Jazz On One (Peter Clayton, Spike Hughes, Derek Jewell). 9.0 J: Omnivan. 11.15 J: Jazz.
MONDAY (24)
8.45 p.m. H1: Diastime 10.20 11.20 H1: Radio Jazz Magazine. 11.0 A3: Free Jazz. 11.30 T: Pop and

Jazz. 11.45 A3: Sidney Bechet (Hughes Parnassio). 12.0 T: Miles Davis Quintet. 12.35 a.m. M: Jazz Corner.
TUESDAY (25)
10.5 a.m. J: Bobby Troup Show. 5.0 p.m. H1: Big Band Beat. 9.25 M: Jazz. 5.45 B3: Jazz Today In Stereo (Charles Fox). 10.30 Jazz Journal. 10.30 V: Jazz Corner. 11.0 U: Stockholm from 11.30 T: Benny Goodman and Red Norvo. 12.0 T: (3) Pedro Nunez. (3) Art Van Damme Quintet.
WEDNESDAY (26)
8.15 p.m. B1: Jazz Club (Dick Morrissey Quartet, Don Rendell, Ian Carr Quintet, Pat Smythe Trio, Sandra King, Jazz from Europe). 10.30 Q: Art Blakey. 11.20 H1: Radio Jazz Magazine. 11.30 T: Stan Kenton Ork. 12.0

T: Switched-On Bach, performed by Walter Carlos on the Moog Synthesizer. 12.15 a.m. E: Blues.
THURSDAY (27)
12.0 T: Stan Kenton Ork. 12.0 T: Cannonball Adderley Quintet, Lou Rawls, Nancy Wilson.
Programmes subject to change

MORE JAZZ RECORDS

Praises for Mike at St Paul's

MICHAEL GARRICK: "Jazz Praises At St Paul's": Anthem, Kyrie, Behold A Prince, Salvation March, Rusta's Coronation, The Lord's Prayer, Agnus Dei, Confiteor, Psalm 73 (Albion NBP0021).

Garrick (organ), Ian Carr (tp), Hugh Horn, Art Themen (tr), Bobo (fl), Jim Philip (tr), Clif, flute, Coleridge Goode (bass), John Marshall (dr), The Choir of St Michael (Archanal), Aldershot, and singers from Farnborough Grammar School and the University choir of St Nicholas, Leicester.



GARRICK

THIS is a most interesting album, but it does demonstrate the difficulties involved in trying to fuse jazz and other forms of music.

Recorded live, on only one microphone apparently, in St Paul's Cathedral last October, it shows Garrick as a modern composer of considerable potential. His writing for the choir and organ has enormous power and is totally successful.

The trouble is that most of the jazz content seems superficial. Carr, Goode and Marshall fit Garrick's conceptions sympathetically enough, but the tenors attack like sore thumbs and one of the flutes

is very out of tune in a couple of places.

But the point is that the jazz solos—however well conceived, and performed—add nothing to the conception of the pieces as a whole, and frequently merely hold up the actually recorded organ.

The recording, under the circumstances, is surprisingly good, though the organ is occasionally pushed too far into the background.

Despite its faults, this remains a fascinating album and shows that Garrick will obviously not be confined to jazz composition in the future. —B.D.

in brief . . .

■ New admirers can always be found for the vigorous music of Benny Goodman's group and big band of the Thirties, and such people should be pleased by an electronically reprocessed stereo reissue of some of his recorded favorites. Titled **THE BEST OF BENNY GOODMAN** (RCA Victor SF8001), an arguable claim to being the LP spans the years 1935 to 38 and includes "The Trio's elegant 'After You've Gone,' the quartet's 'Avalon' and nine numbers by the band. Among the latter are Edgar Sampson's 'Don't Be That Way' and the Bop inspired 'Orchestra Jump' from February '38. Both exuberant pieces with solos from Harry James, Vernon Brown and Jess Stacy besides BG of course, and a lot of well-attacked, simply devised section and ensemble playing. Here, the band showed its ability to easily and create drive and some excitement without sacrificing musical sensitivity. The '35 King Porter Stomp with Goodman and trumpeter Bunny Berigan in stirring form earns its place in a 'Best of' selection, as does 'Stompin' At The Savoy,' a cozy, swinging arrangement (this time from '36) which spots Joe Harris's nice, lacy trombone and Goodman's clarinet and Rollini tenor. Less distinguished are 'Goodnight My Love' (notable for Goodman's just for a '34 Ella vocal), 'Loch Lomond' (Martha Tilton and BG singing), 'Anxious Sing' and 'Goodbye.' That leaves the celebrated 'Sine, Sine, Sing,' a royal Baguavaver of its day with Krupa drumming up a storm. A big hit, this was, but I prefer the moody melancholy of 'Goodbye' myself. —M.J.



GOODMAN: favourites

■ Donald Byrd's incredibly sensitive trumpet solo on "My Ideal" is strong enough to make you buy **DONALD BYRD/SLOW DRAC** (Blue Note 84292). It's a tender, and talented, essay in ballad playing, a beautiful and touching performance. But the album is packed with good things—Cedar Walton's swinging piano playing, Sonny Red's penetrating alto and Billy Higgins' crisp and intelligent drumming. The group plays with telepathic cohesion, a disregard of style clichés and a forthrightness which banishes boredom. Every track is a winner with a mood all its own. And Byrd's sinuous trumpet playing is truly beautiful. —J.H.

and velvete as usual, Archey is predictable and Howard is inclined to go a bit wild. Trumpet man Smith is an intriguing player, sometimes throwing away Armstrong's legacy with other times playing with a charming naivety and a Bixie tone that seems somehow out of place and yet enjoyably so. This album has its moments but avid Hines collectors will not hear a great deal of the master. —J.H.

■ Jazz collectors who revel in the swinging combes of the forties should go for **THE ELLING TONIANS** (Mercury International—SML 2102). It features Rex Stewart's Big Eight (including Lawrence Brown, Johnny Smith, Harry Carney, Johnny Guarnieri), Billy Taylor's Big Eight (Emmett Berry, Vernon Brown, Johnny Hodges, Carney) and the Barney Bigard Quintet (Joe Thomas, Cozy Cole). It's a small group jazz, with gracefully played ensembles, jumping solos (especially from Rex Stewart, Tab Smith, Hodges Carney, Lawrence Brown and Bigard) and utterly dependable and enjoyable rhythm sections with Cole pushing all before him. These golden sounds are slowly trying with the musicians who produced them. It's comforting to think that albums such as this will preserve some marvellous moments. Highly recommended. —J.H.

■ It's pointless to ruminate about minor considerations like balance and tuning on a record like **DEJAN'S OLYMPIA BRASS BAND IN EUROPE** (77 Records, 77LE 12/53). This New Orleans parade band is recorded here in Berlin 1958 during a successful European tour and it's the spirit that counts. The hymns have dignity and power and the brighter trumpet gets with it. A real boss drummer Booker T. Glass thrashing away with the best of them. The trumpets play a nice ringing sound. H.O. enthusiasts will follow the band here will want this. —J.H.

JAZZ SCENE 2

Is the Jazz Centre still alive and we?

LAST Friday (14) saw the last of the current series of "Jazz Is Alive And Well" concerts at London's Conway Hall, organised by the London Jazz Centre Society. The London Jazz Centre may still exist only as a name,

but since the Society was formed in the summer of 1968 by a collection of jazz writers, fans and musicians; it has had a marked impact on the London jazz scene. Through the Conway Hall concerts and the weekly Monday sessions at the 100 Club,

started last August, the Society has done a great deal to bring names like John Surman, Mike Westbrook, Graham Collier, the Spontaneous Music Ensemble and Keith Tippett to a much wider public. Many young and talented musicians have been given a real

chance to show their pieces and build a personal following. To assess the success of the venture, the MM asked LJCS chairman, Brian Blain, who is also full-time secretary of the Musicians' Union's Campaign For Live Music, these questions.

Q. What has the Society achieved so far?

A. As a purely spare-time amateur body I think we have achieved a great deal. First, we have managed to maintain a weekly club in the West End of London on the worst night of the week, Mondays, presenting music which is usually reckoned to have hardly any following at all.

Since Christmas, particularly, there seems to have been a real breakthrough with audiences, and interest is building all the time. For this, of course, we owe a lot to Roger Horton for allowing us to use his 100 Club premises, and also providing us with free publicity. This is just one of the many examples of practical co-operation which has been shown to us by other people in the jazz business.

For example, the way that Ronnie Scott and Pete King allowed us to use their premises last year for the Benefit Night which John, Cleo and the whole Dankworth Band took for us. Nearly everybody who is involved realises that it is not easy to build up audiences for the kind of music with which, of necessity, we have so far been mainly concerned, and far from seeing this as competition, they are anxious that we should succeed because a lot of what we do will help to build audiences for the future.

But it is only fair to say that without the real commitment of John Jack, who used to manage the Old Place, it is hard to see how the 100 nights could have continued.

Q. What other practical things have you done?

A. Easily the most important of our activities outside of the Club was the monthly Jazz Is Alive and Well series which have just finished at the Conway Hall. There is still a curious kind of anti-concert conception amongst many jazz fans, and they are only prepared to see visiting Americans in that way because it is frequently the only way you can see them.

But I think that a concert in a small hall with a responsive audience can build up its own atmosphere of "magic." I think it is true to say that the ones we have staged have all had that special quality. I know the musicians have enjoyed doing them, and I think they all appreciate what we are trying to do.

Obviously, we will repeat the process next winter, but before then we hope to



JOHN SURMAN: the MM Pollwinning saxist is one of the musicians who has been featured by the LJCS.

present Mike Westbrook's "Metropolis"—his new Arts Council sponsored work.

Q. What financial assistance did you receive to put them on?

A. Without the support of the Arts Council and the Borough of Camden, who underwrote the series to the tune of £500, they would have been unthinkable.

We see it as part of our job to give the jazz musician the same kind of status in the eyes of those responsible for administering the arts as any other group of artists and musicians.

So we were determined to

run the concerts on the basis of decent professional fees, and this inevitably would have meant that on a commercial basis they would have been a dead loss despite the good houses that we had.

One of our main achievements has been to show that this kind of approach to jazz presentation is perfectly possible, and we hope that similar bodies could become established by active jazz enthusiasts in other towns to stage similar events.

We know, for example, that this is happening in Torquay and Liverpool, but I am sure there is a lot more scope for intelligently conceived concert promotion than that. After all, the Chamber Music Societies have been doing this kind of thing for years, and it is reasonable to assume that their music is not significantly more popular than ours.

Q. There has been some criticism that you are only interested in one aspect of jazz. What do you say to this?

A. This is a little unfair. When you are only operating one night a week, if you are to build up any kind of solid core following you must have a fairly consistent musical policy, and as far as the Mainstream and Dixieland scene is concerned the 100 Club takes care of that end of things on the other nights.

Of course, if our ideal dream situation were to come true, there would be scope for the whole spectrum of jazz music, and possibly even that area where jazz, contemporary music and maybe even the best of thinking pop, get close to each other.

It is certainly not true to say that we have only concentrated on or given work to a few bands. We have put on blues nights, we have had people like Dick Heckstall-Smith and Jack Bruce and Art Themen, and we certainly don't have a determinedly experimental policy. If anybody could have a grumble it would be a band like the Spontaneous Music Ensemble, who have not yet done a Club Night.

As a matter of fact, 32 bands have either played, or are booked to play, or are inquiring to get a play on Mondays. In addition, it looks as though it will be financially possible to do an extra Humph Retales to The Conway concert in May with the ORIGINAL band. We do try, as far as possible, to maintain a balance.

Q. What general support have you received, and what do you think are the real prospects for the major project—the centre itself?

A. Support in terms of sympathetic noises from people in the arts generally has been considerable. Apart from the Dankworth benefit, which was immediately forthcoming, we have received donations from Norman Granz, and the Performing Right Society, but being able to develop the feeling which we know exists is inevitably going to be a fairly difficult and lengthy process.

For example, we are only now several months after our original discussions, a registered company and a charity, but the scope of the project is really so large that until we can get enough money together to afford at least some secretarial assistance, there can be no dramatic upsurge in our situation.

Even so, we do have the nucleus of a really enthusiastic team of all kinds of talents at our disposal, and I am convinced that the whole original conception of a Jazz and culture as well as entertainment—after the fashion of the British Film Institute—is still an absolutely valid concept, and will one day succeed.

If it doesn't, we will be lagging behind other places in Europe where some of these things are already a reality.

"JAZZ-SI-BON" NEW ORLEANS JAZZ FESTIVAL

Jazz it up on our special 14-day tour and enjoy a visit to New York and Washington on the way.

For further information contact: **ARMFIELDS TRAVEL BUREAU** Phone: 1/2 New Street, London, E.C.2 01-283 2161



Ponty is a sensation in America

JEAN LUC Ponty's visit to California in early March was a triumph that eclipsed by far his brief trip in 1967, when he played with an international group at the Monterey Jazz Festival.

Immediately after his arrival Ponty conferred with Gerald Wilson on preparations for his album with the Wilson orchestra for World Pacific Records. This was recorded March 3 and 4.

Ponty also made two appearances at Donte's, the most popular new jazz club in the Hollywood area. He opened there March 3 for three days, then flew to San Francisco for a weekend night club engagement, returning to Donte's for another three days March 10.

