

Melody Maker

MARCH 15, 1969

1s weekly

MICK JAGGER—EXCLUSIVE!

An incredible new series by KEITH ALTHAM Starts today!

ELVIS FANS

WANT TV SHOW



ELVIS: "show there for the asking."

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

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

100,000 SIGNATURES

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

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

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

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

Why can't they see it now?

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

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

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

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

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

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

NO VETO

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

FANTASTIC MELODY MAKER

POLLWINNERS CONCERT



FAME



SURMAN

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

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

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

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

See centre pages

Melody Maker POP 30

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

two titles "tied" for 26th position

POP 30 PUBLISHERS

- | | |
|---|--|
| 1 Mortimer; 2 Peter Maurice; 3 Carlin; 4 Jobete/Carlin; 5 Cyril Shane; 6 Flamingo Music; 7 Moribus; 8 Carlin; 9 Donna; 10 Abigail; 11 Screen Gems; 12 Acuff-Rose; 13 Jobete/Carlin; 14 Francis Day and Hunter; 15 Carlin; 16 Jobete/Carlin; 17 Carlin; 18 United Artists; | 19 Schroeder; 20 Fleetwood/Immediate; 21 United Artists; 22 Lowery/Chappell; 23 Jobete/Carlin; 24 Dick James; 25 Lieber Stoller; 26 Teepee; Chappell; 28 Jobete/Carlin; 29 Cinephonic; 30 Jobete/Carlin. |
|---|--|
- Two publishers "tied" for 26th position.

u.s. top ten

- | | |
|--|---|
| As listed by "Billboard" | 6 (5) CRIMSON AND CLOVER Tommy James and The Shondells, Roulette |
| 1 (4) DIZZY Tommy Roe, ABC | 7 (7) THIS GIRL'S IN LOVE WITH YOU Dionne Warwick, Sceptre |
| 2 (2) PROUD MARY Credence Clearwater Revival, Fantasy | 8 (10) INDIAN GIVER 1910 Fruitgum Co, Buddah |
| 3 (1) EVERYDAY PEOPLE Sly and the Family Stone, Epic | 9 (—) TIME OF THE SEASON The Zombies, Date |
| 4 (3) BUILD ME UP BUTTERCUP Foundations, Uni | 10 (6) THIS MAGIC MOMENT Jay and the Americans, United Artists |
| 5 (—) TRACES Classics IV, Imperial | |

top twenty albums

- | | |
|---|--|
| 1 (1) DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS Diana Ross and the Supremes and the Temptations, Tamla Motown | 10 (6) THE GRADUATE Soundtrack, CBS |
| 2 (—) GOODBYE Cream, Polydor | 11 (—) STONEHENGE Ten Years After, Deram |
| 3 (2) BEST OF THE SEEKERS Seekers, Columbia | 12 (9) THE WORLD OF MANTOVANI Mantovani, Decca |
| 4 (5) HAIR London Cast, Polydor | 13 (20) OLIVER Soundtrack, RCA |
| 5 (8) THE SOUND OF MUSIC Soundtrack, RCA | 14 (—) ROCK MACHINE I LOVE YOU Various Artists, CBS |
| 6 (12) ENGELBERT Engelbert Humperdinck, Decca | 15 (—) POST CARD Mary Hopkin, Apple |
| 7 (3) THE BEATLES (Double Album) Beatles, Apple | 16 (—) YOU CAN ALL JOIN IN Various Artists, Island |
| 8 (4) YELLOW SUBMARINE Beatles, Apple | 17 (17) THE WORLD OF MAX BYGRAVES Max Bygraves, Decca |
| 9 (7) THE WORLD OF VAL DOONICAN Val Doonican, Decca | 18 (10) HELP YOURSELF Tom Jones, Decca |
| | 19 (11) BEGGARS BANQUET Rolling Stones, Decca |
| | 20 (14) FRESH CREAM Cream, Reaction |
- Two titles "tied" for 18th position

FULSON AND HOWLIN' WOLF TOURS IN MAY

SINGER-GUITARIST Lowell Fulson, bluesman from Tulsa, Oklahoma, and Mississippian Howlin' Wolf are both due for 14-day tours of Britain in May. They are signed to tour for Roy Tempest Entertainments, which is also bringing back Freddie King on May 30.

Fulson, who has not so far visited this country, is set to open at the Club Annabel, Sunderland, on Friday, May 9. His last date will be on May 25. Howlin' Wolf (real name Chester Burnett) is lined-up for a May 16 opening at the Regent Street Polytechnic in London.

Freddie King, who concluded his current tour yesterday (Wednesday) at the Toby Jug, Tolworth, and returns to the USA today, will open at the Club Annabel on May 30.

GARLAND/RAY TOUR

JUDY GARLAND and **Johnnie Ray** are to team up for a big Continental tour.

The tour opens in Sweden on March 19 where they will visit Stockholm, Gothenburg and Malmo. They then move on to Denmark, and further dates are being lined up in France, Italy, Spain and Switzerland.

No British dates have yet been set, but they are a possibility. The idea to team up came about when Judy called Johnnie Ray on stage to duet with her while she was appearing at London's Talk Of The Town.

MARTHA VELEZ LP

FORMER LEAD singer with America's Gaslight Singers, Martha Velez recorded an album with producer Mike Vernon in London last week.

The album will be released in May and a single will probably also be released. Vernon told MM: "I recorded her with British musicians including Keef Hartley."

Martha, who was understudy to the lead in the Broadway production of Hair, is signed to Sire Records, distributed here by Decca.

BACHELORS TV SHOWS

THE BACHELORS have been signed for a new TV series by Associated Television. The series will last six weeks and is titled The Bachelors Show.

It will be nationally networked from May 22 and will co-star comedian Freddie Davis.



EQUALS TV appearances

EQUALS WANT ARMY GUARD IN JERUSALEM

THE EQUALS were due to leave on Tuesday for their first ever tour of Israel. They are playing theatres and TV shows for two weeks.

They appear at major cities such as Haifa, Tel Aviv and also in the Arab sector of occupied Jerusalem. A spokesman for the group told MM: "We believe this will be the first multi-racial group to appear in Israel and they have a clause in their contract that when they appear in Jerusalem they must be protected by the Israeli army."

There is a problem about their Jerusalem venue because the theatre they were due to appear at was destroyed by a planted bomb last week.



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Meditation (Basso)	10/6	My Love Forgives Me	12/6	Girl From Ipanema	10/6
Besame Mucho	12/6	People	10/6	How Intensive (Basso)	10/6
Quiet Night, Quiet Stars	10/6	Foggy Day	10/6	Night In Tunisia	10/6
Three Coins in Fountain	12/6	How High The Moon	10/6	One Note Samba	10/6
Little Boat (Basso)	10/6	French	12/6	Moon River (WZ)	10/6
Brazil	12/6	Mexican Pearls	12/6	Sing Sing Sing	12/6
Hawaiian Wedding	10/6	September Song	10/6	Domino (Q.S.)	12/6
Splanky (Hefli)	10/6	Sway	12/6	Blueette (Jazz WZ)	12/6
L'I Darlin' (Hefli)	10/6	Near You	10/6	Laura	12/6
La Strada Theme	21/-	Sweet and Gentle	12/6	One O'clock Jump	12/6
Freedom Shout	25/-	Over The Rainbow	17/6	Deep Purple	17/6
Elb Tide	12/6	True Love (WZ)	10/6	South Rampart Street	17/6
Misty	10/6	String Of Pearls	10/6	Holla Dolly	10/6
Autumn Leaves	21/-	Serenade In Blue	10/6	I Can't Get Started	10/6

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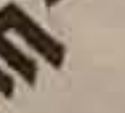
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APRIL 5th ISSUE

Due to Easter press arrangements, copy for this issue is required not later than

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CILLA TO RECORD FINAL SONGS FOR NEW LP

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

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

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

GUN'S U.S. TOUR NEXT MONTH

GUN'S POSTPONED American tour will now take place next month. It opens in Philadelphia on April 4 and the group will play dates in New York, Boston, Chicago and Los Angeles.

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

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

INDO JAZZ FUSIONS TV SHOW

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

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

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

NAMES IN THE NEWS

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

Ten Years After are to appear at the Montreux Jazz Festival on June 20 and at the Paris Olympia with Jethro Tull and Chicken Shack on May 19. MM Jazz Poll-winner Jon Hendricks opens on March 16 for a week at Newcastle's Change Is club. The Kinks next single is to be "Plastic Man" released on March 28 and features all four Kinks singing. Sid Bernstein, the impresario who unsuccessfully offered the Beatles four million dollars for four concerts in America, negotiates a TV series for the Rascals with Sidney Bernstein of Granada TV.

Fred McDowell will be back in Britain for another tour in October and November. He returns to the States on Monday (17). The Peddlers plan an album with the Maynard Ferguson Big Band and have a new single "That's Life" released at present. Elre Apparent have a new single released tomorrow (Friday) on Buddah titled "Rock And Roll Band."

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

DUSTY COLLAPSES — MISSES TV SHOW

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

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

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

Her first American album, recorded in Memphis, will be released in Britain next month.

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

Because of her heavy commitments she is now expected

Stones recording single

THE ROLLING Stones are currently recording a new single and a new album.

They went into the studios this week to start a month of recording sessions for future releases.

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

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

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



RICHARD

to return to London's Talk Of The Town in either November or December.

HOGS US TOUR

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

view to the Groundhogs touring after the summer.

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

Club from Belfast on Monday (17).

John Rowles flew back to Britain this week after a tour of New Zealand and guests on the Rolf Harris Show on Saturday (15). The Move have a new single and album released at the end of April. Les Reed has recorded a 50 minute BBC-TV spectacular to be shown on April 2. The Symbols have signed for their fifth visit to the States from September 17 to October 26. Time Box fly to Sweden on July 6 for a week of cabaret in Stockholm. Alan Bown has signed a three-year recording contract with Decca. Apps, who left for the USA on Sunday, will be negotiating with colleges there with a

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

WILLIAM S AT SCOTTS

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

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

NEW SCAFFOLD LP

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

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

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

SARSTEDT DATE

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

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

MOODY BLUES DATE

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

David Apps of Artists Management and Agency in London was expected in New York to discuss the tours, reports Ren Gravatt.

If finalised, the tours will take place throughout major cities in late Spring or early summer.



FRAMPTON May join Stevie

FAREWELL FROM THE FACES?

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

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

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

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

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FANTASTIC



TOM JONES
more TV shows

NO TOUR OF BRITAIN FOR TOM THIS YEAR

TOM JONES will not undertake a concert tour of Britain this year.

American TV has taken up the option on a further 26 shows in the This Is Tom Jones series currently in production and these will be filmed in the autumn.

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

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

ELLA'S CONCERT DATE

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

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

MARY HOPKIN'S long-awaited follow-up to the "Those Were The Days" will be a double A-side release.

One side will be a Paul McCartney composition titled "Goodbye" and the other will be "The Sparrow," by two writers signed to Apple named Gallagher and Lyle.

The record is released on March 28.

Mary Hopkin flies to America on April 14 for concerts and TV dates.

Apple Records release Jackie Lomax's album "Is This What You Want" tomorrow (Friday) and a single "The King of Fuh" by American group Brute Force is to be released by the company although no date has been set.

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

CLUB NEWS

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

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

The Johnny Howard Big Band, with Laura Lee and Danny Street, are tonight's (Thursday) visitors to the Place, Hanley. The Reception follow them tomorrow, followed by Bitter Sweet (15) and Ferris Wheel (16).

John Peel starts a Sunday residency at Birmingham's Mothers on March 23 when he appears with the Crazy World Of Arthur Brown. Other Sunday bookings include Country Joe And The Fish (30), Fairport Convention (April 6), Fleetwood Mac (13), Aynsley Dunbar (20) and Pink Floyd (27).

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

FLEETWOOD MAC LEAVE BLUE HORIZON



FLEETWOOD MAC: "difference of opinion"

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

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

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

MARTHA FOR TV SHOW

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

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

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

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

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

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

BOB DYLAN RECORDS
NEW YORK, Monday — Bob

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

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

COMPLETE TRACKS

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

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

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

JAZZ NEWS COMPILED BY BOB DAWBARN

Louis' condition still critical

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

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

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

RUBY Brass, Barney Kessel, Dill Jones and Eddie Thompson were among the musicians who gave a benefit session for ailing British drummer Johnny Butler at New York's Jolly Sixpence last week.

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

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

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

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

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

GUITARIST Ray Russell fronts an eight-piece as well as his usual quartet on his second CBS album, "Dragon Hill," which will be released on May 15. . . . Bob Wallis plays London's Kensington Hotel for the first time this Saturday (15).

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

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

TONY Coe guests at the Keel Jazz Club, Bathampton, Somerset, on March 19. Max Collie's Rhythm Aces play the new club at the Essex Brewery Tap, Walthamstow, tonight (Thursday).

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DYLAN IS ALIVE AND WELL AND RECORDING

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

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



DYLAN: in complete control

Control

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

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

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

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

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

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

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

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

Style

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

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

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

simpler than the last one." Bob recorded the Johnny Cash "Folsom Prison" album, reckoned one of the best "live" albums ever made. He decided that Cash's idea was a good one and just went ahead and arranged the details for taking a recording unit into Folsom Prison.

Cash has since followed this best-selling album with his "Holy Land" LP but there is another prison album on the stocks.

"I cut Johnny at San Quentin Prison. All the songs are different from the Folsom album. San Quentin is a maximum security prison. It's where they have the gas chamber."

Modest

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

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

Why Joe won the race for 'Games'

EVERY so often a song comes along that looks like a winner.



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

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

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

Joe South is an American singer, guitarist and composer who has also produced a number of American hits.

He wrote and produced "Down In The Boondocks" and "Hush" for Billy Joe Royal, and also had Stateside hits with "Untie Me" and "Be Young, Be Foolish, Be Happy" by the Tams.

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

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

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

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

Glen had just arrived for the day's rehearsal of the TV show at the studios when I phoned him. His Good Time Hour has been running since late January and is one of the top variety shows on American screens.

Glen has been placed rather in the country bag, but his show reflects many aspects of pop music. He's already had people like Stevie Wonder and Roger Miller on the show and the current show he was working on featured Bobbie Gentry.

CHORD

He even denies that "Wichita Lineman" is a country song.

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

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

RADIO

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

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

The Wichita Lineman is on the line



the busiest session guitarists on the West Coast.

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

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

On My Mind" — that established him as a rising star in the vocal field.

He recorded a number of songs until "Phoenix" gave him his first international smash hit.

I asked when British audiences would be likely to see him performing here.

