Melody Maker

MARCH 1, 1969 — 1s weekly

MARTHA, ARETHA

THE MAGIC OF JIMI HENDRIX

part two of the MM's great series on page 14

PLUS TWO OTHER GREAT SERIES!

Engelbert—page 13 • Roland Kirk—page 18

TOP U.S. INVASION

ARETHA: Albert Hall concert

BY LAURIE HENSHAW

TOP American stars are being lined up for British appearances later in the year.

Current Pop 30 artists Martha and the Vandellas and Canned Heat will be back in Britain in 1969.

DATES

Martha, whose current chart hit "Dancing In The Street" is a "revived 45", will start a three-week tour this month.

Dates are being set in London and throughout the country between March 17 and April 12.

The tour will also take in TV appearances on ATV's This Is Tom Jones and BBC's Top Of The Pops.

Impresario Arthur Howes, who negotiated the deal with Martha, is also finalising details of a tour for Canned Heat later in the year.

CANNED HEAT
tour later this year

MARTHA AND VANDELLAS
three-week tour plus TV dates

Canned Heat later in year

Howes also has high hopes that Aretha Franklin will top a mammoth concert bill at London's Royal Albert Hall in November.

MJQ

Top US underground group, Country Joe and the Fish will also play Britain as part of a European tour later this month. Full details of dates are on page 2.

On the jazz front, the Harold Davison Agency's 1969 import programme swings into action when the Modern Jazz Quartet start a 17-day tour at Coventry Cathedral next Friday (7).

Singer Tony Bennett joins forces with the Count Basie Orchestra again for a package which kicks off at the Hammersmith Odeon on April 19.

TREK

The Basie band has four dates on its own, beginning at the Wakefield Theatre Club on April 18.

Woody Herman and his Swinging Herd start their 1969 British trek at the Pavilion, Hemel Hempstead, on Friday, April 25.

WOODS: for Ronnie's

EUROPEAN RHYTHM MACHINE COMING

AMERICAN altoist Phil Woods has been booked into London's Ronnie Scott Club for a two-week season commencing March 31.

He will appear with his European Rhythm Machine, comprising Daniel Humair (drs), George Gruntz (pno) and Henri Texier (bass).

6-PAGE SPECIAL INSIDE

BEGINS PAGE 16

Melody Maker POP 30

1	(1)	**HALF AS NICE**	Amen Corner, Immediate
2	(3)	**WHERE DO YOU GO TO**	Peter Sarstedt, United Artists
3	(4)	**I'M GONNA MAKE YOU LOVE ME**	Diana Ross and the Supremes and the Temptations, Tamla Motown
4	(9)	**PLEASE DON'T GO**	Donald Peers, Columbia
5	(2)	**BLACKBERRY WAY**	Move, Regal Zonophone
6	(5)	**DANCING IN THE STREET**	Martha Reeves and the Vandellas, Tamla Motown
7	(15)	**THE WAY IT USED TO BE**	Engelbert Humperdinck, Decca
8	(6)	**ALBATROSS**	Fleetwood Mac, Blue Horizon
9	(7)	**YOU GOT SOUL**	Johnny Nash, Major Minor
10	(17)	**WICHITA LINEMAN**	Glen Campbell, Ember
11	(12)	**I'LL PICK A ROSE FOR MY ROSE**	Marv Johnson, Tamla Motown
12	(8)	**FOR ONCE IN MY LIFE**	Stevie Wonder, Tamla Motown
13	(18)	**SOUL SISTER BROWN SUGAR**	Sam and Dave, Atlantic
14	(10)	**TO LOVE SOMEBODY**	Nina Simone, RCA
15	(13)	**I GUESS I'LL ALWAYS LOVE YOU**	Isley Brothers, Tamla Motown
16	(14)	**PEOPLE**	Tymes, CBS
17	(11)	**OB-LA-DI OB-LA-DA**	Marmalade, CBS
18	(26)	**MONSIEUR DUPONT**	Sandie Shaw, Pye
19	(—)	**SURROUND YOURSELF WITH SORROW**	Cilla Black, Parlophone
20	(20)	**MOVE IN A LITTLE CLOSER**	Harmony Grass, RCA
21	(28)	**YOU'VE LOST THAT LOVING FEELING**	Righteous Brothers, London
22	(16)	**FOX ON THE RUN**	Manfred Mann, Fontana
23	(30)	**I HEARD IT THROUGH THE GRAPEVINE**	Marvin Gaye, Tamla Motown
24	(19)	**SOMETHING'S HAPPENING**	Herman's Hermits, Columbia
25	(24)	**YOU AIN'T LIVIN'**	Marvin Gaye and Tammi Terrell, Tamla Motown
26	(—)	**GENTLE ON MY MIND**	Dean Martin, Reprise
27	(22)	**MRS ROBINSON (EP)**	Simon and Garfunkel, CBS
28	(—)	**FIRST OF MAY**	Bee Gees, Polydor
29	(21)	**PRIVATE NUMBER**	Judy Clay and William Bell, Stax
30	(25)	**GOING UP COUNTRY**	Canned Heat, Liberty

POP 30 PUBLISHERS

1 Cyril Shane; 2 Mortimer; 3 Flamingo Music; 4 Donna; 5 United Artists; 6 Jobete/Carlin; 7 Maribus; 8 Fleetwood/Immediate; 9 Teepee; 10 Carlin; 11 Jobete/Carlin; 12 Jobete/Carlin; 13 Carlin; 14 Abigail; 15 Jobete/Carlin; 16 Chappell; 17 Northern Songs; 18 Carlin; 19 Peter Maurice; 20 Cyril Shane; 21 Screen Gems; 22 Mann Music; 23 Jobete/Carlin; 24 Cyril Shane; 25 Jobete/Carlin; 26 Acuff-Rose; 27 Pattern; 28 Abigail; 29 East; 30 Metric.

NINA SIMONE: drops to No. 14

top twenty albums

1	(1)	**DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS,**	Diana Ross and Supremes and The Temptations, Tamla Motown
2	(3)	**BEST OF THE SEEKERS,**	Seekers, Columbia
3	(4)	**YELLOW SUBMARINE,**	Beatles, Apple
4	(2)	**THE BEATLES (Double Album)**	Beatles, Apple
5	(6)	**THE SOUND OF MUSIC,**	Soundtrack, RCA
6	(5)	**THE GRADUATE**	Soundtrack, CBS
7	(8)	**HAIR**	London Cast, Polydor
8	(7)	**THE WORLD OF VAL DOONICAN**	Val Doonican, Decca
9	(9)	**BEGGARS BANQUET,**	Rolling Stones, Decca
10	(10)	**HELP YOURSELF**	Tom Jones, Decca
11	(13)	**FELICIANO**	Jose Feliciano, RCA
12	(12)	**THE WORLD OF MANTOVANI**	Mantovani, Decca
13	(—)	**'NUFF SAID**	Nina Simone, RCA
14	(14)	**FRESH CREAM**	Cream, Reaction
15	(11)	**LOVE CHILD**	Diana Ross and the Supremes, Tamla Motown
16	(17)	**CHITTY CHITTY BANG BANG**	Soundtrack, United Artists
17	(—)	**BEST OF NAT KING COLE**	Nat King Cole, Capitol
18	(—)	**WORLD OF MAX BYGRAVES**	Max Bygraves, Decca
19	(—)	**FOUR AND ONLY**	Seekers, MFP
20	(—)	**TOM JONES LIVE AT TALK OF THE TOWN**	Tom Jones, Decca

COUNTRY JOE FOR U.K. DATES

COUNTRY JOE and the Fish are to tour Britain this month as part of a European series of engagements.

The tour has been set up by Noel Gay Artists and starts at Houldsworth Hall, Manchester, on March 22. The British dates finalised are: Grimsby (24); Portsmouth Guildhall (25); Waltham Cross Technical College (27); London's Round House (29). Dates on March 23, 26 and 28 have still to be fixed.

The group arrive in Europe on March 12. They fly direct to Germany for a concert date and follow up with appearances in Sweden (14, 15), Denmark (16, 17) and possibly Holland (18).

They fly back to America on March 31 and may then break up.

Brian Hutch of the Noel Gay office told MM: "They have been reported to be breaking up after this tour but I am not sure that they will. They will certainly be together until after these engagements have been completed."

The group may also have a new album released to coincide with the tour.

COUNTRY JOE
European series

DANKWORTH CLASSES

JOHNNY DANKWORTH will take masterclasses for jazz soloists at the Brighton Festival from May 14 to 17.

The classes will be held at Brighton College Of Art and among those who have agreed to assist are Cleo Laine, Don Rendell, Kenny Wheeler, Michael Garrick, Graham Collier and Mike Gibbs.

Explains Dankworth: "Basically the idea is that the public sees jazz techniques being discussed and demonstrated. They listen to the soloists and then my talks with them. We think this is the first time jazz masterclasses have been included in a general arts festival."

On Sunday (23), Dankworth flies to America to film an hour-long programme for BBC-2's One Pair Of Eyes series. His subject will be "Hero Worship" and Duke Ellington will be among the people he interviews.

CAROLINE REVIVAL

A ONE-HOUR "Caroline Revival Hour" may be broadcast this Sunday (March 2), according to reports from Paris.

Radio Andorra, a legal radio station with studios in Andorra, Paris and Barcelona, is reported to be broadcasting an hour of material in the Caroline style, hosted by former Caroline deejay Daffy Don Allen.

A statement from the man behind the project, M. Yves Kuhn, of Nogent, France, says if the initial programme is a success, another will be broadcast on March 27. The initial programme is timed for exactly a year after the final close-down of the pirate Radio Caroline.

M. Kuhn claims the show will go out between one and two am on 428 metres.

DONOVAN COLLAPSES WITH INFLUENZA AT LOS ANGELES AIRPORT

DONOVAN COLLAPSED on arrival at Los Angeles airport last week.

He was suffering from influenza and was sent to bed at his hotel.

Donovan was on his way to the West Coast to appear on an Andy Williams colour TV special with Jose Feliciano and the Smothers Brothers. He missed first rehearsals for the show but later joined rehearsals under a doctor's care.

The show will be screened in Britain at the end of this year.

B.B. TOUR OPENING

THE Fleetwood Mac-B.B. King tour of Britain, which also features Sonny Terry and Brownie McGhee, opens at London's Royal Albert Hall on April 22—and not March 22 at stated in last week's MM.

The dates are: Royal Albert Hall (April 22); Newcastle Town Hall (23); Cambridge (24); Portsmouth Guildhall (25); Cardiff Sophia Gardens (26); Colston Hall, Bristol (27); Birmingham Town Hall (28); Manchester Free Trade Hall (29).

BLUEBEAT HOT 10

1	(1)	**EVERYBODY NEEDS LOVE**	Slim Smith UNITY—504
2	(3)	**WOPPI KING/ MR. SOUL**	Laurel Aitken NU BEAT—024
3	(6)	**SEVEN LETTERS**	Derrick Morgan CRAB—8
4	(4)	**REGGAE ON BROADWAY**	Lester Sterling UNITY—505
5	(—)	**TE-TA-TOE**	Eric Barnett GAS—106
6	(7)	**BANGARANG**	Stranger Cole UNITY—502
7	(5)	**RIVER TO THE BANK**	Derrick Morgan CRAB—3
8	(8)	**FLIGHT TO REGGAE CITY**	Stranger Cole UNITY—501
9	(2)	**REGGAE HIT THE TOWN**	The Eathopians CRAB—4
10	(9)	**RHYTHM HIPS**	Ronald Russell NU BEAT—019

NEW RELEASES

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YOU BELONG TO MY HEART
YOU'VE CHANGED ZARE
BESAME MUCHO
CUANTA LE GUSTA
EL CUMBANCHERO
FASCINATION (Waltz)
FRENESI GRANADA
HURRY (Rock & Roll)
LOVE ME WITH ALL YOUR HEART
MAMBO No. 5 MARIA ELENA
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BBC - TV SERIES FOR DUSTY IN SUMMER

DUSTY SPRINGFIELD is likely to have her own TV series on BBC-1 TV this summer! Apart from starring, she will feature regular guest artists. No further details were available at presstime.

Meanwhile, Dusty records her second guest spot on the "This Is Tom Jones" ATV show on March 8 for showing shortly. She has also been booked for a major TV show in Germany on March 14.

As previously reported in the MM, she leaves for Australia — on March 21 — for her three-week season at Sydney's swank Chevron hotel. From there she flies to the North-west coast of America for ten one-nighters.

BARBARIN
Louis drummer

Barbarin dies in New Orlean

PAUL BARBARIN, veteran New Orleans musician and long-time drummer with Louis Armstrong's band died in his home town on the night of February 17. He was 67. He died of a heart attack after leading his Onward Brass Band in a pre-Mardi Gras parade.

Barbarin, one of the most respected of Orleans percussionists, can be heard on records by King Oliver, Wilton Crawley, Luis Russell, Jelly Roll Morton, Henry Allen, J. C. Higginbotham, Louis Armstrong and a good many New Orleans recordings. Under his own name he recorded a number of LPs between 1951 and the time of his death.

Born in New Orleans on May 5, 1901, Paul began on clarinet during his teens but switched to drums because of his admiration for Happy Bolton, King Oliver's drummer. He played with the Silver Leaf Orchestra in 1918, then with Luis Russell and, around '24, with Amos White.

He then joined Joe Oliver in Chicago — his second trip to the Windy City — and returned to New Orleans in '27. *There, he worked with Fats Pichon and A. J. Piron before joining Luis Russell in New York the following year.* In '35 he came under Armstrong's leadership with the Russell band, touring with them until '39.

He played with Henry Allen in '42 and Sidney Bechet the following year. Recently he had worked with Dixieland combos at home and in Chicago, New York, Toronto and elsewhere. In New Orleans he had appeared often at Dixieland Hall on Bourbon Street, also leading his own Onward Band.

SCAFFOLD FOR ITALY

THE SCAFFOLD fly to Italy on March 8 for one day to appear on a TV show. The previous day (8) they appear on Stuart Henry's Speakeasy on Tyne Tees TV, introducing Liverpool group the Fourmost.

On March 9, they open for a week at Birmingham's Cavendish and Dolce Vita clubs. A new Scaffold album is scheduled for release later this month.

BRENDA LEE DISC

BRENDA LEE has a new British single released on MCA on March 7. It's "Johnny One Time," currently in the American charts.

The following week (14), MCA release singles by John Rowles and Donal Donnelly, the Irish actor.

The Donnelly single is "Dream Things That Never Were" which is about the American Kennedy family.

HARRIS GETS GRAMMY

RICHARD HARRIS' LP, "A Tramp Shining," has been nominated for a Grammy Award in America for Album Of The Year, rivalling Simon and Garfunkel's "Bookends."

NEMS Enterprises taken over

THE NEMS complex of companies which has management, agency and recording interests in such artists as Donovan, Harmony Grass, Al Stewart, Cilla Black, the Monkees and Nina Simone have been taken over in a £1,500,000 deal with Triumph Investment Trust.

Triumph have no other connection with show business apart from an interest in a sister company, Titan Films and are a public investment firm. Their interest is 70 per cent, the shareholding left by the late Brian Epstein in his will to his mother, Mrs Queenie Epstein.

Nems chairman, Clive Epstein, Brian's brother, retains a 20 per cent holding and the Beatles still have 10 per cent.

the Beatles' "Magical Mystery Tour," Glen Campbell's "By The Time I Get To Phoenix" and Jose Feliciano's "Feliciano."

Harris has also been nominated for the Grammy Awards Best Contemporary Male Vocal Performance for his single "McArthur Park." The Grammy awards will be announced in Los Angeles and New York on March 12. Richard Harris will be in London at the time. He is due to arrive this week for television appearances.

NINA DATE CHANGE

A DATE on the forthcoming Nina Simone concert tour has now been changed, said a spokesman for NEMS on Monday.

On March 21, the singer will now appear at the Sophia Gardens, Cardiff, instead of the Wolverhampton Gaumont.

The rest of her dates are: Dublin National Stadium (12); Belfast Whitla Hall (13); Edinburgh Usher Hall (19); London's Royal Festival Hall (22) and Manchester Odeon (23).

LIVERPOOL MERGER

THE LIVERPOOL Scene are to team up with the Scaffold for a series of concerts to be held in major cities throughout Britain. The first is scheduled for May 17 in London and then the following concerts will be held at monthly intervals.

The Liverpool Scene's next single, "The Woo-Woo" backed with "Love Is," is due for release on March 6. They have been asked to appear in a film being shot in London by American actor and director John Cassavettes.

NEW BYRDS SINGLE

THE BYRDS have a new single "Bad Night At The Whiskey" released on March 7. It is their first single with the new line-up of Roger McGuinn, Clarence White, John York and Gene Parsons.

The group release an LP in March titled "Dr. Byrd and Mr. Hyde."

MARMALADE SET TO RECORD 'OB-LA-DI' FOLLOW-UP

MARMALADE GO into the recording studios this month to record a follow-up to their number one hit "Ob-La-Di, Ob-La-Da." They have three songs to choose from, including one by Ken Howard and Alan Blaikley who manage and write hits for Dave Dee, Dozy, Beaky, Mick and Tich.

No relase date has yet been set for a follow-up.

The group visit Scandinavia and Germany at the end of this month, and in April. From March 23-27, they are in Germany for concerts and TV followed by Sweden (April 11-13), Finland (14-16) and Stockholm, Sweden (17).

From April 25-30, they tour Ireland and from May 1-6, they tour Belgium.

On March 16, they open for a week in cabaret doubling the Burnley Starlight Club and the Blackburn Cabaret Club.

MARMALADE
record this month

CHET DUE IN

NASHVILLE GUITARIST and producer Chet Atkins was due to fly to London yesterday (Wednesday) to tape an appearance for a future Tom Jones spectacular and to open London's new Nashville Room.

The Nashville Room, near West Kensington tube, opens next Wednesday (5) and Atkins will guest with Liverpool's Hillsiders.

The Room will be open every day and will be Britain's first country music centre. It is the latest venture of Griffin Catering, which runs a number of pubs featuring country music in London.

GOLD DISC FOR FOUNDATIONS

■ **Tom Jones is usually on the receiving end of Gold Disc presentations. But at Elstree Studios this week, he was giving one: to the Foundations for million sales of "Build Me Up, Buttercup." The group were guesting on his TV series This Is Tom Jones. He is pictured with guitarist Peter McBeth. On the left is organist Tony Gomez. The Foundations are number one in America with "Build Me Up, Buttercup" and have made number one in several countries round the world.**

YOUNG RASCALS DUE IN BRITAIN

AMERICA'S YOUNG Rascals arrive in Britain this month to promote their current U.S. hit "Heaven."

The record is released here on Atlantic on March 14 and the group arrive on March 12 for five days. They are tentatively fixed for Top of the Pops (13) and the Lulu TV show (15).

They will also probably do at least one London concert appearance while they are here.

Prior to arriving in Britain, they do TV and concert appearances in Denmark, Sweden, Germany, Italy, France and Holland.

BRIAN POOLE SIGNS

BRIAN POOLE has been signed by President Records and will be backed by the Seychelles on future appearances.

His first President single, "Send Her To Me," written by the group, will be released on March 7. Poole has also signed with President's agency, Duel Artists.

O.C. IN BRITAIN

O. C. SMITH, who had a big hit with "Son Of Hickery Holler's Tramp," flew into Britain this week for radio and television appearances.

He will be appearing on the Lulu Show on Saturday where he will sing his current single "Isn't It Lonely Together."

NAMES IN THE NEWS

REPORTS that Radio's One and Radio Three would be dropped when the BBC introduced a general colour TV in November were denied on Monday. "They are purely speculative," said a spokesman.

Several dates have been added to the **Stevie Wonder** tour. They are: Granada, East Ham (March 11); City Hall, Sheffield (14); ABC, Stockton (16); Adelphi, Slough (25), Regal, Cambridge (26) and Odeon, Lewisham (27).

Grapefruit have a new single released on March 7 titled "Round Going Round," coupled with "This Little Man" . . . **Ben E. King's** first concert appearance on his current tour will be with **Gene Pitney** at Birmingham Odeon on March 14 . . . **Bandwagon** are to return to Britain on March 27 with **Martha and the Vandellas and plan to stay in** Britain for a year.

Led Zeppelin have been offered a second trip to the States . . . Former **Nice** guitarist **David O'List** has joined **Opal Butterfly** . . . the **Spencer Davis Group** were due to fly to America yesterday (Wednesday) for a tour of the States which will last at least until July . . . **Duncan McKinnon,** the Scottish promoter who introduced jazz to the Edinburgh Festival, has died in Galashiels aged 52.

The Modern Jazz Quartet play a concert at Southampton University on March 14 . . . the **Who's** new single "Pin Ball Wizard" will be released on March 7 . . . a special concert featuring **the Scaffold** and and **the Bonzo Dog Band** is being promoted by themselves at Manchester Free Trade Hall on March 28.

Singer/dancer **Peter Gordeno** has been offered a starring role in a new TV science fiction series U.F.O., produced by Century-21 Productions. If he accepts he will have to cancel a proposed summer season in Blackpool . . . **Kenny Everitt** starts a new series of Nice Time for Granada on March 9 . . . **Missippi Fred McDowell** was due to arrive in Britain on Tuesday to start his tour yesterday (Wednesday) at London's Bridge House Blues Club.

Harmony Grass can be seen in Colour Me Pop on March 15 . . . blues group **Steamhammer** have their first single "Junior's Wailing" released this month followed by their first album. They are currently backing **Freddy King** on his tour . . . **the Fourmost** appear on Discotheque on March 12 . . . **David Garrick** appears on Dee Time on March 29 . . . **the Gun** have their first album released this week. They have a new single "Drives You Mad" released tomorrow (Friday) . . . **Jon Hiseman's Colosseum** guest on **John Peel's** Top Gear on Sunday (2).

Immediate Records have signed a Birmingham group **Copperfield** to a three year contract . . . **the Web** fly to Holland today (Thursday) for a TV date and have further TV shows in Belgium on March 3, 4 and 5 . . **Episode Six** are on Radio One Club on March 3 and 5 . . . trumpeter **Nat Gonella** is to spend the summer season at the Plaza, St Helier, Jersey.

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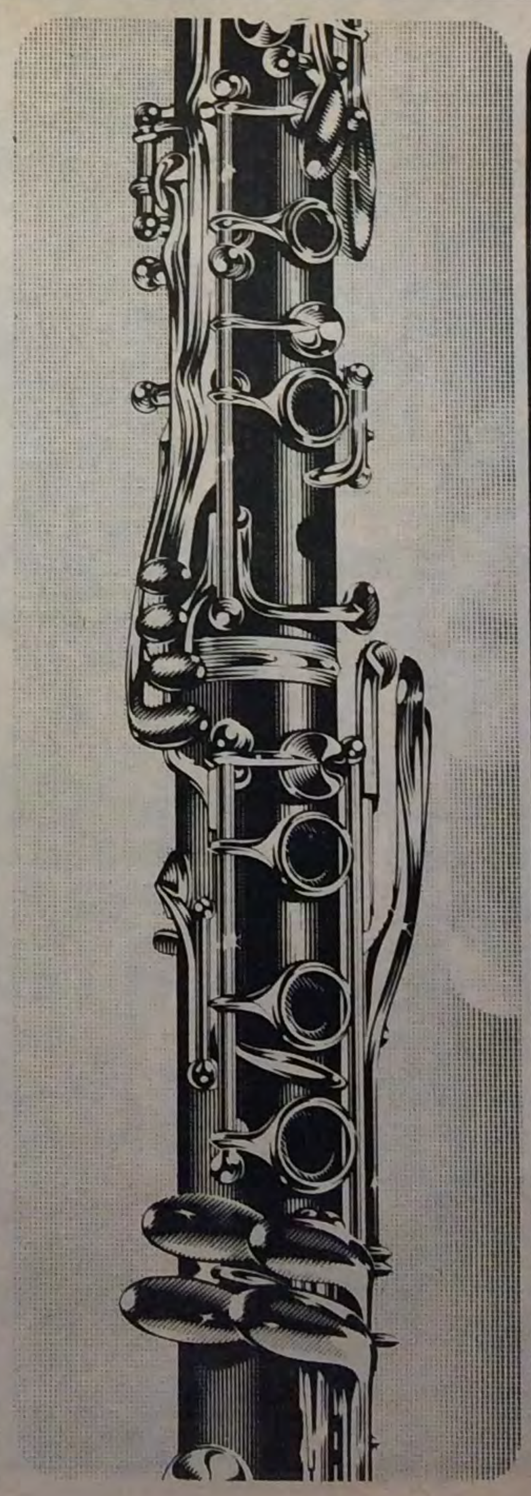

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STEWART
young pop groups

ED HOSTS MAMMOTH POP SHOW

DEEJAY ED STEWART will host an ambitious TV series that will give young pop groups throughout Britain a chance to win fame.

Titled Anything You Can Do, the series kicks off for 14 weeks from Wednesday, April 30 at 4.55 pm. For the first time, all 14 TV companies will be co-operating to network these shows — produced by Granada's Rod Taylor — all over Britain.

Rod Taylor told the MM on Monday: "All the TV companies — from Grampian in the North of Scotland to Channel in the Channel Islands — will be co-operating on the series." It will feature young talent in all aspects of entertainment.

TREMELOES DUE BACK

THE TREMELOES are due to arrive back from the Argentine on Saturday (1) and have a new British single, "Hello World," written by Tony Hazard, released on March 7 or 14.

On March 28, they fly to Japan for 10 days of TV, concerts, radio and promotion work.

Press officer Brian Longley told MM: "They have had a couple of hits in Japan and are going there primarily for promotion work — meeting deejays and the press, though they will also do some appearances."

KLEIN HERE FOR APPLE TALKS

ROLLING STONES business manager Allen Klein arrived in London on Monday and began discussions with the Beatles and executives of Apple.

Klein has been invited by Apple to look into their financial affairs.

Apple press office said on Monday: "He will be conferring daily with the Beatles."

Apple denied that the Beatles were planning to move to America's West Coast. "Apple are looking for a base there to start an American Apple. The Beatles won't move there, but they may commute more often," said a spokesman.

The group's projected live TV concerts are "in abeyance." It seems unlikely that they will take place in the near future.

BEATLES

'EUROPE' CHOICE FOR NEXT SINGLE RELEASE

U.S. FILM-TV OFFERS FLOOD IN FOR LULU

LULU/TOM JONES/TREMELOES

FILM AND TV offers have been flooding in for Lulu from America!

Marian Massey, her manager, was on the transatlantic phone on Monday discussing various deals. "They're all very exciting," Marian told the MM, "but it's all at such an early stage we shall have to consider them. Offers are also flooding in from the continent. So much is happening, we're all in a tizzy."

Last Saturday, Lulu sang the six British entries for the "Song For Europe" contest on her BBC-TV show. The winning song, announced on this Saturday's show, will become Lulu's next single, which will be released immediately, on Columbia DB8550.

Lulu will also sing the winning song at the 1969 Eurovision Song Contest in Madrid on March 29.

MU HELP BANDS

AN EXPERIMENT by the Musicians' Union's Campaign For Live Music to help local rehearsal bands gets under way this week.

The idea is to invite top professionals to direct the bands and act as section leaders. Today (Thursday) at Chatham Memorial Hall, Tubby Hayes will direct the Medway Dance Orchestra which will be augmented by Greg Bowen (tpt), Keith Christie (tmb), Ronnie Chamberlain (alto), Jeff Clyne (bass) and Bobby Orr (drs).

The Campaign will also be sending scores for the band's library.

The Medway Dance Orchestra normally plays Thursday sessions at the Clarendon Hotel, Luton Road, Chatham. Admission to the Memorial Hall concert will be free.

NEW BELL SINGLE

WILLIAM BELL and Judy Clay, who scored a big hit here with "Private Number," have a new single released on Stax on March 7 titled "My Baby Specialises."

Other singles scheduled for release on the same day include: "It's You" from Lou Rawls on Capitol, "Round Going Round" by Grapefruit and "Melody For You" from the Grassroots, both on Stateside-Dunhill.

"Too Much Of Nothing" from Country Fever on Bell, "Come With Me" on Columbia from The Formyula, "Dark Island" from Ian Powrie and His Band and "Will We Ever Meet Again?" from Elizabeth Power.

SHOW SWITCHED

"THIS IS Tom Jones" — ATV's top budget production which has been showing on Sundays — will switch to Fridays in London from tomorrow, and will be screened at 8 p.m.

The show will still be screened in other regions on Sundays as at present.

ATV gave no reason for the switch.

Monkees to tour Britain as a trio

THE MONKEES are to tour Britain as a trio within the next three months. Nems managing director Vic Lewis is in Los Angeles this week to discuss the tour—likely to include provincial dates for the first time.

A new single from the group is to be released on March 14 titled "Teardrop City"—a number recorded nearly three years ago and featuring bass player Peter Tork who has now left the group.

Monkee Mike Nesmith told the MM on the phone from Los Angeles on Monday: "Peter started talking about leaving the group about eight months ago. There were quite a few things he felt he wanted to do but these wouldn't mix with the group's activities. He wants to sing folk songs.

"We gave him a watch and our blessing when he left. We never thought of replacing him—there's only one Peter Tork in the world. Who knows, maybe in two or three years' time he'll come back?"

Questioned about the future of the group Mike Nesmith said they had developed a scheme where each Monkee would be able to work individually but within the framework of the group.

"We are going to try and abandon our collective identity—we are not represented by one idea. By a pattern of record releases and exposure we will be able to make the transition from a collective identity—each of us will be able to spring out to do what we want within the context of the group."

The group are considering making another Monkee film. Their first film "Head" will be released here during their tour.