On all these bookings Ponty was backed by the trio of George Duke, with Duke on piano, John Heard on bass and Al Cecchi on drums. The alliance was so successful that Dick Beck of World Pacific decided to record the group live at Donte's for an album during the last two days of the engagement.

SUPERB

Musicians visiting Donte's were amazed at his technical dexterity, wealth of ideas, and at the superb team work established between him and George Duke. The latter only 23 years old, was compared by some observers to Herbie Hancock and is undoubtedly one of the major new piano talents.

Duke played with the Wilson band on the studio album session. Songs recorded by Ponty with Wilson were "Scarborough Fair", Dave Grusin's "The Name of the Game", Cedar Walton's "The Loner", Miles Davis' "81", three originals by Ponty and one by Wilson.

EXCITING

"I don't think I have ever seen Gerald so excited on a record session," said Dick Beck. "He already admired Ponty after having heard his records, but he respected him even more when he listened to him in person."

Wilson confirmed this, adding: "Ponty is too much! He is one of the most exciting new musicians I have worked with in a long time. It was a wonderful experience making the album."

LEONARD FEATHER

NEXT WEEK

MAHALIA JACKSON NOW

MM SPECIAL

"JAZZ-SI-BON" NEW ORLEANS JAZZ FESTIVAL

Jazz it up on our special 14-day tour and enjoy a visit to New York and Washington on the way.

For further information contact: **ARMFIELDS TRAVEL BUREAU** Phone: 1/2 New Street, London, E.C.2 01-283 2161

JON STEVENS

HUMPH

Swing with the MM at Antibes

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

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 names to be announced for this famous festival.

This will be the third year that the MM has organized a holiday for its readers at the festival. In the previous two years, almost 200 music enthusiasts have enjoyed a swinging holiday in Juan-les-Pins, part of Antibes where the festival is held.

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 yards from the sea and the festival site and is right in the heart of



● MILES DAVIS

swinging Juan-les-Pins.

The festival this year is held between July 26-30. The MM's Sunshine Superholiday 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 £27 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.

Chris Welch



POP SINGLES

Moving in a little closer to Cass Elliott

MAMA CASS: "Move In A Little Closer, Baby" (Stateside). Well how close do you want us to get honey?

There ain't a hell of a lot of room on this chaise longue for you, me and the butler.

Big Mama fulfils her desire to record the Harmony Grass hit and although she makes a competent cover, there is little of her own personality and the production makes her sound like any other singer.

CLOUDS: "Make No Bones About It" (Island). Bit of a disappointment. They are a top class group, very exciting "live." But this is rather monotonous and doesn't lead anywhere interesting.

MEAL

BOBBY HATFIELD: "Only You" (Verve). Following on the success of the revival of "You've Lost That Loving Feeling" here is one of the fictional "brothers" making a meal of the old Platters hit. Already a Stateside hit.

TANGERINE PEEL: "Never Say Never Again" (MGM). One of the best songs on the Bee Gees new double album "Odessa" and made single hit material by a worthy new group backed by Bee Gees strings and strong rhythm section.

MIKE BLOOMFIELD AND AL KOOPER: "The Weight" (CBS). Two of the giants of the West Coast scene united again. Kooper was originally from Blood, Sweat and Tears and Bloomfield from the Electric Flag. After the success of the "Super Session" album, they staged a similar jam session during three evenings at the Fillmore West Auditorium, San Francisco. A double LP of the results is due soon and this serves as a nice taste of things to come.

WAVE

The pace is slow and meaningful as the guitar and organ pick their way through the familiar tone, now a standard.

Paul Simon joins in the final verse of "The 59th Bridge St. Song" on the reverse side.

EGGY: "You're Still Mine" (Spark). A Coventry group with an unusually good production. Listen for a heavy bass pattern and some screaming guitar a la Jeff Beck. Vocal harmonies are good as well.

KALEIDOSCOPE: "Do It Again For Jeffrey" (Fontana). A strong group



CASS ELLIOTT: sounds like any other singer

one rarely sees about, which made a good album a year ago and submerged under a wave of criticism that they were too hung up on the Hobbit and all the Tolkien gear—which they denied. This is much better music anyway—less fairytale and more guts.

STIFF

BLUEJEANS: "Hey Mrs Housewife" (Columbia). The Bluejeans are no longer swinging, apparently. Perhaps they drenched them in too much bleach and made them too stiff to wear, let alone flap or swing.

I once tried to run in a pair of jeans and I swear they stretched instead of shrunk. Then ended up looking like a pair of discoloured bell tents. When I went bopping all my mates laughed and pointed: "Ho ho, look at those discoloured bell tents!" they sneered. If you are going bopping tonight this might make the ideal music to roll along the streets to—lurching from side to side, and punching parking meters with your bare fists. It could be a hit, and if you want to know what it sounds like—buy it.

BOPPING

STEPPENWOLF: "Rock Me" (Stateside). Music from the film Candy which I haven't seen, but my film adviser Bert Thug says: "See it, or I'll smash your head in." This reminds me incredibly of an old Immediate Records demo of 1966 I used to play a lot when bored with the Overlanders Greatest Hits Volume 12. This really rocks and has a great percussion passage.

JNR. WALKER AND THE ALL STARS: "Road

Runner" (Tamla Motown). You all know this—it's a gas ennit? As a revival it could be a hit.

Talking of road runners, beware of mini-cab drivers who charge two quid for one pound journeys. Their excuse is "That's what this company charges." The drivers are usually big thugs, so watch out.

SCREAM

SCREAMIN' JAY HAWKINS: "I Put A Spell On You" (Direction). A completely amazing sound, from 1956. It has been recorded countless times since, but Hawkins' version really captures the atmosphere. He doesn't really scream—he sings, and blows a tasty drop of saxophone. The line up was Ernie Hayes (piano), Heywood Henry (bass) and Jimmy Panama Francis (drums).

CHAMBERS BROTHERS: "Are You Ready" (Direction). Driving rock and soul, exciting and one for the chart. Four brothers plus Brian Keenan blow up a hurricane that will shake juke boxes to pieces. They remind a bit of Sly And The Family Stone in parts.

ROLF HARRIS: "Bluer Than Blue" (Columbia). Hello... just put a bit up here... and a dab on there... and a few trees—oooh sorry boys, mind the paint!—(pant, run, mutter)... yes, there we are—the Stag At Bay Meets The Mona Lisa On Ice! (Applause).

DITTY

The king of droll no-nellies bounces along with a painless ditty accompanied by whistles and tinkle. (The tinkle is a kind of small banjo

often featured by the Spirits Of Rhythm back in the Thirties. And a fine version of "Flying Home" they made with Lionel Hampton, too!)

ACADEMY: "Munching The Candy" (Morgan Blue Town). Three boys and a girl and they sound rather swell, in a folksy sort of way. Over to Bearded O'Toole my folk expert: "Jesus, a fine thing, inviting me to these hallowed pages."

Okay, skip the elaborate sarcasm beard. What's with the sound? "Aye, tis a load of tam'o'shanter."

FRANK SINATRA: "My Way" (Reprise). Well this is going to be a hit. Mr. Sinatra sings nicely, and the boss sure has made a good job of this beautiful song. As I was saying to Bugs and Lefty only the other night, if the boss could lay another ballad on the mugs—I mean public, he'd be right back in there shooting up the chart.

NUT

LEN BARRY: "1-2-3" (MCA). This brings back memories. In my bopping days I used to go down the Blind Beggar in Mile End Road to hear the endless discotheque records. This was one of them, and a pleasure it is to hear again. Of course, when Mr. Smith's opened at Cardiff, I didn't have to cross the river any more. Pity it closed down. Wouldn't mind betting there was some funny business going on there.

JOHNNY NASH: "Cupid" (Major Minor). Good grief, here is that wobbly rock steady sound again. Help, it's really getting me at it! Pardon me while I nut this passing policeman. Excuse me sir, is that your barrel organ parked without lights outside? I

must warn you that anything you wear may be taken down and used to mop up the blood."

DANNY LA RUE: "Peggy O'Neil" (Page One). An Irish ballad and more than likely to be a hit. Over to my panel of... great heavens, what's that row? Jings, Bearded O'Toole is molesting Wendy Post! Pack that in and back to your own beds at once!

WIZARD

Now then, where's Michael O'Drogeda, my Irish adviser. "This is sentimental tosh I'm thinking, more likely to appeal to the English peasants than anybody in Ireland. And belt up Bearded, you are a disgrace to the Old Country, not to mention the Auld Sod."

MONKEES: "Tear Drop City" (RCA). Sorry chaps, I seem to have missed this one out.

According to Old Stinks, president of the Fifth Form Pop Society, this is a wizard new noise that should bring Micky, Mike and Davy back into MM Pop 30.

GROOVY

I've got to rush off to corrupt and torture a few new boys with unappealing brutality, otherwise I'd be straight down the tuck shop to buy this newie, as mother's fifty guinea allowance, hamper of charge, and groovy new hash pipe have arrived.

BRIAN POOLE AND THE SEYCHELLES: "Send Her To Me" (President). Aren't the Seychelles some islands somewhere? I wonder if they are still British?

I can never understand this constant clamour for independence. It's nice to have Cave Austin and Boots in the High Street, and all the other benefits of firm and wise rule from Whitehall. By the way, this is a nice record.

COMING SOON—THE MM LOOKS AT COUNTRY AND WESTERN

NEW POP LPs

REVIEWS BY MM POP PANEL

KEEF HARTLEY BAND: "Halfbreed" (Deram). Superb. A magnificent first album from the Hartley band — Keef (dr), Peter Dines (organ, harmonica), Miller Anderson (vcl, git), Spil James (tr) and Gary Thain (bass dr) augmented by Henry Lowther (pt, vln), Harold Beckett (tp), Lyn Dobson (tr, flte) and Chris Mercer (tr). Lowther's arrangements are great and he also contributes a fine violin solo. Though blues-based, the music goes far beyond the blues and must establish Hartley as one of the leaders in Britain's progressive pop scene. This should figure on any list of the year's best albums.

FAMILY: "Family Entertainment" (Reprise). Unless you are irritated by one of the singers who has a vibrato like an ewe in the lambing season, this should delight everyone who likes intelligent underground pop. It's well played, the lyrics are both meaningful and witty and the material is all original. A great deal of thought has obviously gone into the production and it has paid off. Tracks include "The Weaver's Answer," "How-Hi-The-Lo," "Dim" and "Emotions."

GUN (CBS): The group with the most unusual home base in popland — the Ronnie Scott Club — clear that formidable obstacle of the first LP with the style of thoroughbreds. Their hit single, "Rece With The Devil," has pride of place naturally, but the other seven tracks all show that the pounding, aggressive sound that established them as a Pop 30 proposition can be moulded to suit other moods and tempos. Helping immensely are the developing talents of Adrian Curtis as a songwriter, while brother Paul's arrangements throw in dollops of string and brass sounds with expert aim and timing. Their mentor, Ronnie Scott, was heard to mutter into his racecard one day that they were the loudest thing he'd ever heard. The LP *is* a very fine one — a far cry from being a single-shot proposition. Other tracks include "Sad Saga Of The Boy And The Bee," "Rupert's Travels," "Rat Races" and a twelve-and-a-half-minute burn-up through "Take Off."

NAZZ (SGG): The subject of some controversy after all, Tony Palmer referred to them as a "nasty" group in

From the blues to a leader of progressive pop

his Blind Date — the Nazz here prove their all-round competence in the field of contemporary rock. Nothing to get worked up about except that they're better than a lot of other mobs about. The ten tracks, all written by Nazz, include "Open My Eyes," "Back Of Your Mind," a nice "Wildwood Blues," "Crowded" and "She's Goin' Down." As "heavy" is the terminology of the moment, Nazz weigh in around the cruiserweight division. How does that grab you, big fight fans?

THE AMERICAN AMBOY DUKES: "Journey To The Centre Of The Earth" (London). Heavy, hard rock with pretensions towards "significance" in some of the lyrics. Sounds a bit like Capt. Beefheart at times. The band are another influence. It's not bad and the line-up of organ, two guitars, bass guitar, drums and lead singer are more than competent performers who occasionally build up a real excitement. Tracks include "Mississippi Murderer," "Eight Of The Byrd," "Ivory Castles" and "Death Is Life."

MARTY WILDE: "Diversions" (Phillips). Marty Wilde seems to have given up worrying about trying for a single hit of his own and concentrated on writing them, with Ronnie Scott, for other people — "I'm A Tiger" isn't on this set, but "Ice In The Sun" and "Jasmine" are. In fact these are all Wilde-Scott songs and several of them could easily have been singles. Marty sings well and there are excellent arrangements from Cy Payne, Johnny

Artney and Peter Knight. Songs include: "Abergavenny," "Any Day," "Lullaby" and "In The Night."

SEEKERS' GOLDEN COLLECTION (Fontana Special). Seekers fans must get this if they haven't already got the tracks. Among the oldies are "This Train," "This Land Is Your Land," "Chilly Winds" and "Myra." But apart from that, there's a 36-page picture book with superb photographs by Bob Whitaker.

THE BIG LATIN BAND OF HENRY MANCINI (RCA Victor). Another self-explanatory title, but it's accurate. Some of the anonymous soloists (especially the brassmen) are wonderful. And of course Mancini's arrangements are just beautiful. Includes "The Magnificent Seven," "The Good, The Bad And The Ugly."

