

MELODY MAKER—first with the news

BLIND FAITH

—THE NEW SUPERGROUP

Best of them all

THE BRADFORD TELEGRAPH RECENTLY SURVEYED BRITAIN'S MUSIC MAGAZINES IN A SPECIAL ARTICLE.

AFTER REVIEWING ALL THE WEEKLY MUSIC NEWSPAPERS, THE WRITER OF THE ARTICLE, DAN HEWITT, COMMENTED:

If that seems a dull picture of the magazines let me recommend Melody Maker. Best of them all. Written with accuracy and authority and laid out well one can have faith in its news and admire the way it covers so many fields of music without many gimmicks and with plenty of facts.

It stands far away above the rest of the pop music magazines.

● Mr Hewitt summed up: For people who want to know about music from pops to jazz there is nothing better than . . .



ERIC CLAPTON: flooded with offers after MM statement

Featuring
Clapton, Baker
Winwood, Grech

BLIND FAITH has been chosen as the name for the Clapton, Winwood, Baker Supergroup (reports Chris Welch). The title was given exclusively to Melody Maker by the Robert Stigwood Organisation in New York at the weekend. It was chosen by the group at Steve Winwood's Berkshire cottage last week and telephoned to managers Chris Blackwell and Robert Stigwood who are in America finalising details of their tour.

SESSION

BLIND FAITH are due to start their American tour on July 11. They make their first ever appearance in London's Hyde Park at a free concert on June 7, followed by a tour of Scandinavia. Bassist Ric Grech of the Family has been chosen as the group's fourth member and is replaced in Family by John Weider, who has been working as a session musician on America's West Coast.

After Eric Clapton stated in the MM that they needed a bassist, the group were flooded with hundreds of offers from players all over the country and abroad.

TALENT

The group represents a merger of some of Britain's finest young musical talent. Eric Clapton and Ginger Baker of the now defunct Cream group and Steve Winwood of the defunct Traffic are stalwarts of the scene.



FAME

On May 12 it is Stevie's 21st birthday. He came to fame as the teenaged singer, guitarist and organist with the Spencer Davis Group of the mid-Sixties.



Hendrix: heroin charge in Canada



TORONTO, Monday — Jimi Hendrix was arrested in Canada on Saturday and charged with possessing heroin. He was arrested at Toronto Airport shortly after arriving with the Experience to appear at the city's Maple Leaf Gardens. He was taken to a police station by Royal Canadian Mounted Police and charged.

After being charged, he was released on 10,000 dollars bail and was able to perform his concert in Toronto.

The following day, he flew to New York to appear at a concert in Syracuse, and then returned to Toronto on Monday for a preliminary court hearing on the alleged offence. Trial has been fixed for June 19.

REBIRTH OF THE WHO

Melody Maker POP 30

- 1 (1) GET BACK Beatles, Apple
- 2 (2) GOODBYE Mary Hopkin, Apple
- 3 (5) COME BACK AND SHAKE ME Clodagh Rodgers, RCA
- 4 (4) PINBALL WIZARD Who, Track
- 5 (3) ISRAELITES Desmond Dekker, Pyramid
- 6 (6) CUPID Johnny Nash, Major Minor
- 7 (8) HARLEM SHUFFLE Bob and Earl, Island
- 8 (20) MY SENTIMENTAL FRIEND Herman's Hermits, Columbia
- 9 (13) MY WAY Frank Sinatra, Reprise
- 10 (7) GENTLE ON MY MIND Dean Martin, Reprise
- 11 (12) ROAD RUNNER Jnr Walker and the All Stars, Tamla Motown
- 12 (10) WINDMILLS OF YOUR MIND Noel Harrison, Reprise
- 13 (19) MAN OF THE WORLD Fleetwood Mac, Immediate
- 14 (23) BEHIND A PAINTED SMILE Isley Brothers, Tamla Motown
- 15 (9) I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla Motown
- 16 (14) I DON'T KNOW WHY Stevie Wonder, Tamla Motown
- 17 (11) BOOM BANG-A-BANG Lulu, Columbia
- 18 (—) BOXER Simon and Garfunkel, CBS
- 19 (18) GAMES PEOPLE PLAY Joe South, Capitol
- 20 (17) I CAN HEAR MUSIC Beach Boys, Capitol
- 21 (21) PASSING STRANGERS Sarah Vaughan and Billy Eckstine, Mercury
- 22 (15) IN THE BAD OLD DAYS Foundations, Pye
- 23 (—) DIZZY Tommy Roe, Stateside
- 24 (16) SORRY SUZANNE Hollies, Parlophone
- 25 (30) AQUARIUS/LET THE SUN SHINE IN Fifth Dimension, Liberty
- 26 (29) BADGE Cream, Polydor
- 27 (22) MICHAEL AND THE SLIPPER TREE Equals, President
- 28 (—) COLOUR OF MY LOVE Jefferson, Pye
- 29 (—) RAGAMUFFIN MAN Manfred Mann, Fontana
- 30 (—) I'M LIVING IN SHAME Diana Ross and the Supremes, Tamla Motown