Tony Barrow International are now handling the group's publicity in Britain

JAZZ NEWS — COMPILED BY BOB DAWBARN

DANISH avant garde saxist John Tchicai arrives in Britain this weekend to appear in a concert of "Natural Music" at the Lady Mitchell Hall, Cambridge, on Sunday (2) and at Hampstead Country Club, London on Monday.

Sharing billing at Cambridge are Dutch saxist Willem Breuker, Yoko Ono, Trevor Watts (alto), Mongezi Feza (tpt), Peter Lemer and Chris McGregor (pnos), Barre Phillips and John Dyani (bass), Louis Moholo and John Stevens (drs). At Hampstead, Tchicai will be featured with Breuker, McGregor, Dyani and Stevens.

THE National Youth Jazz Orchestra is giving a concert for schoolchildren at Highbury Grove School, London, from 1.45 pm to 3.30 pm. Any teacher who would like to take a party should contact the National Youth Jazz Association at 11 Victor Road, Harrow, Middx.

NEW ORLEANS clarinettist and saxophonist Andrew Morgan, brother of the legendary Sam Morgan, is on holiday in Britain and will be a guest at the New Orleans Gala, starring Barry Martyn's Ragtime Jazzband, Mike Casimir's New Iberia Stompers and the Paragon Marching Band at the Red Lion, Hatfield, on Monday (March 3).

DRUMMER Bill Cobham, recently in Britain with Horace Silver, is now working with Herbie Hancock's Sextet at New York's Village Vanguard . . . Erroll Garner opens at the Century Plaza Hotel, Los Angeles, on March 3, for three weeks.

THE Keith Tippett Band is now resident on Thursday's at London's Arts Lab, Drury Lane. They return to the 100 Club on March 24. Keith is currently writing an extended work to be played at the Barry School in August and which may be recorded by the BBC.

JON HISEMAN and his saxist wife Barbara Thompson guest together at the Three Tuns, Beckenham High Street, on March 13. The Michael Garrick plays the club tonight (Thursday) followed by Terry Smith and Jeff Reed (6) and the Phil Seamen Quartet (20).

BBC Jazz Club are to tape a session at the MJS club, Royal Oak, Tooley Street, South London, on March 28, when Lennie Best (vibes) and Peter King (saxcs) guest with the resident trio of Phil Seamen (drs), Terry Shannon (pno) and Reg Pettit (bass). Danny Moss guest at the club tomorrow (Friday) and Terry Smith on Saturday.

THE Alex Welsh Band guests at the Falcon Hotel, Settle, Yorks, on March 25 . . . Jazz sessions have re-started on Sundays at the Lamb Inn, Hyde, Cheshire, with the resident Keith Pendlebury Trio and guests.

FIRST jazz at the new Lyons Concert Hall in York will be played by the Howard Riley Trio next Monday (3). The trio plays London's Conway Hall on March 14 and has an album released by CBS early in April.

AMERICAN tenor star Johnny Griffin visits Jersey Jazz Club on March 19. Other guest bookings are Stuart Hamer (5), John Surman (12) and Joe Harriott (26).

A YEAR of Monday night jazz at the Queens, Tottenham Lane, London, N.8, is celebrated on March 3 with a special session starring Sandy Brown, John Chilton and Wally Fawkes in addition to the resident Doug Murray Quintet—Murray (pno), Bill Greenow (alto, clt), Pete Strange (tmb), Tony Desborough (bass) and John Armitage (drs).

THE Spontaneous Music Ensemble have completed their album for Georgie Gomelsky's Marmalade label. The album features two versions of a John Stevens theme, "Olive." On one side it is played by Kenny Wheeler (tpt), Trevor Watts (saxes), Peter Lemer (pno), Derek Bailey (gtr), Johnny Dyani (bass), John Stevens (drs), Maggie Nichols, Carol Ann Nichols and Pepe Lemer (vcls). The other version has just Watts, Dyani, Stevens and Maggie Nichols.

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EUROVISION

BILL MARTIN picks the winner

■ WHICH OF THE SIX FINALISTS WILL BE THE SONG TO REPRESENT BRITAIN AT THE 1969 EUROVISION SONG CONTEST? WE SHALL ALL KNOW ON SATURDAY WHEN LULU ANNOUNCES THE WINNER FROM THE SIX SONGS SHE HAS FEATURED IN HER TV SERIES. BUT WHICH WILL IT BE? IF ANYBODY IS CAPABLE OF AN INSPIRED GUESS, IT MUST BE BILL MARTIN WHO, WITH PHIL COULTER, WROTE BRITAIN'S ONLY EUROVISION WINNER TO DATE, "PUPPET ON A STRING", AND ALSO "CONGRATULATIONS"

FIRSTLY, I think Lulu has a great chance of winning the Eurovision, no matter which song is picked, as her personality could win her almost anything, and this is why I would like to see "Come September" win, as it has the best European melody and Lulu sings it with terrific verve and personality. It is between three songs—the above, "March" and "Boom Bang-a-Bang."

This is a run-down of the six songs as they are sung:—

"ARE You Ready For Love?" Alan Hawkeshaw and Ray Cameron.

This song is too similar to "Me The Peaceful Heart" and if you listen closely to the introduction of the Lulu Show you will hear almost the same bongo drum introduction. *I think this is too much of a "pop" song for the Eurovision.*

"MARCH" — Ken Howard and Alan Blaikley.

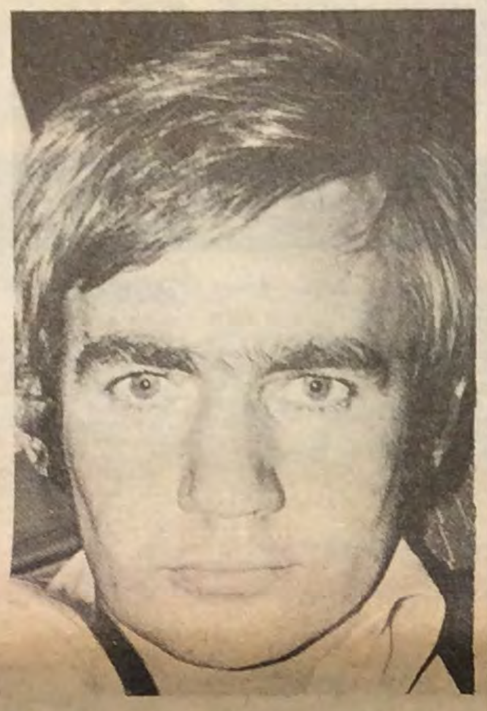
If anyone knows how to write for Europe it is these writers. All the Dave Dee hits etc. It is by no means a great song but it is a good Eurovision song because it hits you in the first eight bars and that is what is needed. My original favourite and still a very good contender.

"Come September—Don Black & Mark London.

I personally pick this for three reasons. First it is the best European melody and melody is the most important thing in the contest. Secondly it somehow conveys Lulu's bubbling personality at its best, which must sway the judges and lastly Lulu looks and feels comfortable when singing it, and this is a necessity. These writers have tasted success with Lulu before, they wrote her multi-million single "To Sir With Love."

BOOM Bang-a-Bang — Peter Warne and Alan Moorehouse.

Undoubtedly the dark horse of the contest. It has everything a Eurovision songs needs from arrangement, gimmicks, catchy chorus and picture title. Altogether it is a well manufactured Eurovision song. The great British public could pick this one. I like it but I feel Europe has heard it all before.



MARTIN: favours 'Come September'

"I Can't Go On Living Without You" — Elton John & Bernie Paupin.

It would be hard to get this title on a postcard when voting. A very unimaginative title for what is just a dull and uninteresting song.

"BET YER!" — John Shakespeare and Derek Warne.

John Shakespeare unfortunately did not live up to his famous historical name. To me this song was like a never-ending middle eight the best thing about it is the title. There the story ends.

P. S. ON THE SHOW

I CANNOT understand why the BBC after discovering the winning formula two years running decided to change the song presentation. To me it is very unfair on the writers. One minute Lulu sings Bacherach and David, next minute an unknown. The songs obviously come in for comparison. Surely Lulu, questing on a major show as Cliff and Sandie did, would have created much more interest and, as far as the songwriter is concerned, a better chance.

PETER GREEN defends Fleetwood Mac

SOLD OUT? GERROFF!

WHILE Peter Green's Fleetwood Mac played to enthusiastic Stateside audiences, British blues fans accused the group of deserting the music that made them.

"Oh! How could you, Fleetwood Mac," they screamed. "You've sold out, jumped on the commercial bandwagon, deserted the blues. . . ."

Peter Green read the Mailbag headlines, sipped a glass of champagne, and replied: "Sold out—that's just a stock phrase, we're still playing the same stuff on stage and whenever we play 'Albatross' it just brings the place down every time.

"These are just narrow minded people. I'm going to play what I like, when I like. We've always been commercial. Blues is commercial—before we made 'Albatross' we drew crowds and crowds.

"It seems that people are trying to keep us down as much as possible. 'Albatross' got very few plays even though it made number one.

"I don't think we lost any fans through 'Albatross'—these people who don't want us or John Mayall or Aynsley Dunbar to get success aren't thinking about us, they're just thinking about their own personal pleasure which is a bit sad.

"People should want the best for everyone else. I want to get some land—a farm—and grow crops and vegetables. It would be an open house, no locks on the doors, which is surely the way things should be. I want people to be happy.

"The main thing I want to do is to make good records that musically satisfy. We just want to make good LP's and singles. We won't make anything for the charts but we will pick something out of a bunch that's best for the charts. We'd be silly to pick out something that would make a bad single.

"'Albatross' will never date. It's like one of those great old instrumentals like 'Apache.' It might even become a standard.

"Our new single will be called 'Man Of The World.' It's in the same vein as 'Albatross' but it's a song. It's a sad song so it's a blues but people will say it's not because it's not a 12-bar.

"It's got a really great melody and I've got some good ideas to make it more complete. It's very sad, it was the way I felt at the time. It's me at my saddest.

"It's a blues record but because it's my own melody, my own chord sequence, people won't take it as blues but if it doesn't make a hit, it doesn't really matter. If we wanted to make a lot of money, we could live out in the States, but none of us are bothered about making money. We just want to be musically satisfying.

"We'll have a new British LP out in the middle of April. I'd rather record in the States because they seem to be in it more, they're more advanced. The best sounds are on American records, no-one's ever matched Phil Spector or Tamla. The sound they get is really something.

"I don't think I'm influenced by anything in particular when I'm writing. Sometimes I just get a line in my head, write it down and then come back to it later. 'Albatross' started with just three notes but that number was such a big thing it just had to be the single, it was so powerful and peaceful.

"The title? No, I wasn't thinking of an albatross, somethng else. I don't really know what. Something very peaceful." — **ROYSTON ELDRIDGE.**

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Blues to shake your head

FREDDY KING: no device untried

WITHOUT getting sunk in classifications of blues style it is fair to say that Freddy King is a modern bluesman, urban blues player if you like, who shines particularly in hard-swinging instrumentals. One of his influences is unquestionably B. B. King and, like the Blues Boy, his vocals are affiliated to the jazz-blues singing of such as Joe Turner and Jimmy Witherspoon as well as to earthier blues.

In person, and he has a hefty presence in every sense, Freddy King makes a most powerful impact. At Bluesville, Finsbury Park, on his opening night of the present tour, he struck up an extraordinary rapport with a youngish audience in double-quick time. The swing and force of his music are in themselves something to make you shake your head; and he combines them with a command of amplified blues guitar technique which practically leaves no device untried. Everything came up from staccato "hammering" to behind-the-head picking.

Following the Steamhammer onto the stage for his second set — he ended the first with a display of guitar attack which had the crowd responding feverishly — King hit his stride at once and seldom faltered thereafter. The group — whose lead guitarist, Martin Pugh, and singer, Kieran White, dropped out for King's performance — did a praiseworthy job of following the soloist. They had only one short run-through, so accompaniment had to be directed by signs, mainly head-pointing. In view of the sheer drive and emotional horsepower of Freddy's offering, not to mention its mobility, they deserved their applause. And I don't doubt that by the time this is in print the whole act will be tighter and slicker.

There is no need, I hope, to itemise the programme. Lowell Fulson's "Reconsider, Baby" was a successful vocal of the more restrained kind; "It's Too Bad, Things Are Going So Tough" was another slow blues specially requested by fans who seemed familiar with all Freddy's works; "Get Out Of My Life, Woman," "I Love The Woman," "Have You Ever Loved A Woman" and "Play It Cool" were others we heard. The last, King's newest single, introduced some of his most admirable playing.

Further rockers there were to galvanise us: "Hideaway," "Driving Sideways" (or was it "Frantic?") and something else similar were booted out by this electrifying guitarist during the evening. The biting, crying, single-stringing and smoking riffs got the audience clapping and waving and yelling. And King egged them on and leapt up and down with the swing and pleasure of it all. If you ever wonder where that emphatic, all-embracing beat has gone to since jazz refined it into smaller pieces, I can help. Freddy King has got it, for one. — MAX JONES

Only a few hundred see Jimi in his true environment

THOUSANDS of fans cheered on Jimi Hendrix at his Albert Hall concert last week, but only a few hundred could watch him in his best environment — an after hours jam session. As soon as his show was over he drove to London's Speakeasy Club to jam with group stars like Jim Capaldi, Dave Mason and Alan Price.

Attentive "faces" gathered round but there was no wild applause, and some knowledgeable "ears" related they had some difficulty getting together, although Jimi was playing well.

wonderful

Card from **Jethro Tull's Ian Anderson** in U.S. said, "**Bill Harry** told me to send you a postcard from America. Does he like you? Having a wonderful time, wish you were here" . . . Pop journalists having a whip round to buy Paragon Publicity a road map . . . **Raymond Froggatt** group very good with orchestral backing at the Belfry Hotel, Wishaw . . . Major Minor's **Frances Baars** playing Mother Christmas at Melody Maker last week . . . blues fans have a bonus this month with Mississippi **Fred McDowell** and **Freddy King** already touring and **B.B. King** and **Brownie McGhee** and **Sonny Terry** due later this month.

Film star **David Hemmings** deejaying at Ronnie Scott's Upstairs last week . . . **Gun** manager "**Chips**" **Chipperfield** reports "Mass hysteria" on the **Roland Kirk** tour.

Jim Godbolt claims that a certain MM staffman "takes ghoulish delight in telling me who is now in the 'Next World Of Jazz'" . . . 18-year-old **Johnny Farlowe** reckons to be youngest Radio One deejay . . . **Liverpool Scene** to appear in a **John Cassavettes** film after he saw them at the Roundhouse . . . **Jack Barrie** choked when somebody nicked the public phone off the wall of La Chasse club for the second time in two months

The **Peddlers** looking for two singing, dancing girls to join the act before March 7. The lucky girls will go to the States and Australia with the group . . . **Amen Corner** invited to help themselves by EMI records in Germany. **Andy Fairweather-Low** took some rare foreign albums including two LP's of Buddhist chants, two African albums, a set of six albums of American Ballads and Songs and long-playing album of a lecture on Vietnam and the Vietnam war. Another member of the group took an album on mushrooms.

feature

Ted Heath Band will not be appearing with **Tom Jones** in the future, reports **Mrs Ted Heath** . . . **Yes** signed to Atlantic Records. **Ahmet Ertegun,** Atlantic president came to England to conclude the deal personally with the group's manager **Roy Flynn** . . . Fillmore East to feature jazz heavily in the future. **Thelonious Monk, Billy Taylor, Clark Terry Big Band, Red Norvo, Barney Kessel, Ruby Braff, George Wein, Coleman Hawkins, Art Blakey, Gary Burton, Bill Evans, Mel Lewis-Thad Jones Band, Roy Eldridge and Herbie Hancock** lined up.

Barry Ryan was trapped for three hours in a Brussels hotel by 3,000 ardent fans. He had to be smuggled by police in a removal van. Barry's "Eloise" is still number one in the Belgian charts after 13 weeks and advance orders for "Love Is Love" have topped the 100,000 mark in Belgium alone . . . American cornettist **Dick Sudhalter** in London en route to Belgrade.

Two members of **Rainbow, Martin Cure** and **Graham Amos,** are ex-former apprentice clowns with the **Sir Robert Fossett Circus** . . . BBC's Top Of The Form phoned MM to ask who was last year's Eurovision Song Contest winner. When told **Massiel,** they asked "Has he got a first name"—no marks for that! . . . Ex-Spoonful group members **Jerry Yester** and **Zal Yanovsky** have joined **Frank Zappa's** Bizarre label as producers. Among the acts they will be working with are folksinger **Judy Henske, Captain Beefheart, Zappa's** all-girl group, **Girls Together Outrageously** and a five man group, **Alice Cooper.**

Transatlantic Records have signed a U.S. recording deal for

THE raver's WEEKLY TONIC

Joe Boyd's discovery the **Purple Gang** . . . **Chris Farlowe** the first signing for Polydor Record's American division . . . Elektra Records European representative is **Carol Peters,** who will be based in London.

Singer and conga drum player **Terri Quaye** and MM's lady photographer **Valerie Wilmer** narrowly missed being stoned to death by rioting crowds in Turkey . . . When **Terri** tried to say "Thank you and Good Night" in Turkish after her first gig, the mike collapsed . . . **Valerie Wilmer** claims to have discovered the source of **Albert Ayler's** inspiration—a long Turkish clarinet played with a hard reed and achieving the same tone and played at the same tempo as Ayler plays his sax . . . *Miss Wilmer punched a Turkish sexmaniac on a bus and excelled herself by calling him BOK YUS — and she* will provide a translation on asking.

The **Spontaneous Music Ensemble** swinging well at the Little Theatre Club on Friday . . . Jazz hippies weirder than pop hippies . . . **Nicky Scott** and the **New Vaudeville Band** both hoping to pull out a plum from the **Beatles'** "Honey Pie" . . . Publicist **David Reay** has changed his motto to "Dollars are thicker than water" since he signed **Moby Grape, Love** and **Group Therapy** accounts . . . **Tony Hall** predicts that the **Bakerloo Line** album will be the "best bloody blues this country has produced" — red blues, eh?

Savoy Brown reckon they like America but not the violence Fourteen people were murdered during their three day stay in Detroit **Stan Webb** was a brickie, a photographer, a plasterer, a milkman and a trainee engineer before becoming a bluesman . . . **Don Wardell** to interview **Christopher Lee** at Luxembourg studios next week — oh, horrors! . . . deejay **Tony Macarthur** and **Bee Gee Colin Peterson** both from the same Australian town.

Sunday lunch-time jazz sessions the feature of Stockport pub, the **Warren Bulkeley,** where the **Randy Colville Swingtet** is resident . . . **Andy Kim,** American singer trying to get at **President Nixon** through his daughter **Tricia.** His latest single is "Tricia, Tell Your Daddy," according to a hand-out titled Rock and Roll Poop Sheet — well, that's what they called it! Then there was the trumpeter in an Eastern European country who stuck his instrument through a picture of **Stalin** and played "You Haven't Shaved Today" — that's one Eastern European trumpeter who doesn't gig much today.

Caught in the act

VIKKI CARR
nervous at first

VIKKI CARR

VIKKI CARR completely won over the audience at the first show of her London Palladium appearance last Sunday on a sparse bill which could only offer Joe Brown, the Ralph Dollimore orchestra and compere Jerry Stevens in addition to Vikki.

Miss Carr, nervous at first, steamed into her hits, produced real tears and had what is known as a typical family audience yelling for more.

Joe Brown had a mammoth spot and performed with confidence and skill, but half as long would have been adequate. The Ralph Dollimore band did a fine accompanying job. But compere Jerry Stevens should cut the cracks about coloured gentlemen and the Rolling Stones being sheep-dipped. They're not funny. — JACK HUTTON

FLEETWOOD MAC

FLEETWOOD Mac were given an enthusiastic "welcome home" at Mothers in Birmingham on Sunday when they made their first British appearance since their return from America.

The group showed that they have not lost their feeling for the blues just because they have become pop idols through topping the hit parade with "Albatross." True, their 90-minute spot before a capacity crowd included a rock and roll selection featuring such classics as "Blue Suede Shoes" and "Whole Lotta Shakin' Goin' On."

But they still put across originals and blues associated with Elmore James and others, with a conviction that made it quite clear they have no intention of jumping on to the commercial pop bandwagon. — DENIS DETHERIDGE.

MIKE WESTBROOK

MUSICAL anarchy is the greatest danger facing bands playing "free" music. That charge cannot be levelled against the Mike Westbrook Band which played a magnificent evening at Finchley's Torrington jazz pub last week.

Free the band is, but never out of control whether accelerating in full flight or descending gently into an exciting riff. Excitement and a pungent originality are the mainstays of the group which features some of the best young British jazz talent available.

It would be unfair to single any musician out, but I remember fondly Westbrook's searching piano work, bassist Harry Miller's drive and cohesion with drummer Alan Jackson, Mike Osborne's urgent, screaming alto and, of course, John Surman's superbly original sheets of musical ecstasy on baritone and soprano. An exciting, rewarding evening. — ALAN WALSH

LIVERPOOL SCENE

EVERY SO often, out of the morass along comes something which displays a spark of originality. The Liverpool Scene have this spark.

An Enfield College last Friday, on a concert bill which also featured the excellent Jon Hiseman's Colosseum and Al Stewart, they displayed their art to a highly appreciative student audience. Basically, they present a pot-pourri of aural arts: music, humour and poetry, blended in with a Liverpool awareness and attitude.

There is ample solo talent: Adrian Henri has already won acclaim for his writing in the literary world; tenorist Mike Evans has listened to Coltrane, but has ideas of his own as well as a good tone; guitarist Andy Roberts is quite brilliant on acoustic guitar playing items like "Burdock River Run" and displays a fine lead on amplified six string; bassist Percy Jones lays down a solid, yet fluid rhythm, and drummer Brian Jones is sympathetic.

Their repertoire at Enfield included "Tramcar To Frankenstein," "Batpoem," "Burdock River Run" and their tribute to a (fictional?) pioneer beat group, Bobby and the Helmets. And you have to be a Scouser to appreciate the subtlety of that. ALAN WALSH.

CLEO LAINE

MODERN PHENOMENA like the Poco-o-Poco Club, Stockport, with their large capacity, constant service of food and drink, and the inevitable hen-parties determined to be gay, are hardly the ideal setting for serious jazz. But they fill a particular need, do it very well indeed, and artists with any sense at all, tailor their acts to suit the environment.

Cleo Laine, with a big assist from husband John Dankworth did just this — by the simple expedient of presenting an unadulterated display of sheer talent. Her command of the stage and the audience was complete, her vocal talent faultless — as was her choice of material. Her sense of theatre, too, came through vividly as she first sang "The Lorelei" beautifully — then as a competitor in a talent show might do the song, followed by a tremendous version of "Aquarius" — then into a series of vocal impressions on an Irish ditty, bringing in Chevalier, Gracie Fields and even Jolson. A superb piece of entertainment. — JERRY DAWSON.

MOODY BLUES

MOODY BLUES are one of those rarities in British pop — a group that can produce their recorded sound outside of the studio, a quality they proved on Saturday at London's Brunel University.

Their fine set included their last single "Voices In The Sky" and tracks like "Ride My See-Saw," "Tuesday Afternoon" and "Side By Side." As a group Ray Thomas (vcl, flute), Graham Edge (drs), Mike Pender (org), John Lodge (bass) and Justin Hayward (ld gtr) are very much together, and their new LP should be something. — ROYSTON ELDRIDGE

SCOTT WALKER

A LITTLE tense perhaps, even a little too serious, but at least a musicianly singer who knows the value of dynamics and nuances, and who makes full use of clever lighting to embellish his act. That was Scott Walker at the Cavendish Club, Blackburn, last week.

With hits such as "Easy On Yourself" and "Joanna" under his belt he is halfway there as far as the public is concerned, but excellent arrangements (particularly on "Main Street Mission") helped to lift his offering way above average.

Scott provided himself with a neat guitar accompaniment in "If You Go Away" after declaring that in his opinion Jacques Brel is the "most significant composer-performer of the day." Equally interesting was his backing group led by Ray Warleigh playing alto and flute, with trumpet and soprano sax in the front line, and the very tasteful lead guitar of MM Pollwinner Terry Smith. — JERRY DAWSON

BEN E. KING

THE NEXT time that you hear anyone remark that pop singers today are all noise and no talent — take them along to hear Ben E. King, who was at Manchester's Princess Club on Sunday. Ben relies entirely on his rich voice and the minimum of chat, all tied up in a neat bundle by a happy, pleasant personality.

"Be Happy" was the perfect opener — and an apt description of his performance. "She Said This," his new release "Till I Can't Take It Any More," his first hit "Spanish Harlem," "Save The Last Dance For Me" (with the audience singing their heads off), "Will You Still Love Me Tomorrow," and the big one "Stand By Me" — all were there in what can only be described as an excellent performance. — JERRY DAWSON

CANDY

CANDY, the sex spoof film now at the Odeon, Kensington, boasts Ringo Starr among the glittering array of players, but he's not exactly overworked. He's merely a short stop on the wayward way of Candy, played by Ewa Aulin.

Ringo is the Mexican gardener who wrestles with Candy on a billiard table and, as Candy is naked, it's difficult to observe Ringo. His acting ability will have to be judged on future performances.

The faces that linger in the mind afterwards belong to Walter Matthau, Richard Burton, James Coburn and Marlon Brando. It's difficult to remember what Candy's face looks like. — JACK HUTTON

RAYMOND FROGGATT

THE FOUR-PIECE Raymond Froggatt group, augmented by a large string and brass section, made an impressive appearance at the Belfry Hotel, Sutton Coldfield, on Saturday.

Froggatt, a good, strong vocalist, and his group — Hartley Cain (gtr), Len Ablethorpe (drs) and Louis Clark (bass gtr), who wrote the arrangements and conducted — were well balanced with the orchestral backing and there were some nice sounds on things like "Sonnet For Hartley," a solo for guitarist Cain, "Time Goes By," the interesting "Rachel's Coming Home" and the Dave Clark hit, "Red Balloon," written by Froggatt.

They deserve to become better known and if, as planned, they repeat this show elsewhere, they will. Certainly one of the best groups on the scene at the moment. — TONY WILSON

RON GEESIN

"**PUT COTTON** wool in your ears and extend your life by several years," Ron Geesin, the Magic Christian, advised his audience at London's Institute of Contemporary Arts last Friday.

Later he hurled slippers at a battered, red petrol can that serves as a fine blues-blowing medium as well as a target; he yelled a mighty whoop of freedom inside a concrete chamber, part of the design of the auditorium; played banjo like Jimi Hendrix and piano like a cross between Spike Milligan, Crippled Clarence Lofton and Solomon.

He was, in short, unpredictable, Scottish, funny, occasionally biting, and generally brilliant. Pete Brown's Battered Ornaments followed with electricity and poetry, but having experienced him for the first time, my head was still reeling with Mr Geesin's startling performance. — CHRIS WELCH

JON HISEMAN

JON HISEMAN'S Colosseum rather upset the London In Crowd. When they blew up a storm at the Speakeasy Club last week, the applause was there but one sensed a strange feeling of "Who is this guy trying to play better than everybody else?" among some of the local "faces."

"They're all too good," muttered one hippy within my hearing, and he sounded a bit disgruntled. If only Jon copied Ginger Baker, or grew long hair. If only the band tried to be a bit more bluesy, British and boring!

At the moment, they have fallen into the trap of being exhiliratingly explosive and inventive. Dick Heckstall-Smith's tenor and soprano sax feature and Jon's staggering drum solo were the highlights of a set that was not in the least bit dwarfed by a jam session earlier that featured Jimi Hendrix, Dave Mason, Jim Capaldi and Alan Price. — CHRIS WELCH

CLUB NEWS

ELLA FITZGERALD, whose 1969 British tour opens in London on May 16 at the Royal Festival Hall, has signed for a one-nighter at Stockport's Club Poco-o-Poco on May 22.

Suzy Cope, who had a big hit disc a few years back with "Teenage Fool," is leading her own trio, featuring herself on organ, at the Vale Country Club, Pontyclun. She is also studying lute at Cardiff College Of Music.

Singer and conga drummer Terri Quaye is billed with Johnny Ray at the Cresta Club, Birmingham, from March March 10. Terri has just returned from two months in Turkey. Next Monday (3) she starts a week doubling two London clubs, the Crazy Horse and the Best Seller.

Late-night meeting place for showbiz personalities in Manchester is Blinkers where the big attraction is resident deejay Jennifer Lowe, the current Miss England.

The First Welsh International Festival of Music is being held in the grounds of Grossways Country Club, Bridgend, Glamorgan, on July 5. Groups invited to take part include the Nice, Love Sculpture, Glass Menagerie, Roy Harper, Writing On The Wall and Pete Brown's Battered Ornaments.

Dickie Valentine, Bill Maynard and Alan Randall are all on the bill at the new Penguin Club, Birmingham, from March 2. Leslie Douglas leads the resident sextet at the club.

Guy Mitchell doubles South Gloucestershire's Cleopatra Club with Cleopatra's Palace, Newport, for the week of March 30 . . . Name bookings for March at Tito's, Cardiff include Alan Price and Friends (16), Jackie Trent and Tony Hatch (23) and the New Faces (30).

Liverpool Scene play their monthly gig at Mother's, Birmingham, tomorrow (Friday). The Who visit the club on Saturday, followed by the Chicken Shack and John Peel on Sunday.

Star names for Wolverhampton's Club Lafayette include Sight And Sound (March 7), Playground (15), Swinging Blue Jeans (21) and Paul Williams Set (28). The club's Thursday Blues sessions feature Fleetwood Mac (6), Junior's Eyes (13), Chicken Shack (20) and Blodwyn Pig (27).

Chuckles, a six-piece Manchester group, play the In Place, Stretford, tonight (Thursday). They had their first single, "Never," released by CBS last weekend.