VIKKI CARR: "Don't

Break My Pretty Balloon" (Liberty). Miss Carr is not in the top flight of pop singers. She's workmanlike and never turns in a bad performance but she never sounds really inspired. Titles include "The Glory Of Love," "She'll Be There," "Just For You," and "Honey."

SUNSHINE COMPANY: "Sunshine & Shadows" (Liberty). Another of those infuriating sleeves that tell you nothing, it's obviously West Coast American — is this the Sunshine referred to in Rolling Stone's groupie issue? Anyway it's pleasant music for beautiful people with two good voices, one female one male. Some of the lyrics take themselves too seriously but the net result is a very acceptable album. Tracks include: "On A Beautiful Day," "Love Poem," "I Hate Pigeons" and "Sunshine Theme."

SCOTT WALKER: "Scott Walker" (Phillips). As an alternative to the "progressions" of the basically group-powered pop scene, there are the "progressions" of the Bee Gees and Scott Walker. The Bee Gees, while adhering to the group format are really composers and singers of melody played by orchestras. Scott, backed by arrangers of the calibre of Wally Scott and Peter Knuts, is offering much the same alternative. His work is well known enough to make lengthy discussion unnecessary, except to say he is singing better than ever. The recording brings his voice forward most strongly and he seems far more strident and

confident generally. He has written ten out of thirteen tunes — the others by Jacques Brel. His songs are good — strong lyrically, if not particularly memorable, and the strings flutter and sigh in a suitably romantic vein. This is music for romantics who like a touch of bitterness, and those who like to indulge in a certain amount of nose against the window watching the rain drops trickle. Toneless, which can be a form of satisfaction for some, and probably a source of utter boredom for others. Scott's music is constantly on the knife-edge of taste over tension and beauty over tedium.



KEEF HARTLEY: a magnificent first album

Putting 'fixing' on a business footing

FOR years, the fixer has been one of the shadowy figures of the music business. Shy of publicity, they have carved themselves an excellent living while piling up the secret wrath and contempt of the men who depend on them for lucrative work in the session field.

The musical fixer—or musical contractor as they prefer to be called—is the man who assembles orchestras for recording sessions, TV shows, etc. The fees for this work are high: basically around £9 10s for a three-hour session. So these men are powerful and influential. They can make or break a musician financially; ensure he is in the £3,000 a year class or have him virtually banished forever from the most lucrative section of the musician's profession. (Obviously, it's virtually impossible to find musicians who will sneak out openly against the men who control their livings. But not too long ago, well-known musicians, on the understanding that they were not named, said things of the fixers such as: "The whole set-up is a fiddle. If you're face doesn't fit, you're out, regardless of ability. If you fall foul of a fixer, the word goes round and you're blacklisted by them all."

There are two sides to every story and the musical contractors can probably justify such charges. But one man who thinks that fixing in the past has been at the very least "cold, calculating and inartistic" is Tony Russell, ex-John Dankworth trombonist, a busy session player and a



FRANK RICOTTI started on sessions

director of Music Activity (Management) Ltd., an organisation which opened offices two years as musical contractors. The principle aim of the company—Tony's co-directors are drummer John Flanagan and John Dankworth—is to provide musicians for a variety of different types of session, but at the same time to inject more artistic integrity into the selection of a particular man for a particular session. "Basically, we want to be fair both to the people, like MDs, who are employing musicians, and to the musicians themselves. For example, we fix for Apple and have provided musicians both for Paul McCartney's sessions with Mary, Hopkins and George Harrison's recordings with Jackie Lomax. Apple say to us: 'Send some musicians who are friendly and imaginative.' We try to do that. We wouldn't send a man who we thought would be antagonistic towards what Apple were trying to do. For the Lomax sessions, we sent men like tenorist Danny Moss, Art Elfenso, Ronnie Ross and Les Connor. They are all known as jazzmen, but first they are musicians."

They also believe in using new young players when assembling sessions: men drawn from jazz, dance band work, classical orchestras—and pop groups. "Frank Ricotti, the vibist, who was one of your poll-winners, started doing sessions like this and other people we use include Derek Watkins, John Marshall, Kenny Clare and all the well-known sessionmen."

Tony started out as a Dixieland trombonist and eventually joined John Dankworth around 1958. He took over the job of road manager for the band eventually as well as sitting in the section, and eventually, in the sixties, when Dankworth started doing a lot of film score work, Tony began fixing musicians for him.

"But we decided that fixing had been a steady thing, operated from a man's home for long enough and that's when we decided to open an office and put the whole thing on a business footing."

The offices, in Holborn's Red Lion Square, have another musician Paul Carroll, who plays clarinet and sax, in charge. They opened in 1967 and now, two years later, provide orchestras for musical directors like Mike Vickers and Basil Kirchin as well as Dankworth. They also contract for many film companies, the BBC, and various independent TV companies like Anglia and London Weekend, as well as Apple. Tony believes that the idea that sessions are a closed shop is now defunct. They use a wide variety of musicians who can read, including some very young ones, during the course of their fixing. — AW

PAUL McCARTNEY MARRIES...

and the paper that beat the world's press in breaking the news of their romance is FIRST AGAIN. This week's issue presents a magnificent exclusive front-page colour picture of the Beatle bride and bridegroom, plus a four-page special section telling of the background to their first meetings; what the so-called "mystery girl" is really like; the feelings of Beatle fans.

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

DISC
and MUSIC ECHO

OUT NOW

TRADE TALK

FOR ARBITER, managing director of Dallas Arbitrator Ltd, has been appointed to the main board of J. E. Dallas Ltd to promote sales for the whole group, which includes Ludwig drums, Paiste cymbals, Fender guitars, Hayman drums, Sound City amplifiers, Elizabethan, Hitchachi, Ducl and El Pico radios and electronics, Mr G. S. Lee is chairman of the board.

ELECTRIC Guitar Amplifier, a new book written by Jack Darr and published by W. Foulsham and Co Ltd at 24s, provides a complete explanation of electronic musical instrument amplifiers, with service information for more than 20 commercial instruments. It explains in detail the exact functioning of all parts of the guitar and relates them to familiar electronic circuitry.

1968 SAW one of the most significant events in the world of cymbals since Avedis

Zildjian launched his original company in the States 40 years ago. It was the opening in June of a new factory, Arco Ltd, in New Brunswick, Canada, which will produce new second-line Zileo cymbals, 25% cheaper than Avedis Zildjian and aimed at the musician with a modest income.

FLETCHER, Coppock and Newman are associated with a filmed method of teaching piano theory and practice to groups. Produced by Mark Robinson and Pat Cheek, with the support of the Pianoforte Publicity Association, the basic method is fairly orthodox, but the presentation, being both aural and visual, dramatically reduces the time necessary to teach young children.

FOLK DIRECTORY 1968, published by the English Folk Dance and Song Society, covers folk singers, instrumentalists, groups, clubs, societies, lecturers, callers, records,

customs, magazines, films, tapes and other services, all alphabetically indexed, with names and addresses. It costs 7s 6d (postage 1s) from The Folk Shop, 2 Regents Park Road, London, N.W.1.

ORGANS, an illustrated booklet issued by the trade magazine, Music Industry, describes the majority of organs currently available, with an indication of price and an introduction on choosing the right instrument for broadcasting organist Vic Hammett.

It can be obtained from Tofts and Woolf Ltd, 64 Lansdowne Road, South Woodford, London, E.18, for 3s plus 6d postage.



SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

An old Stones' guitar in the Mayall line-up

WHICH guitar, strings and amplifier does Mick Taylor use on stage with John Mayall's Bluesbreakers, how many other guitars does he possess, how long has he been playing and which blues guitarists does he admire? — S. Robinson, Pinner.

On stage I play a Gibson standard solid-body guitar similar to the one used by Eric Clapton. I also have a Gibson Les Paul, which belonged to Keith Richards, of the Rolling Stones. Both these are fitted with Fender rock 'n roll strings and are tuned normally, although I do experiment with different tunings for my own amusement. I've also got a Selmer Hawaiian guitar which I sometimes use on records but rarely on stage. The strings are those originally supplied and I don't know the type. It is tuned to an open chord of A. I use a Marshall 100-watt lead amplifier with two 4 x 12 cabinets. I've been playing for about four years and I'm entirely self-taught from listening to records. I'm just beginning to learn to read. When I started I was only interested in blues, but now I've widened my taste and I enjoy any kind of music. I've no special favourites among blues guitarists, but I like Albert Collins, B. B. King, Otis Rush, Albert King and Steve Cropper. — MICK TAYLOR.

I'd like to get an LP by an American group called Fever Tree, which was played on the radio by John Peel, but apparently it has not been issued in Britain. — Elliot Lewis, Wells, Somerset.

John Peel recommends you to try the shop where he gets most of his American LPs: One Stop Records, 40 South Molton Street, London, W.1. You have to wait two or three weeks and they cost between 59s 6d and 62s 6d.



JOHN PEEL played Fever Tree

practising without feedback in relation to solid guitars. — H. B. Walker, Derby.

Our apologies for a printing mistake. The sentence should have read: Wherever there is need for high volume without feedback, solid guitars are essential.

WHERE was Peter Green (Fleetwood Mac) born and where does he now live? (Kathryn Ellis, Leeds). Where and how can I patent a new musical instrument (L. Blackwell, Hawkwell, Essex). What number introduces Tony Price's record programme on Radio Luxembourg? (S. J. Carpenter, Dursley, Glos).

Peter Green was born at Bethnal Green on October 29, 1946, and now lives at New Malden, Surrey. To patent a new product contact the Patent Advice and Service Centre, 7 Stone Buildings, London, WC2 (242-2535). The signature tune used for Tony Price is "Go", by the Ventures on Liberty LbX2.

IS it possible to supply the personnel of the Savoy Hotel Orpheans in the Spring of 1967? — Jackson Wright, Cheltenham.

Don Williamson, a contributor to The Golden Years, a magazine promoted by the 1940's Record Society, states that it was: Carroll Gibbons (pno,ldr), Frenchie Sartell, Teddy Jenson (tpns), Paul Fenouhet (tmb), Laurie Payne, Bob Wise, George Smith, George Melachro (reeds), Reg Leopold, Eric Siday (vins), Jack Evtets (bass), Max Abrams (drs), Bert

Thomas (gtr), Anne Lenner (vcl). The Golden Years is edited by Frank Murphy, 23 Lovaine Place, North Shields, Northumberland, who will send details for s.a.e.

WHICH guitar and strings are used by Al Stewart? — Tommy Bergdahl, Boras, Sweden.

My guitar is an Epiphone Texan with Guild light-gauge strings. Guild have lately changed their 3rd and 4th strings and I don't know what the effect will be. I'm still using the original sets because I bought up an enormous stock and still have about a thousand left. — AL STEWART.

IS it possible to get a sample copy of the US pop magazine, Rolling Stone, which you advertise in the MM as obtainable on subscription from San Francisco? — M. C. Mayall, Leyfington.

Better Books Ltd, 100 Charing Cross Road, London, WC2, have decided to take new copies and test the sales. These are available at 3s 6d each, plus 6d postage.

WHAT advice can you give on buying a vibraphone? — B. G. Banks, Stockport.

Try to get a new one, if possible, and broadly speaking the more you pay, the better the quality of sound will be. If your funds are limited and you need to buy second-hand, get an experienced vibist to advise you, although any musician will know if the instrument is in tune or not, which is, of course, a vital factor. Check with a tuning fork that the middle A is not less than 440. If you buy an out-of-tune instrument extra expense is involved having it re-tuned. The majority of modern vibraphones have three octaves (F-F) and are recommended, but a smaller range is adequate to start with for practise. Although jazz players like Gary Burton and Red Norvo perform without one, a motor is desirable for general purposes and the fans should rotate smoothly and noiselessly. One with two speeds is sufficient, but the choice of two or three speeds is normal. Modern folding frame models are useful for transportation, but are not essential, especially if the instrument is not moved around frequently. — BRIAN PICKLES, percussion with "Mame", Drury Lane Theatre,

dealers ★ bargains

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

SCOTLAND
Over 500 Instruments and 1,000s of accessories in stock of
BIGGARS
Premier & Selmer
AUTHORISED DEALER
271-5 SAUCHIEHALL STREET
GLASGOW, C.2.
Best terms, fastest service

NORTHERN ENGLAND
Continued
C. JEAVONS
35 Percy Street
Newcastle upon Tyne 1
Tel. 20895
For all musical instruments and specialist advice
Selmer DEALER

MIDLANDS
Continued
BAND BOX
(Wolverhampton) LTD.
26 SNOW HILL
WOLVERHAMPTON
The instrument you are seeking will be here in our comprehensive range
H.P. and part exchange facilities available
Phone Wolverhampton 21420

THIS WEEK'S BARGAINS

PETE SEATON
18 Hope Park Terrace
Edinburgh 8
Newington 3844
For all Musical Instruments and Accessories

SAVILLE BROS. LTD.
MUSICAL INSTRUMENTS
RECORDS • MUSIC
• ELECTRONICS
HIGH FIDELITY EQUIPMENT
and all-round service
KING ST., SOUTH SHIELDS
and HOLMSIDE, SUNDERLAND
Premier & Selmer
AUTHORISED DEALER
Tel. No. South Shields 60307/8
Sunderland 59421

LONDON
CRAMER (BRIXTON)
S.W.2. BRI 1982
All Musical Instruments and Accessories
Lowest easy terms
Immediate delivery
LP records, all makes
Budget accounts

Pops Music Centre of London. Hofner Beatle Bass, a very nice instrument, £25.0.0. Harmony H.75, good condition, bargain, £50. A rare pre-war American acoustic guitar £25.