POP 30 PUBLISHERS

1 Northern Songs, 2 Northern Songs; 3 April, 4 Fabulous, 5 Sparta, 6 Kags Music, 7 Keymore/Marc James, 8 Monique, 9 Shapiro Bernstein, 10 Acuff-Rose, 11 Jobete/Carlin; 12 United Artists, 13 Immediate/Fleetwood, 14 Jobete Carlin; 15 Jobete/Carlin; 16 Jobete Carlin; 17 Chappell; 18 Pattern; 19 Lowery/Chappell; 20 Lieber Stoller; 21 Francis Day and Hunter; 22 Schroeder/Welbeck; 23 BMI; 24 Schroeder; 25 United Artists; 26 Drotleaf/Apple; 27 GLH; 28 Spear; 29 Mann; 30 Jobete/Carlin.

u.s. top ten

- As listed by Billboard
- 1 (1) AQUARIUS/LET THE SUNSHINE IN 5th Dimension, Soul City
 - 2 (3) HAIR Cowells, MGM
 - 3 (2) IT'S YOUR THING Isley Brothers, T Neck
 - 4 (8) HAWAII FIVE-O Ventures, Liberty
 - 5 (4) YOU'VE MADE ME SO VERY HAPPY Blood Sweat and Tears, Columbia
 - 6 (6) TIME IS TIGHT Booker T and the MGs, Stax
 - 7 (7) SWEET CHERRY WINE Tommy James and the Shondells, Roulette
 - 8 (9) THE BOXER Simon and Garfunkel, Columbia
 - 9 (—) ATLANTIS Donovan, Epic
 - 10 (—) GET BACK Beatles, Apple

top twenty albums

- 1 (2) BEST OF THE SEEKERS Seekers, Columbia
- 2 (7) ON THE THRESHOLD OF A DREAM Moody Blues, Deram
- 3 (1) GOODBYE Leonard Cohen, CBS
- 4 (17) SONGS FROM A ROOM Elvis Presley, RCA
- 5 (19) ELVIS PRESLEY (NBC TV SPECIAL) Elvis Presley, RCA
- 6 (3) HAIR London Cast, Polydor
- 7 (5) THE SOUND OF MUSIC Soundtrack, RCA
- 8 (4) OLIVER Dean Martin, Reprise
- 9 (9) GENTLE ON MY MIND Dean Martin, Reprise
- 10 (11) LED ZEPPELIN Led Zeppelin, Atlantic
- 11 (6) SCOTT 3 Scott Walker, Philips
- 12 (8) 20/20 Beach Boys, Capitol
- 13 (10) POST CARD Mary Hopkin, Apple
- 14 (12) ROCK MACHINE I LOVE YOU Various Artists, CBS
- 15 (13) THE WORLD OF VAL DOONICAN Val Doonican, Decca
- 16 (18) YOU CAN ALL JOIN IN Various Artists, Island
- 17 (15) WORLD OF BLUES POWER Various Artists, Decca
- 18 (—) SOUND OF MUSIC Andy Williams, CBS
- 19 (—) THIS IS DESMOND DEKKER Desmond Dekker, Trojan
- 20 (14) ENGELBERT Engelbert Humperdinck, Decca



DUNTON variety of groups

New drummer joins Gun

A NEW drummer has replaced Louie Farrell with Gun. The new man is Peter Dunton, who has played with a variety of groups here and on the Continent. Louie Farrell has left Gun to form his own group, a four piece band called Fashion.

Gun's Paul Curtis told MM: "We've had a few minor disagreements over the last couple of months on group policy. There's no ill feeling and we wish Louie luck with his new group." On Tuesday (13), Gun start a 13 day concert tour of Holland, Belgium and France.

AMEN CORNER FOR MAJOR FILM ROLE

AMEN CORNER have been signed for their first major film appearance — in a horror film.