"I've been to England, but only really for TV

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

WARM

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

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

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

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

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

GUITAR

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

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

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

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

ALAN WALSH

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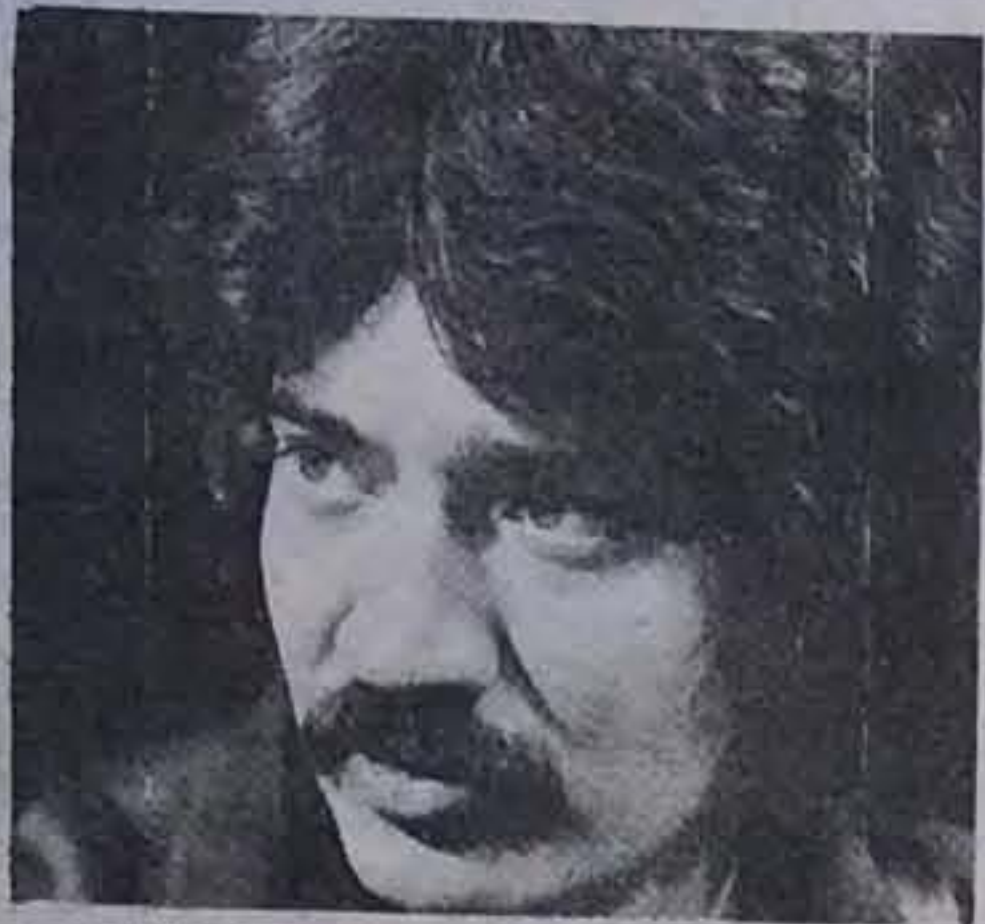
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More of a talk-in than a sing-in..

Caught in the act

WE WERE listening to the chart-topping Peter Sarstedt at the Calyx Cinema, Edinburgh, by courtesy of the Scottish National Party, said the promoter. If, in truth, Sarstedt was the SNP leader, the party would clean up come the next election. At least he could count on every female vote, for already he's got some kind of cult going for him in these parts. They adored his every song — and they weren't all beauties. All his own work here. "I Am A Cathedral" was a most acceptable opener and "Where Do You Go To?" inserted midway through his act, got the reverence it deserved. But Peter writes dirty songs, too.



SARSTEDT: they weren't all beauties

There were little whoops from the girls when he said his next song would be "Take Off Your Clothes," adding that the audience could take it either as an insult or an invitation. "... and stand naked as nature intended and I'll take mine off to show my good faith..." it ran.

Then gasps as he coolly, almost apologetically launched into a little gem that went something like this: "My daddy is the Pope, you know, and I just want to grope, you know..." Not a murmur from the near-capacity house, so possibly his lyrics were falling on only one pair of hypersensitive ears.

Often it sounded more like a talk-in than a sing-in and towards the end I was pining for the orchestra, the likes of which helps him on his LP, to give his vocal efforts, clean or otherwise, more depth rather than rely solely on his guitar.—JOHN GIBSON.

JOHN LEE HOOKER

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

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

It is perhaps a pity that John Lee did no solo work with acoustic guitar, but this is not to denigrate the Groundhogs who are now so familiar with his style that they back him as

well as almost any band he has recorded with. —LEN SMITH

BUCK OWENS

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

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

The Orange Blossom sound scored well with their bluegrass and old time music, particularly with Roger Churchard's fiddle feature, "Orange Blossom Special." Phil Brady and the Ranchers seemed a little subdued but proved to have a fine grasp of country music. —TONY WILSON

MARK MURPHY

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

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

ENGELBERT

WITH A slight movement of his six-foot-two-inch frame Engelbert Humperdinck had even the grandmothers screaming when he opened his six week tour last Friday, at the ABC, North-

Stevie's a big star now

STEVIE WONDER opened his nationwide tour at the Odeon, Hammersmith, on Friday and proved that he's now a very big star indeed. Stevie could do no wrong for the capacity crowd and captured them with his first number, Bobby Hebb's "Sunny." After treating the soul fans to a harmonica solo, he swung into "Shoo-be-Do-Be-Do-Do-Day" and then got them on their feet when he took over on drums.

The pace slowed with Jim Webb's "By The Time I Get To Phoenix," but this was followed by his new single "I Don't Know Why," co-written by Stevie, which is destined to follow "For Once In My Life" up the charts if the crowd reaction is anything to go by.

ampton. Humperdinck's 25-minute stage act had two packed, almost totally female, audiences standing on their feet while he sang the songs that have won him the biggest fan club in the country.

Amidst all the shouting and screaming Humperdinck picked out 16-year-old Anne Gribell of Northampton and made her the envy of the audience when he pulled her onto the stage and "serenaded" her. —ALAN LEWIS

FRANKIE VAUGHAN

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

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

BOBBY WELLINS

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

With a rhythm section of Martin Joseph (pno), Daryl Runswick (bs) — a name to note — and Brian Spring (drs) Wellins displayed his superb melodic gifts in a tunes-and-changes programme which included "Just Friends," "Bye Bye Blackbird," some blues, and "Live Wire," a crackling, cunningly devised original by pianist Joseph.

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

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

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

The Room will present country music seven nights a week, with admission free and drinks at normal pub prices. It can hold 350 people and the stage takes two bands at once.

HAPPY

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

Now how about a brewer subsidising the London Jazz Centre?

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

Jimi Hendrix and US organist-singer Billy Preston jamming at the Speakeasy last week. And the jackpot at the Middle Earth stands at £2 10s a sleeping bag, and a screen test for the latest Andy Warhol movie, a 40-hour epic starring Laurie Henshaw's braces.

STARS

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

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

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

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



THE raver's WEEKLY TONIC

music is to London Weekend TV's Sports Arena, it's Miles Davis' "Gone."

A certain Scots friend shouldn't pronounce the name of the genial host at the Caoricon as Dave Bulk. I don't know though. Don Partidge wants to open a club. He should call it the Pear Tree — or is that too subtle for you heathens?

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

REPLY

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

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

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

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

VOICE

Waitress Of The Week — Gerry at Ronnie Scott's. . . . Let's hope nobody records B. Bumble's 45s. . . . Somebody must be imitating Alexis Korner — that can't be his voice on all those TV ads.

Sign of the times? Fleet Street record shop flagging off old Beatles' albums cheap. . . . Even Bob Dawbarn isn't old enough to have seen Late Night Line-Up's Wheeler and Wolsey clips first time round.

Look out for Tony Oxley's debut album on CBS Realm — a gas. . . . Gigi Campi the Clarke-Boland Big Band's mentor and legman supreme, phoned MM's Bob Houston to rave about tapes of the bands Scott Club recordings. Keep an eye out for the LP soon.

And the first one to blow in Tiny Tim's ear is asking for trouble!

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STEVIE WONDER
explains the
latest sound
from Tamla...

FUNKEDELIC!

BY
**ROYSTON
ELDRIDGE**

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

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

SINGALONG

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

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

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

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

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

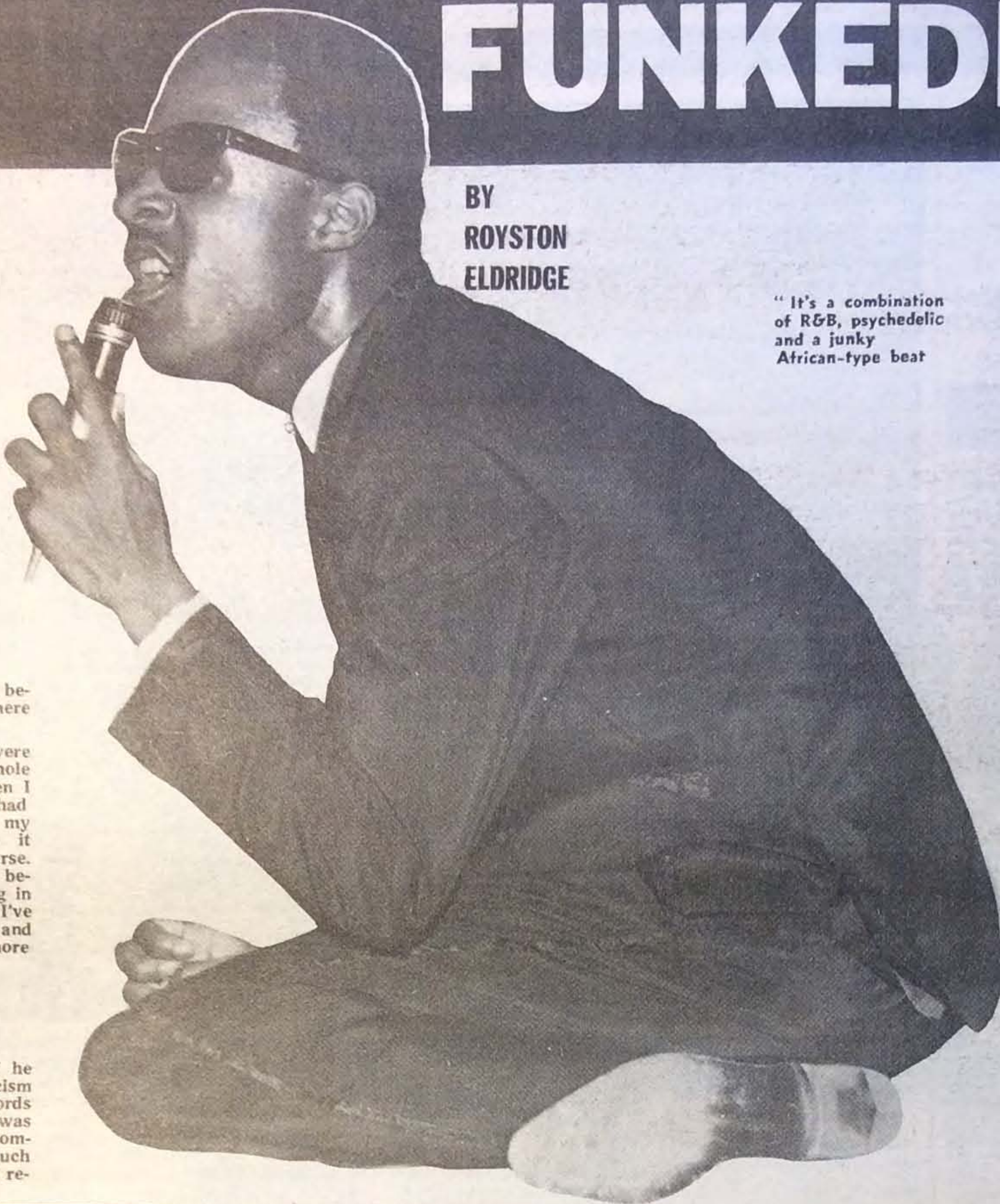
NATIVE

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

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

STYLE

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



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

releasing old hits or near misses.

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

FUNKY

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

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

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

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

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

BALLADS

"I believe that music is bringing younger people closer together. Young people are expressing themselves through music and that's bringing countries closer together. "A lot of the ballads I write always

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

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

MONTH

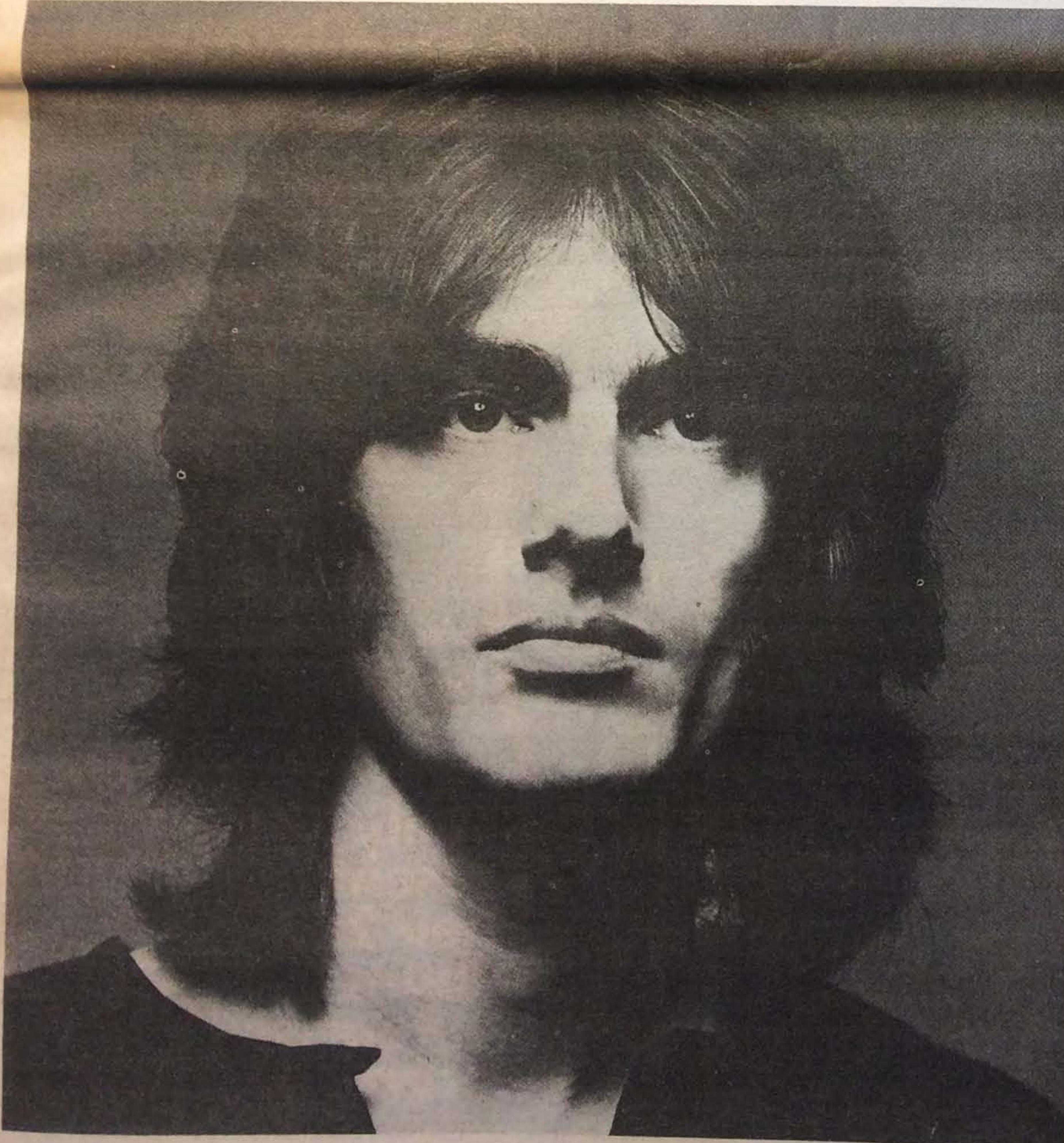
"Sometimes I write as many as 50 songs a month down in my basement at home. Then I'll take them along to the studio.

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

READY

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

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



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"Is This What You Want?"
is a question

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to the question is **"yes"**

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Always you must listen.)