HARRY LORD (Music) LTD
239 GEORGE STREET
Contact for all enquiries
ABERDEEN 29230

"THE HOME OF THE BEAT"
FRANK HESSY LTD.
62 Stanley Street
Liverpool 1
Guitars, Amplifiers
Drums, etc.
Thomas Organs
Authorised **Premier Agent**

Pops Music Centre
For an Express 24-hour Musical Instrument and Amplifier Repair Service. All Musical Instruments bought and sold.
Write, phone or call
37 FELSHAM ROAD
PUTNEY, S.W.15
Tel. 01-789 5804
H.P. & Part Exchange available

CLINKSCALE
The Square, Melrose, Tel. 2825
Leeds • Agents and Stockists for
HAMMOND ORGANS

NORTHERN ENGLAND
J. P. DIAS LTD.
149-151 BOTCHERGATE
CARLISLE
Appointed Hammond Dealer
CARLISLE 22369
Premier & Selmer
AUTHORISED DEALER

MIDLANDS
KAY WESTWORTHS
Melody House
17 Cannon Street
Birmingham 2
Birmingham's favourite music shop
Tel. MIDLAND 9043

ANDREAS MUSIC CENTRE
Major-Repairs-Retailer
GUITAR SPECIALIST
Bouzouki • Mandolin
Lute • Banjo, etc
66 TURNPIKE LANE, N.8
01-8885491

R. S. KITCHEN LTD.
LEEDS & NEWCASTLE
Specialists in Dance Band Instruments
Premier & Selmer
AUTHORISED DEALER

SOUTHERN ENGLAND
LYON & HALL LTD.
Main agents for
Hammond & Philicorda
Write, phone or call
92 Western Road
Brighton. Tel. 27991

ALFRED MOORE LTD.
BRADFORD
Specialist in Dance Band Instruments
Selmer DEALER

MIDLAND MUSIC CENTRE
COWPER STREET
1011 Kettering Road
NORTHAMPTON
36832

S. C. Scarth of London. Bel amplifier, 30-watt, brand new, £50. Lute guitar, brand new, £45. Hofner electronic organ, complete with amplifier, £100.

Bargain Centre of Ealing. Four demonstration Simms-Watts speaker cabinets, 70-watts each, cabinet shop soiled, give away price, £55 each. Vox single manual organ, £90. Bynachord Echo p.a. amplifier, 60-watt, v.g.c., £65.

Pan Musical Instruments of London. Rare 12-string Rickenbacker electric guitar, £165. Guild Bert Weedon double cutaway 2 p.u. £115. Marshall 100-watt super p.a. amplifier section, £65.

Musical Exchange of London. Heavy duty studio mike stands £6 each. Mikes all in good condition from 30/- American Leslie speaker inserts 25 gns each.

FOR FURTHER PARTICULARS OF ABOVE ADVERTISERS PLEASE SEE DEALERS ADS.



NAT KING COLE: fine original recordings on the LP

Jazz meets pop - oh yeah?

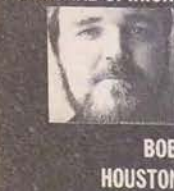
THE MOST fashionable and recurrent thesis of the hour is that jazz and pop are about to merge into one glorious quasic.

It's happening all around us, we're told. You don't believe it? Just dig the new Blood, Sweat and Tears album, a bit of the new Electric Flag, and how about that Don Ellis band! And the Cream — yeah, don't forget old Eric, Jack and Ginger.

The best-intentioned of mice and men are bending ears right, left and centre on this topic. Have been for months, or is it years? Can't be years for that would take us back to '67 and "love" and "beauty." The "drift" towards a jazz-pop entente hadn't come up in print or conversation then.

It's a lovely thought. Something that would unite all those warring factions from Mailbag who're really soul brothers under the skin. A pity it won't wash. After several months

PERSONAL OPINION



BOB HOUSTON

of observation and listening to strategic records that keep being dropped into conversation, I must report that news of the merger is exceedingly premature if not totally unfounded.

Certainly, pop has developed a degree of burgeoning techniques and a freshly acquired sophistication no longer satisfied with "Bend Me, Shape Me."

But where has this new pop awareness and creativity left its fingerprints on jazz?

After several months

with copious quantities of critical powder, I have to report no evidence to substantiate the claim.

The common ground of the blues, always an important factor in pop especially since the emergence of Elvis, only illuminates a fresh awareness that pop's real heritage and roots don't lie with that doggy in the window or Guy Mitchell's lady who wore red feathers and a hula hula skirt.

The sharper intelligences in pop, realising this, now treat the whole wide world of music as their inspirational oyster.

Borrowing by the handful from jazz, the classical tradition ancient and modern and anything else that strikes their fancy results in fascinating albums by groups like Blood, Sweat and Tears, Electric Flag, etc. But it's nothing new. It's just done with more taste and imagination.

As example of how pop was always the keenest borrower from the lending library of music survives in a current Pop 30 record — Donald Peers' "Please Don't Go" which is an adaptation of the Barcarole from Offenbach's "Tales Of Hoffmann."

The old plundering the classics routine lives on, only now composers like Eric Satie, Messiaen and Charles Ives come in for their share, too.

The position of jazz as an indulgent bank manager to pop musicians whose musical overdrafts will never be cleared remains constant.

Offering things like the Don Ellis band as collateral just won't wash. The leader's penchant for amplified trumpet and unusual time signatures are mistakenly seized upon as pop "feeding back" inspiration to jazz.

When did you last hear a group playing in 3/4 time at the Speak-easy, or even Middle East?

But Cannonball Adderley's playing out-and-out R and B and tunes like "Mercy, Mercy, Mercy" now, someone submitted to me re-

cently. He grew up with the music, why shouldn't he? And as his pianist Joe Zawinul did write "Mercy," it's a bit naive to wonder why Adderley's combo plays it.

Unfortunately most of the "drift to a jazz-pop entente" pleading is on this level of wishful thought.

The future of jazz still lies with Miles Davis, Cecil Taylor, Ornette Coleman and whoever you consider to be contributing to an art form that is still bursting with vigour and creativity. If it needs a transfusion of fresh blood, it's no good looking to pop.

The cheering aspect of all this polemic is that many jazzmen and jazz fans now find they can derive great pleasure and enjoyment from much contemporary pop, and vice versa.

Anyone, in either camp, who confuses this with a definite "jazz-pop entente" should get some real listening time in.

BIG BAND DRUMMER IN LAND OF POP



DINO DANELLI: 'New Orleans is a gas!'

ONCE they were the Young Rascals. Now, as they ascend into musical maturity, a top American group has become simply — the Rascals.

It is nearly two years since "Groovin'" their 1967 smash and now they are attempting a comeback into the British market with their latest single "Heaven." They were in town last week at the end of a two week European tour, which included Sweden, Germany, Italy and Holland.

International communication is very important to the group. They feel the youth of the world can unite through pop.

Does their new single, with its orchestral backing reflect the general direction of the Rascals?

"Actually, no," says Dino Danelli, their mately drummer

BY CHRIS WELCH

who bears a startling likeness to Paul McCartney. "The record started out as a completely different concept."

"It was written for the four of us, then the brass happened and more people

were added. We didn't want to release it as a single, as we were not really happy."

"But the deejays in New York seemed to fall in love with it and told us to go ahead and release it. It was a number one, but it was top ten in the States."

"Our next LP is a complete departure from anything we

have ever done before. It's a double album. The first is full of lyrical songs and the second has instrumentals featuring the sort of numbers we play in clubs, and never record."

"It's beautiful — very jazz orientated. I love jazz and classical music, all those different forms."

MARVIN JOINS THE TAMLA TAKE-OVER



MARVIN GAYE
A string of hits

UNTIL now, Marvin Gaye has been best known as one half of various Motown duets.

But an old Gladys Knight and the Pips hit looks like establishing him on top on his own.

Back in 1967, Gladys and her girls had them all dancing with "I Heard It Through The Grapevine."

Now Marvin's in the charts with the same number — only a few weeks after his "You Ain't Livin'" made the Top 30 with Tammi Terrell.

Tammi is the third girl in 29-year-old Marvin's hit career which started when he met Tamla supreme Berry Gordy at a party.

First there was Mary Wells and together they made hits like "Once Upon A Time"; then came Kim Weston and "It Takes Two."

One of the pioneers of the Motown sound with a string of hits behind him, Marvin started singing at the age of three at his father's church.

He became a hit singer overnight with his first record after the chance meeting with Berry Gordy. Titled "Stubborn Kind Of Fellow," it was followed up by "Hitch Hike."

Then came "Pride And Joy" which was followed by his fourth single, "Can I Get A Witness," which was a hit here, too.

Every record that Marvin has made has been a hit in America. Most of them have been minor hits here. Remember "You're A Wonderful One" and "Try It Baby"?

In 1964, he made his first visit to Britain to promote "How Sweet It Is To Be

Loved By You," which missed here at the time but made it three years later by fellow Tamla star, Junior Walker and the All-Stars.

Marvin returned a year later with the Big Tamla Motown package just after another American success with "I'll Be Doggone," which was a favourite with the Beatles but still failed to make any impression in Britain.

He has built up a reputation as a performer's performer. He can switch from smooth ballads to out-and-out ravers like "Can I Get A Witness" — at one time an essential part of every group's repertoire and the highlight of Dusty Springfield's act.

Now he has his biggest hit ever on this side of the Atlantic, and he heads the current Tamla take-over of the British charts.

FANTASTIC

MELODY MAKER POLLWINNERS JAZZ CONCERT

THE PLACE:

Royal Festival Hall, London

THE TIME:

April 12, 1969 at 9pm

THE PLAYERS:

Cleo Laine, Johnny Dankworth Band, Tubby Hayes, 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.

FOLK FORUM

THURSDAY

AT DOGHOUSE, Grosvenor Palace, Road, DICK HUSON & JOHN KIRKPATRICK, of Tunney and Hammersmith. Make time, pub residents, 4 p.m.

AT FOX ISLINGTON GRN. N.1
VALLEY FOLK

BLACK BULL, High Rd. N.20, MALCOLM PRICE!
GENNIS and VANESSA
DAVE COOPER and PETER CHOPPING

FOLK CENTRE, HAMMERSMITH
SHIRLEY COLLINS
Your host ROD HAMILTON, with DON SHEPHERD and JILL DABBY.
Price of White, Dabbling Rd. 2 mins. Raynham Court Park Tube

MARIA GREE COLLEGE
300 St Margarets Road, Isleworth.
JOHNNY SILVO
Sings folk, 8.30, 9.30, 10.30, 11.30

THE GARLAND
Sings folk, 8.30, 9.30, 10.30, 11.30

THE SPINNERS, Easter Monday at Queen Elizabeth Hall.

WHITE BEAR, Kingsley Road, Hounslow. **THE SOUTHERN RAMBLERS**, CHAS UPTON, THE STRAWBS.

FRIDAY

AT COUNTRY CLUB, 210A Ravenshoe Hill, 10 mins North from Tube. **MURRAY KASH** introduces.

GERRY LOCKRAN
Fine songs, 8 p.m. Licensed Bar, 10 min. to night

AT LEE COUSINS, 40 Grove Street, 230-11-06.
DOCTOR
STRANGELY STRANGE
Fine contemporary Irish group

CYRIL TAWNEY at Basildon Arts Centre

CYRIL TAWNEY
CIVIC ARTS CENTRE, BASILDON 5.10 p.m.

JOHN MARTYN
Original, Haverlock, High Road, Hereford.

OLD TIGERS HEAD, LEE GREEN

MALCOLM PRICE
Resident, PETE CLARK

PEDRO WILLIAM IV, Leyton
PAUL McNEIL
LINDA PETERS

PHIL SWEENEY
Fighting Cocks, London Road, Kingston.

PRINCESS OF WALES, Abbey Road, W.1
THE CLIFFORD FAMILY, 5 p.m. 4.

SATURDAY

ANGLERS, TEDDINGTON 8.30

JOHN JAMES
AT LEE COUSINS, 40 Grove Street, 230-11-06.

SATURDAY cont.

ROYAL FESTIVAL HALL 8 p.m.
HEDY WEST
THE JOHNSTONS
SHIRLEY COLLINS
BOB DAVENPORT
DAVE & TONI ARTHUR

THE GREENWICH THEATRE
FOLK CLUB
The Gloucester, King William Walk, S.E.10.
CYRIL TAWNEY
7.30 p.m.

THE LCS presents THE SINGERS CLUB EMAN MACCOLL and PEGGY SEEGER, BOB BLAIR, UNION TAVERN, 32 Lloyd Baker Street, London, W.C.1. 7.45 p.m.

THE PEELERS Club, The Kings Stores, Wide Gate Street, Near Liverpool Street Station.

SWEENEYS MEN
one of Ireland's top groups. Also JOE PALMER and many more.

THE SPINNERS, Easter Monday at Queen Elizabeth Hall.

TROUBADOUR 10.30, 265 Old Street, N.1.