Alan Price doubles La Dolce Vita and the Cavendish Club, Birmingham, from Sunday (2) for a week . . . Sharon Tandy stars at Birmingham's Le Metro on Saturday (1) followed by Donnel Jackson and the Broadway Crowd (2).

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THOUGHTS OF CHAIRMAN DEE

DON'T BE SURPRISED if Simon Dee — onetime pirate deejay and now TV personality with an audience of ten million—metaphorically links arms with such True Blue company as Sir Gerald Nabarro, Edward Heath and Enoch Powell.

Simon's political credo would, in some instances, make these gentleman blanch, and in one particular it would certainly have Mrs. Mary Whitehouse heading for the hills.

But Simon has some forthright opinions on a variety of subjects that would make a pretty solid platform if he ever chose to run as a Conservative candidate. Which is, broadly speaking, in the direction where his beliefs seem to lie.

For Simon is not content merely to remain the host of a cosy TV chat show, uncommitted and happy to play the gay blade before millions of admiring goggle-box gazers.

He firmly intends to upgrade his programme by taking a hard line on social — and therefore political — matters of moment.

"There are certainly going to be some changes," he says with the dedicated air of a young man who believes that his position of influence should be used to right many wrongs. And not merely used — as so many of his show business contemporaries demonstrate — as a vehicle for their own egos.

Social

It was Simon's recent Dee Time discussion with Jeremy Thorpe, leader of the Liberal Party, that had the papers rushing into print that Simon was heading for the Conservative Central Office.

"All I said what that I would like to become an MP, and how would I go about it," said Simon over coffee at the London Hilton. So he is not taking the step — yet.

But he willingly expanded on the subject. "People in the world of entertainment do get a social conscience," he said. "For instance, many show business personalities in America have entered politics.

"It's understandable why. They have travelled around the world extensively, and become very aware of the lack of social justice.

"This has been a hang-up with me. I feel a show with an audience of ten million can be used to more rewarding effect than a vehicle for an ex-Radio Caroline leaper who *has become — I hope to think — a fairly cogent TV personality.*

"And of course, TV is a tremendously powerful medium. It never ceases to amaze even me. For instance, at Golders Green on a show recently — when we were mentioning pot, I sudden ly turned to the audience and shot a question to them: 'Tell me the truth,' I said. 'How many of you have taken pot?'

"Would you believe it? Several people stood up. Right there on a nationally networked TV show!

"If a politician would go on TV and tell the truth about the position of the country, I'm quite sure the people would rally round. But they don't tell the truth. They say the people would panic, I don't believe it.

Money

"What they are sceptical about — and rightly — is when they are told there has to be a tough Budget to get the country out of the mess it's in. Then, three months later, the same thing happens again."

Here are some other capsule comments on subjects Simon feels strongly about:

● **EDUCATION**

"Primary education in this country is disgraceful. Don't the Government realise that whatever happens at the moment determines what happens in the future?

"The way education is treated is disgusting. There are schools in Leeds and Blackburn without outside loos, and with coloured children who can't speak English.

"There should be coloured schools run by and administered by coloured staff.

"Public schools? There's nothing wrong in public schools. As long as some people have more money than others, they'll want the best things in life. They'll want to eat with silver cutlery and buy colour TV. You might just as well ask why the chairman of ICI gets more pay than a desk clerk.

"Those who want to pay for a better standard of education will find it."

● **IMMIGRATION**

"Certainly I think there should be a restrictive policy. People should not be allowed in unless they have a job to go to or somewhere to live. This should apply to all immigrants — Irish, Poles, anyone, not just coloured people. Coloured people themselves know there is a problem."

● ***TAXES***

"Taxation is essential to run the country. But personal taxation is far too high. It should be reduced. The way petrol and cigarettes are continually taxed is very petty. And there is such a growing army of civil servants, new buildings have to be built to absorb them.

Goof

"If only this Government would go on TV and tell the truth! Maybe John Kennedy wasn't the best President America ever had, but he had the courage to admit that the Bay of Pigs fiasco was a goof. The youth of a country will always support a man who tells the truth."

● **CAPITAL PUNNISHMENT**

"No one has any right to take another person's life. What an advocate of capital punishment is really saying is that a condemned person is sentenced to his last two weeks of life. Nobody knows what death is. Legalised murder should never be allowed."

● **WAR**

"Fighting in defence of one's country, home or children, is very different. There's nothing wrong with that. If anyone attacked my home or my children — boy, then they'd have to fight me, too."

● **VIETNAM**

"I know that America is in Vietnam because it believes in the 'domino theory.' If one country goes Communist, then others will fall too. That the Communists would to to Australia even. But the Communists wouldn't go to Australia.

"The Americans should get out of Vietnam. I'm sorry, but I believe in that."

Worst

● **HOUSING**

"There's a London borough with the country's worst housing record, which is building a new town hall costing £3¼ million. The borough built just 68 houses last year.

"There are mothers and fathers separated from their children because they have nowhere to live. But this borough wants a new town hall!

"What's far more important is to get the mothers, fathers and their children together under one roof. They should make do with a new town hall made of bricks and a tin roof!

"I'm co-operating with HELP to really blast them for this attitude."

● **PENSIONS**

"These could be improved if there wasn't such waste on things like Concorde and our Far East commitments."

● **BIAFRA**

"How can they supply the Nigerian Government with arms? Wouldn't it be lovely if the Prime Minister came on TV and told the people of Britain he would use the RAF Transport Command and 40 or 50 VC-10s to fly out supplies to save the lives of the children in Biafra?

"And if one wog gun emplacement fired on such planes, it would be blasted to extinction."

● **RHODESIA**

"I would like Mr Smith to run his country his own way. People pontificate in the House of Commons or their own drawing-rooms when they don't know what it's like out there.

Halo

"But I know what it's like. I've been there. And there's no way of understanding unless you've been there.

"It's easy to say every man should have one vote and then walk out of the room with a halo round your head.

"But in the emergent countries in Africa, people who, ten years ago were drinking goat's blood and slaying little children as part of the Kikuyu initiation policy, are now in power. Whereas, we've got a thousand years of development behind us."

● **GERMANY**

"I have had an idol all my life. I've read his books, and played records of his speeches. Winston Churchill.

"It was he who said: 'The Hun is either at your throat or at your feet.' I must say I agree with him if you consider the history and development of Germany in the last 50 years. And, since the end of the First World War it's amazing how true that is.

"I feel Germany has been cauterised, or castrated, since the Second World War. But if Armageddon does come, I think it will be either in Berlin or Israel."

● **THE POPE**

"Why should the Pope be Italian? Give me one reason why he shouldn't be American or Irish. As for that nonsense about the Pill . . . don't talk to me about that.

"Some priest tells the wife of a dustman earning £11 a week with seven children to have more. 'God is kind and will look after you.' It makes me sick.

Stupid

"No woman on earth should have a child if she can't bring it up, feed it, keep it warm and give it love. If she can't give a child these four things, she shouldn't have it.

"It makes me mad that some stupid padre should try to tell them what God will do."

● **NATIONALISATION**

"Free enterprise can probably run things better than nationalised concerns. The way British Rail is run makes me want to throw up. Why, when I caught the 4.55 train to Cheltenham the other day do I find it filthy, all the heating turned off, and dirty coffee cups in the restaurant car? Then I had to ask the steward for tea four times. All this lethargy that's around. My God!

"I'm no anarchist, but there's so much wrong with the way this country's run. That's why so many young people are revolting. There will be some big changes in ten years' time — by 1979. And I want to do what I can to help.

"As Winston Churchill said: 'What is the point in life if not to make the world a better place for those who come after us:' "

LAURIE HENSHAW

Some random thoughts . . .

In Africa, people who ten years ago were drinking goat's blood and slaying children are now in power.	On a train I had to ask the steward four times for tea. All this lethargy that's around. My God!	There's so much wrong with the way this country's run. That's why so many people are revolting.	People should not be allowed into Britain unless they have a job to go to or somewhere to live.

NEXT WEEK

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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

MEN WHO MAKE THE BLUES

BY MAX JONES

BIG JOE WILLIAMS

BIG JOE WILLIAMS is one of the most interesting of traditional country singers still active. He remained a wandering bluesman, given to disappearing between bouts of recording, right through the Fifties and early Sixties. And, so far as I can tell, he's travelling yet. Because of this, perhaps, he has kept in his songs the abandon, informality and unsophisticated poetry of the old-time country bluesman. ● No matter how much time he spends in St Louis, Chicago, Los Angeles or New York, the rural flavour and primitive force of his music are hardly affected. He is a product of Mississippi's Delta area, and loosely speaking a member of that regional school of singing and playing. But it is one of Big Joe's strengths that his roughly enunciated vocal style, highly rhythmical and eloquent, if unorthodox, guitar and fluent song-making technique add up to a powerful personal whole. ● He has known and listened to almost all the great and semi-legendary figures in blues history, and has worked with many of them. He is said to be a mine of information about Tommy Johnson, Tommy McClennan, Willie Brown, Sonny Boy (No 1), Buddy Moss, Sleepy John Estes, Jim Jackson, Peetie Wheatstraw, Charlie Patton and dozens more. Sometimes his repertoire, or details of his performance, bear witness to his admiration for this artist or that — and Blind Lemon Jefferson's influence can be detected in a few of Joe's recordings—but when you hear Williams in full, ferocious flow there can be no mistaking the identity or authority of the performer. ● Born Joe Lee Williams in Crawford, Miss, in October of 1903, Big Joe (also known as Poor Joe) was one of 16 children in a poor family. He picked up songs from his mother, father and sundry relatives and taught himself to play a home-made guitar. He didn't like farm work and spent some years in railroad gangs and levee camps before leaving Crawford with a minstrel show. ● Through the Twenties he travelled the South, doing various jobs and playing at dances, rent parties and picnics — meeting other bluesmen on the way. It is said he was already adept at patching up old guitars and converting them to his own nine- or ten-string design. ● Joe began recording in '29, and he claims to be the King Solomon Hill who recorded for Paramount in '32, though this is questionable. He began making records fairly regularly in '35, and in the late Thirties cut titles with his friends Sonny Boy (No 1) Williamson and Yank Rachel. There were gaps in his record activities from '49 to '52 and from then until '56. ● He has since made a good number of LPs and has become internationally famous for his handling of a somewhat battered nine-string guitar from which he hits and coaxes an impressive array of walking basses, treble runs and driving rhythms which underline or sometimes swing counter to his vocal lines. He still blows kazoo as well, and this "horn" is featured with voices and guitar on his "At Folk City" (Xtra). ● With age, Joe seems to broaden his scope. On his visit last year with the Blues Festival (he first came to Europe with the '63 festival) he delighted fans with a nice line in bottleneck playing, to be heard on his new London-made LP, "Hand Me Down My Old Walking Stick" (Liberty). Mid-period Williams is included on "Bluebird Blues" (RCA Victor). For more current stuff hear "Blues On Highway 49" and "Piney Woods" (Delmark), "Tough Times" (Arhoolie), and "Big Joe Williams" (Xtra).

Ten years before the boom

LOCKRAN
a pound a night

TEN years ago, before the R and B and blues booms, a handful of singers were preaching the blues gospel around folk and jazz clubs. They included the late Cyril Davis, Alexis Korner, Long John Baldry and Davy Graham.

Also in this handful was a young singer called Gerry Lockran, who worked with harmonica player, Royd Rivers.

"There was no bread in those days," recalls Gerry, "and we worked for about a pound a night each. But we had a ball. Riv and I did a lot of Sonny Terry and Brownie McGhee stuff with amplified guitar and harmonica. Actually I started off doing Jack Elliott stuff and then moved on to Broonzy which really got me listening to blues."

Gerry's partnership with Royd ended six years ago and he continued working solo but now Gerry is getting a group together with pianist Johnny Parker, guitarist and singer Cliff Aungier, drummer Harvey Burns and bassist Brian Hopkins.

"I've been thinking about a group for a long time," says Gerry. "But not the kind of group that is making it in England at the moment. It will be just two or three different people, each working solo and with the group. I want to try something with a cooler approach to what I've been doing over the past ten years."

Would the group mean an end to Gerry's solo work. "No, I like playing and singing solo. I can't just stop it like that."

Gerry will be working more or less exclusively in Britain in the coming year and is dropping his residency of the past two summers in Mersey.

"I've had enough of that. It was seven nights a week nonstop. I'll be cutting down on work a bit. I've had so much work recently that I'm getting fed up with it. I want to cut down in order to try and play better with the band. When you're on your own your mind's not free. If I do gigs after a rest, I play a lot better. And all that travelling is mentally exhausting."

A drop of the hard stuff—British style

BLUES ON RECORD

■ Most of the tracks on the BLUES ANYTIME Volume 3 (Immediate MLP 019), which features the guitar playing of Eric Clapton, Jimmy Page and Jeff Beck and the piano of Nicky Hopkins, fall into what could be described as vintage British blues. The tracks with the three guitarists and Hopkins were recorded in 1965 and the others that make up the album, by the Santa Barbara Machine Head and Stuff Smith, were recorded in 1967. Side one, with backing from the All Stars — Carlo Little (drs), the late Cliff Barton (bass) and Nicky Hopkins—opens with the late Cyril Davies on "Someday Baby" with some strident singing and gutsy harmonica. A touch of nostalgia here for those with remember Cyril playing with Alexis Korner at the Marquee some years ago. "Steelin," features Jeff Beck and the fine blues piano of Hopkins on a slowish instrumental. In fact all the tracks on this side apart from Davies' are instrumentals The tempo picks up on "L.A. Breakdown," with more good Hopkins piano and Page doing the honours. Beck takes over on a rocking "Chuckles," and in similar tempo Page returns for "Down In The Boots." Hopkins gets his head on "Piano Stuffle," closing a very good first side. Eric Clapton and Jimmy Page duet on "Miles Road" with some dinstinctive Clapton guitar to open side two. The Santa Barbara Machine Head — Jon Lord (organ) ex-Artwoods and now with Deep Purple; Ex-Bird and Jeff Beck bassist Ronnie Wood is on lead guitar; Kim Gardner (bass guitar) and "Twink" now with the Pretty Things, on drums complete the group — are heard with interesting blues based material recorded in 1967. All good heavy instrumental stuff. One track from Stuff Smith, again a 1967 recording, rounds out the album. "Howling For My Darling" is in the blues groove and features "Fred" on piano, guitarist Ricky Burnette, Keith Hall (drms) and "Fingers Phil." bass guitar. An introspective look at some British blues sounds, many of which are still fresh and exciting today.—T.W.

JEFF BECK
vintage blues

CYRIL DAVIES
strident singing

SONNY BOY WILLIAMSON

■ Anything by the second Sonny Boy (Rice Miller) who died in 1965, is probably worth puttinf out and hearing. Giorgio Gomelsky, in whose house Sonny Boy lived for a few months on his last visit here, knew of the harpman's interest in jazz and of his liking for sitting in with jazzmen. On the final day of his stay in Britain, in April of '65, Sonny Boy was therefore recorded by Giorgio and Brian Auger with a jazz-blues group consisting of Joe Harriott and Allan Skidmore (saxes), Jimmy Page (gtr), Auger (organ), Ricky Brown (bass) and Mick Waller (drs). The result, now released at last is DON'T SEND ME NO FLOWERS (Marmalade 607004). Obviously it has value as Sonny Boy's last album, and it holds passages of typically expressive singing, some wailing harmonica and a few noteworthy contributions from the help, mostly from alto and tenor. Now and again, as on "I See A Man Downstairs" and "She Was Dumb," the session's potentialities are realised. But in the main it is a date which didn't quite happen. Balance is a bit rugged and the poorer tracks have a slightly strained, even turgid character, as though this was a rushed marriage. In fact, on the sleeve, Auger says the whole thing was accomplished in two-and-a-half hours. A pity in a way; but, still, "Getting Out Of Town" goes along merrily and the casually done title song has a melancholly Sonny Boy charm. In spite of weaknesses, I rather like its strangeness. However, blues buffs should seek the real Sonny Boy elsewhere. — M.J.

CHICAGO BLUES

■ Harpist Big Walter Horton and singer-guitarist Johnny Young combine with piano, guitar, bass and drums on CHICAGO BLUES (Arhoolie F1037), a programme of rocking contemporary blues with traditional elements. The numbers include Floyd Jones' "Stockyard Blues" and "On The doubtless still can today. That talented traditional singer Vera Hall, who featured on some of the Lomaxes' Library of Congress recordings and also on "Roots Of The Blues." is here With The Devil," "Strange Girl," "Don't You Lie To Me" and an excellent "Sometimes I Cry." The accompaniment, by Jimmy Dawkins, who in fact plays lead guitar, and bassist Ernest Gatewood, drummer Lester Dorsie and pianist Lafeyette Leake is hard-hitting stuff, and the album is well filled with moving harmonica blowing. The vocalising is not exceptional but there is much convincing slow blues and a lot of music which swings happily — such as "Don't You Lie" and "Walter's Boogie." In fact, the group feeling is pretty close throughout and the harp-guitar-piano-rhythm mix on "On The Road" is really tight Chicago style. — M.J.

WILLIE McTELL

■ Georgia bluesman Willie McTell — also known as Blind Sammy, Georgia Bill, Barrelhouse Sammy, Pig 'N' Whistle Red and other disc names — was one of the best exponents of the 12-string guitar. Like Leadbelly, another 12-string champion, McTell was recorded by the Lomaxes for the Library of Congress collection. He didn't have Leadbelly's gigantic personality and was never acclaimed as Leadbetter was by the folksong world. But he commanded a wide range of songstyles and was a very fair hand at the historical or autobiographical chat. THE LEGENDARY LIBRARY OF CONGRESS SESSION, 1940 (Storyville 670186), gives us 15 tracks made for the archives in Atlanta in October that year. The scope is wide — embracing monologues about his life and music, gospel songs, blues, ballads, a popular song and a railroad song — and some of the playing and hoarse-voiced sacred singing is gripping indeed. Among the highlights are "Chainey," "Murderer's Home," "I Got To Cross The River," "Old Time Religion" and the short guitar version of "Amazing Grace." This album, reviewed at some length when initially released here in '67, has been reissued "in response to heavy demand." It should be heard by all lovers of folk music. — M.J.

JOHN JACKSON

■ John Jackson, a Virginia songster with a good guitar technique, is well represented on Arhoolie's JOHN JACKSON, VOL 2 (F1035), aptly described as "More Blues And Country Dance Tunes From Virginia." Jackson says he picked up his open tunings and slide guitar method, done with the handle of a table knife, from a water boy with a chain gang some time around 1933-34. This knife style is demonstrated on the old Southern hymn, "Near The Cross," played solo with a chorus or two of humming. Among many other early influences Jackson names Luke Jordan, Blind Blake, Blind Lemon, John Hurt and Blind Boy Fuller, and there are echoes of Jefferson as well as Blake in his "Police Dog Blues," played in "Spanish" tuning. But his heritage, as the sleeve note says, is rich and varied. "Muleskinner" is a well-done interpretation with plenty of Jimmie Rodgers in it; "Going Up North" and "You Left Me" are banjo-backed songs, the former learned from his uncle, Jim Clark. "Death Of Blind Boy Fuller" was apparently taken from Brownie McGhee's record "Bear Cat" came from a neighoour called Benzine Burles; "Reuben," otherwise "900 Miles," features excellent guitar frailed banjo style; "Rocks And Gravel" is fine traditional blues with guitar accompaniment in the Big Bill class, while the standard "Going Down The Road" has John backed up by Mike Seeger's second guitar. All in all a first-rate selection of folk tunes and blues by an admirable musician. — M.J.

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' Tom Jones shouldn't keep the teenybopper sex symbol image!

A man with 900 songs under his belt

AMERICAN songwriter and poet Rod McKuen, who's written the songs for Frank Sinatra's new album, was in London this week for the Royal Command Performance.

Between sips of Perrier water in his Claridge's hotel suite, he talked of songs and singers: "Tom Jones has the potential of another Frank Sinatra but if his management keep him like an overgrown kid in tight pants they're going to kill him.

"I like his voice very much, but he's a grown man and he shouldn't keep the teenybopper sex symbol image. It's pathetic when he goes out into the audience with those middleaged women after him.

"You'll laugh, but I think the best female vocalist in the world is Petula Clark—she can take trash and make it sound good. She's a good actress, too.

BORED

"I like the Beatles very much. I like British groups more than American, but I think you sent us the Rolling Stones to get even with us for Bill Haley. I don't think the Stones are going anywhere musically.

"The sad thing about groups is that they haven't come up with anything unusual or different since the Beatles."

Rod has recorded 35 albums of his own songs. He has had more than 900 songs performed by such artists as Andy Williams, Eddy Arnold, Dusty Springfield, Henry Mancini and Glenn Yarborough, selling more than 50 million records.

I asked him if there were any particular favourites?

"Songs are like children, you tend to like the newest ones best for a while. I've written more than 900 songs, there are some that are genuine favourites which I never tire of singing, and there are others that I get bored with.

"I suppose I like 'The Lovers' and 'If You Go Away' (a hit for Dusty Springfield) best."

The 35-year-old American has written three other film scores besides The Prime Of Miss Jean Brodie, the Command performance choice — Good Old Charlie Brown, Goodbye Mr Chips, and Joanna.

"I didn't like the way any of my music was used in Joanna, but I do like what they've done in Jean Brodie, which will make Maggie Smith an international star.

"There are certain things I want to say in my songs. I don't want to tailor singles to make money, I don't need money that badly. The thing that pleases me most is the fact that I wasn't a carbon copy of anyone. I didn't pattern myself on anyone.

"If you go alone they'll stumble across you or you'll kill yourself. They found me." — ROYSTON ELDRIDGE.

It's tea for two

' I'm getting tired of being hit over the head with the Mama's and Papa's.

with Mama Cass...

RAIN WAS turning the snow to a filthy slush on the Park Lane pavements as pedestrians took unexpected skating lessons trying to negotiate their passage on a dismal Thursday morning.

BY TONY WILSON

Inside the plush Dorchester Hotel, ex-Mama Cass Elliott radiated her own personal warmth and organised cups of tea.

Despite her mild protest that it was "too early" — it was 11 o'clock — Cass was more than happy to chat, which she does articulately and at great length.

After enthusing over Lionel Bart's "Isn't This Where We Came In" and her visit to London's Revolution club the night before ("what I've learned since I was last in Britain, is that the 'in' place is where you are"), and getting tea together, Cass explained the reason for her visit.

"I've come over for the Tom Jones show, but I might stay longer. While I'm working on the show, I've had no time to socialise. I'd like to stick around. I like it when it's cold."

It is now about a year since she quit the Mama's and Papa's and had a solo hit with "Dream A Little Dream Of Me," and had her first album released.

"I'm extremely proud of the album," said Cass. "There are maybe two or three songs on it that I'm not crazy about, but that album is me. It took me a long time to collect the songs.

"But the record company didn't know what to do with it. It wasn't Mama's and Papa's." I'm not a rock singer, I'm a pop singer. I looked for 18 months for the right producer and found John Simon. He's great, and he has just finished the Electric Flag album and has produced Simon and Garfunkel, the Band and Leonard Cohen.

"The company heard it and there are things in it they didn't like—sound effects, for instance. But the producer has his ego and he was right in there with me. I played it to the president of Dunhill Records. He just sat there, and I was crushed!

"They played it to the promotion men and they just sat there too but I knew that there were some fine and beautiful songs on it. I made it in about ten days. It was so exciting.

"The record company pushed it underground and advertised it in all the underground newspapers.

"Before I came here, they said I should cut another single. A group I wanted to put together was Graham Nash, and David Crosby (ex-Byrds), but Stevie Stills somehow got involved."

"Can you imagine a group like that and with Paul McCartney. I'd love to record with Paul — we match tones, but he's got no reason to record with me."

Cass found a couple of songs and her choice should interest Harmony Grass. She chose "Move In A Little Closer, Baby" and recorded it.

"I did it as a lark. I did all the background voices and it sounds like the Mama's and Papa's. But I'm getting tired of being hit over the head with the Mama's and Papa's.

"You try and do something new and nothing happens, but you go in do something you know you can do—and it's nothing new—and it's a cover record!

"It's such hipocrisy! I said I'd never do another cover song. But I can't cop out —I did a cover record."

The Mama's and Papa's connection is one that Cass is obviously going to have to fight against, and she'll have to ram it down people's throats that she is a solo artist in her own right.

"People said to me 'you are the sound of the Mama's and Papa's' but I didn't believe it. Then when I heard the single with all the voices I'd put on, it sounded just like the Mama's and Papa's."

Cass left the group because she was getting bored. Cutting records took months and months, and she also wanted to do other things by herself.

"The music was sounding so over-produced. It should be so simply. Simplicity is the answer to everything and when art becomes work, it is no longer art.

"They say that when the Mama's and Papa's started there was an electricity in the group. That first album had magic!

"We had a togetherness that hasn't been heard since, but it was a different togetherness because we were men and women. Most of the other groups had been just men or girls.

"I think we pioneered something in American groups. We were the first group to integrate sexually. The original name of the group was going to be the Magic Circle. We'd only been together a week when we signed our recording contract.

"But, the Mama's and Papa's got to be boring, so after we cut the last album, I quit. Right now, they are rehearsing as a trio."

One of the projects Cass is undertaking as a solo singer is a possible television series. She thinks it will go out in April.

"John Sebastian, Joni Mitchell and Mary Travis, of Peter, Paul and, are on it. The Fool were to be on too. They designed some of the clothes, and there were so many groovy things on the show."

Another interest that Cass has is of a more serious nature. This involves the Do-It-Now Foundation, to prevent the spread of the use of methedrine "Speed" among 11, 12 and 13 year-olds in the States.

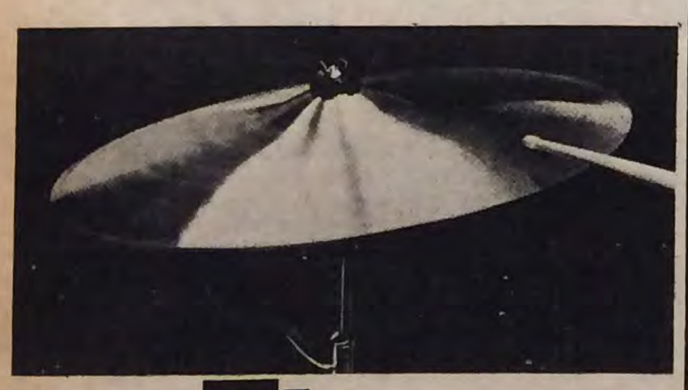
The foundation has a free clinic open 24 hours a day. It is both educational and therapeutic and is also supported by Frank Zappa, Eric Burdon and Grace Slick.

And the future for Cass-Films, she thinks.

"It's the next step if the television show goes to a series. I know a lot of people say that they want to go into films, but I'd like to go into it from a production angle.

"I enjoy singing, but I don't think I'll be singing for many more years, not more than about two.

"And I'm going to get married this year. No, no names. He doesn't know yet!"



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POP SINGLES

HOLLIES: doesn't sound like a hit

HOLLIES: 'Sorry Suzanne" (Parlophone). After hearing Blood, Sweat And Tears, the Cream and Miff Mole all in one afternoon, it is singularly difficult to return to earth and suffer tedious pop singles in all their repellant banality.

"Gawd, what cheek!" mutters Gertrude Drawers (housewife, 46, Chingford). "I'd like the job. Sitting up there, proud as you please, listening to all the latest fab waxings. Probably smoking them drugged cigarettes, like as not."

The horrid truth is, after the slightest contact with some of the fine albums currently being released, even the Hollies, respected as they are, begin to pall. This Ron Richards production, is merely pleasant, and doesn't sound like a hit.

GUY DARRELL: "Turn To Me" (Page One). Guy claims three hits, "I've Been Hurt, "Crystal Ball" and "Hard Loving." If you have ever heard of these hits (and I disclaim all knowledge), then write, on a postcard please, to Cedric Corkwangler, the Pop Memory Man.

Meanwhile Guy has another crack at the chart with a nice song well sung.

BEACH BOYS: "I Can Hear Music" (Capitol). Strained lead vocals remind of young Andrew Fairweather-Low, or his cousin Angus Foulweather-High. A trifle dull, but it has a gentle charm and with that Phil Spector sound, could become a hot cookie.

FOUNDATIONS: "In The Bad, Bad Old Days (Before You Loved Me)" (Pye). How loose is your neck? If five American doctors warn you to beware of excessive jerking, then avoid this cool waxing.

The stomping trumpets and strings, the devilish drumming and hollering lead vocals, combined with a fetching tune of hit proportions, will cause the most unendurable prude to jive heavily and topple his cranium to the beat.

If you don't dig — hard cheese.

clean

COWSILLS: "Hair" (MGM). The all-American vocalising family, comprising Ma, Pa and the kids. I wonder if they live in a Cowsill House?

Shucks and gosh by golly, it sure is a surprise they should turn to that filthy, immoral musical for material. In the past the Cowsills have been noted for their clean, wholesome image. But I must deny a sneaking admiration for their dabbling in the black arts.

I hope this is a flop of enormous proportions.

EQUALS: "Michael And The Slipper Tree" (President). "Ba, ba, ba, ba," like "la, la la," is not an inspired start to any record. But the Equals have an earthy quality that reminds me of early Kinks or Elgar. And as they "ba, ba" into a mid-tempo dose of socking-it-to-us, I am reminded of the words of George Bowell: "How would you like your fingers broken?"

TAJ MAHAL: "Ee Zee Rider" (Direction). A new and authentic voice on the blues scene. Young Mr Mahal is building up a quick reputation via his albums like "The Natch'l Blues." He combines old time simplicity with modern backing techniques.

His vocal style reminds of Hendrix at times, and with the sort of modern production bluesmen rarely receive, this could make an impression on the chart.