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

Sonny Boy No.1 and a really top quality set

BLUES ON LP

IT'S not often a reviewer can say that he recommends a record thoroughly, to all blues fans without reservation. SONNY BOY WILLIAMSON VOL. 2 (Blues Classics 20) is such an album — a top-quality set by the first Sonny Boy on records, John Lee Williamson who died in 1948. He was fine and original harmonica player, the big influence on modern harp styles as you'll be able to hear on this LP. Also, his groups — with Walter Davis, Josh Altheimer, Blind John Davis, Eddie Boyd or Big Maceo on piano, and such stalwarts as Big Bill (gtr) and Ransom Knowling (bass) — were important in the establishment of a distinctive, driving Chicago blues-band style. Quite apart from all this, Sonny Boy was a singer of real talent with a mumbly delivery and relaxed swing which makes him easily recognizable. He invented or converted a great many songs and almost everything on this LP will sound familiar today, especially "Hoodoo Hoodoo," "Stop Breaking Down," "Shady Grove" (which is "Sail On") and "My Baby's Made A Change." All these are remarkable performances but no less striking though different, are the early "Skinny Woman" (1937) and "T.B. Blues" (1939) and "Train Fare Blues" (1940). The sound of "Skinny Woman" is so like the Estes-Nixon recordings of '35 that it seems likely Williamson was trying to "cover" them. Hear these by any means if you appreciate blues harp.

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

ABILITY

American musicians have always scored over their British musical cousins, in their ability to RELAX, and still show off their mastery of whatever medium they are working in. On THE MATCH '1 BLUES (Diction 6-53397), Taj Mahal sounds the boss without ever having to scream to prove the point, whether singing, blowing harmonica or playing his National guitar and similarly his backing musicians lay down as solid a beat as you could want without sounding as if they need blood transfusions to keep up the pace. They do this without sounding blasé either. Al Kooper, the man for whom they invented the phrase "prolific sessioneer" follows Taj on his excursion through the blues on piano with a sort of quiet pride, as does Jesse Edwin Davis, also on piano, and guitar and bass. Other players are Gary Gilmore (bass), Chuck Blackwell and Earl Palmer (drums). It is not indicated on which tracks they alternate and an anonymous brass section appears on the last tracks on side two. Mahal draws from the early blues players with far more authenticity than many contemporaries — well that's natural — cooled down Jimi Hendrix. The material will stock up many local blues bands with some nice new riffs, plus some re-vamping of old ones — "A Lot of Love" for example, recalls the Spencer's hit "I'm A Man." A highly recommended set. — C.W.

ENCORES

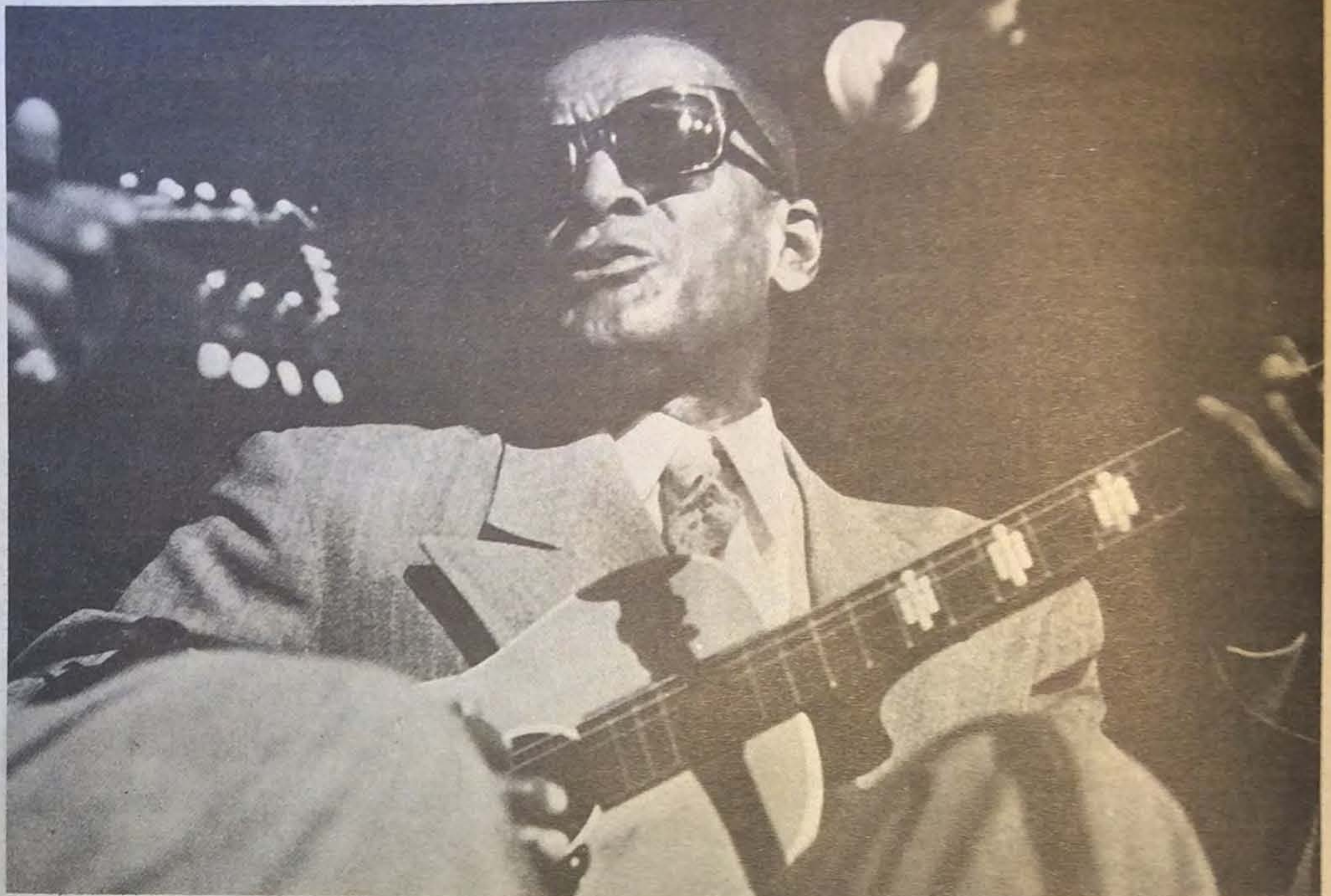
Rice Miller, Sonny Boy Williamson No. 2, gives of his best on THE BLUES OF SONNY BOY WILLIAMSON (Storyville 671170) an album recorded in Copenhagen during November, '63. On the relatively free "Movin' Down, The River Rhine" and "When The Lights Went Out," his voice and harmonica are supported only by finger-snapping or foot-patting. It's enough, too. But Memphis Slim, who announces Sonny Boy on "Movin' Out" and accompanies him on this and a few more tracks, plays excellent piano and shares piano and vocal encores on "Same Girl," a choice slow blues on which the backing music is at least as impressive as the singing. Memphis and Sonny Boy duet on "Girl Friends" as well as "Same Girl," and the harpman works with Matt Murphy's guitar on "Why Are You Crying" and "Once Upon A Time." Bill Stepeny (drs) is added for "On My Way Back Home," and all three accompany on "I'm So Glad," "Chicago Bounce" and "Movin' Out." This Sonny Boy, who died in '65, had a sensitive and original blues approach. It is nicely displayed on this set, a reissue of SLP170. — M.J.

ADMIRE

Price isn't everything but it does count. If you admire the partnership of Sonny and Brownie you should be delighted with SONNY TERRY AND BROWNIE MCGHEE IN LONDON (Marble Arch MAL843), a reissue of Nixa NJL18, now available for only 14s ed. It isn't quite all reissue because "Just A Dream" — done by Brownie (voc, gtr), Sonny (harmonica) and Dave Lee (pno) — has been left off. It has an amusing track but not among the best. The album, made in London in May, '58, is different from many of the duo's because of Lee's presence on numbers, including an interesting "Brownie's Blues" on which McGhee takes one of his rare turns at the piano (they share one keyboard). What with this, the normally instrumented trio tracks, duets with Brownie singing and others with Terry's



SONNY BOY WILLIAMSON No. 2



THE MEN WHO MAKE THE BLUES

BY MAX JONES

SLEEPY JOHN ESTES is a blues oldtimer of legendary fame. Bluesmen themselves, who had known him and perhaps sung his songs, spoke of him as a tough work-gang boss who had become a musician at some time in the 'twenties and died in the early 'fifties. Bill Bronzy, the first time I met him, said that Estes was a "Blake" (a hard man) who learned singing as work-song leader of a rail track gang. He assured me that Sleepy John was dead. Like others who recalled him, Big Bill thought Estes would have been over 70 when he died. But when the Tennessee singer-guitarist was tracked down by Photographer David Blumenthal, and subsequently recorded in 1962 by Delmark, it was found that he was no more than 58. Estes was living in a derelict sharecropper's cabin on a disability pension (he is blind), with a wife and five children to support. He was still able to play, sing and write blues. and when he returned to the record studios to make his first LP—"The Legend Of Sleepy John Estes" (Esquire and Delmark)—he used two or three new songs as well as such Estes classics as "Diving Duck," "Drop Down Mama," "Someday Baby" and "Married Woman Blues." His themes always were good and graphic, unusual in construction at times and delivered with moving sincerity in this strange, wailing, fractured sort of voice over a simple, loose guitar part often supported by a mandolin or guitar and harmonica. And as Estes has continued to record and appear at folk clubs, concerts and festivals, he has shown that, though a less engrossing performer than he was in his peak years, he still creates a deeply emotional, poetic atmosphere of his own — as unsophisticated and countrified as when he first stepped before a recording microphone in Memphis during September, '29. He has travelled far in the States and in Europe, visiting this country with the Folk Blues Festivals of '64 and '66. In October of '64 he recorded in London with his partner from the 'thirties, Hammie Nixon, blowing harmonica and jug. The result was "Sleepy John Estes With Hammie Nixon"

(Storyville), one of the most effective of Estes' albums. Another example of his archaic music, this time with Nixon's harp, Yank Rachell's guitar and a bass on various tracks, is found on "Brownsville Blues" (Delmark), and he takes part in the "Tennessee Jug Busters" accompaniment to Rachell on the latter's "Mandolin Blues." (Delmark). In the

way of biography, Sleepy John was born John Adam Estes in Lowry County, Tennessee, in 1904 and at the age of 11 moved to Brownsville, which is about 50 miles from Memphis. He lost the sight of one eye during a baseball game when he was a boy. He was working as a street musician with mandolinist Rachell in '29 when the pair made their first re-

records, with Jab Jones on piano. These were for Victor, and Estes recorded for them (and their Bluebird label) through 1930 in Memphis. Then the company stopped recording there, and John's next session took place in Chicago for Decca. Among the outstanding songs he recorded then, with Hammie Nixon's crying harmonica, were "Drop Down Mama,"

"Down South Blues," "Married Woman" and "Someday Baby" — the last being the model for Big Maceo's beautiful "Worried Life." Estes went over to Bluebird in '41, when he cut his last 78s. He was living in Memphis in '50 when his sight failed entirely, and after that he moved back to Brownsville and family life. It was then he slid into obscurity.

TYPICAL

In spite of its title, JIMMY REED AT SOUL CITY (JOYS-127), and the sleeve-note's proclamation that the LP "is a fine study of the man singing in concert, this album has a decidedly artificial sound to it. The music is all right; that is to say fairly typical Reed routines for the mid-Sixties from Vee Jay. Among the songs are "Going Fishing," "Help Yourself," "Going Upside Your Head," "Thing's Ain't What They Used To Be," "Wanna Be Loved" and "Left-Handed Woman." Reed sings them pleasantly in his half-asleep fashion, plays a little guitar and interjects passages of simple but very blue harmonica. The chunky beat is there, of course, built up by bass, drums, second guitar and (on half the tracks) Johnny Jones' piano, and an instrumental "Devil's Shoestring" is especially danceworthy. But, to come to the debit side, the crowd noises, applause and implausible shouts of encouragement not only distract but strike a phoney note, like TV's canned laughter. In fact, the invaluable Blues Records discography adds a note under these titles to say that they have "a live audience dubbed on." The album was previously available on Fontana. While I'm on this artist, should also mention JIMMY REED PLAYS 12 STRING GUITAR (JOYS132), out here earlier on Stateside. This unsuccessful LP features Reed in new '63 versions of "St Louis" and "New Chicago Blues" done on the 12-stringer, plus a number of his older recordings on which these guitar tracks have been overdubbed in place of his vocals. — M.J.

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ABC Television Network 

Fourth time lucky for Don and Ian

THE growing catalogue of impressive British jazz LPs increases, and the fourth Rendell-Carr Quintet recording can certainly be added to a list that almost requires an Arts Council grant in itself if buyers are to keep abreast of affairs.

The respect and admiration that this group commands is more than justified again by the music recorded before an invited audience at jazz tsar Denis Preston's London studios a year ago — honourable mentions on the sleeve for the MM's participation as studio "extras" but thankfully no record of my personal, ill-advised upstaging contest with Warren Mitchell in the field of humour.

The combined talents of wily Rendell, the growing insensibility of Ian Carr's approach and Michael Garrick's jaunty piano makes the Quintet a formidable proposition. Don's marvellous youthfulness and refusal to let things pass him by have made him a soloist in a period when others of his generation often enter a musical dotage.

The mutual admiration between the five men gives their work an element of communication where there could be a forbidding wall of "integrity." The two horns, especially, make perfect sparring partners; Carr's increasing honesty in his playing promises even greater things to come, while Rendell's control of all situations and instruments in his armory imparts an aura of satisfying achievement.

Garrick is still the joker in the pack, a vastly improved band pianist who brandishes his solos like a schoolboy showing off the latest additions to his stamp collection.

Green and Tomkins match every twist and turn of the frontliners to add a solid contribution to this excellent group's finest album to date.

Guitarist Terry Smith's debut is an impressive and unfussy affair. Set in front of a big band for five of the eight tracks, Terry's happy guitar rides on the crest of Jimmy Deuchar and Harry South's arrangements.

The scores are nothing to write home about, but they swing (very fine rhythm section with Ron Mathewson (bass) and Ronnie Stephenson (drs) in spanking form) and this is the environment that Smith, one of the best head-

NEW JAZZ RECORDS

down-and-run men we've thrown up so far, needs. His solos are concise, and although none of the other soloists — Kenny Wheeler (flugel), Bob Efford (trn) and Jim Lawless (vibes) — add anything especially memorable, the results are a balanced affair with nobody holding the ball too long.

The touches of Wes Montgomery that have worn their way into Smith's style come though on "Look Of Love" and the three trio tracks with Bob Stuckey's organ and Chris Karan on drums. Far from bringing the revolution any nearer, Smith here goes a long way to reminding us of the merits of the status quo. — B.H.

CLAUDE HOPKINS



CLAUDE HOPKINS: "The Golden Swing Years," Hodge Podge; "Chasing My Blues Away; Swingin' And Jivin'; Just As Long As The World Goes Around; Minor Mania; Lazy Bones; Washington Squabble; Farewell Blues; Truckin'; You Stayed Away Too Long; Put On Your Old Grey Bonnet. (Polydor 423269.) Hopkins (pno), Albert Snaer, Sylvester Lewis, Ovie Alston (tp), Fred Norman, Snub Marley (fms), Edmond Hall, Gene Johnson, Bobby Sands (reeds), Walter Jones (tr, Henry Turner (bass), Pete Jacobs (drs). Probably 1935.