THE VALLEY FOLK
WHITE HART COLLIER ROW
MIKE COOPER
DAVE BURLAND

WYCOMBE ARTS FESTIVAL
HIGH WORTH TOWN HALL
AL STEWART
ALEX CAMPBELL
YOUNG TRADITION
Saturday, March 21, 7.45 pm to 9.30 pm.

SUNDAY

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

RALPH McTELL
FOLK COURIERS
BRONLEY Star and Garter.
CYRIL TAWNEY

"FORRESTERS" FOLK CLUB, Mayflower P.I., Haldon, Wilton, Garroway City, Garroway on 2nd March. **THE FOLK TRINITY**

GEORGE & DRAGON
Downie Kent

LEON ROSSELSON
HAMSTEAD COUNTRY CLUB, 219A Haverstock Hill.

ROY HARPER
LATIN-AMERICAN FOLK-GUITAR
EDUARDO FALU
Vintage Argentine guitarist, 7.30 pm, Williams Hall, Waltham Street, W.1.

NACS HEAD, 260 York Road, Battersea.

ROD HAMILTON
Your host John Timpany 34 Day from London Bridge. Singers welcome.

RAILWAY HOTEL DARTFORD
VALLEY FOLK
THE ALBERT HOTEL, Kingston Hill. **THE GARLAND SINGERS**

THE ENTERPRISE, Hamstead Road, Knight and BOB JOHN-SON, TERRY GOLD. — The Folk Enterprise opposite Chalk Farm station, 7.30 pm.

MONDAY cont.

CLANFOLK, Marquis of Clanfield, Southwick Street, Paddington, W.2.

FOLK & POETRY
COME ALL YE
Poets and singers free. Everyone else 2/-.

ENFIELD FOLK Club, Hop Pole, Park Street.

FINBAR & EDDIE
FURY
BALL OF YARN

FOLK CENTRE, HAMMERSMITH COME-ALL-YE
A Singalong evening with residents and newcomers. See Thursday.

GEORGE ROBEY, Seven Sisters Rd., Finchbury Park Station.

DENNIS & VANESSA
IAN RUSSELL!
Admission FREE!

HAMSTEAD RUGBY Club, Red Hill Street, off Albany Street, N.W.1.

THE THREE WAYS
Kevin Shields, Mike Sinder

TUESDAY

CLIFF AUNGIER
presents
ALEX CAMPBELL
at the Dungeon Club, The Copper Tower Bridge Rd, S.E.1.

COVENFOLK (OXFAM), Ram, Wandsworth.

PICKWICK'S PAUPERS

THREE HORSE SHOES
FOLK CLUB
presents
THE EXILES
and their guests. All singers welcome. Come early—it's much cheaper.

WEDNESDAY

HOLY GROUND, 40 Inverness Place, Raynham.

THE TINKERS
Mike Abrahams, Benny, Jim, Fiona. Save the last Gherkin for Me!

KING'S HEAD, Upper Street, Islington. Traditions, Dixie, Music and Song. **NEXT WEEK: GRAND CORNISH NIGHT**, Wednesdays, Tommy McBERT, Ted Franklin.

SUE TAYLOR — BRIXTON BERT
GROVE TAVERN
BATTERSEA PARK ROAD
THE TRAVELLERS
AND RESIDENTS

SURBITON Assembly Rooms
DEREK SAJJEANT FOLK TRIO
JOHN FRASER, JOHN JAMES
THE SPINNERS, Easter Monday at Queen Elizabeth Hall.

FOLK SONG '69
SAT. MARCH 29, 8 p.m.

HEDY WEST
THE JOHNSTONS
SHIRLEY COLLINS
BOB DAVENPORT
DAVE & TONI ARTHUR
Compare: **JOHN FOREMAN**
ROYAL FESTIVAL HALL
7/6, 10p, 12/6, 15s, 21/-
Obtainable from H.M. Vocal Agencies and
British Peace Committee
54 Clarendon St., London, S.W.1.

RECORDING STUDIOS
1/4 per word.

ABANDON ABSOLUTELY your teeth for a better mouth service and price. See us 43-44, the Hill Top, Poplar, London, E.12. Tel: 246-2277. Leads to 246-2277.

ALLAN-GORDON Studios, 102, Edgware Road, London, W.2. Tel: 246-2277.

DEMOS 10 PER HOUR, Multi tracking, 400-800 cycles.

EDEN STUDIOS, 100, Highgate Road, London, N.6. Quality recordings. Tapes to disc available. 41 Eden Street, Kingston Upon Thames, Surrey, Tel: 246-2277.

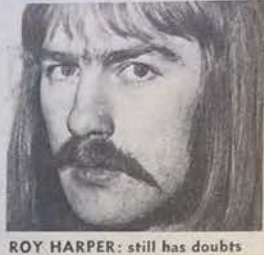
SHARL MUSIC, SOUND STUDIO
DEMOS, £3-10s PER HOUR.
RENTS, 10s PER HOUR.

STUDIO SOUND (HITCHIN)
Recording Studios, Demos, All working conditions. Tel: 4111.

FOCUS ON FOLK

Revolutionary on a tightrope

THE word "revolutionary" is one that is tossed around almost carelessly today but there are few who can honestly claim it as a title, with its political context.



ROY HARPER: still has doubts

the music field, particularly in America, it has been applied to groups into whose music some people have read political and revolutionary meanings. However, one person who has leapt towards that direction is Roy Harper.

The long hair, the moustache, give him the appearance of a Che Guevara of sorts and since he visited Cuba some time ago Roy has a decided preference for large cigars. But it's not only the appearance. In his content the revolutionary is becoming more noticeable. "I Hate The Whiteman" is a good example.

have been building him an increasing following particularly on the college circuits. Not surprising by many students are reflected by Roy. They basically deal with the current structures of society.

"I hate it all and I want to change it so badly I think to myself," says Roy. "Yet somehow, somewhere it doesn't need changing. 'Society', I think, 'well, never mind, the Mediocrats are making it. Why don't you sell out, become safe, join the Mediocrat life, join in, be in'."

But it's hard to see Roy doing this. As a songwriter, as a performer, as a person, he is uncompromising.

"I'm asked to play for longer than I should, the audience don't know they don't want to know. They're not there for me at all. And keep trying in vain to repair it by trying to get out to them but they won't come to me because they don't even want to try. I still won't sell out to them and put that TV advert smile in their collecting boxes."

Uncompromising, but still Roy has doubts. He has become involved in a business where compromise is not unusual. He is pinning a lot on the album. "It could make or break me," he states. It may seem that Roy is taking himself just a bit too seriously, that he is allowing inner conflict to rise too near the surface, but that's a personal point for Roy to sort out himself.

At the moment, though, Roy Harper is a man on a tightrope. — TONY WILSON.

FOLK NEWS

TOM PAXTON returns to Britain for another tour in the autumn. So far five dates in September and October have been fixed. Tom kicks off his tour at London's Royal Albert Hall on September 26. Other dates include Croydon, Fairfield Hall (October 2), Town Hall, Birmingham (3), De Montfort Hall, Leicester (5) and Colston Hall, Bristol (6).

Julie Felix makes a rare London concert appearance at the Royal Festival Hall on April 12 in an early-evening solo show.

Country music duo Pete Stanley and Brian Gubey fly to Italy for a stint at Florence's Red Garland club from April 5 to May 17. Pete and Brian, who are heard on this Saturday's Country Meets Folk, have signed a two-year recording contract with Transatlantic Records and will have albums released on the company's Nixa label. Pete and Brian go to Scotland for a short club tour.

Cyril Tawney guests at the Bromley Garter Club on Sunday. Residents are Tony Shaw, Tony Dean and Dave Andrews. More

guests on March 30 then Malcolm Price (April 5), Gordon Giltrap (13), John Pearce (20), John James (27) and Johnstons on May 4.

Noel Murphy and Shaggis appear in concert with the Kind Of Folk at the London College of Printing, Elephant and Castle, tomorrow (Friday).

Tom and Hugh and the Wayfarers are the residents at a new club opening at the Brunswick Hotel, Preston, on April 14. First guests that night will be the popular Blackpool group, the Taverners.

Tim Hart and Maddy Prior, guest at the Acorncroft Club, Sportsman's Club, Post Park, on March 26, with former Acorncroft residents, the Pendle Folk following on April 2. The Ian Campbell group and the Taverners are at the club on April 9.

American singer Pat Sky, Al Stewart, Fairport Convention, the Sallangie and John Peel appear in concert together at the Royal Festival Hall on March 24.

Sweeney's Men are the guests at the Peeters Club, London, on Saturdays.

Tim Hart and Maddy Prior, guest at the Acorncroft Club, Sportsman's Club, Post Park, on March 26, with former Acorncroft residents, the Pendle Folk following on April 2. The Ian Campbell group and the Taverners are at the club on April 9.

American singer Pat Sky, Al Stewart, Fairport Convention, the Sallangie and John Peel appear in concert together at the Royal Festival Hall on March 24.

Sweeney's Men are the guests at the Peeters Club, London, on Saturdays.

SEND YOUR 'SMALL' ADVERTISEMENTS TO
CLASSIFIED ADVERTISEMENT DEPT.
'MELODY MAKER'
161-166 FLEET STREET, LONDON, E.C.4
Tel.: FLEet Street 5011, Ext. 171/176/234

PERSONAL
1/4 per word

WORLDWIDE CONTACTS! Free details plus photos 4 x 2. Contact Arrangement, München 1 B, Box 224, Germany.

MADDOX PEN CLUB, The 1993 card, bring excitement, new interest to your life. 38 Maddox St, London, W.1.

MUSICAL SERVICES
1/4 per word

Advertisements under this heading are NOT accepted with BOX N°5.

AMATEUR SONGWRITERS — Seeker songs or lyrics, with age to Middlesex, Miss To Byron Parady, Hillingdon, Middx.

ARRANGING — Added, 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

EARN MONEY songwriting. Amazing free book tells how. — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

MUSIC TO LYRICS, Voice tape — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

ORCHESTRATIONS, ARRANGEMENTS, full musical services. — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

PROFESSIONAL ARRANGING, full musical services. — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

SONGWRITERS, Demos by expert arrange. Melodies to lyrics. Singers arrangements. — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

SONGWRITERS, Malaysia and Singapore. — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

TELEVISION APPEARANCE for Reform last week. Reform perform on Merrie Popsound. — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

TOP CLASS arrangements, bookings, music to lyrics, re-arranging. — 22 Grattan Drive Belmont, Londonderry, N. Ireland Brooklink Ave 1908 400

ARE YOU YOUNG & BEAUTIFUL?

We are looking for TWO groups — FIRSTLY, a young, commercially-minded group who REALLY want to make the chart in 1969; and SECONDLY, a good GIMEL! group. Please WRITE only, sending photos 4" x 6", etc. to:

PAUL ATKINSON
C.B.S. RECORDS LTD.
28 THEOBALDS ROAD, W.C.1
Please do not phone.

FOLK MEETS POP
THE FAIRPORT CONVENTION
PAT SKY
SALLY ANGLE
AL STEWART
JOHN PEEL
THE ROYAL FESTIVAL HALL
8 p.m., Monday, 24th March

Tickets 21/-, 17/6, 12/6, 7/6, from the Royal Festival Hall Box Office (Tel. 01-928 3191)

JOHNNY SILVO
DIZ DISLEY
ELMER GANTRY'S
FELV OPERA

PARHODURGH TECH
4.30 p.m. 11.12

FOLK FROM SHEBA
Cyril Tawney

APRIL 5th ISSUE

Due to Easter Press Arrangements all advertisements must arrive not later than **FRIDAY, MARCH 28th**

TUITION

1/4 per word
A BALLAD singing career Metropolitan School of Singing trains you for professional work on TV, records and clubs. Many former students now stars on TV and records. Professional work assured for all fully trained students. Tel 735 8228 for voice test to assess your potential.
A BRAND NEW guitar studio now open. Professional tuition, classical or modern. From 10.6 daily. — **MORRIS SOUND**, 128 Charing Cross Road, WC2 0JG.

ACKNOWLEDGED BRITAIN'S best teacher. **SAXOPHONE/CLARINET** private lessons. Beginners a advanced. ADVISE 1 hour/week. **INSTRUMENTS**. Also postal courses saxophone. — **LESLIE EVANS**, 275 Colney Hatch Lane, N11, Enterprise 4147.

ALL STYLES POP SINGING. **MAURICE BURMAN** School. Personal or postal tuition, beginners encouraged. — 137 Blackhall Mansions, Baker Street, London W1. Phone 4148 2488.

ATTENTION All would-be Disc Jockeys Stop playing at being a DJ. Get professional training at the School of Broadcasting. We have the key to this exciting world. — Write for details to the School of Broadcasting, Donsington House, 30 Norfolk Street, Strand, WC2. Tel 436 8288.

AUBREY FRANK SAXOPHONE/CLARINET TUITION, beginners to advanced. — 182, The White House, N.W.1. PUS 1269, ext. 182.

CLARINET / SAXOPHONE / FLUTE tuition, beginners, advanced jazz improvisation. — Tel. Winston, Ingram, 81-459 2343. Instruments supplied.

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. — PUL 8328.

DRUM TUITION, Dartford 24428.

ELECTRONIC ORGAN lessons from 15s. Private groups, R&B, modern organ/piano. — Organ House, 9, 23 Arden Road, N.1. 2729.

ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition. West End Studios, Reg. Office: 48 The Glade, Croydon, CRO 7QP, Surrey, Tel. 01-834 4779.