The group are to have a featured part in a new horror film starring Peter Cushing, Vincent Price and Christopher Lee titled *Scream And Scream Again*, to be filmed in London this summer.

Amen Corner appear as themselves in the film which is set in the pop world. They will also sing a song specially written for the film by Ken Howard and Alan Blaikley.

The group start filming on June 5 and the film is expected to go out on general release in the autumn.

J.J. JACKSON SINGLE

J. J. JACKSON'S first single with the Greatest Little Soul Band *In The Land* — which features tenorist Dick Morrissey and guitarist Terry Smith — is "Tenement Halls," released on May 16.

The B side is "Fat Black And Together," an original by Jackson.

The band's first album will be released in June. Tomorrow (Friday), they play the Teachers Training College, Hull and double the Rugby Club, Burton-on-Trent and the Catacomb Club, Wolverhampton, on Saturday (10). On Sunday (11) they are at USAF Bentwaters.

NEW KINKS DISC

THE KINKS are to release a new single later this month. It will be a track from their forthcoming album "Arthur."

Says Ray Davies, "We've had such long gaps between releases in the past and have decided to issue singles fairly regularly in the future." The album is expected to be completed next week.

LIBERTY SOUL LPs

LIBERTY-UNITED Artists Records are giving a big promotional push to six Blue Note albums which they are marketing next week under the general heading: "Soul



EMERSON

EMERSON MEETS JOE EGER

NEW YORK, Monday — Nice's Keith Emerson met Joe Eger, conductor of the New York Symphony Orchestra this week to discuss plans for the group to join forces with the orchestra in concert, reports Ren Grevatt.

The plans took a long step forward with the meeting and preliminary discussions are about a concert at New York's famed Carnegie Hall in mid-September. There is also the possibility of the Nice joining in several Continental concerts to which Eger is already committed.

After the meeting, Emerson said: "Man, this will be a gas!"



AMEN CORNER: first major film appearance

From The Ghetto — The Music Of Revolutionary Black America.

The albums, which are aimed at the British Underground market, are: Horace Silver's "Serenade To A Soul Sister," Donald Byrd's "Slow Drag," Eddie Gale's "Ghetto Music," Lou Donaldson's "Say It Loud," Blue Mitchell's "Collision In Black" and the Three Sounds' "Elegant Soul."

ELECTRONIC MUSIC

MUSICA ELECTRONICA Viva, an Italian Electronic group, are to play London's Hampstead Country Club on May 16 and also give a free concert at Parliament Hill Fields, tomorrow (Friday) at 1 pm.

Among the equipment used by the group are a Moog synthesizer, Brainwave amplifiers and a photo-cell mixer.

They describe their music as including jazz, rock, primitive and oriental music, classical music and verbal and organic sounds.

ISABEL FOR FESTIVAL

GLASGOW'S ISABEL Bond has been chosen to represent Britain at the Golden Orpheus Song Festival in Bulgaria from June 25 to 29.

All the Festival songs are specially written by East European composers and the one chosen for Isabel will have English lyrics written by Hal Shaper.

During the next two weeks, Isabel goes into the studios to record a new single for the Major Minor label, a Les Reed-Barry Mason song, "Well I Did."

HOLLIER IN CONCERT

TIM HOLLIER and Amory Kane are to share a concert at London's Wigmore Hall, on May 22. The show is being promoted by Double R Productions.

Tim and Amory will appear both solo and together and a backing group is being lined up comprising flute, organ, bass guitar and drums.

The concert will be recorded for a live album.

MAHALIA'S CBS ALBUM

CBS RECORDS this week released a Mahalia Jackson LP, "Mahalia Jackson Sings The Best-Loved Hymns Of Dr Martin Luther King," to tie in with the Gospel singer's British visit.

This will be Miss Jackson's first British visit for four years and she will give only one concert — at the Royal Albert Hall on May 18.

NEW EMI LABEL

EMI'S NEW label Harvest is being launched on June 6 managed by Malcolm Jones. Artists on the label will include Pete Brown and his Battered Ornaments, Edgar Broughton, Third Ear Band and Shirley and Dollie Collins.

PET'S SOLO DATE

PETULA CLARK is to appear in a solo concert at London's Royal Albert Hall in the autumn. It will be her first British concert for six years.

She will do the concert in October while in London to film a colour TV spectacular for the BBC.

VANITY FOR STATES

VANITY FARE fly to New York on May 17 for a 10-day promotional visit.

Their new British single, so far untitled, will be a Mike Leander song and will be released at the end of June.