THESE 11 titles, by what we could fairly term one of the second-string swing orchestras of the Thirties, have never been issued here before. They have rarity value, therefore, and are not bad examples of the music being played at that time for discriminating dancers at such places as the Savoy and Roseland ballrooms.

But they are far from being masterworks. Panassie has written that the band was considered to be one of the best between '30 and '35 but "its quality never came over on records." I have studio recordings I like a good deal more than these, and I have

DON RENDELL-IAN CARR: "Live," On Track; Vignette; Pavanne; Mimjam; Voices; You've Said It (Columbia SCX6316). Rendell (trn, sop, clt, flt), Carr (tp, flugel), Michael Garrick (pno), Dave Green (bass), Trevor Tomkin TERRY SMITH: "Fallout." Morning Minor; The Look Of Love; Early Morning Groove; My Man's Gone Now; I Love You; Windows Of The World; Fallout; Harry's Theme (Philips SBL7871)



SANDY BROWN



SANDY BROWN: "Hair At Its Hairiest," Ain't Got No; Aquarius; Black Boys; Easy To Be Hard; Hair; Underture; Where Do I Go; Hare Krishna; Where Do I Go; Manchester England; Air; Electric Blues; Overture — Where Do I Go. (Fontana SFJL921). Brown (clt), Kenny Wheeler (tp), flugel horn), George Chisholm (fmb), Lennie Bush (bass), Johnny McLaughlin (gtr), Bobby Orr (drs).

DON'T BE put off by the covers of this album. They show the hirsute Mr Brown nude except for strategically placed sporrans fore and aft.

But there's nothing hairy about the music — except the title. In fact this is one of the best British albums in months. Brown has cleverly surrounded himself with the kind of musicians who get the feel of his musical thoughts and, by getting Brian Lemmon to write attractive, Brown-type arrangements, he has projected a highly personalised version of the musical.

Sandy's strength is that he puts his stamp on everything he plays. When his unusual style is allied to unusual music, it's an intriguing and enjoyable combination.

The pleasant ensemble sounds are matched by the quality of the solos. Apart from Sandy's flights of deriding-do, there's Chisholm's humorously agile trombone with its fat, dead-centred sound and the eloquent trumpet of Kenny Wheeler, so articulate, so controlled. Guitarist Johnny McLaughlin, whom musicians have been raving about for months, gets several chances here to show what they've all been on about.

This is a happy album. It has character and a satisfying logic to it in that all the pieces make an entertaining whole. For that, Galt MacDermot's music can take some of the credit. — J.H.

to conclude that this set will hardly vindicate its reputation.

These, like the quite recent Chick Webb collection on this label, are probably radio recordings or transcription service recordings from '35. Like the Webbs, they have a rather different flavour from the band's "commercial" titles, and there is a somewhat casual level of performance on the poorer tracks. But solos are plentiful and sometimes exciting.

A few of the upper-tempo tunes do give an idea of the light swing for which Hopkins was renowned, and a head arrangement such as "Chasing" or "Washington Squabble" hits the happy groove that attracted large audiences in the swing years. The several vocals are also characteristic.

Trombonist Fred Norman was principal arranger but Phil Lang, Jimmy Mundy, Bob Sylvester and Hopkins himself contribute arrangements, and the leader has a few agreeable piano solos.

Personnel details are questionable (I have given the line-up as listed on sleeve) and it is likely that Snaer (not Snear, as on the sleeve) had departed by this time, that the band sported four saxes, and different bones.

Little is given in the way of solo identification. There are mentions of Edmond Hall, but he appears to play little clarinet here. With the help of bandleader John Chilton I have drawn up this solo chart.

All tenor by Bobby Sands and piano by Hopkins. "Hodge Podge" (Lewis — tpt); "Chasing" (Hall, Johnson — alto, Norman — tmb, Alston — tpt); "Swingin'" (Norman, Lewis); "Just As Long" (Hilton Jefferson — alto); "Mania" (Lewis, H Wells — tmb); "Lazybones" (Norman — voc); "Squabble" (Alston, Johnson — clt); "Farewell" (Lewis, Hall); "You Stayed" (Jefferson, Fernand Arbello — tmb); "Bonnet" (Norman, Alston, Johnson — clt). Ovie Alston takes all the vocals apart from the rather dire "Lazybones." — M.J.

JAZZ

SCENE/1

A nice, quiet respectable jazz quartet



JOHN LEWIS: a wasted talent?

And anyway, he's been writing for the Quartet for some 16 years now, surely it would revitalise his music to scrap the formula — and that is just what it has become — and start again with some other instrumentation.

BUM: But didn't you like anything at the concert?

ME: Well, in "The Jasmin Tree," they were actually all swinging at once for a while. But there wasn't any moment I can remember when all four were not playing well within themselves.

Lewis has paid lip service to such experimentalists as John Coltrane and Ornette Coleman. Isn't it time he pushed himself a bit further? He has the talent, it's just being wasted in this tired old format.

BUM: Here, didn't you write the sleeve note for the MJQ's Apple LP, "Under The Jasmin Tree," and say how good it was?

ME: I thought you might mention that. It is a good record — and I said in the sleeve note that they seemed to have come out of the dull patch of recent years. On Saturday they were right back in it. And anyway an album only lasts about 40 minutes.

I might enjoy the MJQ as one half of a concert where a whole show becomes more and more tedious. No contrast, you see. After half an hour I begin to pray for just one loud noise to break the monotony of it all.

BUM: Perhaps you weren't concentrating.

ME: I tried to in my waking moments. But that is the point I've been trying to make. It's such safe music now that it demands nothing at all on the part of the listener. I like music that makes some demands on me. If I want safe music, I might as well listen to Donald Peers.

BUM: You're just an old, cynical, anarchistic, sex-mad slob with tin ears.

ME: Here, not so much of the old.

BY BOB DAWBARN

THE following totally imaginary conversation took place after the Modern Jazz Quartet's opening concert at the Royal Festival Hall on Saturday between a Bothered and Upset MJQ fan—hereinafter referred to as ME—after referred to as BUM — and me, hereinafter referred to as ME.

BUM: Are you seriously saying you were bored by the concert?

ME: Rigid! Stiff! To tears!

BUM: But the rest of the audience went mad with the delight.

ME: I must admit that bothers me. Over the years the MJQ has created a sort of Frankenstein monster — the MJQ audience.

They struck me as totally middle-class and unlike any other audience for a jazz concert.

I can imagine the conversation before hand: "We saw Brian Rix last night and we've lent the Jacques Lousier records to the Joneses so how about going to see that nice quiet, respectable jazz quartet?" And did you notice that during those rare moments when the MJQ actually started to swing that mine seemed to be the only foot in the place that was moving?

BUM: Is that all you expect of jazz — music to tap your feet to?

ME: No, but it can help. I expect to be surprised. This was all so terribly predictable. It was all on one emotional level — and one sound level come to that. It was all so damned tasteful and good taste and art just don't go together. The best art, like the best humour, is full of bad taste.

You don't get much humour at an MJQ concert either — although on "Here's That Rainy Day" Connie Kay was rattling what looked like somebody's false teeth. But when I laughed the solicitor's clerk in front of me gave me such a look I assumed I must have been wrong. Still, the fact that he moved disposed of my earlier theory: the audience were cardboard cut-outs, each containing an amplifier through which Jack Higgins was feeding the sound of applause.

BUM: But surely you must admit that John Lewis, Milt Jackson, Percy Heath and Connie Kay are fine musicians?

ME: Certainly! And that's what makes it all so sad. At no time was Milt, for example, ever stretched. There was nothing in the pro-

gramme to make him try anything he hasn't played a million times before. Maybe he hasn't noticed that he has been overtaken by men like Gary Burton and Bobby Hutcherson.

I kept longing for a Johnny Dankworth to stand up and shout "What about playing some jazz" like he did at Lionel Hampton a few years back.

BUM: But John Lewis is one of the best composers in jazz.

ME: I used to think so, but the music is getting as pompous as some of the announcements. He's always been trying to arrange a marriage between jazz and classical music. On things like "Dido's Lament" — his arrangement of a Henry Purcell operatic aria — and the Adagio from Joaquin Rodrigo's "Concierto De Aranjuez" the marriage has been consummated. But the child is horribly emasculated.

Rich, rousing and inspiring

Atlantic continue to make available again the fine Southern folk music recorded in the field and edited by Alan Lomax, assisted by Shirley Collins, during 1959. NEGRO CHURCH MUSIC (Atlantic Special 590029) is a selection of older-style sacred singing as it could be heard in the rural South a decade ago, and tracks, and such songs (credited to Young) as "Drinking Straight Whiskey," "Sleeping Road Again," two of the better with an unaccompanied "Death Have Mercy." Fred McDowell's guitar supports James Shorty in "I Want Jesus To Walk With Me" and Felix Dukes on "Motherless Children." These extraordinary folk musicians Ed and Lonnie Young use cane fife and bass drum to back up Viola James' vocal with handclapping

on a spirited "On That Rock," and Viola joins with Shorty and a stirring congregation (presumably from the Como, Mississippi area where Viola McDowell and Dukes come from) on emotional versions of "Jesus On The Main Line" and "This Little Light." Other really beautiful examples of choral singing are to be heard on tracks by Bernice McClellan and a Memphis Congregation, Mrs Mary Lee and the congregation of a Mississippi Baptist church, the Reverend Crenshaw, St Simon's Island Singers, and Madam Mattie Wigley. It is a rich, rousing, rhythmically inspired song collection. But where are the Lomax notes that were inserted in the original issue? — M.J.

The latest in RCA Victor's Vintage Series is called simply

1926 (RD8000). Play it, and the reason becomes clear, though I'm not sure about the reason behind this particular compilation. It contains — to get at once to the grisly details — tracks by Jean Goldkette's band, the Revellers, Coon-Sanders Original Nighthawk Orchestra, organist Jessie Crawford, Jack Smith, the Whispering Baritone, Beatrice Lillie, Roger Wolfe Kahn's Orchestra, Irving Aaronson, Gene Austin, Johnny Hamp's Kentucky Senoraders, the Happiness Boys, Waring Pennsylvanians, the Original Memphis Five, Nat Shilkret and Paul Whiteman's orchestra. It looks like a junkshopper's delight, but unhappily the majority of performances selected seem to be devoid of anything but horror interest. Goldkette's "Sunday

is an exception, because Bill Rank delivers a good solo and Eddie Lang is briefly heard, and Milt Mole's trombone distinguishes Wolfe Kahn's "Jersey Walk." The Memphis Five's "Static Strut" has a small jazz appeal and I suppose you could say the same of the Coon-Sanders item. Otherwise, the Revellers, Jesse Crawford, Jack Smith, Gene Austin, Waring and so on are strictly from monster-ville. "She Knows Her Owns," by the Happiness Boys, has Goonish sort of humour and Lillie-hunters may feel a nostalgic about her "Like He Loves Me." But if you like the fine things in music, leaves this in its envelope. — M.J.

Most Django Reinhardt fans will have some of the tracks featuring the guitar genius on THE LEGENDARY DJANGO RECORD CLUB (T 923). If not, get it. The sides were made between 1937 and 1940 and the various combinations feature Django with such musicians as Stephane Grappelly, Eddie South, Roger Chaput, Joseph Reinhardt, Hubert Rostaing, and Louis Vola among others. Django was at the peak of his improvisatory powers during this period and he dominates the tracks like the colossus he was. Among the numbers "You Took Advantage Of Me," and "Sweet Georgia Brown." — J.H.

Followers of New Orleans clarinetist George Lewis, who died recently, will welcome GEORGE LEWIS 1943-1945 (Storyville 670 201) which features Lewis with various New Orleans musicians including Bunk Johnson, Avery Kid Howard, Kid Shots Madison, Jim Robinson, Alcide Pavageau, Baby Dodds and Lawrence Marrero. Mostly rough and ready but there are many exciting and beautiful moments. Bunk's band is great on "Lonely Road" and Kid Howard superb on "Careless Love." Another fitting tribute to the well recorded Lewis. — J.H.

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Humble relaxin' at Wheatley Hill . . .

JAZZ

SCENE/2



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

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

Humble is now domiciled in Germany since 1957, whence he fled with trombonist Ken Wray and trumpeter Jimmy Deuchar to seek a greater degree of stability than the rapidly crumbling big band scene in Britain seemed able to offer at that time.

Whether hearing him leading the tremendous Clarke-Boland reed line-up through those mellow, swooping runs on "You Stepped Out Of A Dream," hurtling headlong over the Chinatown changes of "Sax No End," or producing fine, biting Bird-inspired statements of his own on "Box 703," it was hard to grasp that this was Derek's first real gig in six months.

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

"Maybe it's because we couldn't speak the language then and they thought we were taking their women or something—actually, we were just out walking in the park with our wives. But this attack was much more serious. When I got out of hospital, I came home to my home village of Wheatley Hill in Durham, and I have been recuperating there ever since. I was down to 9st. 5lbs., so you can have a pretty good idea of what kind of shape I was in."

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

Talking to him, virtually speechless after the strain of nearly three weeks hard blowing after such a lay off, I could begin more easily to grasp the essence of Ronnie Scott's get-your-knees-brown diktat of six-months-in-a-Palais-band-would-do-a-tem-a-world-of-good philosophy.

At 16 he was in his first

BY CHRISTOPHER BIRD

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

After that, the familiar tale

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

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

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

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

remembered best the Scott band of '53-'55.

"Oh yes, of course, that was a great band. Easily the best, from a jazz point of view, until I joined Francy

No, no, I was a terrible jazz player then. Listening to old records, I feel ashamed. Like some third rate Lee Konitz I sounded; I only got my jazz playing sorted out in the last ten years.

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

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

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

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

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

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

Would he ever come back to Britain?

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

And now—a song from the drummer

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

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

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

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

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

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

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

During the New York

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

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

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

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

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

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

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

LEONARD FEATHER

Alan follows in dad's footsteps



SKIDMORE

BY LAURIE HENSHAW

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

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

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

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

NOISES

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

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

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

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

MINOR

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

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

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

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

SETTLE

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

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

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

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

WORK

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

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

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Eighteen years, and Dino's still going strong

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

Wrote the MM of a Dean Martin disc titled "Baby, Obey Me": "It is a sad commentary on the fans' tastes that Dean Martin — without a doubt one of the top singers in the States — should have culled precisely sixteen votes in the 'Down Beat' Poll."



DEAN MARTIN blitz-like blast

CROONING

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

The date? March 10, 1951. Just 18 years ago to the month. In those days, Dean was the "crooning" half and comedy fall guy of the Dean Martin-Jerry Lewis act. He was making solo records, but, as that Poll indicated, they weren't exactly setting the fans on fire.

But two years later, when the duo played the London Palladium, the MM was still singing Dean's praises.

Critic Mike Nevard wrote: "Martin talks like Crosby, sings like Crosby, and looks like a cross between Robert Mitchum, Walter Pidgeon and Gregory Peck. And if that's not enough for the girls, he's one of the best singers we've had yet at the Palladium."

OBLIVION

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

The opposite, in fact, hap-

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

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

PROMISE

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

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

Well, rock-'n'-roll, in the broad American terminology, is still here. But so is Dino Crocetti — son of an Ohio barber, ex-croupier and ex-boxer. He's fulfilled the promise of those early singing days with a string of hits. And the latest, "Gentle On My Mind," is riding high the MM chart.