FOLK GUITAR, flat picking and finger styles. Beginners to advanced. — Peter Baughan, 549 3629.

GUITAR, BASS, BASS, all styles. (M. 1953/24, Indiv.). — Fred Gearon, 61-743 8127.

GUITAR TUITION given by young professional musician. — 61-522 4652.

MICKY GREEVE, Specialist drum tuition. — 789 2762.

PETER IND teaches jazz improvisation, all instruments. — Usebridge 38753.

PIANO. — REG 2644.

SWING STYLE piano accordion/organ, rapid postal courses. Studio (M)-31 Cookridge Avenue, Leas 36.

TOMMY WHITTLE for personal tenor sax tuition. — BUS 3352.

TRUMPET, Improvisation Techniques, etc. South London. — 699-8372.

TRUMPET/TROMBONE TUITION. — Telephone 81-459 2343. Instruments supplied.

NOW OPEN: NEW GUITAR STUDIO
Professional tuition, classical or modern. Also string bass and bass guitar.
Daily from 10 a.m.-6 p.m.
MODERN SOUND
128 Charing Cross Road, London, W.C.2
Tel. 01-240 1167

JAZZ PIANO TUITION
by young qualified teacher
orchestral and piano.
ARRANGEMENTS MADE
Ring **PETER SANDER**
01-459-1781

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES
for the following instruments:
The Techniques of Arranging and Orchestration
The Impassioned Technique of Arranging
The Soliloquy System of Composition
New Techniques in Lightreading, Fugue, Minuet, etc.
Also advanced level of jazz education. While for free prospectus
P.O. Box 21, St. Nicholas St., London, N.1
Phone 4148 2488

TUITION WANTED
VIOLS/FLUTE tuition required by pianist. — Telephone 343-7261

RECORDS WANTED

1/- per word
ANY UNWANTED records bought, or exchanged for new. — S.A.C. for Record Centre, Porton Road, Carrow.

MASTERS PURCHASED FOR WORLDWIDE DISTRIBUTION CONTACT Z.A.LTD. 01-493-1514

TAPE RECORDINGS

1/4 per word
YOUR OWN tape recordings transferred to discs. — S.A.C. for Leaflet R. J. Foley, Tape To Disc Service, 112 Beach Road, Scraby, Ct., Yarmouth, Norfolk.

FOR SALE

1/- per word
LIGHTING EQUIPMENT—line, tie, ultraviolet etc. Free literature. — 01-988 6743.

STROBE LIGHTS 123. Light organs made to order. Polaroid slides and projector conversions. Mobile lightshows. Anything Heats. — Ring 'Lowlights' — 01-620 1838.

TWIN DECKS — Roger Cearns — 848 3381.

HOTELS

1/4 per word
STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. A.A./R.A.C. recommended. — 37 Westcombe Park Road, Blackheath, London, SE2. 01-838 1955.

GROW MAN CROW!
(LADIES, TOO!)
Keep body can increase their height by inches.
Introducing the "Bogon method", based on a Swiss scientific method which re-sculptures the whole body, based on a few minutes a day and in a couple of weeks you will be amazed at your increase in height. Money no kind guaranteed. Fully illustrated. Step by step instructions. Only 30/-, Ask 30/-, Rushed to you in plain wrap.

M.O. PHYSICAL CULTURE BUREAU
(Dept. M190, 30 Baker St., London, W1M 208)

ORGANS

1/- per word
ALL GOOD quality organs purchased for cash. Will call. — **FAEISA CONTACT**—S/M, 195, Berkhamsstead 2961.

HOW DO you choose WHICH organ? Organ—A pictorial review (1969 edition) is the first step—with illustrations of more than 50 models from over 25 ranges, descriptions of as many more, plus an introduction on choosing an organ, and a glossary. There's value for 2s 6d (including postage). From Totis & Woolf, 44a Lansdowne Road, London, E15, or your dealer.

HOLIF HARRIS SYLOPHONE MINIATURE ELECTRONIC ORGAN. Be among the first to possess and play this great little instrument. Price, 19 post free. Battery 2s 6d. Write for illustrated leaflet. Also catalogue of over sixty non-musical items of great interest. — **LLOYD AND COOK**, Mail Order Department M.M. 35 Wellington Street, London, W.C.2.

VOX BIRD, Watkins, Farfisa or similar organs wanted for cash. — REG 7654.

VOX CONTINENTAL. Barely used, impeccably maintained, internally. £208. Phone Simpson's, Mewway 44242.

INSTRUMENT REPAIRS

1/4 per word
A BEAUTIFUL JOB. Overhauls, Relacquering, 5-7 days by appointment. Saxophones, woodwinds/bass. — **KEN TOTTELL, LESLIE EVANS**, 275 Colney Hatch Lane, London, N.11. Enterprise 4127.

ALL GUITAR repairs, refretting new necks, fingerboards, respolishing. — Grimshaw Guitars, 77 Great, Guttery Street, W.1. REG 5731.

PHIL PARKER LTD., Britain's brass experts, advice on all brass problems, buying, repairing, finishing. Also good cases/bags. Instruments bought. — Tel 01-437 8994, or call 6 Dansey Place, off Wardour Street.

DRUMS

1/- per word
ALL DRUMS, accessories purchased. — 01-228 4812.

ALL GOOD quality drums / accessories purchased for cash. Will call. — Orange, 01-838 0374.

A PREMIER kit, 4 drums, cymbals stands, etc. 175—01-BAT 4812.

ARE YOU looking for a bargain. Why pay ridiculous prices for drums and accessories. — 01-228 4812. Dennis Chappell offers you Ludwig, complete 4 drums, cymbals stands, etc. 1155. Would sell separately. — 01-228 4812. Premier complete kit 4 drums, cymbals stands, etc. Also kits from 15s. Odd drums, stands, cymbals, cases. All prices. Telephone any time 01-228 4812.

AUTO-CRAT, 4 drums, cymbals, stands, fittings, etc. 135—01-BAT 4513.

DRUM KITS, clearance prices, also cymbals, all makes, accessories, cases, etc. always in stock. Terms-exchanges. — Vic O'Brien, 68 New Oxford Street, W.C1. 01-560 8316.

DRUM KIT wanted. Cash. Any thing considered. — 01A 7963.

GINGER BAKER double kit. — 01-722 4124.

PREMIER, Ludwig or similar drum kit wanted for cash. — Kenny (day) RIV 3861, (evenings) COP 7293.

SONOR DRUM KIT/super ssn Very good. 183 ssn. — N. Harcus, 35 Canon Way, Letchworth, Herts.

TRIXON. Four drums, accessories, beautiful condition, 495 cash. — 892 4528.

TRIXON. 4 drums, Cymbals stands. Weather King Head. 145. 01-BAT 4813.

A DRUM SPECIALIST!
I am interested in... SECONDHAND BARGAINS
Let me introduce myself. My name is Dennis Chappell. I deal from a private address, so you are not paying for the upkeep of a shop. I have some real bargains in Drum kits, Stands, Cases, etc. I can also repair your kit for £10. Before deciding give me a call and exchange accepted. PHONE 01-228 4812 (any time)

ENFIELD COLLEGE PRESIDENT'S BALL

March 22
FAIRPORT CONVENTION
BLACK CAT BONES
OSCAR MADISON
plus Cabaret - Boogie - Disco - Light Tickets 10/- in advance, 12/6 at door
Men need SU Cards
Ariats booked through College Ents. Ltd., GER 4000, REG 8555

ENFIELD COLLEGE S.U. Queensway, Enfield 01-804 1958

Bridge that gap...! A new and different sound — Country Blues with the modern approach.

IAN ANDERSON'S COUNTRY BLUES BAND
Driving National Steel guitar, Fender bass and harmonica
Liberty LP & Single soon
Phone: 01-229 8131 (11 a.m.-7.30 p.m.), 39 Clepitlow Rd., London, W2

EAST HAM TECH. DANCE

FREEDOM
(members of PROCOL HARUM)
AND
JOHN WALDEN'S WORKSHOP
at EAST HAM TOWN HALL on FRIDAY, MARCH 21st
7.30-11.30 Licensed Bar
Admission 7/6

THE PALE GREEN LIMOUSINE LIGHTSHOW
is now fully mobile and available for bookings in London and the Home Counties.
Tel.: 01-531 0439

THE DESMOND DEKKER
Tour now being extended. For availabilities, phone
COMMERCIAL ENTERTAINMENTS
01-836 2726/7

WHITE HART
Collier Row
Fri., Mar. 21—SID HALLIDAY COMBO with Jo Seale
Sun., Mar. 23—TONY LEE TRIO with Norma Winstone

CLUB SECRETARIES PLEASE NOTE
COPY SHOULD ARRIVE NOT LATER THAN FRIDAY BEFORE THE WEEK OF PUBLICATION
POSTAL ORDERS AND CHEQUES should be made payable to MELODY MAKER CLASSIFIED ADS. DEPT. MELODY MAKER 161-166 Fleet Street London, E.C.4

8.00-12.30 p.m. 12/6 or 10/6 + s.u. or m. worth

ICA
NASH HOUSE, THE MALL, S.W.1
(Next to Duke of York's Steps)
presents
SOLE U.K. APPEARANCE
Tuesday, March 25th, 8 p.m. and 11 p.m. (two shows)

THE CHAMBERS BROTHERS

JOSHUA LIGHT SHOW
Introduced by MIKE RAVEN
All bookable.
All enquiries: Tel. WHI 6393

DEEP PURPLE

SPEAKEASY

MARCH 20th

Last appearance before 2nd USA tour
48 Margaret St. London W1

THE POLYTECHNIC ENTS COMMITTEE
presents a "Release" Benefit

ALAN BOWN

and

TERRY REID

THE POLYTECHNIC
LITTLE FITCHFIELD STREET, W.1
SATURDAY, 22nd MARCH
7.30-11.30. Oxford Circus Tube. Licensed Bar
Advance tickets 7/-. At Door 10/-

ELECTRIC CINEMA CLUB
Fri., Sat., 21, 22 March, 11 p.m.
MAGICAL MYSTERY TOUR
full length — in colour
+ Dutchman
+ Fran Braklage Movies
+ 1925 Lupine Lens Comedy
+ Sounds and Lights
5/- admission 2/6 membership at Imperial Cinema 191 Portobello Rd., W.11 (727 4992)

BRIAN FROST RUNS 27th APRIL
from Lond's End to John O'Groats with
MAMA'S PRIDE
Sole representation, RUFUS MANNING ASSOCIATES, Cambridge 63308

SEVEN STAR SOUL SUPPLIED
KLAN
0522 23014
tickets: grand central posters, 100 charing X rd arts lab, simon stable 297 portobello rd.
only london appearance before 1.5 hour

ELDRIDGE POPE

URGENTLY REQUIRE WORK/AGENCY
PHONE: STEVENAGE 51094 OR HITCHIN 5148
CHELMSFORD'S LEADING HARMONY GROUP
gas avenue
W.C.4
MANAGEMENT AGENCY: 0245-52797

MELODY MAKER CLASSIFIED ADVERTISEMENTS

UNDER FOLK FORUM & CLUB CALENDAR HEADINGS
SAMPLE OF COST AND TYPE SIZES AVAILABLE

6pt. run-on	PLEASE NOTE: All advertisements whether DISPLAY OR CLASSIFIED must be prepaid. Cheques and P.O.s should be made out to MELODY MAKER, 161/166 Fleet Street, London, E.C.4.	1/4 per word. Any words required in black caps are charged at 1/10 per word—except first two which start the advert.
6pt. bold caps centred	RAILWAY HOTEL, DARTFORD	6/8 per line this applies if words are centred in the column Approx. 24 letters and spaces to the line
10pt. bold caps	PANAMA LTD.	13/6 per line Approx. 17 letters and spaces to the line
12pt. bold caps	JOHNNY SILVO	17/6 per line Approx. 18 letters and spaces to the line £1.0.0 per line
14pt. condensed	HARRY BOARDMAN	Approx. 16 letters and spaces to the line
14pt. bold caps	TERRY GOULD	Approx. 12 letters and spaces to the line
18pt. condensed	MIKE CHAPMAN	Approx. 12 letters and spaces to the line £1.5.0 per line
18pt. bold caps	JACKSON C.	Approx. 9 letters and spaces to the line
30pt. bold caps	FLAMINGO	£2.0.0 per line Approx. 8 letters and spaces to the line

THE SOFT MACHINE
JODY GRIND • SPIRIT LEVEL
FOREST • MIMI & LESANDRE
AT 00 CLUB, 00 OXFORD ST., W.1 • THURS., MAR. 27

MIDDLE EARTH
presents at
THE ROYALTY THEATRE
LANCASTER ROAD, LADBROKE GROVE
Saturday, March 22nd 11.0-Dawn

CARAVAN
PETE BROWN'S
BATTERED ORNAMENTS
WRITING ON THE WALL
EXPLOSIVE SPECTRUM LIGHT SHOW - JEFF DEXTER
Members 16/- Guests 26/-
Next week: Fri., Mar. 28th & Sat., Mar. 29th

COUNTRY JOE & THE FISH PLUS FULL SUPPORTING PROGRAMME
Advance tickets from Town Records, King's Road Simon Stable, Portobello Road; Grand Central Posters, Charing Cross Road.
Tickets: Members 21/- Guests 31/-
All enquiries: 229 1438
Membership 5/-. Students free membership

FARX THE NORTHCOE ARMS, NORTHCOE AVENUE / OFF SOUTHALL BROADWAY (LUXURIDGE ROAD) / SOUTHALL, MIDDLESEX / BRITISH RAIL SOUTHALL / BUSES: 232, 128, 207, 105 OR 193

SUNDAY, MARCH 23rd, 7.30 p.m.
JON HISEMAN'S COLOSSEUM
HEAVY SOUNDS FROM GREAT CIRCLE featuring ANDY DUNKLEY
PALE GREEN LIMOUSINE LIGHT SHOW
NEXT SUNDAY: LED ZEPPELIN

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

Admission free except Saturday at
THE KENSINGTON
RUSSELL GARDENS, HOLLAND ROAD
KENSINGTON, W.14
Buses: 27, 73, 31, 9 (Olympic)

Admission free all sessions at
THE TALLY HO!
FORTRESS ROAD, KENTISH TOWN
N.W.5
Buses: 63, 134, 137, 214 or
Kentish Town Tube Station

Thursday, 8-11 p.m.
STAN GREIG QUARTET

Friday, 8-11 p.m.
TED WOOD JAZZ BAND

Saturday, 8-11 p.m. (from 10.30 onwards)
DAVY JONES
Sunday Lunchtime, 12-2 p.m.
BILL NILE & HIS DELTAS
Sunday night, 8-10.30 p.m.
FAT JOHN COX BOSSA CALIDA
PLUS VOCALISTS
Mon./Tues., 8-11 p.m.
JOHN WILLIAMS TRIO
Wed. Judd Proctor (Sax), Brian Lemon (Piano), Kenny Napier (Bass) 8-11 p.m.