GUN: "Drives You Mad" (CBS). What a riot! After "Race With The Devil" it seemed it was going to be difficult for the explosive trio to find a suitable follow-up. But they have re-emerged with a distinctive and exciting guitar riff, backed by some yelling brass.

Adrian Curtis wrote the tune and contributes the guitar sound and his brother Paul did the arrangement.

Louie Farrell is on drums. A hit.

drama

GENE PITNEY: "Maria Elena" (Stateside). Gene, professional wizard of the pop world, once again reveals his mastery of the market with an expensive production that showcases his expensive voice.

He hasn't had a hit for a while, and doesn't appear to need them for his concert appearances, as they are always successes. But this piece of drama could help-out singlewise.

LEE DORSEY: "I'm Gonna Sit Right Down And Write Myself A Letter" (Bell). "Dear Me, how would you like to visit America? Would you care for a second-hand, mint condition White Ford Zodiac Estate? Are you interested in Mavis Prawnbucket's favours? *Please accept this cheque for several thousand guineas and a copy of the Beatles latest album, and* send off for the above by return post."

Well that was a nice letter and a damn sight better than Dorsey's curious version of that ghastly old tune twits in East End pubs insist on singing, when the band would be better employed blowing "Sunshine Of Your Love" or "Flying Home."

Yep, it's an oldie but badie, best put out of its misery.

finest

SARAH VAUGHAN & BILLY ECKSTINE: "Passing Strangers" (Mercury). Two of the world's finest singers, on a tune that really deserves its standard status.

An old recording of course, and one that needs no introduction to their admirers.

"The two best vibratos in the business" remarked our Max Jones, stopped in his tracks as the sound filtered in between a mush of bluebeat and Denmark Street, pouring from reviewing post.

LINDA KENDRICK: "I Will See You There" (Philips). "La, la, la" rears its head for the third time in a matter of days. Linda has a strong voice, the beat is catchy, but the lyrics are insulting.

charm

JASON CREST: "Waterloo Road" (Philips). A hit. An interesting and catchy song about the sights to be seen in London's Waterloo Road, an area I always associate with thieves, knaves, ruffians, oiks, degenerates and scum of various nationalities.

But apparently Jason Crest can see charm in their activities. Listen for old fashioned saxophone and traffic noises.

Incidentally, how about a song about Dean Street, where the Greek restaurants blasts hideous music by loudspeaker at 1 am, dustmen batter and yell at 5 am and provincial football fans burp and smell round the clock, unchecked by the Metropolitan Police or Westminster City Council, despite the agonies of those residents attempting sleep, doubtless as they are busy elsewhere persecuting motorists and inventing more fatuous regulations to oppress law-abiding citizens.

NEW POP LPs

REVIEWS BY MM POP PANEL

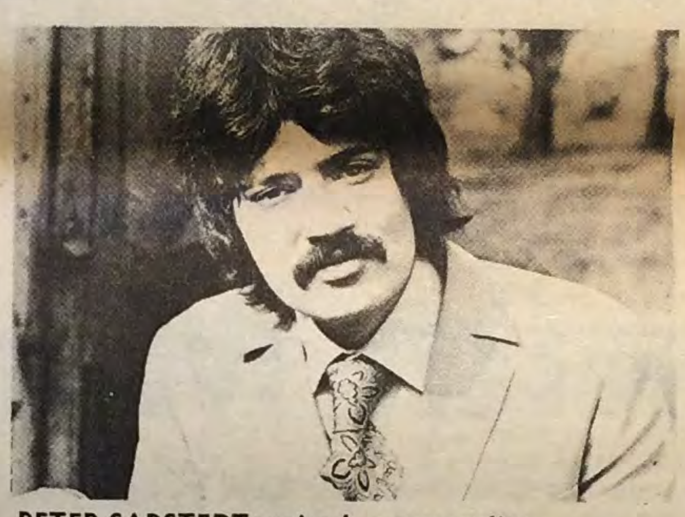
A fascinating first album

AN LP HEAD AND SHOULDERS ABOVE ALL COMPETITION

BLOOD, SWEAT & TEARS: (CBS). Hair was "an American rock musical." Blood, Sweat & Tears could be called "An American Music Musical." It is only their second album. It is superb. As a brilliantly conceived consummation of sixty years of development it draws from all categories, and defies categorisation. Nine vital and diverse musicians produce an album head and shoulders above all competition. As a symbol, it shows the future has arrived today. In the minimal sleeve note it states: "Their musical tapestries will stun you. Brash and exciting, their music is a wedding of jazz and rock." Best played on the finest hi-fi stereo at full volume to extract the full rewards, the recording quality equals the playing in brilliance. As the group (what an outdated expression) move through the programme that encompasses blues, soul, jazz and spirituals, conflicting images are conjured . . . the opening minutes of "West Side Story," the vastness of some Bernstein scored Western movie, the brassy brilliance of a Stan Kenton orchestra, the wail of Charlie Parker, the shout of James Brown and Ray Charles. Complete taste and authenticity is maintained in Dick Halligan, Fred Lipsius and Al Kooper arrangements, which are pure and mature. Both sophisticated and unsophisticated ears will thrill to the sounds of "Smiling Phases," "God Bless The Child," "And When I Die," and "The Blues," as the trumpets, guitars and organs leap from idea to idea. Watch for the superb drumming of Bobby Colomby, the organ of Dick Halligan, and Steve Katz on guitar. Forget jazz, pop and blues — think Blood, Sweat And Tears.

BLOOD SWEAT AND TEARS

PETER SARSTEDT (United Artists). When Bob Dylan released the pop lyric from Moon-June rhymes, he paved the way for a new breed of songwriter-performers, the latest of whom is Peter Sarstedt. This is a fascinating first album which repays digging below the extremely sophisticated surface. Sarstedt is no great singer — though his voice has personality. His melodies are not particularly memorable. His strength lies in his lyrics which, even at their most poetic, manage to avoid the pretentiousness of so many of today's writers. His words have a high polish which merely coats the pill of truth that lies beneath. His two singles, "I Am A Cathedral" and his current hit "Where Do You Go To My Lovely," are both included, but are certainly not the best things on the LP. Among the excellent tracks are: "Stay Within Myself," "Blagged," "My Daddy Is A Millionaire" and "Once Upon An Everyday." The assorted backings are neatly put together by Ian Green.



PETER SARSTEDT: voice has personality.

ENGELBERT (Decca). This new Humperdinck, which includes "The Way It Used To Be" and "Les Bicyclettes De Belsize," will sell by the thousand. Big, lush ballads. Big, lush arrangements by Mike Vickers, Les Reed, Sydney Dale, and Charles Blackwell. And Engel giving it all he's got—the Nelson Eddy of our time. Other tracks — "Love Can Fly," "Love Was Here Before The Stars," "Through The Eyes Of Love," "Marry Me," and "You're Easy To Love."

JOHNNY CASH: "More Of Old Golden Throat" (CBS). A great album by surely one of the true greats in the country field. Cash is immense in stature. He is assured of his music and his singing, a total believer in what he is doing and the conviction is in every track, as hard as steel. Fine old tracks here sensibly, explained in an intelligent sleeve note. Includes "Bottom Of A Mountain," "Honky Tonk Girl," "Locomotive Man," and "Wabash Blues."

MOBY GRAPE: "Moby Grape '69" (CBS). A set that grows on you from the smoothest of America's Underground groups. A varied programme showing country influences as well as a touch of the Beach Boys here and there and moments of hard rock. It's all very well played and sung—lend an ear to the nice bass guitar lines. Tracks include: "Ooh Mama Ooh," "Trucking Man," "Captain Nemo" and "Seeing."

"THE SOUL CLAN" (Atlantic). Messrs Solomon Burke, Arthur Conley, Don Covay, Ben E. King and Joe Tex sing together on "Soul Meeting" and "That's How It Feels"—recently put out as a single—and each has a couple of tracks to himself. You can have fun working out just who sings what on the all-in tracks and the whole thing is good discotheque stuff.

SPENCER'S WASHBOARD KINGS (Davjon). Pleasant and amusing recreations of 1920s sounds on such tracks as "California Here I Come," "Button Up Your Overcoat," "Pasadena," "Last Night On The Back Porch." It's inclined to go on a bit and lose spice.

FATS DOMINO! (Sunset). Everything Fats does is okay with us. Here's that rolling beat and groovy voice on songs like "Won't You Come On Back," "Good Hearted Man," "Goin' Home," "Before I Grow Too Old."

BOOTS RANDOLPH: "The Fantastic Boots Randolph" (Monument). "Fantastic" is the word. A veritable plague of Randolph albums have been released in recent week, no less than four by a competent but mediocre tenor saxophone player, who does session playing for many top stars and insists on inflicting endless versions of "hit tunes" like "These Boots Are Made For Walking" and worse. It seems all the more fantastic when one considers the number of fine artists who have difficulty getting one album released in a decade. Only "the music business" could fail to see something slightly odd about the situation.

NICE, SMALL FACES, ETC: "Immediate Lets You In" (Immediate). A valuable little sampler of some of the Immediate labels best wares with artists ranging from the Small Faces, Chris Farlowe and the Nice to Eric Clapton, Jimmy Page, P. P. Arnold, John Mayall and Cyril Davies. The tracks are selected from the Faces' best seller "Ogdens' Nut Gone Flake," "The Thoughts Of Emerlist Davjack" and "Ars Longa Vita Brevis" by the Nice and interesting is the blues track "Someday Baby" by the Cyril Davies All Stars and the legendary "Telephone Blues" by Eric Clapton in his John Mayall period. Eric is also heard with Jimmy Page, on "Drag' My Tail." Underrated Browne is heard on "The Death Of Neil" a song from his album "Give Me Take You."

RHYTHM N' BLUES: "The End Of An Era Vol 1." (Liberty). Most of these early 'fifties tracks have little to do with rhythm or blues. The groups — the Shaweez, Jewels, Dukes, Sharp Tones, Mellow Drops, Bees, Spiders, Hawks, Jivers etc, were the coloured pop or Tamla Motown of their day intent on producing dreary ballads, with banal lyrics with none of the soul of the later Tamla singers and groups. Occasionally a jumping rock and roll track appears like "Keep Your Feet On The Floor" when the tenor saxes, guitars and drums start moving and "Please Return" by the Jewels has a nice backbeat.

GLEN CAMPBELL: "Wichita Lineman" (Ember). It would be wrong to call Glen Campbell a country singer, although there are modern country music influences in his singing. He is really an American urban balladeer; singing songs of urban and suburban America. He shot to prominence with John Hartford's "Gentle On My Mind," and really had a monster hit in the US with Jim Webb's "By The Time I Get To Phoenix." Now he's in the Pop 30 with a very fine ballad, "Wichita Lineman," the title track from this excellent Ember album. The songs on this set are mixed: ranging from the countryish "Lineman" to Redding's "Dock Of The Bay," the Jacques Brel song "If You Go Away" which is beautifully sung but a little light on emotional drama, and the Bee Gees' "Words." There are also some fine urbane urban ballads: the immensely sad "Fate Of Man," the poignant "You Better Sit Down, Kids." All in all, a fine album with great arrangements and production by Al De Lory. Highly recommended as a collection of different shades of Glen Campbell.

A MARVELLOUS CREAM FAREWELL

CREAM: "Goodbye" (Polydor). Goodbye, Eric, Jack and Ginger. Hello Clapton, Bruce and Baker! So the Cream have gone. But they were always there before. Ginger and Jack roaring with Graham Bond. Eric being beautiful with Mr Mayall. So they were together for a while and now they are apart. But something else will happen. For many they represent five years of British music history and more. They also represent the future. Here are some bonus tracks to "Wheels Of Fire." Three were recorded "live" in America—"I'm So Glad," "Politician," and "Sitting On Top of The World." "Badge," "Doing That Scrapyard Thing" and "What A Bringdown" are studio jobs. On these Jack plays bass, piano, organ and vocals and producer Felix Pappalardi sits in on bass or mellotron. Sadly Ginger does not play any solos, but Eric and Jack are on top form. Incidentally, note carefully the Alan Aldridge cover—it's marvellous!

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NEWCASTLE	CITY HALL	SUNDAY	16th MARCH
LEICESTER	DE MONTFORT HALL	SUNDAY	23rd MARCH

A Nems Enterprise

DANGER!

ANOTHER POP MUSICIAN NARROWLY ESCAPES DEATH BY ELECTROCUTION. HERE AN EXPERT TELLS HOW GROUPS CAN AVOID RISKS ON STAGE

A BANG, a flash, and another pop musician narrowly escapes death as electricity courses through his body.

It happened again last week to a young guitarist, just as his group were about to start their engagement in a London club.

He was Pye Hastings, 21, lead guitarist with the Caravan. It was 8 pm in the Marquee, Wardour Street, and Pye, clutching his guitar in one hand, moved towards the audience to announce their set, took hold of the microphone, and was instantly knocked to the floor.

His drummer, Richard Coughlan, grabbed him and was locked on to his body as the current held them in its grip. Two other members of the group freed them by kicking the microphone out of Pye's hand.

He was rushed to Middlesex hospital for treatment of burns and shock.

Des Brown, MGM records and PR for Caravan said later: "We still don't know how it happened. But holding the guitar and microphone must have completed the circuit."

Just how serious is the danger to groups working nightly all over the country with high powered equipment that has to be set up and operated at maximum speed?

Mr R. Twydell, electronics engineer and works director at Selmer Electronics, Braintree, offered advice this week to musicians in pop groups and any band that uses amplification.

"It's a serious problem. I've personally known two deaths from electrocution and I had to give evidence at an inquest on a youngster killed by faulty wiring.

"The trouble is most of the groups don't check their wiring. The road managers and the groups are equally to blame. A lot don't use three core cables with an earth lead.

"A group with P.A. and amplification equipment should have all their plugs on a board, with one lead to the mains. All the plugs on the board should be three-pin and 13 amp.

"When they get to a club they should check the mains wiring has an earth return, and when using foreign equipment they should make sure which leads are positive, negative and earth.

"The best precaution a group can take is make sure every amplifier has a three core cable. If it hasn't got it—don't buy it. And every group should have first aid equipment, especially as they are travelling around the country in vans anyway."

How does the latest victim feel after his shocking experience?

"I felt fine after a couple of days, but I had burns to my fingers, which has prevented me from playing," says Pye.

"I don't remember much about what happened. We came rushing on stage and must have pulled out a lead somewhere. I grabbed the microphone and was knocked out. Apparently I was screaming my head off and I had this strange falling sensation.

"I've bought some rubber soled shoes and I want all our equipment checked before I go on again."

Pye says he knows of many groups that have suffered similar incidents. Many will remember the night bassist Jack Bruce was concussed and his bass caught fire when he was with the Graham Bond Organisation.

It would be a wise thing for clubs that book electric bands to make sure they have the correct wiring facilities, first aid equipment and instructions for dealing with electric shocks.

And nobody should be foolish enough to stick bare wires into sockets with matchsticks — the greatest sin.

Making whoopee in the pubs of London

BOB KERR

MIX THE Temperance Seven, the New Vaudeville Band, the Bonzo Dog Doo Dah Band and what happens? An explosion of laughter called Bob Kerr's Whoopee Band.

And this is no copy cat creature of mirth regularly reducing men and womenfolk to helpless spasms of laughter.

The Whoopee Band are a genuine alumni from those respected and successful purveyors of jazz and humour, who have merged to produce something different and equally as good.

If anything the Whoopee Band are nearer to the ideals and approach of the original Bonzo band of Tiger's Head days before they went electric and went on to conquer the pop world.

They feature such distinguished Bonzo Old Boys as Sam Spoons, the fastest spoons player in the Western World, and Vernon Dudley Bohay Nowell, banjoist and singer of considerable repute.

Bob Kerr, leader and hot cornet and baritone saxophone player, is an early Bonzo man, who also played with the New Vaudeville Band, went to America with them before quitting the hard slog of being on the road and opened a music shop in Putney.

Most of the band are teachers, and James "Golden Boots" Chambers is a consultant at the Natural History Museum. They are content to remain semi-pro despite many tempting offers from agencies and record companies.

Says Bob: "Lots of record companies keep on at us to make a record, but we're not ready. We're still rehearsing the act really.

"But we have been asked to make a film about the band for cinema release or showing on TV. It will be a half hour film, something similar to the Running, Jumping, Standing Still film.

"We really want to build up a following before we make a record, or people will think we are copying the Bonzos. We've got to get known first.

"It's funny, every band I have been in has been accused of copying. When I was in Spencers Washboard Kings we were supposed to be copying the Temperance Seven and with the Vaudeville, it was copying the Bonzos.

"I don't mind really, but it would be nice to have people just accept us.

"The band originally got together when Tony Cash, a TV producer, wanted a band for a BBC2 late-night series, Mr President, which was about American history. We did about five of the shows, playing campaign songs like 'I Like Ike.'

"We decided to stay together and play a couple of nights a week, one in Putney and one at the Duragon in Hackney, where the Bonzos used to play.

How does Bob compare the Bonzos with the Whoopee Band?

"Well, I suppose the Bonzos have moved into a different bag. They are more of an Underground group, and we're more like they used to be in the old days.

"The last time I saw them they still continued to amaze me. They have changed so much, using electric guitar and bass now, but they are still brilliant. We are all good friends and they come to see us. The Vaudeville band are always coming along as well.

"What I'd love to do is put on a concert with all the funny bands. We could merge, or have a contest and see who was the funniest — and loudest.—CHRIS WELCH.

Righteous Brothers 'classic' rides again

THE RIGHTEOUS BROTHERS' "You've Lost That Lovin' Feelin" is the latest Revived 45 to return to the Pop 30.

And it's ironic that it's happened when the duo that made the disc four years ago have split up. The Righteous Brothers were not, in fact, brothers.

They were Bill Medley from Los Angeles, and Bobby Hatfield from Beaver Dam, Wisconsin.

The original Righteous Brothers, Bill Medley and Bobby Hatfield. They've split up now.

BY ALAN WALSH

CLAUSE

Bobby Hatfield teamed up with another singer named Jimmy Walker and kept the Righteous Brothers going as an act. Bill Medley struck out on a solo career.

Now both the group and Bill are with MGM Records.

Des Brown, press officer for the company, told me: "The Righteous Brothers never ceased. But there was a clause in the contract that they could not record for a year after Medley left. That year's now up and they are recording a single next week."

Bill Medley has had two singles, "Peace Brother Peace," and "Brown-Eyed Woman," released since last autumn as well as an album, and MGM say these will probably now be re-activated because of the success of "You've Lost That Lovin' Feelin'."

"Lovin' Feelin'" is in fact the first of Decca's Demand Performance singles to make the Pop 30. This series features singles which have been hits over the past few years and which the company feel are still in demand.

It was originally produced by American whizz-kid producer Phil Spector, and was released at the end of 1964. In Britain it was covered by Cilla Black.

Cilla's version of the song — written by Bill Medley and Bobby Hatfield — was the first to take off in this country, but the Righteous Brothers' original streaked past her and made number one at the end of January, 1965.

It was the fifth single by the Brothers, one of which "Little Latin Lupe Lu" made the American charts in 1963 but never made any impression in Britain.

But then Phil Spector, the bespectacled Svengali of pop at that time and the man who had hits with Ike and Tina Turner, the Ronettes and the Crystals, took over recording the group.

Bill Medley said at that time: "Maybe the record is commercially a little long, but this is the way we wanted to do it. So there it is.

"Anyway, we preferred to make the recording as long as possible to build up the feel of the thing.

"It comes from the time when we used to attend this Presbyterian church in Hollywood and listen to Negro singing. That's where we first got our sound.

"People now come up to us and look surprised because we're white. 'How can you sing like that when you're white?' they ask us.

"It's not a sound that we've consciously gone out to get — we've just acquired it. You know, we get Negro audiences really happy about the way we sing. When that happens, you know you've got something. It shows you can swing."

Now they're swinging back up the MM Pop 30.

And incidentally, Decca report that they expect the singles by the Ronettes, the Crystals and the Turner outfit will also follow Bill and Bobby.

RADIO JAZZ

BRITISH STANDARD TIME

SUNDAY (2)

12.5 p.m. J: Finch Bandwagon. 7.0 B1: Mike Raven's R and B Show. 8.30 B1: Jazz On One (Peter Clayton, Denis Preston, Benny Green). 11.15 J: Jazz. 12.0 T: New York, New York (Pop, Jazz and Folk Guests). 12.5 a.m. B1 and 2: Best of Jazz on Records (Humph).

MONDAY (3)

3.45 p.m. H1: Dixietime. 10.55 H1: Jazz. 11.03 A3: Free Jazz. 11.30 T: Sinatra, Crosby, Shore, Stafford. 11.45 A3: Elmore James (Panassie. 12.0 T: New Jazz Records. 12.5 a.m. M: Jazz Corner.

TUESDAY (4)

10.5 a.m. J: Bobby Troup Show. 2.30 p.m. H1: Jazz History. 5.0 H1: Big Band Beat. 5.25 H1: Jazz. 5.45 B3: Jazz Today (Charles Fox). 7.30 E: (1) NDR Ork with Don Byas, (2) Svend Asmussen, (5) NDR Big Band with Tony Scott. 10.30 V: Jazz Corner. 10.30 O: Jazz Journal. 11.0 U: Stockholm JF (Don Cherry). 11.30 H2: Jazz. 11.30 T: Sinatra, Hi-Los, Stafford, Martin, Shore. 12.0 T: George Benson, Billy Strayhorn.

WEDNESDAY (5)

8.15 p.m. B1: Jazz Club (Mike Tyne Septet, Colin Purbrook Trio, Mark Murphy, Freddy Logan Group). 8.40 E: Jazz Workshop. 10.0 H1: Theo Loevendie Consort. 10.30 Q: Jazz Club. 11.30 T: Clooney, Crosby, Sinatra, Hi-Los. 12.0 T: Theolonious Monk Big Band. 12.15 a.m. E: Jazz and Near Jazz.

THURSDAY (6)

7.45 p.m. V: Women Folk Singers. 11.30 T: Sinatra, Crosby, Martin, McGuire Sisters. 12.0 T: Martial Solal Trio.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1—1829, 2—348, 3—848. B: BBC 1—247, 2—1500/VHF, 3—464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1—402, 2—298. J: AFN 547/344/271. M: Saarbruchwen 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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Mary's still not contrary

MARY HOPKIN hasn't changed that much since she came up from the valleys for Opportunity Knocks. She's very quiet to the point of shyness — even after a number one hit.

Sitting in a room at the Apple office while her new album "Postcard," is played, Mary brushes that blonde hair out of her eyes. When she speaks you have to listen closely because that Welsh voice is very soft.

MATCH

"I don't like singing without my guitar because I hide behind it," she says. "It gives me self-confidence. I'm a bit more used to it now than I used to be, but I won't stop using it on stage."

The telephone rings with an invitation for Mary to go to the opening night of The Merry Widow. "It'll be nice, Mary," says publicist Derek Taylor.

"But I haven't got anyone to go with." Derek promises to ring back and tells Mary he knows someone nice to take her.

Mary really is the shy girl. You'd think she would have changed with Beatle Paul producing "Postcard," Paul's girl friend Linda taking the album photographs and with Donovan writing three of the album tracks.

"It's great to sing his songs. I've been an admirer of him for a long time. They're a very different kind of song from the others on the album but they match in quality.

"He accompanies me on 'Lord Of The Reedy River' and 'Voyage To The Moon.'"

The album consists of many songs from past decades. Why had she chosen songs from the Twenties, Thirties and Forties?

"Paul had the main idea, and I liked the thought of trying them. My favourites are 'Show Business' and 'Love Is The Sweetest Thing'.

APPEAL

"I think I had the most trouble with George Martin's song 'The Game'. I thought 'Show Business' would be very difficult, but it turned out to be the easiest. It's a very well-constructed song.

"I didn't have anything in mind, the album turned out like it. The songs are what I want to sing.

"I don't know who the bulk of my fans are—I get letters from all ages but it's probably the mums and dads mainly."

The album will have immense appeal to the mums and dads. Has Mary thought of concentrating on the older market by having a show of her own, or going into cabaret?

"Oohh no," she says pulling a face. "I don't think so. I'll just carry on what I'm doing, just singing the songs I like."

What about a new single, the follow-up to "Those Were The Days"? "We've got a few songs in mind for a new single, but nothing definite."

As we leave Mary warns of the loose carpet on the stairs. "Someone's going to fall down there, I expect it'll be me. Goodbye."

As Apple say: "She is still only eighteen and her accent and attitudes intact."

SOUR GRAPES FROM SIMON!

"ERIC CLAPTON is as much a guitarist as Tiny Tim is a banjo player." A statement like that isn't likely to win you many fans in this year of the blues, but Simon Dupree and the Big Sound are one group who'll always speak their mind.

And there's more to come from the Portsmouth - based band whose "Broken Hearted Pirate" is attracting a lot of attention and could lose them the one-hit wonder tag that has been with them since "Kites."

Simon, with brothers Ray and Phil, attacked pop in general and the blues boom in particular when we met last week.

"If Eric Clapton is a musician how can he be satisfied with just playing around these chords he does?" asked Ray.

"We appreciate the ability to entertain but it should not be confused with musical talent," Phil added.

"A year and a half ago we played with Fleetwood Mac and they were totally disregarded by the audience," said Simon. "Why are they so big now? Because it's the mode."

"The pop public is so gullible. Pop is so full of modes and is hyped on the people so much.

"It's the same kids raving over the blues now who were shouting 'Geno, Geno' a little while ago and will be loving country and western if that's the next mode.

"Pop's not a culture. It isn't an art," said Phil. "Does Jimi Hendrix like having intercourse with his guitar everyday? No artist paints the same picture twice."

"If pop's a culture, it's a great big boil and when it bursts it will leave a nasty scar. The way it's going pop won't be in 20 years time. There'll have to be something else," Simon and Ray added.

DUPREE: 'we're just in the doldrums'

"There's a great many influential people in pop who haven't very high IQs, yet they manage to influence supposedly intelligent people like university students in their dress, drug taking . . . we're losing our sense of moral value.

"Kids see people on the pop stage under the influence of drugs . . . kids follow their hair styles, their fashions, they certainly follow their behaviour.

"The other day I'd been mucking about on stage when a kid came up to me on behalf of a few others and asked me to sell him some stuff because he was quite sure that we were taking drugs."

If it's that kind of a business, why don't you pack it in, I asked?

"Why do we want to make it?" replied Phil. "We want money, sure, but it's a pleasure to entertain people. There are some nice people in the business, even the people we slate are very nice guys."

A final word to Eric came from the three brothers.

"Good luck to Eric, he's made a lot of money, we wish we were in his position. We're just in the doldrums." — **ROYSTON ELDRIDGE.**

NOW POP CATCHES UP WITH POETRY

LIVERPOOL Scene is a "five-part poetry road-show" which fuses poetry and monologues with a brilliant mixture of pop, blues and jazz.

They have never had a hit record, and probably never will, but on the university and college circuit, they are becoming a major attraction.

The group consist of painter-poet, Adrian Henri, author of several successful books of poetry (including one with Scaffold's Roger McGough), guitarist Andy Roberts, saxophonist - poet Mike Evans, Percy Jones on bass, and Brian Dodson on drums.

"We came together in the terrible trough that existed in Liverpool in the wake of the Mersey Beat thing," said Adrian Henri. "We wanted to get over words, poetry, call it what you like. We wanted to be able to present it an an audience, with music."

"It started," said Mike Evans, "because Adrian and I started to do poetry readings and from that we organised various things like Happenings at the Cavern and gradually grew from there.

"We became a group when we found we were getting a lot of work and needed to get a regular bass player and drummer rather than scrabble round for them just before every gig."

The group was, in its initial stages, "pretty dire," said Andy Roberts. "But we improved and have gradually got to the stage we are at now.

"I feel it's starting to happen for us. People are starting to be aware of what we are doing and I'm glad it's taken its time. If we had had any success a year or so ago, for example, we wouldn't have been good enough to back it up.

Their album, "The Amazing Adventures Of," produced by John Peel ("he's a friend rather than our producer") was well received in the MM and Adrian Henri explained that the album was an attempt to set down some of their most requested material.

"Our problem is that we have too much material. We thought that if we put down some of the regular material into the album we wouldn't have to do that on every show."

Musically, they refuse to be categorised or forced into any rigid formula. "I don't believe in not being able to do what you want," said Adrian. "We present all kinds of music—jazz, pop, anything we like and believe in."

Their common aim, said Mike, was to weld words and music into a presentation while keeping artistic integrity.

They also wanted to be less "arty" and try to become popular as far as that is possible.

The group believe that their mixture of music and words is being accepted because pop lyrich are so much better these days. "It's become a cliche to say it, but it's because of Dylan and the Beatles," said Mike. "And John Peel. He's allowed to present poetry on a sort of pop fringe show."

As the lyrical standards improve over the years, so the public is more able and prepared to accept poetry as part of their entertainment.

"What it amounts to," said Adrian, "is pop catching up with poetry."—**A.W.**

ANDY ROBERTS
'starting to happen'

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OUT NOW, 1s

On stage, the girl clings to him . . . and it's a night to remember for Susanne from Huddersfield

EXPLAINING ENGELBERT . . .

TONY WILSON

follows Engelbert to the Batley Variety Club to conclude his study of the singer the hippies love to hate, and finds himself far from the world of pop—but in an audience whose allegiance to Engelbert is unwavering.

"ENGELBERT'S on tonight, is he?" said the taxi driver, as we sped through the outskirts of Leeds and along the roads through snow-heavy fields to Batley, home of the famous Variety Club

I asked him if he liked Engelbert's singing. "I don't know much about it," he replied. "I don't see telly much. The kids could tell you more about it. Does a bit of singing, doesn't he?"

In twenty minutes we were driving through the grim-faced buildings of this Yorkshire mill town which is the home of the leading Northern night club.