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

Chris Welch



POP SINGLES

Bonzos' saga of strength

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



BONZOS: sand-kicking bullies

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

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

STEVIE WONDER: "I Don't Know Why" (Tamala Motown). Many years ago a wonderful man said to me: "The smell on the landing is a ball that rests firmly in your court." I replied by striking him on the nose with a blow that drew comment in Boxing World. And that's how I feel after experiencing Stevie at his best — knocked out.

Actually, this record is not frightfully good.

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

Le point is mes braves, clever Antoine who has been making off-beat, amusing productions in his native France for many years, without success here, has at least recorded in English. This piece of Gallic madness, complete with romping two beat and football yells fills me with high humour. Bravo and a toute heurs et ponk!

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

Old Stinks the chemistry master!

TYRONE DAVIS: "Can I Change My Mind" (Atlantic). No this isn't the Tyrone Davis who made a name for himself as the Man who Stole a Tram from London Transport and Drove it Through Kingsway Tunnel at 55 mph in 1937. (He was later charged with piracy. He asked for a previous conviction for unhooking trolley bus poles on the 669 route to be taken into consideration.) This is a soul singer, with nice line in rock and boogie, on a solid riff, who has probably never even heard of the Barking & District Tramways.

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

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

RASCALS: "Heaven" (Atlantic). Are Atlantic and the Rascals mad? One is not supposed to release GOOD singles. We want bilgel Give us, electronic versions of "Winchester Cathedral" or the Troggs greatest hits recorded "live" at the Ram Jam Club. Clumsy sarcasm aside, this is THE best single of the week. Just listen to the brass rocking in 3/4, the build up of the arrangement and the fine vocal leads.

DONALD DONNELLY: "Dream Things That Never Were" (MCA). We'll do that scarpard thing! A fine song indeed, by the well known Irish actor, with lilting guitars in the background, or is it the foreground? Thinks — what can I say next. YIHAAH! Dress — lounge/dinner suits, Catering arrangements. Tickets must be purchased by January 22. Melody Maker price one shilling. Self portraits are usually coloured. Post early for Christmas. Unauthorised public performance broadcasting and copying of this record prohibited. And what's more — it's a hit.

ELECTRIC FLAG: "Sunny" (CBS). One of the best tracks from their latest superb album. The Bobby Hebb tune is given a mighty powerful arrangement and equally powerful are the drama of Buddy Miles, which can be heard battering away after the rest of the band have been faded out. Sadly now disbanded, this is a momento of their exhilarating approach to music.

PAUL REVERE AND THE RAIDERS: "Mr. Sun, Mr. Moon" (CBS). A gold record collecting group in the States, they have never hit here. But Mark Lindsay's vocals over an ever rocking backing will surely bring them to the attention of British record buyers at last.

BRENDA LEE: "Johnny One Time" (MCA). She sounds oddly like Gene Pitney on a lush ballad with country overtones. Horrible word "ush" — any suggested alternatives on postcards please. The lass sings well, as a Yorkshire colleague used to say, but he was usually talking about Beryl Bryden.

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

PETE BROWN AND HIS BATTERED ORNAMENTS: "The Week Looked Good On Paper" (Parlophone). Produced by Dick Heckstall-Smith and Andrew King, here is an interesting disc debut by Pete who wrote many of the Cream's tunes with Jack Bruce and Eric Clapton. He has his own electric poetry band and this cleverly titled tune will bring more attention to his work.

FREE: "Broad Daylight" (Island). Debut single by a young blues group who have made a surprisingly good album. Guy Stevens is the producer, and a fine job he makes of giving "another blues group" a good sound. Paul Rodgers sings well and there is powerful lead guitar by Paul Kossoff. Andy Frazer their bass guitarist is only 16. Drummer is Simon Kirke (19).

KENNY EVERETT: "Nice Time" (Deram). Disc jockeys are leaping into the record making fray. Kenny's is quite amusing and well produced. Then there is... **SIMON DEE:** "Julie" (Chappell). Making a ballad debut with a clear intonation and enough sentiment to set tellyfans rushing to their local record store, there to shout: "I say, sell me Simon's latest, at once!" To which eager salesgirls will respond excitedly: "At once people, hold on to your hats while we crack open another packing case."

JUDY GINN AND JIM: "Reachin' Far Too High" (CBS). A sort of Commonwealth answer to Abi and Esther or Jackie Trent and Tony Hatch or Pearl Carr and Teddy Johnson. The lyrics are all a bit complicated. Sophisticates will draw: "Whacko, here's a nice segment of sentiment to rape Monica Fitzpatrick by at the Hunt Ball." Coarse ruffians will mouth: "Cor here's a nice drop of ballad to have all kinds of sexual relations with perverts by, or kinds of sexual pervisions with relations." Jings, it's a corker right enough.

NEW POP LPs

REVIEWS BY MM POP PANEL

BEE GEES: "Odessa" (Polydor). "It's going to be a sad album, but listen to the words," Barry Gibb warned us recently. Indeed the mood of their monumental work — it's a double album — is basically one of despair and desolation. The strings surge over the Gibb brothers melodies, which are often very good indeed. Two of the tracks are hits already "First Of May" and "Lamp Light" which give a good indication of the general high quality of the sets. They have a sense of the dramatic and like to draw on large subjects — disasters or world shaking events. There are titles like "Seven Seas Symphony" "With All Nations (International Anthem)" and "The British Opera." Not all the tunes are slow paced. There is the sprightly "Never Say Never Again" and arranger Bill Shepherd must be congratulated on his wide screen type musical scores which cope with all the Bee Gees moods. The cover matches the general air of lush extravagance. It is probably the most tasteful and striking produced, in red velvet. The Bee Gees can be proud of their achievement, it moves pop forward along a totally different track from the basic "underground" experiments, and is equally worthwhile.

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



BEE GEES monumental work

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

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

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

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

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



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MARY KEEPS REEVES' MAGIC ALIVE



MARY REEVES

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

His stockpile of recordings are insurance policies which have really matured for Mary: she now owns five music publishing companies and two radio stations, as well as managing several artists and running the worldwide business of Jim Reeves records.

I met Mary at London's Savoy Hotel. She was in London for business talks with RCA Victor and to attend the opening of the Nashville Room and a convention of the Jim Reeves fan club at the Room.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

She didn't feel she could become just a housewife again. "I sometimes feel like giving it up and relaxing, but that lasts perhaps a day and then I get new spirit and carry on."

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

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

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

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

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

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

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

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

FLUSH

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

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

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

ALL

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

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

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

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

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



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

Fear not for the Trinity!

has got to satisfy ourselves. "Although there are plenty of commercial things about we could do, they would do nothing for our reputation."

"We've put all our effort into the double album and maybe a single will come out of it. We don't feel we have suffered from not having a hit — certainly not financially or prestige-wise. Julie is as popular as ever wherever we go."

HARD

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

and roll, or they start reissuing old singles.

"I really can't understand what's going on because there are so many new bands that never get a hearing, apart from John Peel. He has been voted number one deejay, surely people see something in that?"

"And on TV you get a few artists who are given their own shows, just to plug their own single. How easy do they want it?"

"I'm afraid we're going to drop behind Europe and America after having created this group boom. We invent something and give it away."

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

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

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

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

EXCITED

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

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

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

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The Tymes they are a—



GEORGE WILLIAMS 'not to say refreshing'

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

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

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

Are you enjoying the trip here, George?

"Yes. I suppose it has been quite an ambition to come over — er, here?"

"I beg your pardon?"

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

"Yes."

Tell me, Mr Williams, what are you writing at the moment?"

"Filthy stories for Listen With Mother, that's what I'm

writing, you squit faced bestid."

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

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

Tell me, George, what do you think of the influence of Polanski on Eisenstein?"

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

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

In fact, we have cabled

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

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

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

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

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

Apart from George (31), the line-up includes George Hillard (21), Donald Banks (29), Norman Burnett (27) and Albert Caesar Berry (28).

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

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

playing basketball, baseball, football and billiards.

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

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

"No."

Don't you like writing then?

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

Are the Tymes enjoying their trip here?

"Yes."

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

"The record company chose it for us."

When was your last hit?

"Four years ago."

What sort of music do you like?

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

Any fav. grps?

"There are so many... whts yr. nxt. single rel.?"

"God Bless The Child." I can hardly wt.

CHRIS WELCH

BLIND DATE



CHET ATKINS

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

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

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

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

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

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

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

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

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

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

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

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

RASCALS: "Heaven" (Atlantic).

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

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

SOLOMON KING: "Cry Softly" (Columbia).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

JAGGER IN 3-D

the first of three great articles on MICK JAGGER

I'm a rock singer, so really care think

KEITH ALTHAM



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Swing with the M

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



● MILES DAVIS

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

names to be announced for this famous festival.

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

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

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

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

New from CBS

New Singles

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

Albums



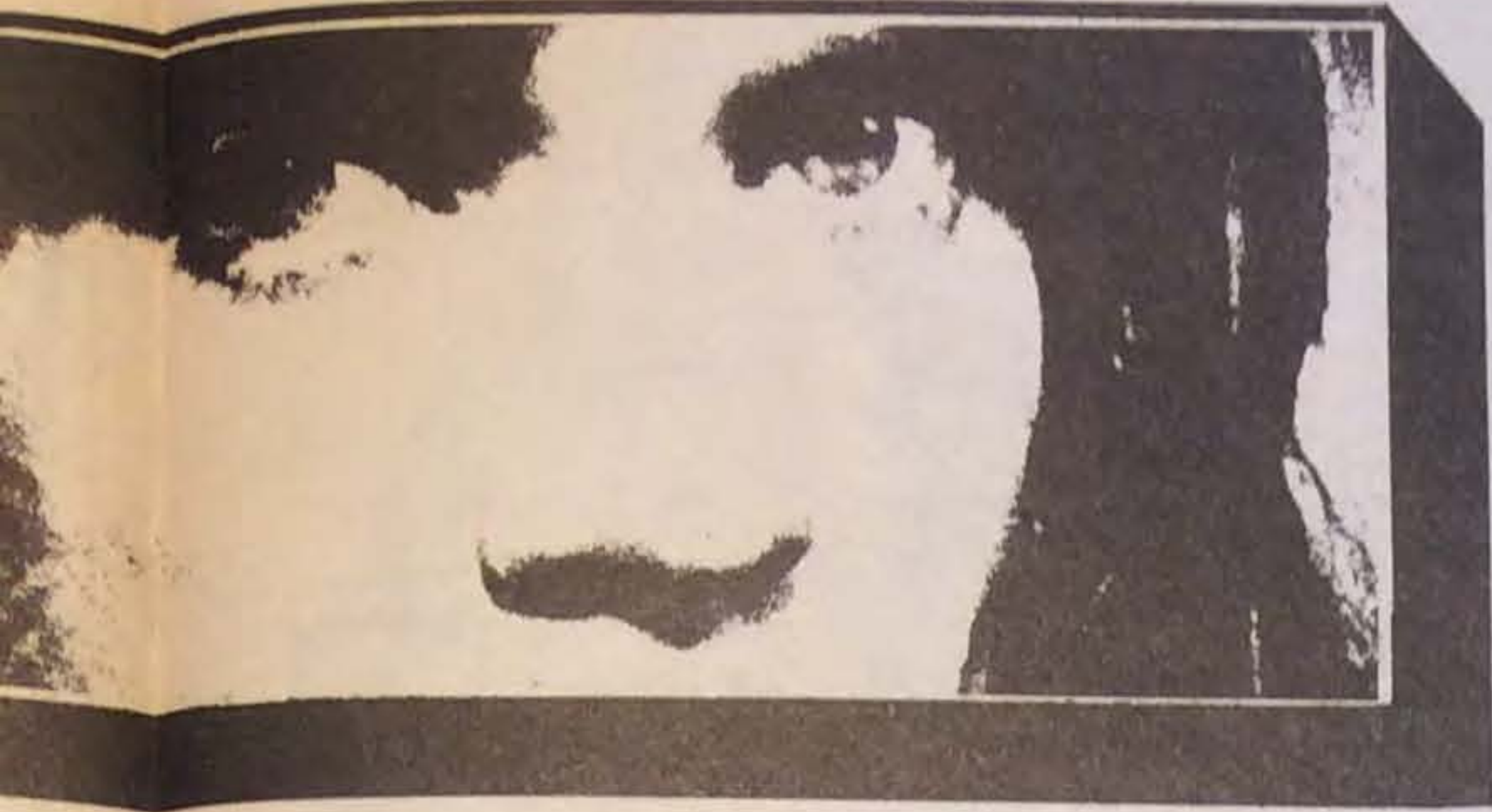
The Revolutionaries Are On CBS (S) PR26 Various Artists Rock Machine I Love You



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



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



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



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

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

There are lines in his own lyrics which can stop you mentally in your tracks.

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

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

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

because 'El Crime' in our Society is our responsibility."

It is his "to hell with 'It' 'They' and 'Them'" philosophy which has got Jagger into most of his troubles and also won him many of his followers.

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

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

"If you are not interested in promoting yourself and letting everyone know how nice and groovy you are, you won't be nice to everyone who is dumb and stupid," reasons Mick. "You say to them, 'you are dumb and stupid, go away and come back with some interesting questions'."

Jagger's disregard of Authority, Morality and Conformity — 'Their Au-

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

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

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

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

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

FROG

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

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

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

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

ME — "Have you seen a recent play?"

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

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

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

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

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

ME — "Why?"

MICK — "Because he lives so far away."

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

MICK — "How old is he?"

ME — "57."

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

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

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

DIRTY

We turned to censorship of which Mick is no advocate.

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

THE FIRST DIMENSION: THE PRESENT

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

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

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

little "go" back at them in print.

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

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

COURAGE

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

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

BITTER

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

NEXT WEEK

THE SECOND DIMENSION: THE PAST

MM at Antibes

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

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

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

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

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

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

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DRUMS

MM SUPPLEMENT

EDITED BY LAURIE HENSHAW

It all began in 3,000 BC

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

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

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

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

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



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

is a mechanism to switch the snares on and off.

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

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

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

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

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

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

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

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

Premier have also produced



As drum playing styles and techniques have progressed, so have the designs, shapes and layout of drum kits changed over the years. Compare Baby Dodds (left) playing with Mezz Mezzrow at the Nice Jazz Festival in 1948, and Elvin Jones in 1966. Note the strange angles of Baby's kit—a practically on a crude stand, played from the chest. Elvin's kit reflects the modern trend to smaller drums, beautifully finished, with the most sophisticated adjustable fittings. His snare drum is at



much the same angle as Dodd's, but lower slung.

a unique book by top American drummer Philly Joe Jones on the hitherto neglected subject of brush work, at which he is an accepted authority. Titled *Brush Artistry*, it has clear diagrams and descriptions, covering an interesting selection of rhythms and stroke patterns, and it costs 12s 6d.

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

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

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

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

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

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

silver, gold ingot and midnight blue and the shells are guaranteed for life. MM Poilwinner Tony Oxley has bought one complete outfit.

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

Avedis Zildjian have added new-beat hi-hats to their

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

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

TUTORS



BELLSON

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

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

MODERN DRUM METHOD by Jack Parnell, Part 1 and 2, each 17s 6d, Boosey and Hawkes.

MODERN TECHNIQUES FOR THE PROGRESSIVE DRUMMER by Max Abrams, 18s 6d, Premier Drum Co.

DRUM TUTOR by Haydn Jackson, 6s, Francis, Day and Hunter.