Thursday, 8-11 p.m.
BRIAN GREEN JAZZ BAND

Friday/Saturday, 8-11 p.m.
BRIAN LEMON TRIO
Sunday Lunchtime, 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

APACHE PROMOTIONS PRESENTS AT
SOUTH PARADE PIER, SOUTHSEA
on TUESDAY, MARCH 25th, 8-12

COUNTRY JOE
AND THE
"FISH"
ELECTION
GARY FARR AND FRIENDS
+ JEFF DEXTER + LIGHTS
TICKETS: 15/- from Apache Brave Ltd.
2-2a Marmion Rd., Southsea, 17/6 on door

U.E. CLUB
34 PRAD STREET, FARMINGTON, W.3
TEL. PAD 8374

Monday - Thursday
COUNT SUCKLE
SOUND SYSTEM
WITH BAND

Friday, March 21st
from America
THE TYMES
SHOWBAND

Saturday March 22nd
THE SOUL STAXX
Sunday, March 23rd
DAVE DAVANI 5

Every Sunday, Tuesday, Thursday
LADIES' FREE NIGHT
Every Wednesday
GENT'S FREE NIGHT
Club open 7 nights a week
Please apply for membership
Licensed Bar

MOTHERS THE MIDLANDS HOME OF GOOD SOUNDS
High St Erdington B'ham. Phone: ERD 5514/4792

FRIDAY, MARCH 21st Adm. 7/6
LIVERPOOL SCENE

SATURDAY, MARCH 22nd Adm. 10/-
LED ZEPPELIN
Plus ex-Jethro Nick Abrahams' **BLODWYN PIG**

SUNDAY, MARCH 23rd Adm. 12/6
CRAZY WORLD
OF **ARTHUR BROWN**
with **JOHN PEEL**
8 p.m. - Midnight - Bars 11.30
SUNDAY, MARCH 30th
COUNTRY JOE & THE FISH
Admission 20/-

pitiful souls

Personal management: GARTH CAWOOD
GEOFF WARREN (THEATRICAL) AGENCY
116 Glaston Road, Borrowdale, Nelson, Lancs. 0282 66811-2

Currently appearing in new film, BABY LOVE

katch22

Also new record out now, OUT OF MY LIFE, s/w BABY LOVE on FONTANA TF 1005
Sole rep: JOHN EDWARD ENT. AGENCY, 01-806 4645/6494

BUBBLES CLUB
7 THE PARADE, BRENTWOOD
(Next to seawood Station)
Saturday, March 22nd
IN PERSON
THE SMALL FACES
with STEVE MARRIOTT plus
REFLECTION
Doors open 7.30 p.m. Commence 8 p.m. Admission 15/-

OPEN EVERY NIGHT
WHISKY A' GO GO

PRESENTS
Thursday March 20th
MINT JULIP

Saturday March 22nd
BUNKERS BRAIN

Sunday March 23rd
SELOFANE

Tuesday March 24th
MR. MO'S MESSENGERS
33-37 WARDOUR STREET, W.1 01-437 7676

THE PROGRESSIVE
SOUND
OF

REFLECTION
March 22nd
BUBBLES, BRENTWOOD
March 24th
LETCHEWORTH Y.C.
01-570 0857

SHY LIMBS
0202 77354

STEAMHAMMER
WISH TO THANK EVERYONE FOR THEIR FANTASTIC SUPPORT DURING THE HIGHLY SUCCESSFUL FREDDY KING TOUR

Please write to: See you at:
Curry A.M.P. LTD. Marquee (Mar. 20)
46 Curzon Street, W.1 N.W. Polytechnic (Mar. 21)
Walthamstow Tech. (Mar. 22)

! STRANGE MAGIC EVENT !
FRIDAY, MARCH 21st, 8 TILL LATE

SMOKEY RICE
BLUES BAND

CITY UNIVERSITY Adm. 6/-, Freaky Females 5/-
St. John Street, E.C.1 Men must have S.U. Cards
Tube: Angel

LUCAS and the
MIKE COTTON SOUND

Thurs. March 26th-Sat. March 29th
SHOWBOAT CLUB
Middlesbrough
Sun. March 23rd-Sat. March 29th
VARIETY CLUB
Bathley
CANA VARIETY AGENCY
42-44 Abchurch Lane, London, W.1
MAYTEL 1438

THE PERISHERS
(01)-437 2468

PETER JOHNSON ENTERTAINMENTS present

JASON CREST (Philips)
KIPPINGTON LODGE (Parlophone)
LEVIATHAN (Electra)
WOODY KERN (Pye)

Kildown, Cranbrook, Kent
Lamberhurst 516

JOHN DUMMER
BLUES BAND

SOLE REP.: TONY HODGES, RONDO PROMOTIONS
6 BELTON MEWS, CHEVAL PLACE, S.W.7. 01-589 9647

APPLE TREE
EVERY FRIDAY
WHITE LION
PUTNEY
SOUL & SKA

VanDike

Fri. 21st March Jon Hiseman's Colosseum
Sat. 22nd March Eire Apparent
Wed. 26th March Spooky Tooth
Fri. 28th March Alan Bown
Sat. 29th March Mighty Baby

Plymouth
Lynmouth Road, Devonport, Tel. 51126/7 BAR - no membership required

BILLY CAMPBELL'S
MIGHTY SPARROWS

Britain's Leading Soul Group
Feature two coloured vocalists
Sole rep. New Century Entertainments
Tel. Washingborough 488 (Nr. Lincoln)

NEM'S
PROMISE for '69
"JUST FOR YOU" (April 4th)
Enquiries: ROBIN ENTERTAINMENTS
1 Beauchamp Place, S.W.3. Tel. Knightsbridge 0064/5

WALTHAM FOREST TECH. COLLEGE
& SCHOOL OF ART
Forest Road, E.17 (Victoria Line)
present

THURSDAY, 27th MARCH
from America

COUNTRY JOE
and **THE FISH**
with
STEAMHAMMER
(Booked through College Entertainments, 01-734 8551)

Tickets: S.A.E. to Union Office, 15/- in advance
On door: Students 17/6, Non-students £1

John Walden
WORKSHOP
A Blues Quintet
NOW AVAILABLE
01-346 3389

THE EGGY
Spark. Latest release March 14th,
"You're Still Mine". All enquiries
A & H ENTERTAINMENTS
101 Bridget Street, Rugby 5742

MOODY BLUES
CHICKEN SHACK
RAINBOWS

LICENSED BAR
VISUAL STIMULATIONS
Friday, 28th March, 7.30 p.m.
SCYMOUR HALL, Seymour Place, W.1
Tickets: 15/- in advance. 5.00 to P.T.C. Students' Union, 25 Pudding Lane, W.2. Tel. 223 1684 207/ at the door.

CLIFF CHARLES
COLIN SMITH

NOW WITH S.C.E.

COMMERCIAL ENTERTAINMENTS
6 New Compton Street, London, W.C.2. Tel. 01-836 2726/7
Proudly announce the return of Mr. 007 **DESMOND DEKKER**

Thurs. 20th March Mecca, Bristol
Fri. 21st March Red Lion, Leytonstone
Sat. 22nd March Savoy, Catford/77 Club, Holloway
Sun. 23rd March Swan, Maldon, Essex
Thurs. 27th March Queen of Hearts, Edgware
Fri. 28th March Royal Tottenham/Fleming, London
Sat. 29th March Kings Head, Wood Green/Bock Steady Club, N.1
Sun. 30th March Nottingham
Mon. 31st March Civic Hall, Dunstable
Tues. 1st April Bedford Palace, London

Wed. 2nd April Blighs Hotel, Sevenoaks
Thurs. 3rd April Alex Disco Club, Baisisbury
Fri. 4th April Mistale Club, Beckenham/Locarno, Stevenage/Lycium, Strand
Sat. 5th April Spinning Wheel, Peterborough
Sun. 6th April Cricketers Inn, Chertsey
Mon. 7th April Bamboo Club, Bristol
Tues. 8th April Epping Public Hall/Hatfields, W.1
Wed. 9th April Shades Club, Sheffield
Thurs. 10th April Leyola Hall, London / Caribbean Club, Chislewood
Fri. 11th April
Sat. 12th April
Sun. 13th April Bookham Youth Centre, Bookham
Mon. 14th April Orchid Ballroom, Putney
Tues. 15th April Gale, Norwich
Thurs. 17th April Crawley Hotel, Bridgwater
Sat. 19th April Bourne School, Eastcote/Club West Indies
Sun. 20th April Crystal Palace Hotel
Mon. 21st April Newmarket Hotel, Flintshire
Fri. 25th April Digbeth Civic Hall, Birmingham
Sat. 26th April The Music Hall, Shrewsbury
Sun. 27th April Top Rank Suite, Southampton

LATEST RELEASE Chart No 40 "ISRAELITES" on PYRAMID RECORDS, PYR 6058
Distributed by BIRD

1001 CLUB
 100 WARDOUR ST. W.1
 7.30 to 11 p.m.
 (Tel. 236 W 3130 a.m.)

March 20th
TERRY SMITH QUINTET
 with **DICK MORRISSEY**
COLIN PETERS QUINTET

March 21st
ERIC SILK'S SOUTHERN JAZZ BAND

March 22nd
CHRIS BARBER'S JAZZ BAND

March 23rd
BILL NILE'S GOODTIME BAND

March 24th
SPENCER'S WASHBOARD KINGS

March 25th
KEITH TIPPETT BAND
BRIAN COOPER JAZZ ORCHESTRA

March 26th
SHAKY VICKS BLUES BAND

March 27th
ERIC SILK'S SOUTHERN JAZZ BAND

March 28th
STUDIO 51 KEN COLYER CLUB

March 29th
GOTHIC JAZZ BAND

March 30th
BRETT MARVIN & THE THUNDERBOLTS

March 31st
THAMES HOTEL
ALEXANDER'S JAZZMEN

March 31st
SPENCER'S WASHBOARD KINGS

March 31st
LEN BALDWIN'S DAUPHIN STREET SIX

March 31st
WOOD GREEN
TUBBY HAYES QUARTET

March 31st
THE GROUNDHOGS
 featuring Tony McPherson

March 31st
THE KENSINGTON
DAVE JONES

March 31st
CALIFORNIA BALLROOM
BEN E. KING

March 31st
COUNTRY CLUB
EDGAR BROUGHTON BAND

March 31st
BLOSSOM TOES

March 31st
ROY HARPER
 plus CIRCUS

March 31st
THE PYRAMIDS

March 31st
BRON ARTISTES AGENCY

March 31st
THE GRAHAM COLLIER SEXTET

March 31st
BOB BURNS
TERRY SMITH
BRIAN SMITH

March 31st
THE CHERRY TREE

March 31st
THE TASTE

March 31st
SAVOY

FLAMINGO
 AT 33-37 WARDOUR STREET, W.1
 PHIL MARCH 21st 8 p.m. - 4 a.m.
 AT THE MIDNIGHT HOUR HEAR
 IN PERSON THE GROUP WHO
 WERE SO GREAT WHEN LAST
 HERE

March 21st
THE TOPICS

March 22nd
THE SOUL BROS.

March 23rd
BABY MAY SENSATIONS

March 24th
TONI ROCKET DISCJET

March 25th
BARRIES MAGAZINE

March 26th
TONI ROCKET DISCJET

March 27th
ERIC SILK'S SOUTHERN JAZZ BAND

March 28th
JAZZ AT THE TORRINGTON

March 29th
MAX COLLIE

March 30th
MAX COLLIE

March 31st
NEW ORLEANS JAZZ

March 31st
JOHN KEEN BAND

March 31st
SLOUGH

March 31st
THREE TUNS

March 31st
WHITTINGTON

March 31st
FRIDAY

March 31st
THE BEDROCKS

March 31st
FRIDAY 21st

March 31st
TOP D.J.