People were queuing in the foyer, as they would be every night for Engelbert Humperdinck's two-week stay which started on this bleak Sunday night.

"You can't come in," said the Man-On-The-Door. "You haven't got a tie on." I thought my grey polo-neck was both smart and functional in the icy North. "Oh—well, I didn't realise about the tie — I'm from Melody Maker, I'm up here to see Engelbert . . ." Finally it was sorted out.

The first Man-On-The-Door explained to another Man-On-The-Door that I'd "come all the way up from London" and that it was OK for me to go in "improperly dressed."

It was 8.15 and already the vast club, like a one-story Royal Festival Hall with tables and chairs, was over three-quarters full.

People had come from Leeds, Bradford, Huddersfield, Heckmondwike — all over Yorkshire — and this opening night was obviously going to be packed despite the weather.

I took up position at one of the club's two very busy bars and ordered a pint. Well, you can hardly ask for anything else when all about you are downing foaming heads.

The Batley Showband were playing a selection of standards and on the mini-dance floor a lone couple bravely foxtrotted to a dixieland "Dark Town Strutters' Ball" and after a few more numbers the three-girl Deb Set took the stage and I took another pint.

BRISK

The Deb Set launched into "Son Of A Preacher" and I launched into my pint. They followed up with "Don't Stop The Carnival" and "Make Every Day A Carnival Day" and I followed up with a couple of hearty pulls at my beer.

Then they persuaded three men to join them on stage for a mock square-dance as part of their "Make Mine Country Style" routine. A spot of homely fun, bringing the people to the people.

Behind me a man in a cardigan said to a group of friends, "Eh, I've never been to a 'do' like this before."

The drinks were flowing and the bar was doing a brisk trade.

"What ale do you want, Bill . . . ?" "Two pints of Tartan, a gin and tonic and a port, please, duck." ". . . and a bag of peanuts."

"And now it's Dancing Time!" announced the bandleader.

Couples swarmed on to the floor. "All of me, why not take all of me."

Then there suddenly appeared before me a vision. Or was it? No, it was real enough. For a moment I thought the beer had got at me and the Spirit of The North had risen up to mock my affliction. But no, it was just a short, bespectacled man wearing a Cloth Cap. And they weren't going to let me in for not wearing a tie.

I suppose we had both, in some way, struck a blow for individuality and the rights of the Common Man. And true to his cause, he kept that cap on the whole evening.

By now almost all the 1,700 patrons had installed themselves. They were of all ages and types and all intent on having a good time. The scampi and chips flew in a blizzard of batter.

"I think he's lovely," said a motherly lady from Leeds as she sipped her vodka and lime. "Mutch better than all them long-haired pop singers . . ." when I asked what she thought about Engelbert.

A young girl from Batley told me: "I think he's smashing. He's a nice singer. I like his records . . ."

"I prefer the Beatles, meself," commented her boyfriend in mid-pint.

One of the drinks waitresses paused in her missions of mercy to thirsty drinkers to say: "He's all right, but I like the Tremeloes . . ." while an older, white haired barmaid proclaimed, "I think he's great."

Comedian Lenny Bennett appeared on stage and proceeded to amuse the audience with material that at times was as blue as the buttocks of an Icelandic nudist ("I was saying to the vicar in bed this morning, Good Friday? Good any day, he replied").

"And four pints of brown . . ." "A lager, a whiskey and a packet of crisps . . ."

It was just after ten o'clock when I went backstage to see Engelbert. I was greeted by his ebullient publicist Chris Hutchins. "Ah, you made it then."

Engel was having a last minute run-through of his number with MD Tony Evans, whose band was to back him.

The drummer came in to ask for any special instructions. Engelbert explained about various numbers and said, "Don't worry — I'm as nervous as you on the opening night."

As he prepared to go on stage, I asked him if an audience such as Batley's held any fears for him. "No, this audience had always been good for me."

The minutes tick away. "Right," says somebody. "You're on now." Out front Lenny Bennett has returned to introduce Engelbert. "Just once in a while show business produces a great star . . ."

Engelbert walks on stage to huge applause. He looks immaculate in three-piece evening suit, brilliant white shirt and patent leather shoes. The band plays the opening bars of "Release Me."

Engelbert moves to centre-stage and swings into "Gypsy In My Soul" and follows with "King Of The Road," finishing to another big burst of applause, cheers and whistles.

He smiles his thanks. "And now I'd like to sing a ballad for you . . ." More applause merges with the opening strains of "There Goes My Everything." The audience sing along on the chorus and at the end whistle, cheer and clap.

"I think he's great . . . " "He's a nice singer . . . " "and a bag of peanuts . . ." "I prefer the Beatles, myself." ". . . what ale will you have?"

"I'd like to sing a song off my second album . . ."

"And there are copies of Engelbert's records at the record bar at the back of the club . . ."

". . . if you like it, sing it." The audience recognise the introduction and applaud. "You're just too good to be true, can't take my eyes off you . . ."

The waitresses have all but stopped serving. All eyes are on the stage and Engelbert. As this number ends, he walks to the side of the stage as if leaving. But no, he's back on with a glass of water and a handkerchief. "Worse than Dean Martin," he says.

The audience laugh. They are enjoying themselves.

As Engelbert puts the glass and handkerchief down, there is some noisy laughter from near one of the bars. "C'mon Gerry," shouts a self-appointed wag, "give us a song!" More laughter.

Taking the microphone from its stand, he bangs the stand on the floor. "No one sleeps while I work," he jokes and goes into "Il Mondo."

"Does a bit of singing doesn't he . . ." "I prefer the Beatles, meself . . ." "I think he's great . . ."

At the end of "Il Mondo" he says to the audience: "I wonder if you'd mind if I took my clothes, er, coat off."

The band breaks into "The Stripper" and, amid cheers and laughter, Engelbert goes into a mock-strip tease, stopping after his jacket and waistcoat are removed. Shouts of "More!" and "Get 'em off" from the audience.

"I have to put these trousers on with a shoehorn. I don't know how I'm going to get them off. No comment!" Loud laughter. "That was a dirty laugh."

After a couple of jokes about astronauts and Tom Jones, Engelbert sits on a stool and goes into a new Les Reed-Barry Mason composition, "Marry Me."

"And a bag of peanuts . . . " ". . . he's great. . . ." "I prefer the Beatles . . ." Two pints of Tartan . . . . " "Scampi and chips twice, please, love . . . "

The audience are with him all the way now. "And now I'd like to sing 'Let Me Into Your Wife-er. Life'." "But before he does he says he wants to ask a young girl to join him on stage. Before he has hardly got the words out, a mini-dressed girl is half-way to the stage like a bullet.

It's going to be a night to remember for Susanne from Huddersfield.

She sits on the edge of the stage. Engelbert reaches down to touch her. "They tell me the first thing to do when you come back to Batley is to feel your audience."

Susanne from Huddersfield clings to him and kisses him passionately. Engel escapes and goes into "Little Bit Me, Little Bit You."

Susanne is ready to pounce and she is now on the stage and sitting there. Engelbert, still singing moves away and then back. She's got him.

Susanne from Huddersfield clings and clings. The audience "Ooohs" and "Aaahs" and no doubt there are jealous thoughts among some of the girls who weren't so fleet of foot.

Engelbert extracates himself and reluctantly Susanne from Huddersfield returns to her seat — but what a tale for the girls tomorrow.

"I'd like to have the last waltz with her," says Engelbert. Cue for a song, "The Last Waltz."

Already there is a line of girls forming by the door leading back-stage, some clutching albums bought at the record bar.

There are shouts for "Release Me" Engelbert sings "The Way It Used To Be" and follows it with a rocking "New Orleans." And bows off.

But the audience wont be satisfied until they have heard "Release Me."

"You have to consider your public all the time. . . "

Engelbert sings it. Applause, cheers, and whistles. "More, more!"

The line of girls has grown and stretches around the edge of the tables. Backstage Engelbert changes.

"Your life is not your own. You have to consider your public all the time.

PALMS

There are autographs to be signed. It lasts half an hour. Dewy-eyed daughters of the North, from fifteen to fifty, stand with palpitating hearts, sweaty palms, and dry mouths.

They are handed a picture for signing as they move in line into the dressing room. "Oh, thank you. "You're wonderful . . . "Can you make it 'To Margaret,' please."

Engelbert signs, his face staring back up at him. "Sincerely, Engelbert Humperdinck — Sincerely Engelbert Humperdinck — Sincerely Engelbert Humperdinck — Sincerely . . .

"You can't afford to let it get you down. If you do, you shouldn't be in the business . . . "

The last photograph is signed. Engelbert sits down and sips a glass of champagne. The first night is over.

"You're unfair, he says to me. "You shouldn't have come on the first night. It will be better later in the week." He looks slightly exhausted. Finished for tonight.

But there is tomorrow. And tomorrow and tomorrow . . .

". . . and a bag of peanuts . . . " ". . . . he's great . . . . " ". . . smashing . . . . . " "Prefer the Beatles . . . . " "does a bit of singing doesn't he? . . . "

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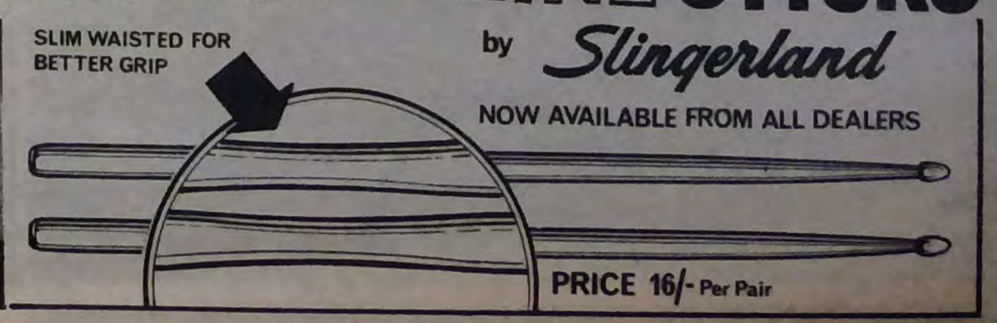

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BLIND DATE

ANDY FAIRWEATHER-LOW

■ **Andy Fairweather-Low is used to hearing music in circumstances which are less than ideal. So he showed no surprise when he was ushered into the MM's own private Black Hole for this week's Blind Date session. Looking round at the cramped, airless room, he commented: "It's just like being at home. Communal living has its advantages and disadvantages—we help each other. But we all have our own record player and the noise sometimes is fantastic. "The other night, I was playing a record on my player. In the next room, someone was playing a Shirley Bassey album and on the other side, one of the group was playing 'Ob-La-Di' by the Beatles. The result was something unbelievable."**

BIG BROTHER AND THE HOLDING COMPANY: "Ball and Chain" from the LP "Rock Machine I Love You" (CBS 63392).

Is it live? It's the same old riff that you've heard so many times — but I still like it. Yeah, I like this — even though it's played out now. I'm trying to figure out who it is. Sister Rosetta Tharpe? It is from one of those communal LPs. Janis Joplin? You must be joking. She has a lot of character in her voice, even though it's basically a simple song. I like this.

BEACH BOYS: "I Can Hear Music" (Capitol).

There's touch of the Ronettes, Crystals and Phil Spector in there, isn't there. Is it the Beach Boys? Great. It's a hit. They always seem to come up with something different even though they always sound the same. This can't fail to be a hit. It's what you expect from the Beach Boys. They get that marvellous Beach Boys feel into everything they do. Is it by the group? Oh . . . (looks at record) . . . I was right. Spector did have a hand in it.

KASENETZ-KATZ SUPER CIRKUS: "Embrasse" (Buddah).

Is that a fella? I thought at first it was one of those French birds with the husky voices. Not much of a production on this. Who is it? Kasenetz-Katz. Oh, s—t . . . you better not put that. I liked their last one "Quick Joey Small." This is bad enough to be a hit, I suppose — it might plague my mind enough. But I don't like it. Sounds like they're singing about "embrassiered."

HOLLIES: "Sorry Suzanne" (Parlophone).

Hollies! Great! It's just like some of their very old ones. It reminds me of that one they did— "Here I Go Again." They're one of those groups who can't help having hits. Yeah, I can see this as a hit. I was sorry about Graham Nash leaving the group but I suppose it was one of those things . . . something not working out. This is very very good. They have their own distinctive sound. I had trouble deciding about the Beach Boys, though I thought it was them. But I knew this was the Hollies.

TONY BLACKBURN: "It's Only Love" (MGM).

I thought this had been released already? We did a gig in Scotland recently with the Love Affair and Tony Blackburn and he did it there and I've heard quite a few radio plays on it too. I think he was unfortunate with his first one. There was a bit of trouble about it and it didn't get the promotion it deserved. This is the best he's done. A hit. He's very popular. If everyone who likes him buys it he'll have a monster on his hands.

NEW JAZZ ORCHESTRA: "Le Dejeuner Sur L'Herbe" from the LP "Le Dejeuner Sur L'Herbe" (Verve SVLP 9236).

This sounds like an LP I've got at home called "Music For Brass." It's got J. J. Johnson, Miles Davis and a few others on it. I'm not that well up on jazz. Is it British? The name that comes to mind is Ronnie Scott. Not him? The brass album I've got gives me a lot of ideas. At night, when I get home, this is the sort of music I like to listen to — this and classical. Pop is music to do things by. But you have to listen to this. When I get home at night, I can't listen to pop. I play this sort of thing.

WALLACE COLLECTION: "Day Dream" (Parlophone).

This reminds me so much of some guitar thing I know. Who is it? Where are they from? This sounds like a bit from "Swan Lake" or something like that. The voices have enough character but the backing contains nothing. You get used to the voices, you go into them, but I don't like the backing very much. But it could well be a hit because of the catchline. If it gets enough plays.

MARBLES: "The Walls Fell Down" (Polydor).

This is the biggest monster ever. The Marbles. It's the greatest thing they've ever done. Yeah, he's got a great voice. I can't say anything else—this is going to be a smash. A number one four weeks from now. There are certain numbers which you can imagine as number one. I thought the Stevie Wonder would make it, but it didn't. But this will. It'll be bigger than their last one.

BEN E. KING: "Till I Can't Take It Any More" (Atlantic).

I know who this is I think. Give me a few more minutes and I'll get it. There's a touch of Otis Redding although I know it's not him. Joe Tex? Me of all people not knowing who it is . . . . I play this all the time. Is it Wilson Pickett? I'm making a fool of myself now. Ben E. King. It's the best he's ever done. This might be a hit — even a big one, in the Judy Clay and William Bell class. He's singing at his best on this, too.

CBS RECORDS

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SECOND DIMENSIO

JIMI HENDRIX — like Eric Clapton, the Nice, the Pink Floyd and many others — is faced with one major problem.

He is trying to produce music with claims to permanent value, yet the outlets for that music are the mass media which, as yet, seem unable to distinguish between a Jimi Hendrix or a Donald Peers.

STAY IN BUSINESS

This means that a Hendrix must continually compromise in order to conform to the patterns demanded by his means of communication.

To stay in business he must make singles, he finds he is forced into acts of showmanship to get his music across, he must make use of publicity machines geared to the needs of teenyboppers.

Before his Albert Hall concert last Tuesday — reviewed on this page by Chris Welch — he told me: "I just hope the concert turns out all right. We haven't played in a long time and we concentrate on the music now.

"As long as people come to listen rather than to see us, then everything will be all right. It's when they come to expect to see you doing certain things on stage that you can get hung up."

Jimi dislikes miming on TV.

"If you play live, nobody can stop you or dictate what you play beyond setting a time limit."

A good example was his recent appearance on the Lulu show when he surprised everybody in the studio by suddenly shifting from "Hey Joe" into "Sunshine Of Your Love" as a tribute to the Cream.

"It was the same old thing," explained Jimi, "with people telling us what to do. They wanted to make us play 'Hey Joe.' I was uptight about it, so I caught Noel's and Mitch's attention and we went into the other thing.

IT'S HOW YOU FEEL

"I dream about having our own show where we would have all contemporary artists as guest stars. Everybody seems to be busy showing what polished performers they are and that means nothing these days — it's how you feel about what you are doing that matters. "I just cross off those people who are just doing it for their own egotistic scene instead of trying to *show off* another side of *music.*

"*Say, wouldn't it be great* to take over the studios like they do in Cuba. We'd call it the Jimi Hendrix Show — Or Else! And there would be no smoking in the gas chambers while we were on."

A PERIOD OF CHANGE

Jimi admits that he feels a little restricted by the Trio format.

"It restricts everybody — Noel and Mitch, too," he said. "Now and then I like to break away and do a bit of classical blues. Mitch wants to go into a jazz thing and Noel has this thing called Fat Mattress and wants to go on an English rock thing — how about that, Anglo Rock. A pseudo-blues-rock music."

As a performer, Hendrix seems to be going through a period of change at the moment, leaning towards extended performances.

Personally, I find his music has greater impact when

The legend comes

CHRIS WELCH
catches Hendrix in action

"THERE'S only one Jimi Hendrix," said a happy fan sitting next to me at the end of the sell-out Royal Albert Hall concert in London last week.

"I was really knocked out with him. And I didn't think his singing would be much, I always thought he sang out of tune, but he sang so well."

It was the first time the teenaged fan had seen the Jimi Hendrix Experience. It's hard for those who witnessed the birth of the group in the discotheques of London to realise that for thousands of youngsters, Hendrix is only a magic name on records.

Shortly after his breakthrough with Mitch Mitchell and Noel Redding in a nationwide pop tour, he was off to the States for endless months of one-nighters.

At the Albert Hall, they were experiencing a legend come to life and they responded with cheers which nearly, but not quite, equalled the ovation given to the Cream's farewell concert in the same hall last November.

When he broke into "Purple Haze" feet pounded the hallowed floors, and whistles pierced the Victorian dome. The Hendrix electricity was still working.

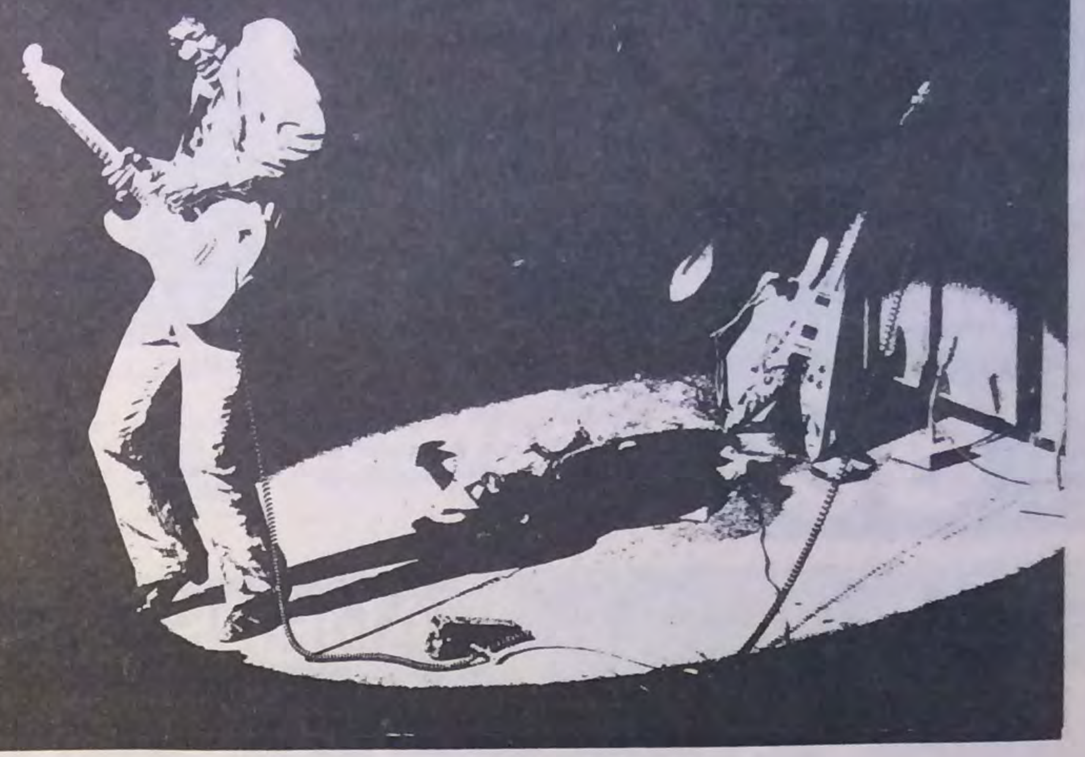
He even managed to get away with avoiding "Hey Joe" without any audible protest. The crowd were happy enough to let Jimi choose the material, without bugging him with too many requests.

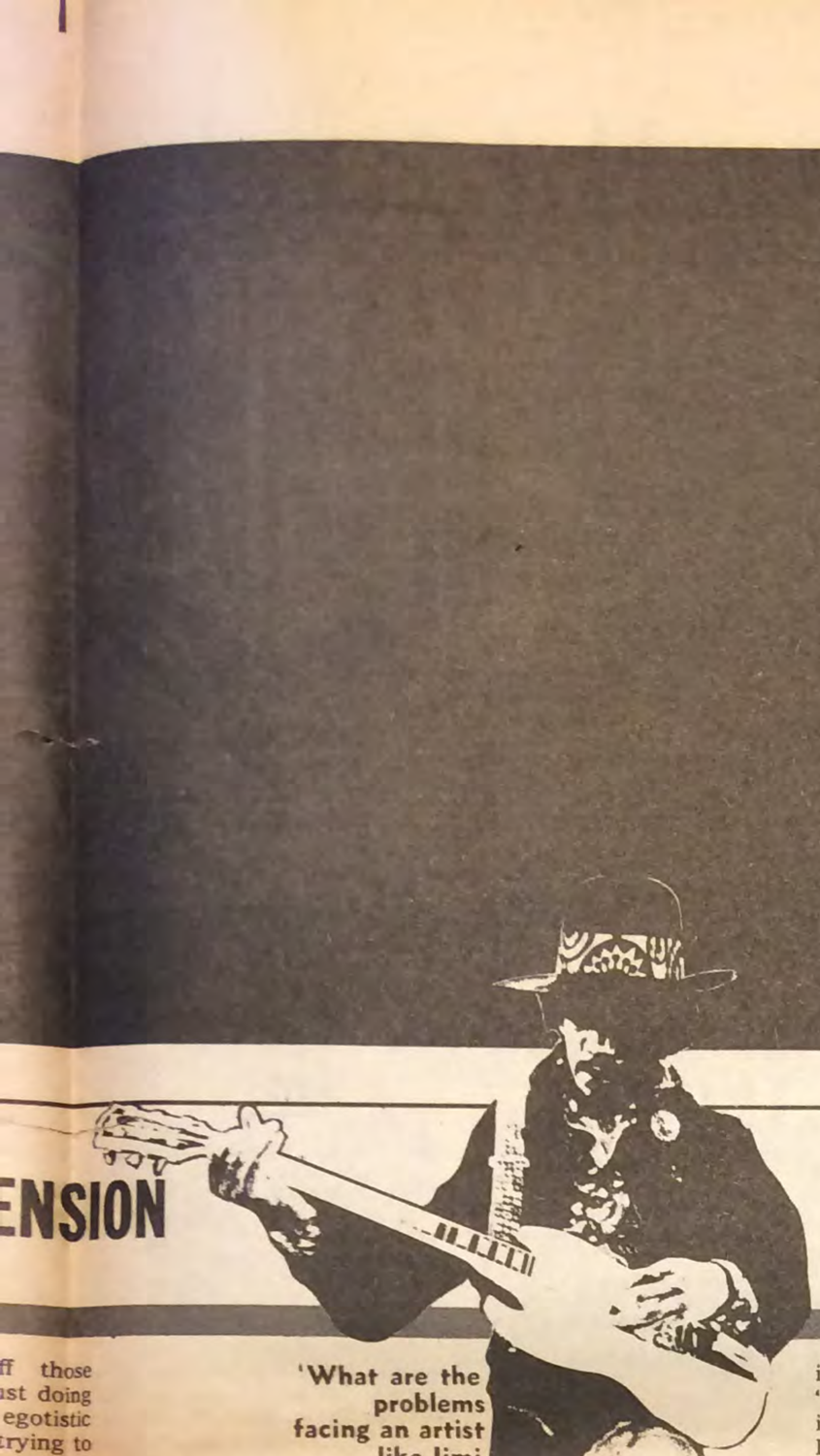
Yet those in a position to compare past Hendrix performances might have been critical.

Many of the old, familiar characteristics of a Hendrix performance were there — the casual announcements, wry little asides, tuning up between numbers, and general uncertainty.

All this can be forgiven and regarded as honesty and lack of pretension, the right of the involved and creative artist.

Missing was the old showmanship. Only briefly did Jimi pretend to play with his





JIMI HENDRIX IN ACTION

'What are the problems facing an artist like Jimi Hendrix surrounded by the paraphenalia of pop in 1969? In the second part of a three-part series on Jimi, he discusses with BOB DAWBARN his attitudes to his work, his audiences, the methods of communication he is forced to adopt. He talks about the way his attitude is changing towards his own stage performances —and the restrictions imposed by the trio format of the Experience. Next week, in the last of the series, the Third Dimension of Jimi Hendrix is "The Man"

disciplined by a four minute track. The longer things on the "Electric Ladyland" album don't always come off, his ideas seem to get diffused. But this is no doubt a time of transition.

Nobody is better at conveying an atmosphere in a few phrases — there was the menace of "Purple Haze," the raw, immensely masculine "Hey Joe" the blues influence of "Foxy Lady." And listen to the way guitar and voice complement each other on something like "51st Anniversary." Or the way he shows blues can be utterly contemporary on "Voodoo Chile."

A REAL HANG UP

"You have to make people identify with the music," explains Jimi. "You make a record in the hope that the public may want to buy it, so you have to make it presentable in some way. They have to have an identification mark.

"The trouble is that a single has to be under six minutes — it used to be under three, which was a real hang-up. It's like you used to be able to give them just one page of a book, now you can give them two or three pages — but never the whole book.

"The music is what matters. If an audience are really digging you on a show, then naturally you get excited and it helps. But a bad audience really doesn't bother me that much because then it is a practice session, a chance to get things together.

FRINGE BENEFIT

"I always enjoy playing, whether it's before ten people or 10,000. And I don't even care if they boo, as long as it isn't out of key.

"I don't try to move an audience — it's up to them what they get from the music. If they have paid to see us then we are going to do our thing.

"If we add a bit of the trampoline side of entertainment then that is a fringe benefit but we are there to play music. If we stand up there all night and play our best and they don't dig it, then they just don't dig us and that's all there is to it."

Jimi is rather underrated as a songwriter — the imagery of the lyric of "The Wind Cries Mary," for example, could not have been written by anyone else.

"I've not written too many heavy things recently," he told me. "Most of what I have done will come out on the next LP in the late summer. I don't try to make a thing about my songs when I put them on record. I try to make them honest and there doesn't seem too much point in talking about them.

The people who listen to them are the ones who will know whether they are successful or not."

BROKEN TEETH

One of the things Jimi seems to be cutting out of his personal appearances is playing guitar with his teeth.

"The idea of doing that came to me in a town in Tennessee," he recalled "Down there you have to play with your teeth or else you get shot. There's a trail of broken teeth all over the stage.

"It was another way of letting out things and you have to know what you are doing or you might hurt yourself. The trouble was audiences took it as something they must see or they don't enjoy the show. So I don't do it much any more. We don't do too much of anything any more, except play music."

SPIRITUAL MUSIC

Jimi says it is usually the lyrics that attract him to a song.

"Maybe a lyric has only five words and the music takes care of the rest," he said. "I don't mean my lyrics to be clever. What I want is for people to listen to the music and words together, as one thing. Sometimes you get wrapped up in the words and forget the music — in that case I don't think the song can be completely successful.

"Generally, I don't do other people's songs unless they really say something to me."

Jimi laughed when I said I thought I could detect church music influences in some of his things.

"Spiritual music, maybe," he said. "But if you say you are playing electric church music people go 'gasp, gasp' or 'exclaim, exclaim.'"

"The word church is too identified with religion and music is my religion. Jesus shouldn't have died so early and then he could have got twice as much across.

"They killed him and then twisted so many of the best things he said. Human hands started messing it all up and now so much of religion is hogswash.

"So much of it is negative — Thou Shalt Not. Look at sex. It's been screwed around so much I'm surprised babies are still being born.

"Don't get me wrong. I'm not trying to stop people going to church. But as long as I'm not hurting anybody else I don't see why they should tell me how to live and what to do."

nes to life

teeth, and the occasional jump and wriggle were hollow reminders of the days of Bob Dylan hairstyle, lighter fuel and post-Elvis gyrations.

Not that the old gimmicks were wanted. As Miles Davis once said: "That's where we've been."

But the lengthy performance stretched his improvisational powers to the limit. In view of his limited desire to sing, attention focused on guitar work and, as happens with many less talented and original musicians, much of his musical vocabulary was expended.

He made brilliant use of wah-wah pedal, string scraping, and probing, producing amusing and surprising sound effects. But the Experience lacked rehearsal.

On several occasions they failed to swing or rock, and seemed to be dragging the beat. Drummer Mitch was in subdued form.

They may have been handicapped by poor acoustics. Although baffle shields have been hung from the roof, the Hall is always a difficult place to play, especially for loud electric bands.

It could have been drummer Mitch and bassist Noel had difficulty hearing themselves, each other or Jimi.

Now they have generally cooled off their approach, like many bands who have explored volume and violence to the full, the addition of an extra instrument, for example, another guitar or organ, would give them extra scope and strength and allow more freedom.

Melody Maker

JAZZ POLL '69

Young stars pushing through

THE NEWER names who are injecting a healthy serum of enthusiasm into the reviving body of British jazz are well represented in the British section of 1969 MM Readers' Jazz Poll.