JAZZ DRUMMING LIVE conceived by Chas Perry with arrangements and compositions by Al Williams, Tutor and LPs, Music Minus One 4013, £3 3s. School of Contemporary Arranging Techniques.

DRUMBEAT by Roy Williams, 10s, Feldman.

DRUM RHYTHMS by Gene Krupa and Cozy Cole, 10s, Mills Music.

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

DRUM TUTOR by Bobby Kevin, 6s, Hohner.

THE SCIENCE OF DRUMMING by Gene Krupa, Books 1 and 2, each 15s, Robbins/FDH.

MODERN SCHOOL FOR SNARE DRUM by Maurice Goldenberg, 45s, Chappell.

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

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

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

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

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

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

TALKING DRUMS by Ed Thigpen, £1 13s 9d, Ludwig/Dallas-Arbitrator.

MODERN JAZZ DRUMMING by Jim Chapin, Tutor and LPs, Music Minus One 4001, £4 16s, Bill Lewington Ltd.

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

INSTANT DRUMS by Dick Sadleir, 4s, Feldman.

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

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

A TUNE A DAY: Drums, a first book, 6s, Chappell.

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

ROLL CONTROL by Andy White, 25s, Mills.

PLAY DRUMS LIKE LOUIS BELLSON, 12 6d, Robbins/FDH.

CYMBALS

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

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

TYMPANI

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

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

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

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

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

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

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

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

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

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

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

KC²

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

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

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

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

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

And how does this benefit the Clarke-Boland orchestra?

Pairs

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

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

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

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

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

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

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

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

"Francy writes for us, as

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

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

Devise

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

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

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

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DRUMS

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

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

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

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

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

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

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

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

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

SAYS BOBBY KEVIN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

The colour of your kit is again a personal thing.

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

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

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

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

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

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

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

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

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

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

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



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The day of the all-round drummer

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

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

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

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

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

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

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

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

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

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the making of a drum



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

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

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

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

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

Pictures by courtesy of Premier Drum Co.

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

With two hi-hat cymbals the same size, as used by most drummers, you get a cushion of air which is eliminated if you use a smaller cymbal on top. I have a 14 inch cymbal on top and a 15 inch at the bottom with an 18 inch crash and a 19 inch ride, all Avedis Zildjian. My drums are wooden snare 2001 14 inch x 5 1/2 inch, 22 inch x 17 inch bass, 16 inch x 16 inch and 12 inch x 8 inch toms, all Premier, with Lok-fast stands and accessories. —KENNY CLARKE.

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

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

DRUMS

SOUND SENSE EXPERT ADVICE FROM THE TOP DRUMMERS

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

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

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

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

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

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

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BLIND DATE: DRUM SPECIAL

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

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

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

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

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

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

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

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

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

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

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

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

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



KENNY CLARE

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

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

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

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

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

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

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

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

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

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

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

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

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

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



driver's seat

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

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Those 'comfortable imitations'

ONCE AGAIN the mass of British critics and your readers have given their votes to all the British musicians who make them feel comfortable by imitating the Americans.

How long will it be before they realise the necessity of un-American activities now that the younger black musicians have named it as their own, and the impossibility of continuing their ludicrous plagiarism.

The only group of musicians who are not guilty of this cultural genocide — the SME,

Amalgam and the Derek Bailey group — are almost universally ignored because they are not imitating American styles and because they are European. — **ROBIN RAMSEY**, Edinburgh.

I WAS disappointed that you did not consider it worthwhile to print more than the first places in the British Vocal and New Star sections in the jazz poll.

Among the many new stars heard broadcasting lately there are at least half a dozen worthy

of mention. In fairness to all, please print the first three places in all sections. — **F. BRANIGAN**, London W10.

AS IT is becoming increasingly difficult to vote in jazz polls because so many talented and original musicians are either dead or living in obscurity, would it not be possible to incorporate a "Hall Of Fame" poll in Melody Maker's existing polls? — **SALLY ANN WORSFOLD**, Harold Hill, Essex.

NOBODY SHOULD feel sorry for the deejays who drop by the wayside. They were lucky lads in the first place.

Short on talent, short on personality, they're middlemen and like all middlemen, they tend to charge high prices for getting in the way of the goodies. Let's have a big turnover of these over-active mediocrities. — **TONY BARRELL**, London W2.

THANK YOU for the amusing article on Chairman Dee recently. It would seem impertinent to criticise the man or his views, rather we should be grateful for the way in which the article faultlessly demonstrated what so many of us already suspected. — **R. F. EDWARDS**, Merton College, Oxford.

PLEASE DON'T clutter up the pages of Melody Maker with the non-thoughts of Simon Dee. — **TREVOR WELLS**, London SE9.

HAVING PREVIOUSLY supposed Simon Dee to be anti-apartheid, the remarks about "wog" gun emplacements and Rhodesia made me realise my mistake.

Apparently Mr Dee can pontificate about the Pontiff and the encyclical but we mustn't pontificate about Rhodesia. — **MARY W. MILLER**, Bournemouth, Hants.

CANNED HEAT have appeared only briefly in this country, but they did sufficient to demoralise their reputation. Their musicianship is of the apprentice class. I applaud their research into the history of blues but as for playing the blues, they have a lot to learn. — **B. H. BRAGG**, London W4.

THERE IS a certain bad practice on the club circuits that needs drastically changing — announcing that a group cannot appear after the audience have been let in and their money taken. — **D. HUGILL**, Enfield, Middx.

● **LP WINNER**

THERE IS something wrong with the current obsession for re-releasing old singles. It's bad enough with people like Engelbert and Vince Hill singing antique-type songs without looking for clapped-

DON'T FEEL SORRY FOR DEEJAYS



JOHN PEEL
a lucky lad?

out singles of a few years back. — **GORDON EWART**, Berwick-on-Tweed.

THE ARTICLE, Ten Years Before The Boom was heartily welcomed by my friends and myself. Thanks for at least recognising Gerry Lockran as a bluesman. I'm glad to see that in the midst of the present "Blues Boom," you have not completely forgotten the few original British bluesmen. — **LENA HENDY**, Newport, Shropshire.

ON FEBRUARY 14, the Derby and District Colleges of Art and Technology Students Union presented a Valentine's Dance. Among the groups booked to play — and they included a well-known chart group — was Maximum Breed. All the other groups, except Maximum Breed, wasted time instead of playing or arrived late. This, unfortunately seems to be the

general standard to be expected from most, if not all, groups now. — **R. C. BECK**, Chairman Entertainment Committee, Derby and District Colleges of Art and Technology.

I WAS amazed to read Jack Hutton's comments about Joe Brown. He talks about Joe as if he were some second rate performer used to fill the gap in a bill instead of the first class entertainer he really is. — **MRS J. M. GRIPTON**, Joe Brown Fan Club secretary, Cannock, Staffs.

I WAS appalled by Simon Dupree's futile comments in Melody Maker. For a person in his position in the pop world, I would have thought he would be more capable of judging musicianship.

There are better guitarists than Eric Clapton that have not come to the public's notice, but a guitarist must be judged on his capabilities within the framework in which he is working. Clapton may not be a brilliant guitarist, but his timing and technique have yet to be matched. For the present he is the best in

WHY NO MENTION OF LOUIS?



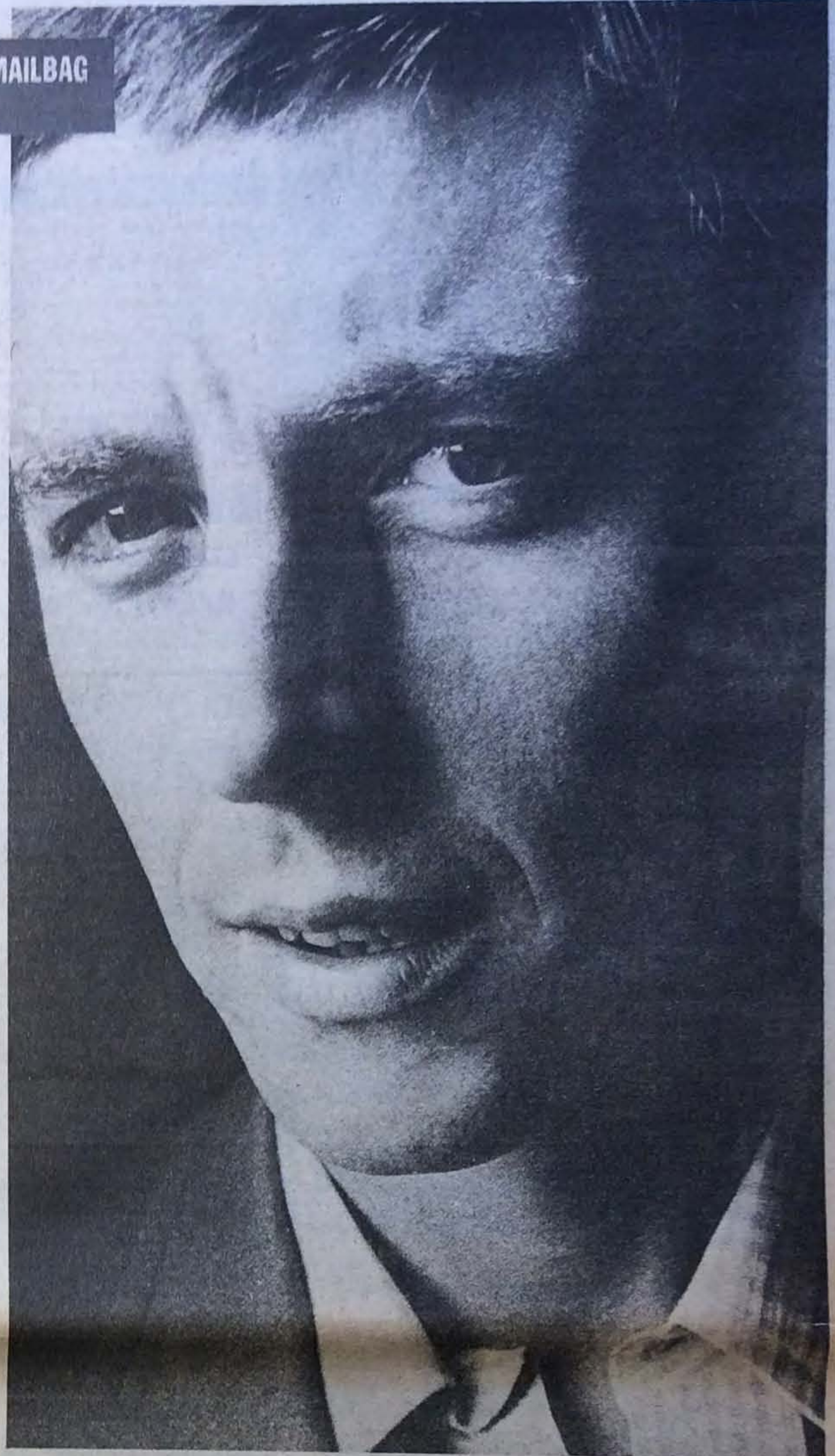
● **LOUIS STEWART**

IN BOB Houston's survey of up-and-coming guitarists I was amazed to find no mention of 24-year-old Louis Stewart. He won the Press Award as outstanding soloist at last year's Montreux Jazz Festival and has been invited to return this year.

He has been a regular member of my quartet since he settled in London last year. A creative soloist with a sound harmonic knowledge and good time he handles the difficult "comping" role unobtrusively and with taste in the absence of a piano in the quartet. In this role he follows Terry Shannon, Gordon Beck and Mike Pyne, and when I say that I do not miss the piano, it is meant as the highest compliment.

I hope that these few words will help this talented musician to gain the recognition he deserves. — **TUBBY HAYES**, London SW3.

● **The MM** wrote about Louis Stewart in Jazzscene in December last year. I personally have not yet had the opportunity to hear Louis Stewart, so I can't pass an opinion about his work, although I'm prepared to take Tubby's word (and that of numerous others) about his ability. — **BOB HOUSTON**.



SIMON DEE: "please don't clutter up Melody Maker . . . !"

his field. — **A. F. Dashwood**, Slough, Bucks.

● **LP WINNER**

SIMON DUPREE is wrong. Blues fans are not the "kids" who were shouting "Geno Washington" a short while ago. People who listen to blues are dedicated to their

music and such pop group leaders as Dupree will never change this feeling. — **JOHN MAHONEY**, Wednesbury, Staffs.

BOB DAWBARN'S otherwise excellent article on Roland Kirk was marred by two mistakes. He confused the manzello and the stritch,

which is the larger of the two horns and on "The Black And Crazy Blues" from "The Inflated Tear" LP, Kirk plays the English horn, the "cor anglais" and not, as stated, the stritch. — **VINCENT TSENG**, London N3.

● **I'm now in sackcloth and ashes.** — **BOB DAWBARN**.

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THE SPINNERS, Easter Monday at Queen Elizabeth Hall

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Spinners off to Israel in April

THE Spinners are off to Israel in April to take part in independence celebrations and prior to their visit they play cabaret at Brighthouse Rotz Casino and the Ba-Ba club, Barnsley.

They have a new album, in the process of being completed, coming up from Fontana Records. Titled "Not Quite Folk," it will be the usual Spinners offering and there are one or two surprises on it for their fans.

Johnny Silvo, Diz Disley, the Ozark Mountain Boys, the Hobbitt and Chris Shaw appear in concert on March 22 in aid of the Farnborough Community Association. The concert, being held at Farnborough Technical College, forms part of the town's Arts Festival. Following the concert there will be a dance.

FOLK NEWS

Irish group, the Lincoln Folk, from Dublin, with Jill Darby and Don Shephard, play in concert at the Kensington Town Hall tomorrow (Friday). On Saturday they appear at St Anne's, Ealing, and on Sunday guest at the Blarney and Emerald Dance Halls in London.

Tim Hart and Maddy Prior appear in an Anthology of Drink at the Purcell Room, Queen Elizabeth Hall, London, on April 27, together with actors Mark Dignam and Philip Maddoc. They appear at folk festivals in Billingham, Derby and Worcester during the months of June, July and August.

Their second volume of Folk songs of Old England is due for release soon on the Teepee label. Tim and Maddy can now be contacted care of 14 Whitehall Park, London N19 (tel 272-6898), as well as their old address.

Hampstead Rugby Club have regular folk and blues sessions every Monday night. Dave and Toni Arthur are the guests on March 31 and are followed by Ian Russell (April 7), Johnny Silvo (14), Don Shepherd (21).

ALBUMS

BERT JANSCH's musical life has recently been bound up with the Pentangle but he gained great status as solo artist on the folk where he was influential on many young performers. Bert returned to his solo capacity recently to make an album, *Birthday Blues (Transatlantic TRA 179)*. Bert's voice and guitar are augmented by Ray Warleigh (lute, alto), Duffy Power (harmonica) and fellow Pentanglers Danny Thompson (bass) and Terry Cox (drums). The sax and harmonica may not be to everyone's taste but they add something new and imaginative to Bert's music and prove to be effective on numbers such as "I Got A Woman." Hearing Bert solo is slightly odd now and the effect is a bit like the Pentangle without John Renbourn and Jackie McShee. Nevertheless a very satisfying album and further progress is made in the Jansch musical odyssey.



BERT JANSCH

This album is not a true reflection of the Dubliners in action. Their actual live performances are exciting and entertaining something which this album sadly is not.