March 31st
SWAWRB

March 31st
BLUES LOFT

March 31st
CRUMBLE'S JAZZ

March 31st
ERIC SILK 300 Club

March 31st
GOthic JAZZ BAND

March 31st
NEW ERA JAZZ BAND

March 31st
OSTERLEY JAZZ CLUB

March 31st
ROYAL OAK

March 31st
THE PYRAMIDS

SATURDAY
 AT SWINDON TOWN HALL FOR SWINDON COLLEGE

SHADES
 BATTLE ASH BLUES

BLUESCENE

FROM AUSTRALIA

MAX COLLIE

ROYAL OAK

THE ORIGINAL EAST SIDE

SUNDAY

AT THE CLERKENWELL TAVERN

BEXLEY, KENT

THE FANTASTICS

BILL BRUMSKILLS

BOB HARLEY'S DIXLANDERS

BOTTLENECK BLUES CLUB

KILLING FLOOR

COOKS CHINGFORD

DENNIS FIELD

ELM PARK HOTEL

CHAVENSGO TERMINUS

JAZZ AT THE TORRINGTON

KID MARTYN RAGTIME BAND

KINGS THEATRE

ROLAND KIRK & HIS QUARTET

SOFT MACHINE

THE PIED PULL

SAFARI

ROYAL OAK

THE PYRAMIDS

BRON ARTISTES AGENCY

MONDAY
 AT PLOUGH, STOCKWELL, S.W.1
DUNCAN CAMPBELL

BEXLEY, KENT

BOBBY BREEN

COOKS FERRY INN

ALAN BOWN

GOthic JAZZ BAND

MAX COLLIE

THE RESURRECTION

RARE AMBER

TUESDAY

ASGARD BENEFIT

CHIZ CHESTERMAN JAZZ BAND

DENNIS FIELD J.B.

PEANUTS

SURBITON

WORK HOUSE

LIVEDOOR ROAD

THE SENSATIONAL WORK

WEDNESDAY

BOTTLENECK

ERIC SILK 300 Club

GOthic JAZZ BAND

LORD NELSON

TOBY JUG

THE TASTE

ronnie scott's

ROLAND KIRK & HIS QUARTET

RONNIE ROSS QUINTET

BULL'S HEAD

MOBILE DISCOTHEQUES
 1/4 per word
 AFTER YOU'VE HEARD OUR HEAVY SOUNDS you won't be satisfied with just any discotheque. Call us for details.

CARRINGTON SHARP ASSOCIATES LTD

ROGER SEGRE DISCOTHEQUES

TAYLOR-GO

FAN CLUBS

CARAVAN Appreciation Society

CASUALS Official Fan Club

JOAN BAZ Society

KENNY BALL Appreciation Society

NEW CHRIS DENNING Fan Club

FOR HIRE

THE BEST MOBILE DISCOTHEQUE EQUIPMENT

EL-GROTO

VILLAGE OF THE DAMNED

STRAY

WHO NEEDS GLASSES

FISHMONGER'S ARMS

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

JAZZ AT THE PHOENIX CAVENDISH SQUARE

RONNIE ROSS QUINTET

BULL'S HEAD

TONY LEE TERRY JEHKINS

TONY ARCHER

SPECIAL TRIO

TONY LEE TRIO

BRIAN SMITH

HAROLD MCNAIR

THE GRAHAM COLLIER SEXTET

BOB BURNS
TERRY SMITH
BRIAN SMITH

marquee
 90 Wardour Street London W.1

TERRY REID
THE STEAMHAMMER

THE TASTE

WINE

SPICE

PROCESSION

TRIFLE

AUDITION NIGHT
 THE SHOWCASE NIGHT FOR NEW GROUPS

THE TRASH
 (formerly WHITE TRASH)

CLOUDS

RAINBOWS

PROCESSION

LOVE SCULPTURE

Monday, March 24th (7.30-10.00)
 Tuesday, March 25th (7.30-11.00)
 Wednesday, March 26th (7.30-11.00)
 Thursday, March 27th (7.30-11.00)
 Friday, March 28th (7.30-11.00)

Friday, March 21st
 All Engrs. 01-348 2923

BLUESVILLE '69 CLUBS

BAKERLOO

THE CHERRY TREE

SAVOY

DESMOND DEKKER

STEVE MAXTED SHOW

BURTON'S UXBRIDGE

SIMON K

MEANTIMERS

STEVE MAXTED SHOW

JOYCE BOND

Monday, March 24th (7.30-10.00)
 Tuesday, March 25th (7.30-11.00)
 Wednesday, March 26th (7.30-11.00)
 Thursday, March 27th (7.30-11.00)
 Friday, March 28th (7.30-11.00)

Friday, March 21st
 All Engrs. 01-348 2923

BLUESVILLE '69 Club's GRAND OPENING!

THE CHERRY TREE

THE TASTE

SAVOY

DESMOND DEKKER

STEVE MAXTED SHOW

BURTON'S UXBRIDGE

SIMON K

MEANTIMERS

STEVE MAXTED SHOW

JOYCE BOND

Monday, March 24th (7.30-10.00)
 Tuesday, March 25th (7.30-11.00)
 Wednesday, March 26th (7.30-11.00)
 Thursday, March 27th (7.30-11.00)
 Friday, March 28th (7.30-11.00)

Friday, March 21st
 All Engrs. 01-348 2923

BLUESVILLE '69 Club's GRAND OPENING!

THE CHERRY TREE

THE TASTE

SAVOY

DESMOND DEKKER

STEVE MAXTED SHOW

BURTON'S UXBRIDGE

SIMON K

MEANTIMERS

STEVE MAXTED SHOW

JOYCE BOND

Monday, March 24th (7.30-10.00)
 Tuesday, March 25th (7.30-11.00)
 Wednesday, March 26th (7.30-11.00)
 Thursday, March 27th (7.30-11.00)
 Friday, March 28th (7.30-11.00)

Friday, March 21st
 All Engrs. 01-348 2923

BLUESVILLE '69 Club's GRAND OPENING!

THE CHERRY TREE

THE TASTE

SAVOY

DESMOND DEKKER

STEVE MAXTED SHOW

BURTON'S UXBRIDGE

SIMON K

MEANTIMERS

STEVE MAXTED SHOW

JOYCE BOND

Monday, March 24th (7.30-10.00)
 Tuesday, March 25th (7.30-11.00)
 Wednesday, March 26th (7.30-11.00)
 Thursday, March 27th (7.30-11.00)
 Friday, March 28th (7.30-11.00)

Friday, March 21st
 All Engrs. 01-348 2923

BLUESVILLE '69 Club's GRAND OPENING!

THE CHERRY TREE

THE TASTE

SAVOY

DESMOND DEKKER

STEVE MAXTED SHOW

BURTON'S UXBRIDGE

SIMON K

MEANTIMERS

STEVE MAXTED SHOW

JOYCE BOND

Monday, March 24th (7.30-10.00)
 Tuesday, March 25th (7.30-11.00)
 Wednesday, March 26th (7.30-11.00)
 Thursday, March 27th (7.30-11.00)
 Friday, March 28th (7.30-11.00)

Friday, March 21st
 All Engrs. 01-348 2923

BLUESVILLE '69 Club's GRAND OPENING!

THE CHERRY TREE

THE TASTE

SAVOY

DESMOND DEKKER

STEVE MAXTED SHOW

Pop will give jazz a shot in the arm

IN THE last few months, the progress of pure pop has branched off into what it believes are new lines.

With pop stretched to the limit of its inventiveness like the dance band musicians of the past it begins to get frustrated and needs expression without keeping to the rigid controls of pop.

What is being served is that in all popular music, you can only go so far, then you have to mix up with that old art form, jazz improvisation. We are about to see an altogether new phase of jazz come out of the pop musicians' frustration. — LOUIS D. BRUNTON, Hollywood, Worce.
● LP WINNER

AFTER reading the MM's high recommendations of the Blood, Sweat and Tears LP, I brought it and I enjoyed it very much. It is the end result of blending jazz and pop. I'm all for it. Thanks for turning me on. — J. HALLAM, Rugby, Warwick.

THE RECORD buying public is often treated as a lower-class whenever a "star" is asked for his opinion as to who buys his records. We are not all as thick as the grapes would like us to be. Don't treat us as fools because we do buy their records and therefore keep them in drinks and bags. — J. S. FURMANEN, Sinks-on-Trent, Staffs.

THE INCREDIBLE Spring Band's concert at the Fairfield Hall, Chyndon, was a refreshing experience.

With their unique blend of music and words, they are expressing their own creative impulses, a combination of integrity and versatility which

MAILBAG



JERRY LEE talking about Elvis

seemingly lays bare the rigid limitations of orchestral and pop music with its stereotyped sounds and words. — GRAHAM F. STEVENS, Coulsdon, Surrey.

I AGREE that Bernard Herman and the Northern Dance Orchestra are one of the finest bands in the country. Unfortunately, I was informed by the BBC some time ago that they are not allowed to make records for the public as they

were under contract to the BBC. How disappointing and unenterprising of them! — JOYCE HINDS, London SE22.

CRITICISM of Aretha Franklin's "The Weight" is a load of rubbish. Her interpretation is soulful and great, a credit to any composer by a wonderful artist. — DOREEN S. BYDE, London W12.

I HAVE just heard Aretha Franklin's "The Weight," the Band's hit written by Jamie Robertson, not Bob Dylan, and it is the best record ever made and a compliment to the writer. — ADAM WHITE, Bristol 8.

I WAS extremely pleased to read Alexis Korner's views in Melody Maker. It seems that this father-figure of British blues has been somewhat neglected over the past two years.

How right he is about British blues players sounding alike. There is a surfeit of



RON GEESIN: attempting to make things better

WIN YOUR FAVOURITE LP BY WRITING TO MAILBAG

Address: Melody Maker, 161 Fleet Street, E.C.4.

SORRY— THERE WILL BE NO TAKEOVER

THANK you for the good writings.

I think "takes over the world" is more than a bit strong since I'm one of hundreds trying, sometimes regrettably in the wrong directions, to make better things about the place.

Taking over the world is virtually the same as the gold-plated performer on the stage in lights, and I'm certainly attempting to cause all people to consider themselves equal, and not to be worshipping too much. — RON GEESIN, London W11.

blues groups in this country who follow what is almost a stereotyped style of playing. If they would just listen to guitarists like Alexis Korner, Tony McPhee and Freddy King, they would really expand their ideas. — ALAN HEWITT, Harlow, Essex.

THE RECENT surfeit of interest in the blues has received more than ample coverage in current issues of the MM.

However, none of the articles have dealt with the great bluesmen such as Robert Johnson, Sleepy John Estes and Blind Lemon Jefferson, who were the essence of the blues. Such features would be enthusiastically received by those of us who have just been introduced to blues and know little of its monumental founders. — A. J. AVERY, Reddon-On-The-Wall, Northumberland.

What's Max Jones' "Men Who Make The Blues"

feature been about, then? — EDITOR.

I DISAGREE with John Paddy Carstairs' comments on the lyrics of Peter Sarstedt's "Where Do You Go To." The point Peter is trying to make in giving the girl a French name is that she has changed it to hide her humble origins in the Naples slums and become "Marie-Claire," probably the most snobbish French name. — PATRICIA BERNAYS, London SW5.

JERRY LEE LEWIS is talking a load of crap when he says he expected Elvis Presley to do a bit of chatting, introduce a few guests and sing a few songs on his TV show. Elvis hasn't done a show for eight years and the people wanted to see only Elvis perform in the one hour show and not wasting time by introducing other guests. — KEVIN BROWN, London W6.

OWN UP, BBC!

DOES the BBC really give a damn about jazz? Steve Race's Jazz Requests is an important part of the jazz week, but what has happened to it recently?

On February 22, jazz was dropped in favour of a chamber music concert.

The following week, it was slipped in early to accommodate a children's concert. On March 8 it was cancelled for boxing.

Will some BBC executive tell us how he justifies this sort of treatment?

Why is it that jazz always suffers? — L. WATTS, Watford, Herts.
● LP WINNER

RECENTLY I attended a concert by the Humphrey Lyttelton Big Band at Bristol's Colston Hall, featuring a batch of home-grown talent, who, prior to this concert, had only been names to me.

How delighted I was at the quality of, among others, Henry Lowther, Miles Osborne, Dave Green, Tony Oxley and the wonderful John Surman, supported by more experienced musicians such as Hank Shaw, Kathy Stobart and the ever-majestic Humph. It proved to be one of the most satisfying evenings I have heard for a long time. — MALCOLM GREAVES, Bristol 8.



TONY OXLEY home grown talent

DICTIONARY LTD.

MANAGEMENT DIVISION

DUEL ARTISTES

Kassner House, 1 Westbourne Gardens
Porchester Road, London, W.2
Tel. 01-727 3087

PURE GOLD

President Recording Artistes

RECORD RELEASED 4th APRIL PT250

FAIRGROUND c/w GOTTA GIVE IT TIME

FREDDIE MACK EXTRAVAGANSA

FREEDOM

Two ex-"Procol Harum"

DICTIONARY LTD. SOLE MANAGEMENT

PRESS & PUBLICITY
EFPRO LTD.
TEL. 01-836 8171

For all enquiries:
TEL. 01-836 8172
TEL. 01-437 5834