The winners, in fact, are a nice blend of the new with the established stars —it would, after all, be as foolish to discard the proven giants of the British scene as it would be to ignore the multitude of new talent.

RENDELL-CARR: combo winners once again

Among this year's new winners is the Mike Westbrook Band which has taken the Big Band title from Johnny Dankworth — whose jazz appearances over the past year have been few and far between.

Second place in this section went to another new band, Ronnie Scott's, with it's blend of old and new faces.

Dave Holland, who must have stopped the jokes about British rhythm sections when he went to the States to join Miles Davis, was voted both top Bassist and New Star.

Chris Pyne became the first trombonist since Keith Christie to beat George Chisholm among the trombonists and Tubby Hayes lost his vibes crown to Frank Ricotti.

John Surman had a notable double with the Baritone title and also the Miscellaneous Instrument title for his work on soprano. Tony Oxley jumped from sixth last year to be voted top drummer in place of Phil Seamen.

One curiosity was the choice of the reissued ten-year-old Stan Tracey album, "Little Klunk," as LP Of The Year.

Stan was again voted top among both Pianists and Composers while Dankworth retained his Arranger title as compensation for his demotion among the big bands.

There is still none to seriously challenge Tubby Hayes as Musician Of The Year, though John Surman rose three places to second this year. Tubby also retained his Tenor title.

READERS POLL: BRITISH SECTION

DAVE HOLLAND

TOP MUSICIAN
1 TUBBY HAYES
2 JOHN SURMAN
3 JOHNNY DANKWORTH

BIG BAND
1 MIKE WESTBROOK
2 RONNIE SCOTT
3 JOHNNY DANKWORTH

SMALL GROUP
1 DON RENDELL/ IAN CARR
2 CHRIS McGREGOR
3 TUBBY HAYES

MALE SINGER
1 GEORGIE FAME

FEMALE SINGER
1 CLEO LAINE

BLUES ARTIST
1 JOHN MAYALL
2 ERIC CLAPTON
3 GEORGIE FAME

TRUMPET
1 IAN CARR
2 KENNY WHEELER
3 HANK SHAW

SANDY BROWN

JOHNNY BARNES

BASS
1 DAVE HOLLAND
2 DAVE GREEN
3 RON MATHEWSON

DRUMS
1 TONY OXLEY
2 PHIL SEAMEN
3 JON HISEMAN

VIBES
1 FRANK RICOTTI
2 TUBBY HAYES
3 BILL LE SAGE

MISCELLANEOUS INST.
1 JOHN SURMAN (Soprano Sax)
2 JOHNNY BARTON (Banjo)
3 DON RENDELL (Soprano Sax)

TROMBONE
1 CHRIS PYNE
2 GEORGE CHISHOLM
3 KEITH CHRISTIE

TENOR
1 TUBBY HAYES
2 RONNIE SCOTT
3 DON RENDELL

PIANO
1 STAN TRACEY
2 MICHAEL GARRICK
3 GORDON BECK

CLARINET
1 SANDY BROWN
2 ACKER BILK
3 TONY COE

BARITONE
1 JOHN SURMAN
2 RONNIE ROSS
3 JOHNNY BARNES

ORGAN
1 ALAN HAVEN
2 BRIAN AUGER
3 MIKE CARR

ARRANGER
1 JOHNNY DANKWORTH
2 STAN TRACEY
3 MICHAEL GARRICK

ALTO
1 JOE HARRIOTT
2 PETER KING
3 BRUCE TURNER

FLUTE
1 HAROLD McNAIR
2 TUBBY HAYES
3 JOHNNY SCOTT

GUITAR
1 TERRY SMITH
2 LOUIS STEWART
3 DAVE GOLDBERG

COMPOSER
1 STAN TRACEY
2 MICHAEL GARRICK
3 JOHNNY DANKWORTH

NEW STAR
1 DAVE HOLLAND

LP OF THE YEAR
1 LITTLE KLUNK— Stan Tracey
2 MEXICAN GREEN— Tubby Hayes
3 PHASE III— Don Rendell/Ian Carr

HARRIOTT

CHRIS PYNE

TUBBY HAYES

VOTES

Others who repeated last year's victories were the Don Rendell-Ian Carr Quintet (Small Group), Georgie Fame (Male Singer), Cleo Laine (Female Singer), John Mayall (Blues), Ian Carr (Trumpet), Sandy Brown (Clarinet), Joe Harriott (Alto), Alan Haven (Organ) and Terry Smith (Guitar).

Georgie Fame, Cleo Laine and Dave Holland (*in the New Star category) took such a large percentage of the entire votes cast that it was not worthwhile listing the runners-up.*

HIGHEST

The more traditional jazz styles were poorly represented with Acker Bilk (second on clarinet) and banjoist Johnny Barton, from the Alan Elsdon Band (second Miscellaneous Instrument) the highest placed.

An interesting poll which again proves that the MM's readers know their jazz.

JOHN MAYALL

Sincere Thanks
ALAN HAVEN

THANK YOU VERY MUCH FOR ALL YOUR VOTES
FRANK RICOTTI

SINCERE THANKS
PETER KING

MANY THANKS
HANK SHAW

THANK YOU
KEN WHEELER

MANY THANKS
LOUIS STEWART

VERY MANY THANKS
JOE HARRIOTT

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TONY OXLEY

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Once again Duke proves that jazz is for all ages

JAZZ, some say is a young man's music, yet Duke Ellington, in his 70th year, continues to dominate the World section of the MM Readers' Jazz Poll. Once again he is Musician Of The Year as well as leader of the world's best Big Band and top Composer and Arranger.

And most of the new winners in this year's poll have been round for a pretty long time. Jon Hendricks, for example, is voted top Male Singer for the first time — last year's leaders, Mel Torme and Mark Murphy, vanishing from the top three.

Kenny Burrell has taken over the guitar title left vacant by the sad death of Wes Montgomery and last year's New Star, Gary Burton, has finally shown that Milt Jackson can be beaten as number one Vibes player.

The 1969 New Star is the impressive young tenor saxist Joe Farrell who was in England for the 1968 Jazz Expo.

J.J. Johnson has regained his trombone crown from 1968 winner Roswell Rudd and Jimmy Hamilton returns as the top clarinettist — last year's winner, Jimmy Guiffre drops to three.

Muddy Waters takes over from Jimmy Witherspoon among the Blues Artists and Bill Evans rises from fourth to first among the pianists, with Keith Jarrett — best known for his work with Charles Lloyd, rising from seventh to second. Earl Hines and Thelonious Monk, last year's one and two, drop out of the reckoning. Charles Mingus takes over the top Bass slot from Jimmy Garrison.

There was no change at all in the top three placings among the Big Bands, Female Singers and Drummers — the winners being Ellington, Ella Fitzgerald and Buddy Rich.

Roland Kirk again took both the Flute and Miscellaneous Instrument categories and another who retained two titles was Miles Davis (Small Group and Trumpet).

British jazzmen were poorly represented in the World section this year — the Critics proving much more patriotic than the Readers, which no doubt proves something or other.

Only John Surman (second Baritone) and Dave Holland (second New Star) were placed in the first three of any category.

The victories of Ella Fitzgerald, Roland Kirk and Duke Ellington — in the Female Singer, Miscellaneous Instrument and Composer categories respectively — were so massive that the runners-up have not been listed. And Ellington and Gil Evans took virtually all the votes among the Arrangers.

READERS POLL: WORLD SECTION

TOP MUSICIAN
1 DUKE ELLINGTON
2 MILES DAVIS
3 BILL EVANS

BIG BAND
1 DUKE ELLINGTON
2 COUNT BASIE
3 BUDDY RICH

SHEPP

JOHNSON

ELLINGTON

DRUMS
1 BUDDY RICH
2 ELVIN JONES
3 MAX ROACH

VIBES
1 GARY BURTON
2 MILT JACKSON
3 LIONEL HAMPTON

SMALL GROUP
1 MILES DAVIS
2 BILL EVANS
3 MODERN JAZZ QUARTET

MALE SINGER
1 JON HENDRICKS
2 RAY CHARLES
3 FRANK SINATRA

FEMALE SINGER
1 ELLA FITZGERALD
2 SARAH VAUGHAN
3 NINA SIMONE

BLUES ARTIST
1 MUDDY WATERS
2 JIMMY WITHERSPOON
3 BIG JOE WILLIAMS

TRUMPET
1 MILES DAVIS
2 DIZZY GILLESPIE
3 DON CHERRY

TROMBONE
1 J. J. JOHNSON
2 ROSWELL RUDD
3 BOB BROOKMEYER

CLARINET
1 JIMMY HAMILTON
2 PEE WEE RUSSELL
3 JIMMY GUIFFRE

ALTO
1 ORNETTE COLEMAN
2 JOHNNY HODGES
3 CANNONBALL ADDERLEY

TENOR
1 SONNY ROLLINS
2 STAN GETZ
3 CHARLES LLOYD

BARITONE
1 GERRY MULLIGAN
2 JOHN SURMAN
3 HARRY CARNEY

FLUTE
1 ROLAND KIRK
2 HERBIE MANN
3 CHARLES LLOYD

PIANO
1 BILL EVANS
2 KEITH JARRETT
3 OSCAR PETERSON

ORGAN
1 JIMMY SMITH

GUITAR
1 KENNY BURRELL
2 JIM HALL
3 BARNEY KESSEL

BASS
1 CHARLES MINGUS
2 JIMMY GARRISON
3 RAY BROWN

MISCELLANEOUS INST.
1 ROLAND KIRK (Manzello and Stritch)

ARRANGER
1 DUKE ELLINGTON
2 GIL EVANS

COMPOSER
1 DUKE ELLINGTON

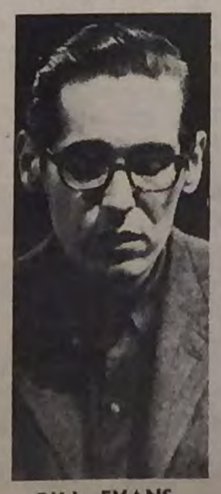
NEW STAR
1 JOE FARRELL
2 DAVE HOLLAND
3 KEITH JARRETT

LP OF THE YEAR
1 MAMA TOO TIGHT —Archie Shepp
2 INFLATED TEAR —Roland Kirk
3 ELECTRIC BATH —Don Ellis

MINGUS

FARRELL

RICH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JAZZ SCENE

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BOB DAWBARN

concludes his series on multi-instrumentalist Roland Kirk with a re-assessment of his music in the MM's Second Opinion series.

Second opinion

Roland Kirk

IT'S HARD now to believe that there were ever any doubts as to Roland Kirk's validity as a jazzman.

Yet I suppose it was inevitable that a man who burst upon a startled record public playing three instruments at once should be regarded as some sort of clown or freak.

But listening once again to his 1961 albums it seems unbelievable that anyone could have doubted his talents even then.

To call Kirk a circus act was to ignore some of the freshest sounds that had appeared on a jazz record since Charlie Parker. The trouble was the man was just too versatile — playing tenor, manzello, stritch and flute, blowing sirens and getting sounds from all of them that certainly didn't come from any instrument manual.

Speaking of manzello and stritch, perhaps I should remind you early on which is which. The manzello is the larger one with the big, ungainly bell and sounds like alto. The stritch sounds like soprano.

Curiously, on the early albums — notably Charles Mingus' "Tonight At Noon" and "Oh Yeah," and his own "Kirk's Work" and "We Free Kings" — he seems more fluent on stritch. His tenor playing had dash and technical virtuosity, but what he played could really have been produced by any of a dozen soloists.

Tenor is Kirk's own favourite and it seems to me to have been the last which he perfected. In the early days, Rollins and Coltrane were two of the obvious influences.

He once demonstrated his remarkable grasp of other people's styles and sounds by demonstrating them to me on tenor in his hotel room — anyone who could parody Fats Waller's old tenor player, Gene Sedric, as he did on Mingus' "Eat That Chicken Pie" need more than the average ear for detail.

His early training included spells with R&B groups which obviously gave him a thorough grounding in the blues — always one of his strongest points.

It was Mingus, he says, who gave him the confidence and encouragement to start being himself. Coltrane, Eric Dolphy and Ornette Coleman were others who came out early as pro-Kirk men — Coltrane and Dolphy inviting him to sit in with them on one memorable New York club session in 1961.

Not that Kirk was ever a man to take note of his critics. To him, any sound which added to the dramatic effect of a performance was valid, and he would go to any lengths — including inventing instruments — to get what he wanted. Quite rightly, he felt the end was more important than the means.

Anybody who after hearing "Three For The Festival" on the 1961 "We Free Kings" LP still thought the playing - three - at - once routine was merely a gimmick to catch the attention of night club audiences just didn't have ears for jazz.

By 1963 and his co-operation with Benny Golson for a Mercury album, his tenor had gained both individuality and authority. On this set the tenor player couldn't be anyone else but Kirk.

And here are the beginnings of that incredible breathing technique — another Kirkism that has been dismissed as a trick but which has added another dimension to his playing. His ability to play for several minutes without, apparently taking a breath has meant he can play a prolonged, flowing line without being forced to break off in mid-idea to take in enough oxygen to carry on.

Incidentally, if you doubt his ability to be both gentle and subtle listen to "A Nightingale Sang In Berkeley Square" on the Golson album.

And how many can convey such a feeling of utter desolation as he does on the magnificent "The Black And Crazy Blues" on his recent album, "The Inflated Tear." On this one, the stritch sounds like an oboe, and the album proves that on his tenor playing alone, Kirk is entitled to a place among the giants of jazz.

The complete artistic success of his albums surely minimises the visual appeal of one of his in-person performances. His remarkable personality and ability to rouse an audience has, however, proved a double-edged weapon.

For some reason I have never been able to understand, many jazz fans, and musicians, are always suspicious of any jazzman who is capable of entertaining as well as edifying an audience. Louis Armstrong has had the same sort of sneers throughout his long career. And often there have been disparaging references to Dizzy Gillespie's "clowning" on stage.

My God, we should be eternally grateful for the added bonus of humour, personality and a desire to make their audiences enjoy themselves from such musical giants as Armstrong, Gillespie and Kirk. Surely revelations of the man can only help to understand and enjoy his music.

Again, there is so often a curious prejudice against versatility. The attitude seems to be: "If he plays that many instruments he can't really be master of any of them." In Kirk's case, he has proved this is rubbish time and again.

Personally, I rate him way ahead of any other flute player in jazz. I know Kirk would disagree, but I find this the most satisfying of all his instruments, possibly because it is such a difficult one on which to play convincing jazz.

In other hands, the technique of humming or growling while playing can, and usually does, become a bore, but never with Kirk, who never uses odd sounds as an end in themselves but always as a means to convey what is in his mind.

Playing straight, he has the best tone of any jazz flautist, with the possible exception of Jerome Richardson, and there is no one who can give the instrument muscles as he can. In his hands it becomes as dominant and masculine an instrument as the tenor sax. If you want proof of his brilliance on flute, listen to "Fingers In The Wind" on the "Inflated Tear" set.

To me, Kirk is always exciting — not just the excitement of hard swing or broad sound, but also the excitement of that one small twist which makes a phrase or a run sound as you have never heard it before.

And I believe it is relevant that Kirk is one of the most knowledgeable musicians in jazz who knows, and likes, music that stretches from Jelly Roll Morton to Ornette Coleman.

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THERE WERE records round in those days but the guy I made those records with, Jelly Roll Morton, I didn't bother about records so much until that guy started, you know, didn't think about records.

I can't remember how I got my first job with him. I never worked with Jelly on any regular jobs, only recording. I always had a regular job playing somewhere else and he would pick the fellows and one night I happened to be one of them that he picked.

I never gave much thought to it, just making a little extra money, you know. I made several recordings with Jelly.

Jelly was all right to work with, I got along fine with Jelly. He'd fix up his work and he'd give you a chance to do whatever you could do and help you. On clarinet was Omer Simeon and the drummer Andre Hillaire, Jelly on piano, on trombone was — I think he's out on the coast now—Kid Ory, and I think John Lindsay on the bass.

Jelly was the type of guy that loved to talk and so on, but he was good. He was good at that type of music. He knew what he was doing. In that style, he was very good. But he loved to kid, you know, and so on. That guy he would come in and say so many funny things, he was the kidder, he'd always have something funny to say.

He dressed very neat, a very neat dresser, the guy seemed always to be in good shape. After, towards the bad years, I lost contact with him. I don't know what happened to him.

Round the barber shop, that's where I used to see him, across the street from the old entertainers, he used to be over to there. It was called Palace of Tonsorial Art, so everybody called the boss Art. That's where I seen Jelly. That's the first I remember seeing him. I can't remember seeing him anywhere else but over there.

Jelly he used to find a place sometimes in a cafe or something to rehearse. We'd rehearse each number two or three times and he'd have some kind of solo written out if you couldn't, you know, play what you have to. I didn't play from a written solo. I used to try to play around that and I'd try to put sort of what I could think of in there but I couldn't do like most of those guys could. But he tried to help you if you couldn't do it, if you couldn't get that.

I made some other records with Johnny Dodds. A fellow from New York sent me a record a short time ago and I tell you, I think that was Louis' band I made them with.

I don't know, something happened, I don't know what happened, because Louis was to make those records and for some reason or other, he didn't, and they got me. That's with Johnny Dodds.

Louis wasn't there and I was a little shaky coming behind Louis to make a recording, you know, and I thought I'd do the best I could, but coming behind Louis making recordings the way those guys played, you know! Kid Ory was in the band too. Lil Armstrong played piano. They had all Louis' band. Seemed to me it was Baby Dodds on drums, I'm not sure.

There was another guy round here, though, Williams, I don't know what I made for him. They were accompaniments for singers. I can't remember who the singer was but I believe it was on Paramount, too. I didn't make many. Jimmy O'Brien was on one of them, I think.

I don't know the name of the piano player and I can't think of what the singer was because I didn't make many of them. It must have been once or twice. I can remember because we had the use of one of those big old horns to play in, and that was it.

I didn't have a phonograph myself, but I used to send the

KARL DALLAS

concludes his interview with the 70 - year - old GEORGE MITCHELL (above), the trumpeter who recorded in Jelly Roll Morton's classic Red Hot Peppers group in the late Twenties.

records to my mother when I made a recording or something, naturally, because she had one of those graphophones. But I never did bother with them and even making them. A lot of times I'd make a recording. *Somebody say: "Did you hear the record?" I'd say: "No."*

Because, as I say, I had a regular job of working with somebody and I just got a session fee. First time it wasn't so much but I figure it got to around 20 or 30 dollars a side.

The band that recorded never appeared in public, not that I know, because several of the boys, the drummer too, he had another job.

I remember Muggsy (Spanier) used to come over the south side and he used to come out with Jimmy Noone. He was out one night and he'd bought a new cornet from a company in Chicago, Jay, and I was having trouble with my trumpet. He mentioned to me, he says, "Use this," he says. "I'm going around with the fellows and I'll be back a little later," left his cornet there for me to try out.

I liked it so well till I went down that week and I've got that old R.B. Jay now. I always used that until during the Depression. I used just a regular mouthpiece. I never used one of those fancy cups they got doctored up. Ed Allen used to make the mouthpieces for all the fellows on the South Side but I never did use one of those special mouthpieces.

There's several guys I tried to help along, started up. I tell you, one of the guys is Jonah, Jonah Jones. Another kid was on bass, I don't know where he is now, but Jonah, he was in a little band that they had in Louisville. He was from Louisville.

I went up till present things got so bad then I got on a project there, they had a project band round here. I got on that. And after that I got a job with a bank, just messenger. I stayed there until I had to retire because I couldn't get around.

I tried to make some rehearsals a few years ago in the summer when they played in the parks. I done fairly well, but I never did put in enough practice to try to play in public. Then I got all false teeth, you know, and I had to take a little practising.

After I got a job and went to work I just stopped playing and then after I tried, I made a few rehearsals thought I might try it over again, it was hard for me to kind of get it together.

It's been now 15 or 20 years but it was way back then 30 years ago when I quit. It was the Depression, that's what started it, the Depression come so I couldn't make it. Some of the places closed and then a lot of places you'd go and the guy would want you to come in and give you all you want to drink and they couldn't make it. So I didn't like that and I got a chance to get a job and I just quit. But I still like it. I like the music.

Top man Jon digs it here and now

JON: 'you're kidding'

JON HENDRICKS greeted the news that he had been voted top Jazz Singer in the world with incredulous disbelief.

"Your kidding!" he said. "Your joking! I've just sat right up in bed. I've got to tell my wife that."

The news was a nice anniversary present for Jon, as it is just a year since he came to Britain. "I'm now planning to make Britain a base from which I can work all over," says Jon, who has his children in school here.

Jon won fame with the "vocalese" team of Lambert, Hendricks and Ross. "But we almost starved before we broke through with our 'Sing A Song Of Basie' album," he recalls.

Jon's introduction to jazz came when Charlie Parker played a date at Toledo, Ohio. "Max Roach was there, so was Tommy Potter on bass, Kenny Dorham on trumpet, and Al Haig on piano. Although my knees were knocking with fright, I plucked up courage to ask Bird if I could sit in for some scatting. Afterwards, he asked me to stay on, and said *I should go to New York and get into the music business." I said I was studying law, and anyway I didn't know anybody in New York.*

"'Well, you know me'," was Parker's reply.

"When I get there, how shall I find you?" I asked. *"'Just stop anybody on the street and ask him'," said Parker.*

The big breakthrough for Jon came with Dave Lambert and Annie Ross. "Dave, Annie and I did 'Sing A Song Of Basie.' Altogether, it took us five months. But it started us on the way to fame and fortune!"

Jon has also won success as a lyricist in the more commercial sphere. He wrote the English lyric for "Desafinado" and Georgie Fame's "Yeh Yeh."

And how did he get the unusual name of Jon? "When I was about 13, I saw a picture starring Jon Hall. I thought that was a pretty hip way to spell 'John.' So I just dropped the 'h' from my name!"

New thinking on drums

TONY: 'play music'

WINNING the Drum section of the MM Readers' Poll must be doubly satisfying for Tony Oxley. It is the ultimate answer to the critics who were queueing up to knock him a year or so ago.

The problem was basically that Tony belongs to a new breed of drummers who, in his own words, "play music — not merely acting as a metronome."

"Jazz today," he says, "is group music as opposed to the old way of one soloist and a rhythm section which keeps time for him and gives him the occasional kick."

Tony's point has been brought home by his work in the Gordon Beck Trio, with Beck (pno) and Jeff Clyne (bass) where each member has an equally important role to play in building the whole.

Tony came up through Army bands, joining the Black Watch as a bandsman at 19. It was while touring America with the band that he first got interested in jazz. He says it was Bill Evans, in 1961, who first made him aware that "drums could do more than keep time."

Even less like the old-fashioned idea of a drummer, Tony is an original arranger and has run rehearsal groups to try out his ideas. He has just completed his first CBS album under his own name for which he did all the arrangements.

He is, of course, part of the house rhythm section at the Ronnie Scott Club and the powerhouse behind the much-praised Scott Band.

Melody Maker

JAZZ POLL '69

POLL PEOPLE

A new star arrives on vibes

FRANK: encouragement

FRANK RICOTTI, currently playing in the West End production of Hair, has moved up smartly from No 3 last year to No 1 in the Vibes section of this year's MM Readers' Poll.

Frank, born in London on January 31, 1949, was given every encouragement to take up music by his father, who played drums in an RAF dance band.

"My father has always pushed me along and given me every encouragement," he says. "He bought my first vibes and has been the biggest help I've had."

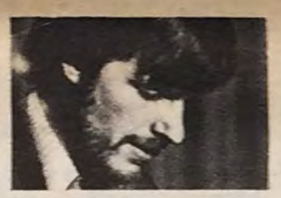
He was at music college for two-and-a-half years. "A sound musical training is essential these days," adds Frank. "It's vital to be able to read."

His first regular job was with Graham Collier's Band. "But before that I had played in pubs and done other gigs on vibes," he says. "While I was at college, I also studied clarinet and percussion. And the natural double to clarinet was alto."

Apart from his jazz work, Frank has also had all-round experience, playing with the National Youth Orchestra.

His favourite on vibes? Gary Burton. He also digs Coltrane, Miles, and our own Kenny Wheeler, Harry Beckett and John Surman.

Making *the best* of it



WESTBROOK: commuter

MIKE WESTBROOK'S abilities, which have won him recognition in four Poll categories, has also been rewarded with an Arts Council Award which helps him to pursue his musical career as leader of the band that has now been a major force on our jazz scene for several years.

He lives in Totnes, "a little town in Devon," from where he commutes to London for playing engagements, broadcasts and recording sessions.

At Totnes, he runs a jazz workshop and also works at Dartington College, where he does "things concerned with jazz at the music school and works with the dance and drama department."

Although he is a considerable pianist, he regards himself primarily as a composer. "The two things are interrelated," he smiles. He is currently working on a new piece called "Metropolis," which he has performed in various forms.

About two years ago he had the idea of presenting a complete evening of music and formed his concert band for the premiere of his "Celebration" at the Liverpool Festival, and it later made up his first LP.

Mike feels that there is a fantastic amount of experimentation going on in the jazz field, which abounds with talent.

"The only trouble is that it has so few opportunities for expression," he says, and for this reason, he regrets the closure of Ronnie Scott's Old Place.

"That was a place where you could really get a platform for something you really wanted to do," he says. "You could get together a group maybe just for one evening, put it on and know it would be heard. That's difficult now."

He pays tribute to the work in providing a platform for jazz to the London Jazz Centre Society. "They're doing the best they can, but until they get their own building and own centre, they can't do as much as they want to do."

But Mike is finding another outlet with Monday dates at London's 100 Club

Best of both worlds

TERRY: first album

TERRY SMITH, winner of the MM Jazz Guitar Poll for the second successive year, is today a happy man. On two counts.

First, obviously, because he's won the MM accolade. "It's a nice feeling," he says modestly. Secondly, because he's been able to combine his first love — jazz — with the type of pop work he likes best. For, on and off for the past two years, he's been touring with the accompanying band for Scott Walker.

"He sings nice songs with attractive melodies and interesting changes," says Terry, with a musician's appreciation of what is good.

It was Scott who produced Terry's first Fontana album, "Fallout." So the partnership is amicable all round.

"Playing in an outfit like this has also improved my reading," says Terry. "I was never a brilliant reader, but I've improved a lot lately."

And when Terry is not touring with Scott Walker, he's very happy, thank you, playing with a quintet including tenorist Dick Morrissey and pianist Tony Lee's Trio. "We do places like the Bull's Head pub at Barnes, and the colleges and clubs," says Terry.

"Playing in a pop group is not really my scene," he says. "I'm happy doing the things I am at present." And here's one case where musical integrity has paid off — handsomely. That Poll result proves it.

FAME

MAYALL

CLAPTON

ROBERT STIGWOOD ORGANISATION : RIK GUNNELL MANAGEMENT

Jazz records

■ A pleasant, rather than memorable, Max Roach session is resissued as "DEEDS NOT WORDS" (Riverside 673004). Booker Little (tpt) and George Coleman (tnr) are the horns with the excellent Art Davis (bass) combining into a magnificent rhythm section with Roach. Ray Draper's tuba adds a touch of novelty but little else. Roach provides most of the interest, drumming as impeccably as always, and has a solo drum feature on "Conversation." Other tracks include "You Stepped Out Of A Dream," "Filide," "Jodie's Cha Cha" and "Deeds Not Words."—B.D.

■ Every time I bash a Herbie Mann LP I get letters saying why don't I give it to one or the other MM reviewers who likes Mann. Answer: There ain't no such animal. This time that thin-toned, penny whistle flute is turned on six tunes associated with Ray Charles so it's instant soul folks. There's quite a nice band involved but Atlantic records haven't seen fit to tell us who they are. In fact as far as I am concerned the whole thing is a giant drag. Oh, for Herbie Mann fans, the LP is "THE INSPIRATION I FEEL" (Atlantic 588 156) but why not get the New Jazz Orchestra's album instead. — B.D.

■ Thanks to the superb clarinet playing of Tony Coe there are some delightful moments on an unusual album called JOHANN HAWKSWORTH BACH (RCA SF 7953). Hiding under that subtle pseudonym folks, is our old friend, ta-ra, Johnny Hawksworth! The obvious apart, Johnny has taken seven of Bach's pieces, added seven of his own and swung the lot with the aid of Mr Coe, Jim Lawless on vibes and Terry Cox on drums. It's lovely listening when you're pottering about the house. — J.H.

■ In last week's MM the label and number of the album "Retrospect," subtitled "Through 21 Years Of BBC Jazz Club," was inadvertently omitted. The LP, which features Billy Munn's Jazz Club All Stars, the Alex Welsh Band, Humphrey Lyttelton, Johnny Dankworth Seven and Harry South Big Band is available on Philips SBL 7866.

A Briton beats the world

A BRITISH musician voted the world's number one jazzman of the past year by British critics. It seems unbelievable, yet it has happened. And John Surman is the first British musician to be so honoured.

Surman takes over the major title, previously held in the Critics' Poll by Miles Davis and Duke Ellington. And he has been voted the Critics' New Star in addition to retaining the Baritone crown he won last year.

Surman apart, the Critics have been faithful to past favourites. The only other new winners are Muddy Waters who, as in the Readers' Poll, has ousted Jimmy Witherspoon from the top of the Blues Artists, and Pee Wee Russell who regains the clarinet title from Jimmy Hamilton who took it away last year. Pee Wee's victory heightened the sadness felt throughout the jazz world at his death, reported last week.

Duke Ellington retained all three of his titles — Big Band, Composer and Arranger. Miles Davis and Roland Kirk were again double winners — Miles in the Trumpet and Small Group sections, Kirk in the categories for Flute and Miscellaneous Instrument.