BLUEGRASS music is only as good as the musicians who play and sing it. It can be great and it can be a bore. However there is no danger of being bored by the Stanley Brothers and the Clinch Mountain Boys (Polydor 623024), an album of quality and variety featuring modern bluegrass material performed by Ralph and the late Carter Stanley. They lead the Clinch Mountain Boys through a polished set of songs and instrumentals with Ralph Stanley's excellent five-string banjo well to the fore throughout. Tracks include "How Mountain Girls Can Love," "Clinch Mountain Backstep," "The Memory of Your Smile," "Mastertone March," "Keep A Memory" and the bluegrass standard instrumental "Midnight Ramble."

FOCUS ON FOLK

THE name Gordon Lightfoot might not mean very much in Britain although if it is at all familiar, it will as a songwriter rather than a performer. "Early Morning Rain" is perhaps his best known song here. The Settlers had a certain amount of success with it as a single and it is sung widely in folk clubs.

As a songwriter he has achieved a considerable amount of recognition from performers as diverse as Johnny Cash, Flatt and Scruggs, Judy Collins, the Carter Family, Ian and Sylvia, Andy Williams and Harry Belafonte.

As a performer he is fast building up a reputation and has played folk festivals in America and his native Canada where his albums outsell the Beatles, and is now making inroads into the underground music scene with appearances at places like the Fillmore West in San Francisco.



GORDON LIGHTFOOT: emerging from the

'PUTTING MYSELF IN SOMEONE ELSE'S SHOES'

TONY WILSON

Gordon was in London last week to help promote a new single, "The Circle Is Small" taken from his album "Back Here On Earth," due out shortly on the United Artists label.

VARIOUS

Lightfoot's songs embrace many influences — folk, country music, pop. They are all the various styles that he has found himself associated with since he started on his musical career.

"Labels? I don't mind," says Gordon. "Folk is how it started out. It just depends on the direction you take. Some people have taken it through a lot of changes, like Donovan."

Gordon still sees himself as something of an underground figure although this is gradually changing as he makes each successive appearance.

"We're fully aware we're still laying down the groundwork in Britain, with not having a hit single or an album. A hit single would open up things."

At the moment in Britain the pop and folk scenes still retain separate identities which makes it difficult for people like Gordon Lightfoot to get a break into the market. He has gone part way with his songwriting.

"I write a lot of songs," he says. "I use the first person a lot. What I'm really doing is putting myself in someone else's shoes. It's a kind of sounding board attitude."

Did Gordon think the British market was a hard one to break into? "Well, no. It's been proved if the material is strong enough, you can't keep it down. Everything here is limited though. There aren't the outlets as there are in America. Over there it's regional quite often."

TALENT

The name of Gordon Lightfoot is one to watch for. Breaking through in Britain is a slow process but he has the talent to do so. It's only a matter of time.

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THE ROYALTY THEATRE
LANCASTER ROAD, LADBROKE GROVE
Saturday, March 15th 11.30-Dawn

FAIRPORT CONVENTION
BARCLAY JAMES HARVEST
STRAY ... SECOND HAND
EXPLOSIVE SPECTRUM ... JEFF DEXTER

... Comfortable Seats ...
Members 16/- Guests 26/-
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Membership 5/- Students free membership
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MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

<p>Admission free except Saturday at THE KENSINGTON RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14 Buses: 27, 73, 31, 9 (Olympia)</p> <p>Thursday, 8-11 p.m. STAN GREIG QUARTET</p> <p>Friday, 8-11 p.m. TED WOOD JAZZBAND</p> <p>Saturday, 8-11 p.m. (door charge tonight only) BOB WALLIS</p> <p>Sunday Lunchtime, 12-2 p.m. JOE DANIELS with ALAN WICKHAM (Trumpet)</p> <p>Sunday night, 8-10.30 p.m. FAT JOHN COX BOSSA CALIDA PLUS VOCALISTS</p> <p>Mon./Tues. 8-11 p.m. JOHN WILLIAMS TRIO</p> <p>Wed. JUDD PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY NAPPER (Bass) 8-11 p.m.</p>	<p>Admission free all sessions at THE TALLY HO! FORTRESS ROAD, KENTISH TOWN N.W.5 Buses: 63, 134, 137, 214 or Kentish Town Tube Station</p> <p>Thursday, 8-11 p.m. JAZZ BAND BRIAN GREEN</p> <p>Friday/Saturday, 8-11 p.m. BRIAN LEMON TRIO</p> <p>Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10.30 p.m. TALLY HO! BIG BAND</p> <p>Monday, 8-11 p.m. JOHNNIE RICHARDSON DIXIELAND BAND</p> <p>Tuesday, 8-11 p.m. DENNY OGDEN'S OCTET</p> <p>Wednesday, 8-11 p.m. ALAN LITTLEJOHN/ TONY MILLINER SEPTET</p>
---	---

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PRETTY THINGS
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Tickets 10/- from Union House, Northumberland Rd.
Late Bar - Late Transport

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7 THE PARADE, BRENTWOOD
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Saturday, March 15th
THE HERD
plus supporting group
Doors open 7.30 p.m. Commence 8 p.m. Admission 10/-

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Sat., 15th March. International Club, Leeds	Sun., 30th March. Nottingham	Mon., 14th April. Orchid Ballroom, Purley
Sun., 16th March. The Good Companion, Slough	Tues., 1st April. Ilford Palais	Wed., 16th April. Blighs Hotel, Sevenoaks
Mon., 17th March. Recording Club, Salisbury	Thurs., 3rd April. Alex Disco Club, Salisbury	Fri., 18th April. New Market Hotel, Bridgwater
Tues., 18th March. R.&B. Club, Faltham	Friday, 4th April. Mistrale Club/Locarno, Stevenage/Lyceum Strand	Sat., 19th April. Bourne School, Eastcote
Wed., 19th March. Samanthas, London	Sat., 5th April. Spinning Wheel, Peterborough	Sun., 20th April. Crystal Palace Hotel
Thurs., 20th March. Locarno, Bristol	Sun., 6th April. Cricketers Inn, Chertsey	Mon., 21st April. Connahs Quay, Flintshire
Frid., 21st March. Leytonstone	Mon., 7th April. Bamboo Club, Bristol	Fri., 25th April. Digbeth Civic Hall, Birmingham
Sat., 22nd March. Savoy, Catford/77 Club, Holloway	Fri., 11th April. Slades Club, Sheffield	Sat., 26th April. The Music Hall, Shrewsbury
Sun., 23rd March. Swan, Malden	Sat., 12th April. London/Carl-ibbean Club, Cricklewood	Sun., 27th April. Top Rank Suite, Southampton

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FUNKY SEASON BAND
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An All-American Showband called
THE G-CLEF

Sunday, March 16th
BLACK VELVET
SHOWBAND

Every Sunday, Tuesday, Thursday
LADIES' FREE NIGHT
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GENT'S FREE NIGHT

Club open 7 nights a week
Please apply for membership
Licensed Bar
Coming attraction from America
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Wed., 19th Adam and Eve Club Southampton

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Friday, March 14th
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Saturday, March 15th
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Sunday, March 16th
CHRIS BARBER'S JAZZ BAND

Monday, March 17th
A London Jazz Centre Evening

TERRY SMITH QUINTET with DICK MORRISSEY

Tuesday, March 18th
BLACK CAT BONES

Wednesday, March 19th
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GOthic JAZZ BAND
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Friday, March 14th
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 Interval: BLUES JOHN LEWIS

Saturday, March 15th
BRIAN GREEN'S JAZZ BAND
 Interval: DEREK TURNER

Sunday, March 16th
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Sun. Mar 23
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 WORTH COMING OUT FOR RED BEANS AND RICE

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MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES.

THURSDAY

ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

BICKLEY ARMS, Chislehurst, Julia Doig, Peter Bond Quartet.

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CLOSING NIGHT AT ALL SAINTS HALL, 8 p.m. THIRD EAR BAND, IAN ANDERSON DA LIVES.

GREYHOUND, High Road, Chadwell Heath.

MANDRAKE PADDLE STEAMER

Membership free opening night, 7.30-10.30.

JAZZ AT THE TORRINGTON

High Road, North Finchley
HUMPHREY LYTELTON

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 Next week **TERRY SMITH**

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"WHITTINGTON," PINNER: **CY LAURIE.**

FRIDAY

ASCARD, Railway Tavern, Angel Lane, Stratford, First East London appearance.

THUNDER BUCKRAM and the group!

DAVE MORGAN Jazz Band, Yattendon Football Club, near Reading.

ERIC SILK, Thames Hotel, Hampton Court.

GOthic JAZZ BAND, Earl of Sandwich.

JAZZ IS ALIVE AND WELL, Conway Hall, Red Lion Square, W.C.1. 7.30. Tickets on door.

GRAHAM COLLIER Group
GUEST: SANDY BROWN
HOWARD RILEY Trio
 Last concert in this series.

LORD NAPIER, Thornton Heath Bill Stagg Band, also Sunday lunchtime

MAX COLLIE OSTERLEY-RUGBY CLUB

NEW ERA JAZZ BAND
 Elm Park Hotel, Hornchurch

OSTERLEY JAZZ CLUB MAX COLLIE

FRIDAY cont.

RONNIE ROSS
 BREWERY TAP, WALTHAMSTOW E.17

ROYAL OAK, Tooley Street, S.E.1. **M.J.S. CLUB, PHIL SEAMEN, LENNIE BEST, TERRY SHANNON, REG PETTIT.**

SATURDAY

BLUESCENE CROWN, TWICKENHAM.

BLACK CAT BONES

DAVE MORGAN Jazz Band, Henley Rugby Club, Henley-on-Thames

JAZZ BALL, Greenwich Borough Hall, Keith Smith, Blackbottom Stompers, Bill Brunskill, Jim Manning Band, plus Bar Extension Rave.

MAX COLLIE
 SOUTHAMPTON - CONCORDE CLUB.

OXFORD POLYTECHNIC
 Sat. March 15th. Tickets 25/-

ARTHUR BROWN TASTE FREE

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PETE BROWN ETC
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STEPHEN GROSSMAN
ROY HARPER, RON GEESEIN
JO-ANN KELLY, PINK CHEEKS
COMPERE JOHN PEEL
 TICKETS AVAILABLE FROM
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HEADINGTON, OXFORD
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ROYAL OAK, Tooley Street, S.E.1. **M.J.S. CLUB, PHIL SEAMEN, JOE HARRIOTT, TERRY SHANNON, REG PETTIT.**

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AT THE CLERKENWELL TAVERN, 3 pm, THE LONDON YOUTH JAZZ ORCHESTRA.

BEXLEY, KENT, Black Prince Hotel. The Greatest vocal group in the business.

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BATTLE-ASH BLUES
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BILL BRUNSKILL

DAVID JONES Jazzmen, OMT, Croxley.

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NEW ERA JAZZ BAND, lunchtime Jam session.

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High Road, North Finchley,
RENDELL/CARR QNT

LORD NAPIER, Thornton Heath, Julia Doig.

LUNCHTIME BLUES SCENE
 Kings Oak, Eversleigh Road, Purley.

CLIFF CHARLES
COLIN SMITH
 12-3 pm Adm 5/-.

MAX COLLIE
 12.30-2.00 - NORBITON - SIR ROBERT PEEL.

ST ALBANS, Goat Inn, Sopwell Lane. 12 noon. Dave Jones Quartet plus guests.

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HIGH CURLY STOMPERS at the saue Cambridge Hotel, Camberley, (A30) jazz for listening and dancing in o'de worlde intimate atmosphere.

THE GREYHOUND, REDHILL BRIGHTON RD., FROM 8.00
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BLACK BULL, WHETSTONE, N.20
GROUNDHOGS
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 7.30-11.30 Licensed Bar
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 EVERY FRIDAY
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CAVENDISH SQUARE
 Wednesday, March 19th

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 Admission 6/-, Students 5/-
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 BARNES BRIDGE PRO 5241

Resident Trio
TONY LEE TERRY JENKINS TONY ARCHER
 Tuesday, Wednesday and Thursday
 Resident Rhythm Section:
BILL LE SAGE TRIO
 Fri., Sat. & Sun. Lunchtime and Evening
 Friday, March 14th

BOBBY BREEN and TOMMY WHITTLE
 Saturday, March 15th, lunchtime

TERRY SMITH TONY LEE TRIO
 Evening
TERRY SMITH & DICK MORRISSEY
 Sunday, March 16th, Lunchtime & Evening
HAROLD McNAIR
 Monday, March 17th
TUBBY HAYES QUARTET
 Tuesday, March 18th
DICK MORRISSEY
 Wednesday, March 19th
HAROLD McNAIR
 Thursday, March 20th
TOMMY WHITTLE

marquee
 90 Wardour Street London W.1

Thursday, March 13th (7.30-11.00)
***TERRY REID**
***BLACK SABBATH**
 Friday, March 14th (7.30-11.00)
***CHICKEN SHACK**
***JOHN DUMMER BLUES BAND**
 Saturday, March 15th (8.00-11.30)
***SPICE**
***CIRCUS**
 Sunday, March 16th (7.30-10.30)
***HOUSE OF LORDS**
 AND FULL SUPPORTING PROGRAMME

Monday, March 17th (7.30-10.00)
***AUDITION NIGHT**
 THE SHOWCASE NIGHT FOR NEW GROUPS
 Closed to the public
 Tuesday, March 18th (7.30-11.00)
***JON HISEMAN COLOSSEUM**
***THE SPIRIT OF JOHN MORGAN**
 Wednesday, March 19th (7.30-11.00)
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EVERY SUNDAY THE
STEVE MAXTED SHOW

BURTON'S UXBRIDGE

SAT. MARCH 15th **U.S. FLATTOP AND THE CAT ROAD SHOW**

EVERY FRIDAY **STEVE MAXTED SHOW**

SAT., MARCH 22nd **SIMON K**

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AL STEWART

SATURDAY, MARCH 15th
JULIE DRISCOLL BRIAN AUGER & THE TRINITY

THE MIDLANDS HOME OF GOOD SOUNDS

 SUNDAY, MARCH 16th
FAMILY + TASTE

 SUNDAY, MARCH 30th
COUNTRY JOE & THE FISH
 TICKETS AVAILABLE NOW

RED LION, LEYTONSTONE
 THURSDAY, MARCH 13th
SPICE
 Doors Open 7.30

KING'S HALL, ROMFORD MKT.
 MONDAY, MARCH 17th
CRAZY WORLD OF ARTHUR BROWN
 LICENSED BAR

RAILWAY HOTEL *WEALDSTONE
 Sunday, March 23rd Positively only South London Club Appearance
GENO WASHINGTON AND THE RAM JAM BAND!!!
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THURSDAY, MARCH 13th **SIMON K AND THE MEANTIMERS**
 Thurs., March 20th: RIOT SQUAD

TUESDAY, MARCH 18th **JUNIORS EYES** plus AARDVARK
 Tues., March 25th: CHICKEN SHACK

Plus D.J. PAT B.

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- SELMER Mk VI, new £189
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AONE man band, playing the Cordovox (organ, accordion and drums combined), seeks restaurant, lounge work, etc. around town. Ace Novelty. — Box 8211.

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BASS, DOUBLE, amplified. — 574 3195.

BASS (DOUBLE), vocals. — 01-884 2677.

BASS, DRUMMER, pro, transport, passports. — Telephone GUL 8189.

BASS GUITAR, first class reader, 26, seeks change from present residency, no vocals. — Colin, 229 4318.

BASS GUITAR. — 01-648 1231.

BASS GUITARIST, (Fender and Marshall), seeks established semi-pro group. — (London) 01-458 3661.

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BASS GUITARIST, HENDRIX CELEBRATION. — 45 Datchet Road, Catford, SE6.