Max Roach was again voted the world's top drummer. Elvin Jones, who came second, was unbelievably not in the first ten in 1968.

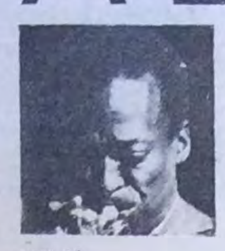
Others who held on to their crowns were Roswell Rudd (Trombone), Ornette Coleman (Alto), Sonny Rollins (Tenor), Earl Hines (Piano), Kenny Burrell (Guitar), Richard Davis (Bass), Gary Burton (Vibes), Louis Armstrong (Male Singer) and Sarah Vaughan (Female Singer).

Many of the Critics had difficulty in finding someone to vote for in the Organ, Clarinet and Blues categories.

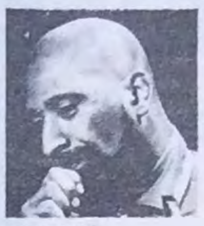
The Critics were, in general, obviously impressed by British jazz talent over the past year. Apart from Surman's victories, John McLaughlan came second to Burrell among the guitarists; Sandy Brown was third on clarinet; the Westbrook Band was second among the Big Bands and Westbrook himself was in the first three in both the Composer and Arranger categories; Graham Collier was second to Ellington among the composers; and Surman gained second place for his soprano playing among the Miscellaneous Instruments.

The Critics, incidentally, were asked to vote on performances over the previous 12 months rather than for all-time favourites. In each category an individual critic's first choice was awarded three points, with two for his second and one for third.

Finally, Horace Silver can be heartened by the fact that his current Quintet must have sufficiently impressed those who heard it at Ronnie Scott's, for two of his sidemen — trumpeter Randy Brecker and drummer Billy Cobham Jnr — to come second and third to Surman among the New Stars.


MILES
double winner

RUDD
held crown


ROLLINS
top again

CRITICS POLL

TOP MUSICIAN

		pts
1	JOHN SURMAN	14
2	ORNETTE COLEMAN	11
3	MILES DAVIS	9
4	Gary Burton	8

TRUMPET

		pts
1	MILES DAVIS	32
2	DIZZY GILLESPIE	11
	DON CHERRY	
4	Ruby Braff	8
	Buck Clayton	
6	Clark Terry	6
	Roy Eldridge	5
	Kenny Wheeler	
	Cootie Williams	

TROMBONE

		pts
1	ROSWELL RUDD	21
2	J. J. JOHNSON	9
3	BOB BROOKMEYER	6
	VIC DICKENSON	
5	Lawrence Brown	5

CLARINET

		pts
1	PEE WEE RUSSELL	25
2	JIMMY HAMILTON	12
3	SANDY BROWN	9
4	Perry Robinson	5
5	Cecil Payne	5

PIANO

		pts
1	EARL HINES	23
2	CECIL TAYLOR	16
3	LENNIE TRISTANO	11
4	Jaki Byard	10
5	Bill Evans	9
	Herbie Hancock	
7	Thelonious Monk	7

GUITAR

		pts
1	KENNY BURRELL	21
2	JOHN McLAUGHLIN	13
3	LARRY CORYELL	10
4	Jerry Hahn	6
	Jim Hall	
	Barney Kessel	
	Wes Montgomery	

ALTO

		pts
1	ORNETTE COLEMAN	29
2	PHIL WOODS	15
3	JOHNNY HODGES	13
4	Benny Carter	11
5	Sonny Criss	6
6	Jackie McLean	5

TENOR

		pts
1	SONNY ROLLINS	33
2	ARCHIE SHEPP	16
3	STAN GETZ	13
4	James Moody	6
5	Albert Ayler	5
	Booker Ervin	
	Paul Gonsalves	
	Coleman Hawkins	

BARITONE

		pts
1	JOHN SURMAN	38
2	GERRY MULLIGAN	22
3	HARRY CARNEY	20
4	Pepper Adams	7

BASS

		pts
1	RICHARD DAVIS	30
2	CHARLES MINGUS	13
	CHARLIE HADEN	
4	Jimmy Garrison	11
5	Ray Brown	10
6	David Izenzon	5

DRUMS

		pts
1	MAX ROACH	25
2	ELVIN JONES	19
3	TONY WILLIAMS	9
4	Ed Blackwell	7
	Roy Haynes	
	Buddy Rich	
7	Oliver Jackson	6

VIBES

		pts
1	GARY BURTON	35
2	LIONEL HAMPTON	24
3	BOBBY HUTCHERSON	16
4	Milt Jackson	14
5	Karl Berger	7
6	Red Norvo	5

FLUTE

		pts
1	ROLAND KIRK	26
2	JAMES MOODY	18
3	YUSEF LATEEF	15
4	Eric Dixon	5

ORGAN

		pts
1	JIMMY SMITH	18
2	LARRY YOUNG	11
3	WILD BILL DAVIS	6

MISCELLANEOUS INST.

		pts
1	ROLAND KIRK (Manzello, Strich)	16
2	JOHN SURMAN (Soprano)	11
3	JEAN LUC PONTY (Violin)	10
4	Ray Nance (Violin)	8
5	Budd Johnson (Soprano)	7

BIG BAND

		pts
1	DUKE ELLINGTON	39
2	MIKE WESTBROOK	14
3	COUNT BASIE	11
4	Kenny Clarke-Francy Boland	6
	Don Ellis	

SMALL GROUP

		pts
1	MILES DAVIS	27
2	GARY BURTON	14
3	ORNETTE COLEMAN	10
4	Archie Shepp	9
5	Horace Silver	5

ARRANGER

		pts
1	DUKE ELLINGTON	32
2	GIL EVANS	9
3	MIKE WESTBROOK	8
4	Tom McInstosh	6

COMPOSER

		pts
1	DUKE ELLINGTON	30
2	GRAHAM COLLIER	11
3	MIKE WESTBROOK	9
4	Ornette Coleman	8
5	Wayne Shorter	5

BLUES ARTIST

		pts
1	MUDDY WATERS	18
2	JIMMY WITHERSPOON	8
3	B.B. KING	6

MALE SINGER

		pts
1	LOUIS ARMSTRONG	21
2	JIMMY WITHERSPOON	15
3	JON HENDRICKS	
	JIMMY RUSHING	8
5	Joe Turner	7
6	Mel Torme	6

FEMALE SINGER

		pts
1	SARAH VAUGHAN	13
2	ELLA FITZGERALD	10
3	ARETHA FRANKLIN	9
4	Sheila Jordan	8
5	Blossom Dearie	
	Cleo Laine	
	Nina Simone	6
8	Norma Winstone	5

NEW STAR

		pts
1	JOHN SURMAN	16
2	RANDY BRECKER	11
3	BILLY COBHAM JNR	8

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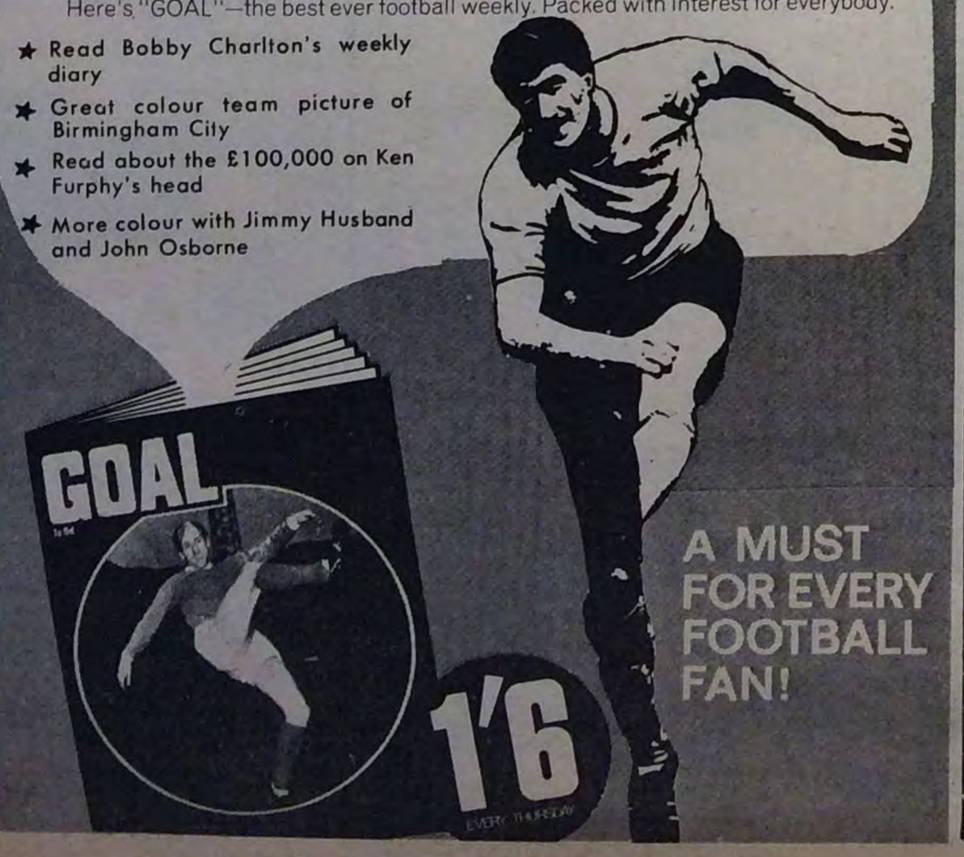


A MUST FOR EVERY FOOTBALL FAN!

Thanks to you all for voting me the
TOP JAZZ GUITARIST
FOR THE SECOND YEAR
TERRY SMITH

POLL PEOPLE

Getting 'em back into the clubs

HOW DOES IT feel when Britain's critics name you the best jazzman in the world?

"It's hard to put into words," admits John Surman. "I very much appreciate the gesture but it's a very strong thing to have to live up to.

"I can't say I really believe it and once you start playing your horn you forget all about this sort of thing.

"I'm too concerned with my own deficiencies to believe it — I know I have so much to learn, in particular about leading a band and getting the best out of musicians.

"Every time I listen to a record by *Sonny Rollins or John Coltrane* I realise just how far there is to go."

Surman's poll victories are a recognition of the new generation of British jazzmen who have done so much over the past year to revitalise the scene and, promoters willing, could, with their enthusiasm and exciting sounds, start packing them back into the country's jazz clubs.

Asked what he felt on the subject, John commented: "I suppose youth is enthusiasm anyway and I really want to retain the same kind of feeling I get when I am playing now.

Surman is, as yet, probably better known as a sideman than as bandleader. But he works fairly regularly with a quartet and hopes to get work for his magnificent Octet, which has so far only done two gigs — both for the London Jazz Centre Society at the 100 Club — in three months.

"I've done the backbone of the arranging for the Octet," he said. "Alan Cohen has done a couple of things and then there is John Warren, a Canadian face living over here at the moment, who has a lot to offer and whose stuff we do.

"I'm also longing to get something from Kenny Wheeler and Mike Gibbs.

"At the moment it's very difficult getting gigs with the Octet and it's the Quartet which keeps the bread coming."

SURMAN
so much to learn

HOW THE CRITICS VOTED - PAGE 21

HOW THE CRITICS VOTED

JAMES ASMAN, Records And Recording — Tpt: Eldridge, C. Williams, Braff. **Tmb:** Johnson, Winding, Dickenson. **Clt:** G. Lewis, Russell, Goodman. **Alto:** Hodges, O. Coleman, Capt J. Handy. **Tnr:** Rollins, Hawkins, Shepp. **Bari:** Carney, Surman, Mulligan. **Pno:** Byard, Hines, Monk. **Gtr:** Greene, L. Johnson, Pass. **Bass:** Mingus, Garrison, Swallow. **Drs:** Philly J. Jones, Haynes, Moffatt. **Vibes:** Hampton, Hutcherson, Jackson. **Flute:** None. **Organ:** None. **Misc:** None. **Big Band:** Ellington, Basie. **Combo:** M. Davis, Shepp, O. Coleman. **Arranger:** Ellington, Nat Pierce, Hefti. **Composer:** Ellington, Monk. **Blues / Gospel:** Son House, Eaglin, McDowell. **Male Singer:** Rushing, Armstrong, J. Turner. **Female Singer:** Fitzgerald. **Mus. Of Year:** Surman, O. Coleman. **New Star:** Brecker.

RONALD ATKINS, Guardian — Tpt: Davis, Cherry. **Tmb:** Rudd, Rutherford, R. Williams. **Clt:** None. **Alto:** Coleman, Tchicai, Woods. **Tnr:** Shepp, Ayler, P. Brotzmann. **Bari:** Surman, Adams. **Pno:** Monk, C. Taylor, B. Evans. **Gtr:** Hahn. **Bass:** Haden, R. Davis, Peter Kowald. **Drs:** Blackwell, E. Jones, K. Clarke. **Vibes:** Burton, K. Berger, Hutcherson. **Flute:** Lateef. **Organ:** None. **Misc:** Lateef, Karl Jenkins, Surman. **Big Band:** Ellington, Jones-Lewis, Westbrook. **Combo:** Davis, Silver, Burton. **Arranger:** K. Wheeler, McIntosh. **Composer:** Westbrook, G. Collier. **Blues / Gospel:** None. **Male Singer:** Armstrong. **Female Singer:** Simone. **Mus. Of Year:** M. Mantler, John Stevens. **New Star:** T. Watts, Cobham, Alan Jackson.

BRIAN BLAIN, Morning Star — Tpt: Davis, Cherry, Lowther. **Tmb:** Brookmeyer, Pyne, R. Williams. **Clt:** Brown, Themen, Coe. **Alto:** Woods, M. Osborne, Strozier. **Tnr:** Rollins, Moody, Coe. **Bari:** Surman, Mulligan. **Pno:** Hancock, Beck, M. Pyne. **Gtr:** McLaughlin, Kessel, L. Stewart. **Bass:** R. Davis, Haden, Workman. **Drs:** E. Jones, Williams, Alan Jackson. **Vibes:** Burton, Ricotti, Hampton. **Flute:** Moody, Kirk, Hayes. **Organ:** Lou Bennett. **Misc:** K. Wheeler, H. Beckett, Surman. **Big Band:** Westbrook, New Jazz Orch, Collier. **Combo:** M. Davis, Silver, R. Scott. **Arranger:** Mike Taylor, Tracey, Alan Cohen. **Composer:** M. Gibbs, G. Collier, Brookmeyer. **Blues / Gospel:** Stars Of Faith, Witherspoon. **Male Singer:** Hendricks, Gillespie, Armstrong. **Female Singer:** A. Ross, Winstone, Laine. **Mus. Of Year:** Surman. **New Star:** Brecker, B. Maupin, Jimmy Owens.

GRAHAM BOATFIELD, Jazz Journal — Tpt: Davis, Farmer, Braff. **Tmb:** None. **Clt:** None. **Alto:** Carter, B. Turner. **Tnr:** Rollins, Webster. **Bari:** Mulligan. **Pno:** Monk, Jack Wilson, Byard. **Gtr:** Montgomery. **Bass:** Brown, Garrison. **Drs:** Roach, E. Jones, Haynes. **Vibes:** Jackson, Norvo, Burton. **Flute:** Eric Dixon. **Organ:** None. **Misc:** Clifton Chenier, Kirk. **Big Band:** Basie. **Combo:** Rendell-Carr, Welch. **Arranger:** None. **Composer:** Tracey. **Blues / Gospel:** Lipscomb, Dupree. **Male Singer:** T-Bone Walker, J. Turner, Witherspoon. **Female Singer:** Dearie. **Mus. Of Year:** None. **New Star:** Jack Wilson.

BOB DAWBARN, Melody Maker — Tpt: Davis, Gillespie, Terry. **Tmb:** Johnson, Brookmeyer, R. Williams. **clt:** Russell, Hamilton, Brown. **Alto:** Woods, Coleman, Warleigh. **Tnr:** Rollins, Getz, Land. **Bari:** Surman, Mulligan, Carney. **Pno:** Tristano, Hancock, Byard. **Gtr:** Burrell, Hall, McLaughlan. **Bass:** Mingus, R. Davis, Brown. **Drs:** Roach, E. Jones, K. Clarke. **Vibes:** Burton, Hutcherson, Jackson. **Flute:** Kirk, Lateef, Shihab. **Organ:** L. Young, J. Smith, McGriff. **Misc:** Kirk, Ponty, Lateef. **Big Band:** Ellington, Clark-Boland, Basie. **Combo:** M. Davis, Burton, Silver. **Arranger:** Ellington, Sebesky, McIntosh. **Composer:** Ellington, Brookmeyer, Tracey. **Blues / Gospel:** M. Waters, Hooker, Stars Of Faith. **Male Singer:** J. Turner, Witherspoon, J. Williams. **Female Singer:** Vaughan, Fitzgerald, N. Wilson. **Mus. Of Year:** M. Davis, Burton, Ronnie Scott. **New Star:** Cobham, Brecker, J. Farrell.

JACK FLORIN, Manchester Evening News — Tpt: Ferguson, Gillespie, Braff. **Tmb:** Glenn, Chisholm, Dickenson. **Clt:** Goodman, Hucko, Giuffre. **Alto:** Strozier, Handy, Woods. **Tnr:** Ervin, Griffin, Getz. **Bari:** Mulligan, Ross, Payne. **Pno:** C. Taylor, Garner, Hancock. **Gtr:** Burrell, Hall, Smith. **Bass:** R. Davis, Mingus, Budwig. **Drs:** M. Lewis, Rich, Gus Johnson. **Vibes:** Hampton, Jackson, Burton. **Flute:** Kirk, P. Horn, Shihab. **Organ:** Holmes, Mike Carr, Harry Stoneham. **Misc:** H. Beckett, Svend Asmussen, Karl Jenkins. **Big Band:** Ferguson, Ellis, Clarke-Boland. **Combo:** Davis, G. Collier, Loussier. **Arranger:** Nelson, Sebesky G. Collier. **Composer:** Shorter, G. Collier, Hank Levy. **Blues / Gospel:** Witherspoon, T-Bone Walker, Dupree. **Male Singer:** Torme, M. Murphy, Armstrong. **Female Singer:** Kral, Dearie, Merrill. **Mus. Of Year:** Ferguson, Ellis, Burton. **New Star:** Strozier, F. Ricotti, Terry Smith.

CHARLES FOX, New Statesman, Gramophone — Tpt: Davis, K. Wheeler, R. Brecker. **Tmb:** Rudd, B. Morton, M. Griffiths. **Clt:** Russell, Perry Robinson, Brown. **Alto:** O. Coleman, Criss, Warleigh. **Tnr:** Rollins, Moody, Shepp. **Bari:** Surman, Mulligan, Ronnie Cuber. **Pno:** Tristano, Byard, McGregor. **Gtr:** McLaughlin, Hall, Hahn. **Bass:** Davis, Izenzon, Haden. **Drs:** Roach, Blackwell, O. Jackson. **Vibes:** Burton, Hampton, Berger. **Flute:** Lateef, Warleigh. **Organ:** L. Young. **Misc:** Surman, Kirk, T. Watts. **Big Band:** Ellington, Westbrook, New Jazz Orch. **Combo:** M. Davis, Burton, R. Scott. **Arranger:** Ellington, Dankworth, McIntosh. **Composer:** Westbrook, G. Collier, C. Taylor. **Blues / Gospel:** Duffy Power, Art Hodes, Stars Of Faith. **Male Singer:** Witherspoon, H. Goins. **Female Singer:** Laine, Jordan. **Mus. Of Year:** Surman, Burton, Holland. **New Star:** Brecker, Barry Guy, Peter Jacobsen.

JAMES GREENWOOD, Daily Mail — Tpt: Braff. **Tmb:** None. **Clt:** None. **Alto:** Carter, Woods. **Tnr:** O. Coleman. **Bari:** Surman. **Pno:** None. **Gtr:** McLaughlin. **Bass:** Holland. **Drs:** Roach. **Vibes:** Burton. **Flute:** None. **Organ:** None. **Misc:** None. **Big Band:** Westbrook, G. Collier, R. Scott. **Combo:** Blakey, Burton, Rendell-Carr. **Arranger:** Westbrook. **Composer:** G. Collier. **Blues / Gospel:** Waters. **Male Singer:** Hendricks. **Female Singer:** None. **Mus. Of Year:** Westbrook. **New Star:** Surman.

BOB HOUSTON, Melody Maker — Tpt: Davis, Gillespie, Cherry. **Tmb:** Rudd, L. Brown, Nick Evans. **Clt:** None. **Alto:** Coleman, McLean, Warleigh. **Tnr:** Rollins, Shepp, Getz. **Bari:** Surman, Mulligan, Carney. **Pno:** C. Taylor, Hancock, Tristano. **Gtr:** Pass, Burrell, McLaughlin. **Bass:** R. Davis, Haden, Brown. **Drs:** Williams, Elvin Jones, K. Clarke. **Vibes:** Burton, Hutcherson, Jackson. **Flute:** Kirk, Shihab, Lateef. **Organ:** Smith, L. Young, McGriff. **Misc:** Ponty, Surman, K. Wheeler. **Big Band:** Ellington, Clarke-Boland, Basie. **Combo:** Miles Davis, Burton, C. Taylor. **Arranger:** G. Evans, Ellington, Boland. **Composer:** O. Coleman, Ellington, Mantler. **Blues / Gospel:** Skip James, Rev G. Davis, Marion Williams. **Male Singer:** Armstrong, Gillespie, Torme. **Female Singer:** Jordan, Vaughan, Winstone. **Mus. Of Year:** M. Davis, Surman, Ronnie Scott. **New Star:** Surman, Cobham, Jimmy Owens.

DAVID ILLINGWORTH, Jazz Journal — Tpt: Davis, Hubbard, Clayton. **Tmb:** Rudd, Wayne Henderson, R. Williams. **Clt:** Russell, Nicholas, Procope. **Alto:** Woods, O. Coleman, S. Criss. **Tnr:** Rollins, Shepp, Shorter. **Bari:** Surman, Payne, Adams. **Pno:** Hines, C. Taylor, Tyner. **Gtr:** B. Guy, B. B. King, Albert King. **Bass:** R. Davis, Haden, Swallow. **Drs:** E. Jones, Beaver Harris, Moffett. **Vibes:** Hampton, Jackson, Hutcherson. **Flute:** None. **Organ:** Buckner, Doggett, Lafayette Leake. **Misc:** Paul Butterfield, Junior Wells, Mojo Bufford. **Big Band:** Jazz Composers Orch, Ellington, Gillespie. **Combo:** Shepp, Ayler, McGregor. **Arranger:** Westbrook. **Composer:** None. **Blues / Gospel:** Waters, Guy, F. King. **Male Singer:** Waters, Guy, F. King. **Female Singer:** Franklin, Etta James, Mable John. **Mus. Of Year:** Shepp, Waters, McGregor. **New Star:** O. Jackson, L. Moholo, Phil Wilson (drs).

MAX JONES, Melody Maker — Tpt: Clayton, Braff, C. Williams. **Tmb:** A. Grey, Dickenson, Glenn. **Clt:** Russell, Hamilton, Nicholas. **Alto:** Hodges, Woods, Carter. **Tnr:** Gonsalves, Getz, E. Davis. **Bari:** Mulligan, Carney, Surman. **Pno:** Hines, Ellington, Garner. **Gtr:** Burrell, Kessel, Benson. **Bass:** Brown, Hinton, R. Davis. **Drs:** Rich, O. Jackson, Haynes. **Vibes:** Hampton, Jackson, Norvo. **Flute:** Richardson, E. Dixon, Kirk. **Organ:** Wild Bill Davis, Doggett, J. Smith. **Misc:** C. Terry, Nance, Budd Johnson. **Big Band:** Ellington, Basie, Clarke-Boland. **Combo:** Terry-Brookmeyer, Gillespie, Saints & Sinners. **Arranger:** Ellington, G. Evans, Q. Jones. **Composer:** Ellington. **Blues / Gospel:** Waters, S. James, J. Turner. **Male Singer:** Armstrong, Rushing, J. Williams. **Female Singer:** Vaughan, B. Carter, Franklin. **Mus. Of Year:** Ellington, Boland, R. Scott. **New Star:** Harold Jones, Roy Williams, Coe.

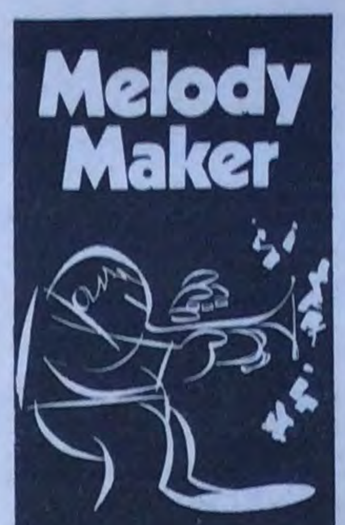
MILES KINGTON, The Times — Tpt: Davis, Clayton. **Tmb:** None. **Clt:** Brown. **Alto:** O. Coleman, Carter, B. Turner. **Tnr:** Shepp, E. Davis, Wellins. **Bari:** Surman, Mulligan. **Pno:** Hines, Evans, Tracey. **Gtr:** Montgomery, McLaughlin. **Bass:** Gomez, Mingus, Davis. **Drs:** Roach, Rich, Cobham. **Vibes:** Burton, Hampton, Norvo. **Flute:** Kirk, McNair. **Organ:** None. **Misc:** Surman, Terry. **Big Band:** Ellington, Dankworth, Westbrook. **Combo:** Burton, Davis, Westbrook. **Arranger:** Ellington, G. Evans, Dankworth. **Composer:** Ellington, Dankworth, Westbrook. **Blues / Gospel:** None. **Male Singer:** None. **Female Singer:** None. **Mus. Of Year:** None. **New Star:** Westbrook, McLaughlin.

BARRY McRAE, Jazz Journal — Tpt: Cherry, D. Ayler, Hubbard. **Tmb:** Rudd. **Clt:** Perry Robinson. **Alto:** O. Coleman, Roscoe Mitchell, Sonny Simmons. **Tnr:** Ayler, Rollins, Shepp. **Bari:** Surman, Carney. **Pno:** C. Taylor, Don Pullen. **Gtr:** Calvin Newborn, Coryell, Burrell. **Bass:** Mingus, H. Grimes, Haden. **Drs:** M. Graves, E. Jones, S. Murray. **Vibes:** Hutcherson, Burton, Hampton. **Flute:** Kirk, Lateef, Moody. **Organ:** J. Smith, McDuff, S. Scott. **Misc:** Kirk, P. Sanders, Joe Friedman. **Big Band:** Sun Ra, Ellington, Westbrook. **Combo:** O. Coleman, Shepp, Cherry. **Arranger:** Cherry, Sun Ra, Westbrook. **Composer:** Ellington, Cherry. **Blues / Gospel:** Waters, J. Turner. **Male Singer:** Armstrong, R. Charles, Rushing. **Female Singer:** Jordan, Franklin. **Mus. Of Year:** O. Coleman. **New Star:** Gato Barbieri, Surman, Lester Bowie.

MICHAEL SHERA, Jazz Journal — Tpt: Gillespie, Eldridge, Terry. **Tmb:** R. Green, B. Morton, M. Griffiths. **Clt:** Russell. **Alto:** Hodges, Konitz, MacPherson. **Tnr:** Getz, Ervin, Farrell. **Bari:** Surman, Carney, Shihab. **Pno:** Hines, B. Evans, Tristano. **Gtr:** Burrell. **Bass:** R. Davis, Garrison, Duvivier. **Drs:** Roach, Haynes, A. Dawson. **Vibes:** Hutcherson, Burton, Dickerson. **Flute:** Moody, Kirk, Richardson. **Organ:** J. Smith, Lonnie Smith, Roach. **Misc:** Nance. **Big Band:** Ellington, Gillespie, Jones-Lewis. **Combo:** E. Jones, Byard, B. Evans. **Arranger:** Ellington, C. Evans, Byard. **Composer:** Ellington, Westbrook, Surman. **Blues / Gospel:** None. **Male Singer:** Witherspoon, Armstrong, Babs Gonzales. **Female Singer:** Vaughan, Marion Montgomery, Dearie. **Mus. Of Year:** Gillespie, Byard, Surman. **New Star:** Byard, Surman, Farrell.

SINCLAIR TRAILL, Jazz Journal — Tpt: Terry, Clayton, C. Williams. **Tmb:** Wells, Dickenson, L. Brown. **Clt:** Russell, Hamilton, Procope. **Alto:** Hodges, Carter, H. Jefferson. **Tnr:** Hawkins, Webster, Gonsalves. **Bari:** Carney, Mulligan, Adams. **Pno:** Hines, Garner, Nat Pierce. **Gtr:** Byrd, Benson, Burrell. **Bass:** Pemberton, R. Davis, Duvivier. **Drs:** O. Jackson, G. Tate, Roach. **Vibes:** Hampton, Jackson, Norvo. **Flute:** Kirk, Moody, Lateef. **Organ:** Ramirez, Wild Bill Davis, J. Smith. **Misc:** Budd Johnson, Nance, Kirk. **Big Band:** Ellington, Basie, Jones-Lewis. **Combo:** Hines, Buddy Tate, Welsh. **Arranger:** Ellington, N. Pierce, Sy Oliver. **Composer:** Ellington, Q. Jones, Silver. **Blues / Gospel:** Waters, B. B. King, Junior Wells. **Male Singer:** Armstrong, Rushing, J. Turner. **Female Singer:** Fitzgerald, McRae, Alice Babs. **Mus. Of Year:** Ellington, Muddy Waters, C. Terry. **New Star:** Budd Johnson, O. Jackson, R. Kellaway.