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BASS (STRING), amplified experienced, read/busk. — 644 7388.

B/GTR/BASS/GIGS. — 01-449 3221.

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CONGA/BONGOS/drums. — 242 5858.

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Young, progressive musician, reads, experienced (jazz, sessions, pop, etc.). Serious offers considered.

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DRUMMER, GIGS/lounge. — RENown 2866.

DRUMMER, Gigs / residency. — 673 1109.

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DRUMMER, seeks (pro) working group. Own transport. — 272 9841.

DRUMMER, semi-pro, would like to work with dance band. South London. — 228 7224.

DRUMMER, SWING. — 452-3917.

DRUMS, RESIDENCY OR GIGS. — 272 3280.

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EXPERIENCED coloured string bassist, read, busk, passport, transport, seeks good Gigs or residency, anywhere. — Phone Leeds 34107.

GOOD PRO Drummer needs group fast. — Tel Camberley 5348.

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GOOD YOUNG drummer wants working group. — CLI 0064.

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GUITARIST PRO (lead), composer, good vocals, requires good pro group, preferably advanced harmony. — Wingham 257.

GUITARIST READER, gigs. — 994 8005.

GUITARIST seeks semi-pro group or band. Jazz preferred, but anything considered. Harmony/read. Willing to rehearse. Flat 2 — 554 6887 (Ilford).

GUITARIST SEEKS summer season, residency. — Dave, 01-997 5840.

GUITARIST SEEKS summer season / residency, read/busk, anything considered. — Phone 01-504-8377, after 3.30 pm.

LEAD GUITARIST, Marshall fender seeks semi-pro group. — 366 1042, evenings (Edmonton).

LEAD VOCALIST and bass guitarist need working, progressive live blues group, Surrey/Sussex, or musicians to form same. Good gear and transport. — Please ring Alan, Faygate, 376 Fridays, after 7 pm.

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ORGANIST/VOCALS (25)

seeks established name harmony group

Tel: 686 2166 (Brian)

ENTERTAINER M.D. accordion, available early, mid-week, also rehearsal, auditions. — Peter S. Robinson, 223 David Cullen, 01-699 7224.

PIANIST DOUBLING WOODWIND, vocals. — Graham Lyons, 324 3284.

PIANIST, EXPERIENCED, read/busk, seeks regular outfit, West Middx. — UXB 3021.

PIANIST. — HAREFIELD 3514 (Middx).

PIANIST, pro stylist, available for London residency. — STR 1634.

PIANIST, READ, busk, accomp. — Bill May, 852-0809.

PIANIST. — REG 2040.

PIANIST. Solo / dance / accompanist. — 997 6311.

PIANIST VERSATILE. — 886 8354.

PIANO ORGAN. Gigs. — Romford 81359.

PIANO. — 01-690 0210.

PIANO BASS guitarist and rhythm / lead, good vocalists, seek immediate work together or separately. — 647 9301.

PROFESSIONAL, DRUMS, Congas and Bongos. — 965 7808.

SEASON WANTED for band with vocal-organ. — EMP 7693.

SONGWRITER SINGER guitar mandolin harmonica seeks creative group London-Essex area. — Adrian May, Bovingher Lodge, Ongar, Essex.

SOUL BLUES Drummer. — BAY 1328.

TENOR / ALTO / BARI / SOPRANO / CLAR / FLUTE. Summer season anywhere. Experienced. — Box 8144.

TENOR/CLARINET. — WEM 7926.

TENOR/CLARINET, young pro, experienced, seeks good residency. — Phone early evening, Brighton 778004.

TENOR SAX/FLUTE, young pro, professional, experienced soul, blues, pop, radio requires situation. — Phone 01-247 9374.

TENOR/VOCALS, own transport and equipment, seeks versatile group. — 727 2507.

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TOP CLASS professional bass guitarist (Musician) 22, read, busk, transport, good gear, top class residency or similar wanted. London preferred! — Spence, 459 8355.

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YOUNG EXP. bass guitarist, seeks residency. — 452 2441.

YOUNG HAMMOND / vocalist seeks good pro-work. — 587-9145.

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ALL BRASS and p/edriver drummer for pro blues band. — Des GUL 2059.

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LEAD GUITAR / VOCALIST

Age 18/22. South London area
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DRUMMER to complete dance quartette, Surrey. Must rehearse. — 25-55324.

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DRUMMER/VOCALIST for long season in Jersey. Must be used to playing for cabaret. — 01-894 9046.

DRUMMER, YOUNGISH, good kit. SE London. — 01-639-2478.

GOOD IRISH drummer reqd. by established showband immediately. Preferably vocalist. — 902 5596.

GOOD! LEAD GUITARIST and pianist needed to form creative blues group. — Phone 01-855 1546 after 7 pm.

GUITARIST, Lead for Organ quartet. Standards, Pops. West Country. — 373 4656 between 2-5 pm.

GUITARIST WISHES to join or form blues band in Notting Hill area. — E. Brady, 11 Clanciarde Gardens, W.2.

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HAMMOND ORGANIST, with drummer and vocalist require enthusiastic young, guitarist, saxophone and trumpet. Players to complete versatile showband. — Ring (after 6.30 pm) PHIL 452-6851.

HONKY TONK sing-song pianists required, long season, Jersey. — Dick Ray 01-435 9287.

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LEAD TROMBONE for No. 1 theatre. Long engagement for fully capable modern stylist. — Pethers, Coventry Theatre, Ring Coventry 66131.

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ORGAN/VOCALS? Join established band, all styles work and season in hand. — 603 7593.

ORGAN, LEAD GUITAR, BASS GUITAR, for reforming of THE MUSIC BOX, vocals an asset, must be commercial and extremely keen, recording contract, excellent prospects, group based London, semi-pro at present. For immediate reply. — Box 8235.

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PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (day).

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TRUMPET PLAYER, VERSATILE, GOOD IMAGE NOT OLDER THAN 23 wanted immediately for USA bases in Germany. Very good steady money. — Write with recent photo or contact in person. Phone 06371/43210. Bandleader, Gasthaus Becker, Miesenbacher Str 12, Ramstein, Germany.

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Wanted for minimum one-year tour Greece & Turkey

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Both doubling vocals
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VOCALISTS WANTED

1/- per word

BLUES SINGER
required for established pro band.
Good equipment essential.
Harp playing an asset.
449 8786

BLUES/SOUL group need vocalist. Equipment supplied. — 64 Whitchurch Avenue, Edgware, Middx.

GIRL VOCALISTS for residencies in London, Midlands. Also good male artists. — Norton York Agency. See "Bands Wanted."

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GOOD YOUNG male singer for top rank Watford suite. — Upper Warrington 2438.

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MALE, 29, seeks opportunity to sing with band Ballads, Pops, blues. Good potential. Lives Bexleyheath. — Box 8222.

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FENDER Telecaster, blond, good £95

GIBSON ES345 stereo 199 gns.

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VOX 100w amp, 2 Vox foundation cabs. in immaculate condition. £175

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GIBSON EB2, as new £120
DANELECTRO Long Horn, good £45
VOX Wyman, new, bargain £45
HOFNER Violin Bass, good £35
FENDER Precision, good £70

AMPLIFIERS
MARSHALL 100 watt stack £180

Very Top Prices Paid for all Good Secondhand Gear
Ring for immediate quotation !! Part exchange welcomed

SEND S.A.E. FOR FREE ORANGE STICKERS

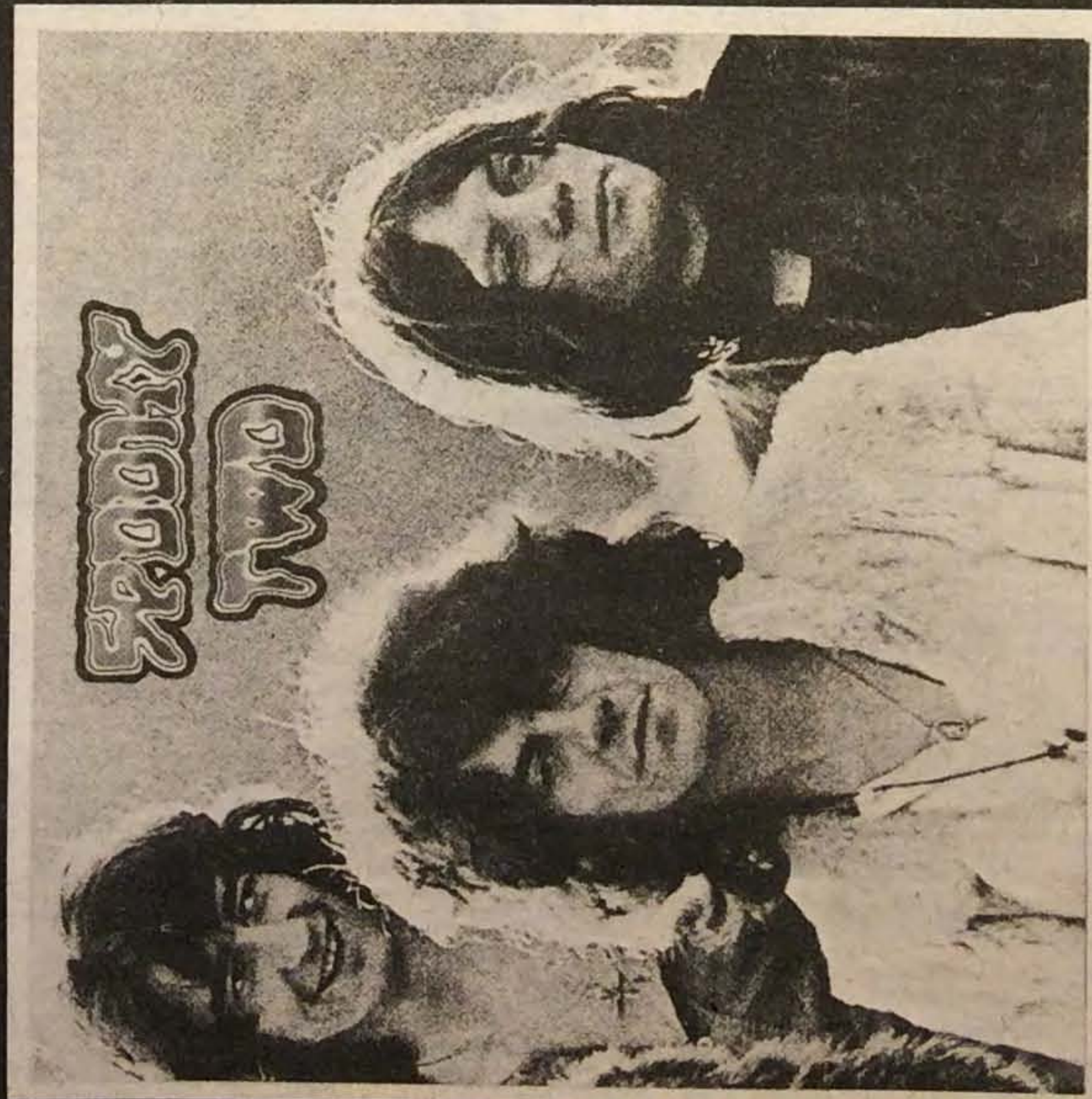
Did you know that if you spend £200 or more in our shop we will make a Free Master Disc for your group and submit for release through PTE, EMI, DECCA, etc. at your request

Orange wish to be fair and gain your confidence as done and see as our West End Showrooms and compare our prices and terms, H.P., etc. which are extremely competitive. We also have an on-the-spot repair service

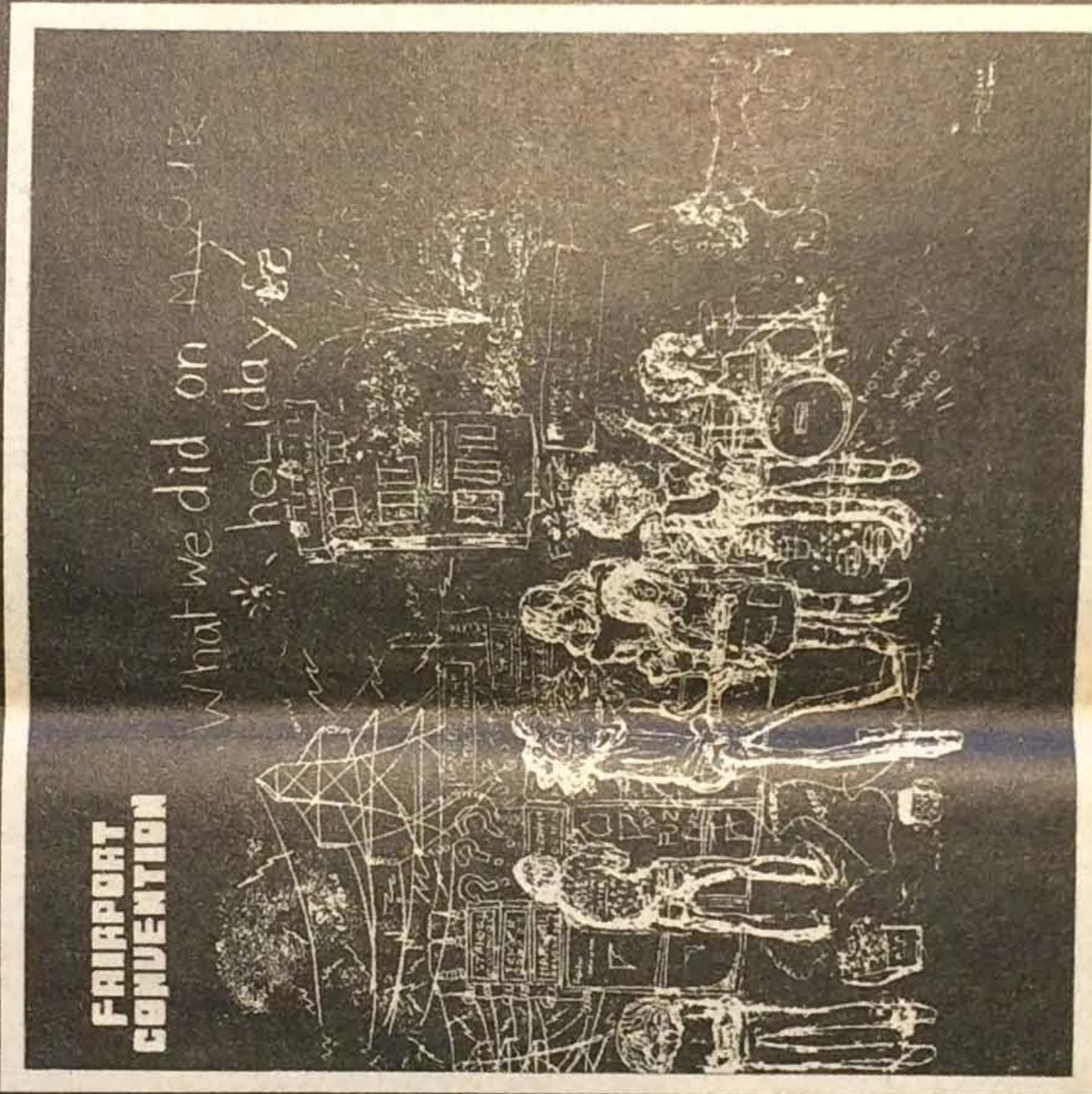
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FAIRPORT CONVENTION

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'Spooky Two' Spooky Tooth ILPS 9098
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'What We Did On Our Holidays'
Fairport Convention ILPS 9092
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