ALAN TWELFTREE, Peterborough Standard — Tpt: Cherry, Davis, Terry. **Tmb:** Rudd, Moncur, Mangelsdorf. **Clt:** Russell. **Alto:** Coleman, Marion Brown, Pukwana. **Tnr:** Shepp, Rollins, Shorter. **Bari:** Surman, Adams. **Pno:** C. Taylor, Byard, Hancock. **Gtr:** Coryell, Burrell, Benson. **Bass:** Izenzon, Garrison, Davis. **Drs:** E. Jones, Williams, J. Stevens. **Vibes:** Burton, Hutcherson, K. Berger. **Flute:** Kirk, Lateef. **Organ:** J. Smith, Auger, Vincent Crane. **Misc:** Kirk, Coleman, Surman. **Big Band:** D. Ellis, Ellington, Westbrook. **Combo:** O. Coleman, Shepp, Davis. **Arranger:** Ellington, G. Wilson, Westbrook. **Composer:** Carla Bley, O. Coleman, Ellington. **Blues / Gospel:** B. B. King, Cream, Fleetwood Mac. **Male Singer:** Witherspoon, Hendricks. **Female Singer:** Simone, M. Montgomery. **Mus. Of Year:** O. Coleman, Surman, C. Taylor. **New Star:** Surman, J. Farrell, Tom Scott.



HINES

VALERIE WILMER, Down Beat — Tpt: Davis, Farmer, C. Williams. **Tmb:** Rudd. **Clt:** Hamilton. **Alto:** O. Coleman, McLean. **Tnr:** Rollins, Moody, Getz. **Bari:** Carney, Surman. **Pno:** Randy Weston, Hines, B. Evans. **Gtr:** Coryell, Hahn. **Bass:** Garrison, Haden, Bill Wood. **Drs:** Roach, Blackwell, Higgins. **Vibes:** Burton. **Flute:** Moody. **Organ:** None. **Misc:** Ponty, Kirk. **Big Band:** Ellington, Westbrook, Gillespie. **Combo:** O. Coleman, Burton, Randy Weston. **Arranger:** Ellington, McIntosh. **Composer:** Ellington, R. Weston, O. Coleman. **Blues / Gospel:** Hooker, Big Joe Williams, Lightnin Hopkins. **Male Singer:** Witherspoon. **Female Singer:** Franklin, Laine, Vaughan. **Mus. Of Year:** Burton. **New Star:** Surman.

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TUBBY HAYES, SANDY BROWN, TERRY SMITH
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RONNIE ROSS CLEOPATRA'S NEEDLE /SFJL 915
TERRY SMITH FALL OUT /SBL 7871

OUT THIS MONTH
SANDY BROWN & HIS GENTLEMEN!
FRIENDS 'HAIR' AT IT'S HAIRIEST

Sandy Brown
Kenny Wheeler
George Chisholm
Lennie Bush
Johnny McLaughlin
Bobby Orr

PHILIPS

SFJL 921

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FOLK FORUM

THURSDAY

AT DOGHOUSE, Greyhound, Fulham Palace Road
SINGERS NIGHT
with residents and guests. 8 p.m. Next week: TINKERS

AT FOX, ISLINGTON GRN., N.1.
DAVE COOPER & PETE CHOPPING

BLACK BULL, High Road, N.20.
DEREK BRIMSTONE ! !
DON BONITO & Marion McKenzie

COME all ye! Selkirk Hotel, Selkirk Road, Tooting Broadway.

FOLK CENTRE, HAMMERSMITH
DIZ DISLEY
Your host ROD HAMILTON, DON SHEPHERD, JILL DARBY
Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.

WHITE BEAR, Kingsley Road, Hounslow. MIKE ABSALOM, CHAS UPTON, THE STRAWBS.

FRIDAY

ALL KINDS of folk at the "Three Horsehogs" Tinkers' Club, Heath Street, Hampstead.
DAVE WAITE & MARIAN SEGAL
plus HELEN KENNEDY, THE FOLK COURIERS, ALAN FRANCIS and many other guests.
NEXT WEEK: THE TINKERS

AT COUNTRY CLUB, 210a Haverstock Hill, 100 yds. North Belsize Park Tube
MURRAY KASH
introduces
STEVE BENBOW
TONI & ROYCE
8 p.m. Plus guests

AT LES COUSINS, 49 Greek St. 7.30-11. Contemporary Singer-Songwriter.
MARC BRIERLEY
Admission 5/-

FIGHTING COCKS, London Road, Kingston.
COME ALL YE

GENERAL HAVELOCK, Ilford
CHINGFORD MORRISMEN
HOME BREW & NICK PICKET

MISSISSIPPI FRED
McDOWELL
AND IAN ANDERSON'S COUNTRY BLUES BAND AND JOHN JAMES
CHURCH HOUSE, FARNHAM, SY.

OLD TIGER'S HEAD, LEE GREEN
COME ALL YE
RESIDENTS: THE MYSTRALS

PEDRO WILLIAM IVth LEYTON
DIZ DISLEY

PRINCESS OF WALES, Abbey Road, Kilburn. CEILIDH with THE RAKES
JIMMY MURRAY from Northumberland. Come early for seat by the fire.

SATURDAY

ANGLERS HOTEL, Broom Road, Teddington.
JERRY ST. CLAIR
Skyport Ade's Bluesband, The Owlhoots.

AT LES COUSINS, 49 Greek St. 7.30-11.
STEFAN GROSSMAN
ALL NIGHT SESSION 12-7
MIKE CHAPMAN
RALPH McTELL

AT THE CELLAR, Cecil Sharp House, Camden Town 8 pm.
DAVE BURLAND with Tony Rose.

THE GREENWICH THEATRE FOLK CLUB
The Gloucester, King William Walk, S.E.10
MALCOLM PRICE
STEPHEN CHARLES
7.30 p.m.

THE LCS presents THE SINGERS CLUB. THE CRITICS GROUP in excerpts from Festival of Fools. UNION TAVERN, 52 Lloyd Baker Street, London, W.C.1. 7.45 p.m.

THE PEELERS FOLK CLUB, The Kings Stores, Wide Gate Street, near Liverpool Street station
IAN RUSSELL
PLUS MANY GUESTS

TROUBADOUR, 10.30, 265 Old Brompton Road.
THE JUG TRUST

SUNDAY

AT BROMLEY, Star and Garter
MIKE COOPER

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N.11.
STEFAN GROSSMAN
FOLK COURIERS.

HAMPSTEAD ENTERPRISE, DAVE & DAVE, Terry Gould, Marian McKenzie, Don Bonito. Opposite Chalk Farm Station. 7.30 p.m.

NAGS HEAD, 205 York Road, Battersea.
COME ALL YE
Your host JOHN TIMPANY. All singers welcomed. 44 bus from London Bridge.

RAILWAY HOTEL, DARTFORD.
MALCOLM PRICE
Residents CRAYFOLK.

THE ALBERT HOTEL, Kingston Hill' The Garland.

TOWER HOTEL, opposite Walthamstow Central Station, Hoe Street. SINGAROUND with DYMPNA MESSENGER, PAUL & NICK HAVELL, PAUL WRIGHT. Singers get a free pint.

TROUBADOUR, 9.30.
CONTRAST

MONDAY

AT CATFORD RISING SUN
THE McPEAKE FAMILY

ENFIELD FOLK CLUB, The Hop-poles, Baker St., Enfield.
DIZ DISLEY
THE FOLK COURIERS

FOLK CENTRE, HAMMERSMITH
SHIRLEY COLLINS
Your hosts, DODO, ROD HAMILTON, PETER PARKHILL
See Thursday

GEORGE ROBEY, Seven Sisters Road, Finsbury Park Station.
THE FITZPATRICK!!
DENNIS O'BRIEN

HAMPSTEAD RUGBY CLUB, Redhill Street, off Albany Street, N.W.1
MIKE ABSALOM
Kevin Shiels, Bob Lockyer

"HANGING LAMP," The Vineyard, Richmond
GORDON GILTRAP

IAN McCANN'S BIRTHDAY PARTY
At Minateur, Nag's Head, North Street, Clapham. Resident: Sue Taylor

MONDAY, MARCH 10
St Pancras Town Hall, Folk Concert, 8.30 pm
THE TINKERS
NAZARETH HOUSE
CEILDH BAND FROM DERRY
Five times winners of "Opportunity Knocks"
THE TRAVELLERS
BUDDY SWEENEY (from Dungannon). Tickets from Box Office.

ROYAL OAK, Green Street Green.
RALPH McTELL

TUESDAY

CLIFF AUNGIER
presents
JO-ANN KELLY
GORDON GILTRAP
at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1.

COLLIERS RANT FOLK CLUB Roebuck, Tottenham Court Road
JIM MURRAY & STEWART CHAPMAN

COVENFOLK (OXFAM), Ram, Wandsworth
JOHN KEITH
TOWNSEND CLARK

THREE HORSESHOES FOLK CLUB, Heath St, nr Hampstead Tube. Presents
JON BETMEAD
and your hosts: THE EXILES

TROUBADOUR, 265 Old Brompton Road. REDD & MARTIN regret the closure of the Tuesday night spot from now on, due to the pressure of work.

WEDNESDAY

HOLY GROUND, 4a Inverness Place, Bayswater.
JOHNNY SILVO
Jim McCann, Fiona, Ronny

KING'S HEAD, Upper Street, Islington. Traditional music, song, dance. Weekends Tommy McCarthy.

LOCOMOTIVE, BEDFONT LANE, FELTHAM, DAVE HEAD.

MOTHER HUBBARD FOLK & BLUES CLUB, Mother Hubbard, Valley Hill, Loughton
DAVE & TONI ARTHUR

SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT FOLK TRIO, JOHN FRASER, PAT NELSON.

WESTMINSTER HOSPITAL, Ian McCleod.

ARTISTS WANTED

1/- per word

HOLIDAY CAMP Entertainments Staff required for May-September. Instrumentalists, drummer, vocal, etc. All must double on sports and be good mixers. No callers, write S.a.e. and photo to: Entertainments Manager, 52 Rutland Gardens, Harringay, London, N.4.

MANAGER with recording contract offers his services to Groups/Singers. S.a.e. — Box 8193.

TABBY'S CLUB
Opposite Ealing Broadway Station, require Soul groups, Go-Go dancers. — Telephone Mr. Fery, 567 1777 after 7 pm.

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, AA/RAC recommended.—37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1595.

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FOCUS ON FOLK

GOOD NEWS FROM ACROSS THE BORDER

GOOD reputations always precede performers and for some time now word has been filtering through to the South about Humblebums, a Glasgow duo who have now had the chance to play before, and impress, club audiences in the South.

Their first album, "First Collection Of Merry Melodies," has been released by Transatlantic and although good, the Humblebums' real impact comes from live appearances.

They present a mixture of country, contemporary and humorous material. They being Bill Connolly —who looks like a long-haired Acker Bilk — and Tommy Harvey, who Billy describes as being "the mainly musician side of the group." Tommy also adds some fine dead - pan comedy to the act.

Billy, who also writes a lot of original material, dropped into the MM offices recently during their last visit to London.

"I was working solo and then I joined this group which Tommy was in. I joined to get hold of Tommy actually, which was a bit sneaky I suppose," Billy told me. "Then the group broke up. In the group we were doing a lot of Scottish stuff and I wanted to do some bluegrass and Tommy had played professionally with a country group."

HARVEY
musician side

CONNOLLY
original material

The strong humorous element in their performance comes from Billy who points to Hamish Imlach and Matt McGinn as major influences. "I was wanting to write some things and ideas for other things came up."

Part of their act includes the sending-up of some of the inhabitants of Glasgow, "I find the Glasgow way of life very funny," admitted Billy. "It leaves itself wide open to be mocked but it has always been laughing at itself. It's like a music hall thing, like Newcastle. Glaswegians get a great joy out of laughing at themselves. I like Glasgow," he added. "I couldn't live in London."

Billy began writing seriously about a year ago although he had attempted songwriting before "but they were poor copies of what someone else had written because I was writing with banjo in mind, but when I switched to guitar, I started getting more original sounds."

Billy has always been involved in folk music but Tommy has played with country music and pop groups, so between them they have a fair amount of experience.

Their next move is to widen their appeal to audiences outside the folk club circuit. One way they are hoping to do this is by concentrating on making the patter of their act the comedy side and making the music more serious.

"Funny songs tend to be regional," said Billy. "People won't accept them outside folk clubs. We'd like to be funny musically like New Lost City Ramblers, who are like this.

"Cabaret doesn't really please me because I don't like playing to people eating and it doesn't give us enough time to work up the act as we can in folk club. It takes a lot of work."

Billy said they enjoyed working concerts because then the audiences tended to be of a wider age group.

"We'd like to play to more open-minded audiences, People who are not going to pick holes all the time in what you sing.

"I think that's why I enjoy it in Scotland, being funny and pulling the older audiences. That's what I'd like to do all the time, the concert type of thing.

TONY WILSON

FOLK NEWS

THE Valley Folk, resident at the Bury Folk Club, begin a short tour of London clubs on March 18 opening at the St Albans Folk Club then going to Catford (17), Doghouse (21), Troubadour (22) and Dartford (23). Tonight (Thursday) they appear in a Lancashire Folk Night at King George's Hall, Blackburn, with Harry Boardman, Bob Duckworth, the Moston Brook Clog Dancers and the Bury Mummers, and the following night at the same venue they play a Barn Dance with the Quarryturners. The next night at Bury Co-op Ballroom, the Bury Folk Club holds a ceilidh with the Quarryturners, the Cumbrian Folk and Roger, Bob and Sheila.

Al Stewart hosts My Kind Of Folk on March 19. His guests will be Edinburgh poet Peter Morgan and guitarist John James.

Arrangements for recording Vera Johnson's album in Britain have not yet been completed so she is extending her stay and is taking bookings until June. On March 2 she appears at the White Horse, Chichester, Addlestone (6), Windsor (14), Minor Bird, Warrington (19), and Colchester (24). On March 10 Vera and the McPeakes guest at the Spinners Club, Liverpool.

The English Folk Dance and Song Society's 1969 Folk Directory listing clubs, singers and lots of other useful and interesting information is now on sale, price 5s, from the Society at 2 Regents Park Road, London NW1.

Listeners to Country Meets Folk who like that funky bit of finger-style guitar music used to play out the show, can now get it on record. Titled "The Claw" and written and played by Jerry Reed (and produced by Chet Atkins), it has just been released by RCA Victor as a single.

FOLK ALBUMS

TAKE A handful of songs, some melodic guitar accompaniments, serve together in a relaxed, easy-going style and you get **"Fire And Brimstone" (Fontana STL5478)**, the first album from Derek Brimstone. Derek's performance of the songs on this album, which include "Fairy Tale Lullaby" by John Martyn, "Ol' Blue," "Seven Gypsies," Derek's own "Little Tin Men," "Cocaine Blues" and the humorous "She Loved A Portuguese," is not far removed from his club act. There is a nice restraint about his delivery and no attempt at being more than he actually is — a good, competent singer and musician giving a very solid and creditable account of himself.

BRITAIN is still fortunately quite rich in examples of the living tradition of Folksong and Topic Records have recently issued two good albums, both featuring women, one from Ireland, one from Scotland. **"Ulster Ballad Singer" (12T192)** is a set of recordings by Mrs Sarah Makem, now in her late sixties. Her strong, unaccompanied style is a fine illustration of the traditional form of song delivery, now slowly being superseded by more urban styles of the younger folk singers. Songs include "The Wind That Shakes The Barley," "Barbara Allen" and "The Banks Of The Roses." The second singer, Lizzie Higgins, is the daughter of Jeannie Robertson and she makes her recording debut on **"Queen Of The Thistle" (Topic 12T185)**. Unlike her mother, Lizzie's style is warmer and has a softer edge, but is still as forceful and compelling. The songs on this album come from both oral sources and from Lizzie's method of learning words and setting them to pipe tunes as is "The College Boy" and "The Cruel Mother." Other titles include a moving "Young Emsley," "Far Ower Forth" and "The Banks of the Roses." — T.W.

THE NUMBER of young singer-songwriters is increasing all the time and one of the most impressive to join their ranks recently is Ralph McTell, who comes up with his second album, **"Spiral Staircase" (Transatlantic TRA 177)**. Ralph has been developing steadily and surely over the past couple of years and he impressed with his first album, "Eight Frames A Second" and now follows it up convincingly with this new offering. Among the outstanding tracks are "Streets Of London," "England 1914" and the title track on which Ralph has included a lively jug band and they are also heard on "Last Train And Gone." Mike Vickers has provided some excellent arrangements and Gus Dudgeon has shown some imaginative production. A very together album that will stand a lot of playing

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Fri.,	Feb. 28		Dancing Slipper Nottingham
Sat.,	Mar.	1	Boston Gliderdrome
Sun.,	Mar.	2	London
Mon.,	Mar.	3	Recording
Tues.,	Mar.	4	at Pye
Wed.,	Mar.	5	Hatchett's, W.1

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Friday, February 28th
ALAN ELSDON'S JAZZBAND
Saturday, March 1st
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Friday, February 28th
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Fri.,	Feb. 28	Henley Gaumont
Sat.,	Mar. 1	Sheffield City Hall
Sun.,	Mar. 2	Leicester De Montfort
Tues.,	Mar. 4	Glasgow Odeon
Wed.,	Mar. 5	Carlisle A.B.C.
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plus THE EXCEPTION
Mon., March 3rd, JOHN TCHICAI
See opposite page

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March 2—Terry Smith
See Sundays

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MANDRAKE PADDLE STEAMER
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AT THE CLERKENWELL TAVERN, 8 P.M. KEN GIBSON BIG BAND.

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AMBOY DUKES

BOTTLENECK BLUES CLUB
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March 2nd
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Evening PETE KING
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CLOSED—Cleaning carpet
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TOMMY WHITTLE
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PETE KING
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★ ★ ★ ★ ★
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CHICKEN SHACK
WITH JOHN PEEL
Wednesday March 5th (5/- only)
THIRD EAR BAND
AND
EDGAR BROUGHTON
In association with Blackhill Enterprises

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
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OSSIE LANE'S
GREATEST SHOW ON EARTH
TUESDAY, MARCH 4th
FAMILY
Thurs., March 6th: AMBOY DUKES
Tues., March 11th: JON HISEMAN
Plus D.J. PAT B.

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Now on tour in this country — THE SENSATIONAL
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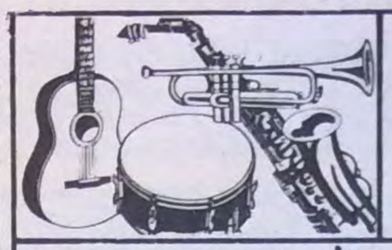

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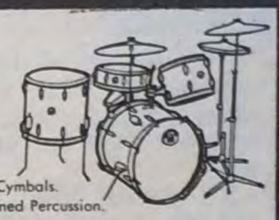
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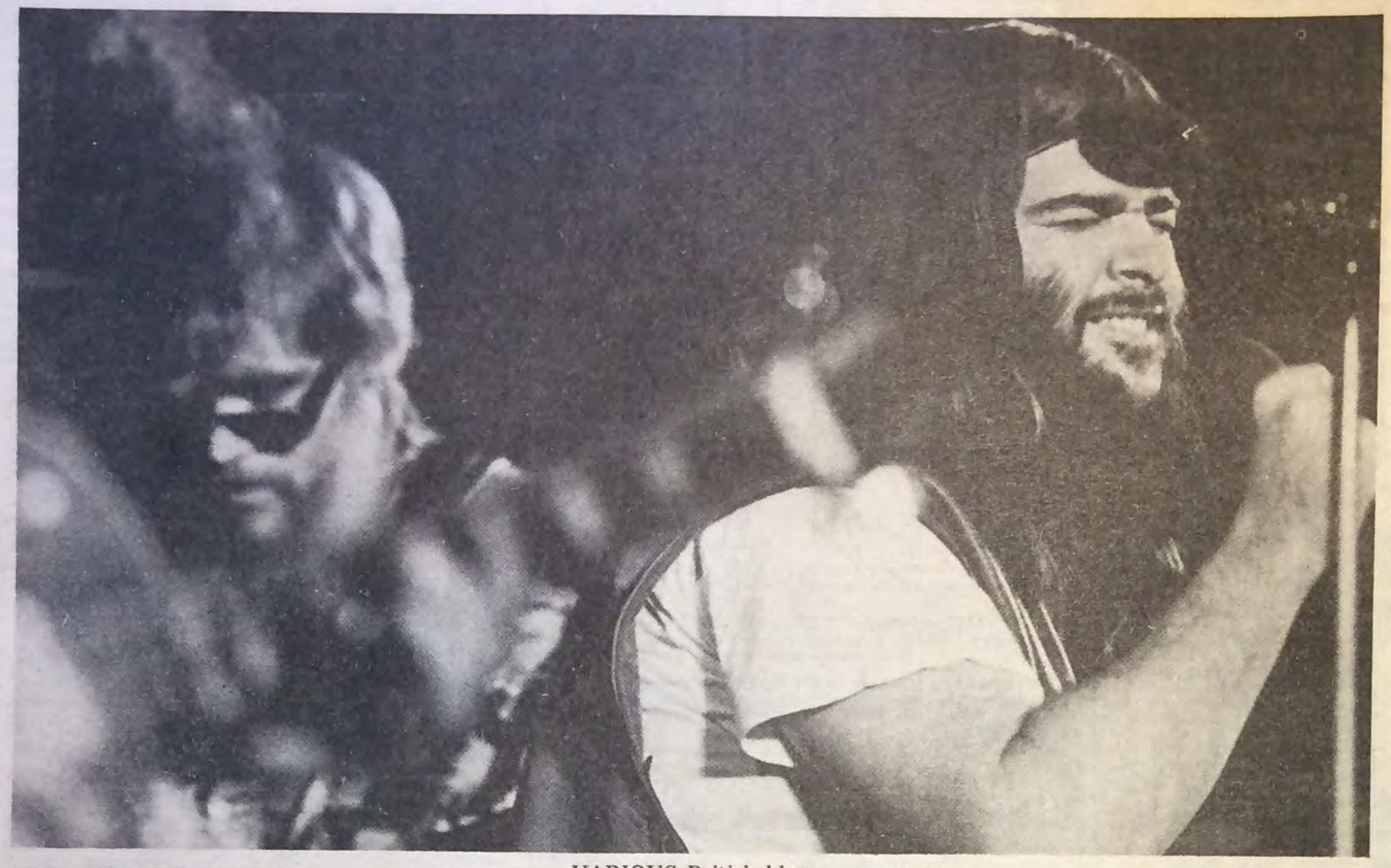

Three big cheers for Canned Heat!

VARIOUS British blues factions snipe at each other about the validity of what they are playing.

But Canned Heat, who embrace in their music a large segment of the blues field and turn out good, commercial singles like "On The Road Again" and "Going Up The Country," proving that updated versions of blues numbers can sell in large quantities, are also involved enough to take more than a passing interest in the idiom.

From their own collections and research, quite formidable by all accounts, they are producing a series of albums covering urban and country blues styles.

Instead of indulging in pointless "ifs" and "buts," they are saying, "This is where it started, this is where it has been, this is where it is going."

Their open-mindedness is to be congratulated and should be closely noted by British blues enthusiasts. I, for one, applaud their efforts. — **ALAN CREASY, Halifax, Yorks.**

AFTER HEARING five of the songs for the Eurovision Song Contest, it seems once again that the chosen compositions are an insult to the artist performing them. With such fine songwriters as Lennon-McCartney, Ray Davies, Donovan and Stevie Winwood, it is ridiculous that such mediocre songs are chosen.

"Puppet On A String" and "Congratulations" were successful but insignificant and did not reflect the true standard and quality of our music today.

To win with style is better than to just win with a planned, over-exposed, outdated formula. — **BRIAN GALLAGHER, Lowestoft, Suffolk.**

● **LP WINNER**

WHY DO people continually complain about the Pop 30? Ten years ago it was dominated by trends. It was either rock or ballads. Today, in the space of eight weeks, Hugo Montenegro, the Scaffold, Mary Hopkin and the Fleetwood Mac have all topped the chart.

This proves that if there is any trend in music, it is that a wider majority of the public are buying records and therefore pop music has gained respect. — **ALAN CAREY, Ruislip, Middx.**

● **LP WINNER**

HOW GREAT to see Peter Sarstedt in the Pop 30, bridging the gap between pop and folk. Maybe we will see other such songwriters following his footsteps. He has opened the door for them. — **CLIVE SIMMONS, Upminster, Essex.**

I READ with interest the article on the late Pee Wee Russell. Could you please recommend some of his recordings? — **MICHAEL MARTIN-YOUNG, London, SW7.**

● **MM Editor Jack Hutton says: "I would suggest you listen to The College Concert Of Pee Wee Russell And Henry Red Allen (Impulse MIPL509), Swingin With Pee Wee (with Buck Clayton) (Transatlantic PR2008), New Groove/The Pee Wee Russell Quartet (Columbia CL1985), Ask Me Now (The Pee Wee Russell Quartet, Impulse A96), Pee Wee Russell — A Legend (Fontana TL5271), Portrait Of Pee Wee Russell (Society 1013) and Muggsy Spanier (Storyville 671206)."**

SURELY IT'S no concern whether or not Fleetwood Mac choose to play in an idiom other than the blues? As artists, the Mac must play as they feel they should and not just churn out a tired repetition of blues numbers because this pleases a certain group of people. — **B. WATT, Greenock, Renfrewshire.**

● **LP WINNER**

I HAVE recently formed a Music Club at the school where I teach. The response so far has been extraordinarily good. The Zambian youngsters have a real interest and enjoyment of music and are extremely keen on pop and jazz.

I wonder if organisers, management associations etc, are aware of the considerable market here for the pop industry and music industry in general. — **G. P. DAWSON, PO Box 172, Kalulushi, Zambia.**

HAVING JUST purchased the Bee Gees' latest single, "First Of May," I join Robin Gibb in his declaration that the wrong side has been released.

The B side, "Lamplight," is a brilliant, creative and beautiful piece of work. It's little wonder Robin is exasperated and disappointed at the choice of throwing away such an opus on a B side. — **JEAN EVANS, Dagenham, Essex.**

Tony says 'sorry'

HATCH

I WOULD like to publicly congratulate Amen Corner on their hit record. I would also like to completely reverse my opinion expressed in Blind Date a few weeks ago and wish that I had kept my big mouth shut!—TONY HATCH, Pye Records, London W1.

WHAT AN EYE-OPENER FOR FANS

M.M. BLUES Scene '69 was a most rewarding and enjoyable evening and was without doubt worth every penny I paid to see it.

Thank you MM for helping Blues Scene '69 to have taken place. I do hope there will be many more to come in the future. — **C. SHARPE, St Albans, Herts.**

MELODY MAKER Blues Scene '69 was a bold effort to present the old and new together as an eye-opener to new blues enthusiasts. I hope it fulfilled its purpose. — **E. ENGLAND, Birmingham.**

CONGRATULATIONS to the MM on Blues Scene '69 which I saw in Manchester.

I must say that although the white bands were good, they do not have the depth and sincerity of John Lee Hooker and Champion Jack Dupree. — **STEVE MOSS, Wigan, Lancs.**

I MUST complain at the way Melody Maker's Blues Scene '69 was presented at Bristol. No sooner did the artists appear than they disappeared.

Surely with such a fantastic line-up the artists were unable to do justice to themselves in such a short space of time. — **PETER FEENY, Gillingham, Dorset.**

I MUST protest at the desecration of Blues at the MM's Blues Scene '69. John Lee Hooker performed a couple of great blues numbers but the rest certainly wasn't blues.

Why couldn't Hooker have been backed by American musicians who know what the blues is all about? — **M. B. MITCHELL, London, SW1.**

THE BLUES boom will completely bypass Scotland. With the exception of Curtis Jones' visit, it's doubtful if any more modern blues artists will ever see Scotland.

What have we got to do to convince promoters that we want to see B. B. King in Scotland. To expect people to travel 200 miles or more every time they want to see a blues artist is grossly unfair. —**JOHN DERWENT, Glasgow C3.**

IF ELVIS wants a sure number one hit, he should record Bob Dylan's "Down Along The Cove," which is ideal for the "That's All Right, Mama" treatment. I can't see how a Presley-Dylan record could fail! — **JOHN KELLY, HMS Pembroke, Chatham.**

ELVIS
record Dylan

JOHN LEE
depth and sincerity

IT WAS a treat to hear the Ken Colyer Jazzmen on BBC Jazz Club recently. They always come up with an interesting session. They really care about what they play which shows in their playing. Humphrey Lyttelton called them one of our great institutions — he's right. — **EDWARD J. LAKER, Southsea, Hants.**

AFTER THE eulogistic comments made by well-intentioned, but misguided, pop prophets — including Chris Welch, Tony Palmer, etc — preaching with the zeal of the newly converted, it came as an almost brilliant surprise to hear Frank Zappa's "Rueben and the Jets" album.

Zappa, who produces the best mirrors of today, proves emphatically that he also sympathetically remembers the music so often cast aside with contempt by those who think that pop music started in 1963.

One is suspicious of those who make pop an art form before they admit that they like it. Pop is, and has been for many years, the vehicle for expressing ideas, trends and fashions of the generation in a much more crass and basic way than other forms of music.

But at, least it has honesty about its own commerciality awareness of "now," whenever that "now" happened to occur. Zappa, more than anyone, seems to have realised this. — **RAY "GASOLINE" TOLLIDAY, Walthamstow, London, E17.**

IT'S NOT often that we get jazz concerts here in the North East but the visit by the Kenny Clarke - Francy Boland Big Band, the Roland Kirk Quartet and the Philly Joe Jones group was really something. — **TOM NAUGHTON, Seaham, Co Durham.**

I AM disgusted that the Kenny Clarke-Francy Boland Big Band didn't play in Cardiff. Have the promoters never heard of the big band following in Cardiff? — **JENNIFER YOUNG, Caerfydd, Wales.**

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