JOHNNY NASH T.V. ?

JOHNNY NASH, still high in the MM's Pop 30 with "Cupid," returns to London at the beginning of June to record and discuss a TV spectacular for the BBC.

Johnny is looking for a permanent home in London and intends to spend much of his time here in the future.

Major Minor Records are to release two albums from Nash's JAD label this month. One features Nash and Kim Weston singing together and the other features Jamaica's Byron Lee and the Dragonaires.

NOTTS CONCERT

PETER BURMAN'S jazz Tete A Tete, in association with the Ronnie Scott Club, stages a concert at Nottingham Playhouse on June 28 starring Barney Kessel, the Ronnie Scott Band and the Roy Budd Trio.

Burman has also lined-up an autumn tour for the Maynard Ferguson Big Band with singers Salena Jones and Mark Murphy.

Dates set so far include Sunderland (November 9), Birmingham (10), Bristol (11), Hastings (12) and Darlington (15).

ROBIN GIBB SOLO

BEE GEE Robin Gibb is planning to release a solo single titled "Saved By The Bell." The song has already been recorded but no release date has been fixed.

Robin, who faces a High Court action for alleged breach of contract following his decision to leave the Bee Gees, was quoted in a national newspaper this week as saying:

"I have no intention of returning to the group. I would rather sweep roads or lay carpets than go back to them."

"I want to sing on my own, write my own music and create my own little scene."

The Robert Stigwood Organisation, which manages the group and brought the action against Robin, refused to comment on the situation as we went to press.

BLUEBEAT HOT 10

- 1 (1) WORK IT The Viceroys CRAB-12
- 2 (2) 1,000 TONS OF MEGATON Roland Alfonso GAS-112
- 3 (3) WHO YOU GONNA RUN TO The Techniques CAMEL-10
- 4 (4) FIRST TASTE OF LOVE Derrick Morgan CRAB-11
- 5 (6) DOWN IN THE PARK The Inspirations CAMEL-11
- 6 (8) RUN GIRL RUN G. G. Grossett CRAB-10
- 7 (5) SEVEN LETTERS Derrick Morgan CRAB-8
- 8 (7) TAKE YOUR HAND FROM MY NECK Paragons CRAB-13
- 9 (9) SUFFERIN' STILL Laurel Aitken NU BEAT-025
- 10 (—) RESCUE ME The Reggae Girls NU BEAT-020

NEW RELEASES
DANNY BOY Cannonball King CAMEL-14
SOUL CALL The Soul Rhythms GAS-113
WHEN THERE IS YOU The Melodians CRAB-15
ZIP-A-DE-DO-DA Slim Smith UNIT-500
CALL ME The Crowns PAMA-799
SINCE YOU'VE BEEN GONE Eric Satter CAMEL-20

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LONDON

SHELLEY PAUL

BUDDY GUY DUE FOR BRITISH TRIP NEXT MONTH

BLUES STAR Buddy Guy, who was in Britain a few weeks ago for a TV supersession with Roland Kirk and Eric Clapton, is to appear in Britain next month. He will bring his full band to Britain from June 17 to 21. Venues have still to be announced. Buddy will be featuring his brother Phillip on rhythm guitar and Jimmy Reed's brother A. C. Reed on tenor saxophone. The band is currently touring East Africa for the State Department's Cultural Presentations Programme. They will come to Britain from Africa.

A SINGLE by the Pentangle is to be rush-released on May 16. Title is "Once I Had A Sweetheart" with "I Saw An Angel" as the B side.

This is only the group's second single although they have had three albums released. Manager Joe Lustig told MM: "We never intended to release a single, but this one turned out so well in the studios that we felt it would be a good single release."

JON HISEMAN'S Colosseum have been booked for the Montreux Jazz Festival. They will appear at the festival on June 22.

Tomorrow (Friday), the band appears on TV in Hilversum, Holland and they have been offered a tour of Holland later in the year.

On Saturday (10), they are at Sheffield University and on Sunday (11), they appear at the Britannia Rowing Club, Nottingham.

STEPHENWOLF, American underground group, arrive in Britain this week for live and television appearances during a European tour.

The group, whose single "Born To Be Wild" and album "At Your Birthday Party" have been released in Britain, appear on Top Of The Pops on Thursday (May 15).

Dates for the American group include: Beat Club, Germany (May 14), Top Of The Pops (15), Joe Brown TV and Marquee, London (16), Manchester University (17), Mother's, Birmingham (18), Bay Hotel, Sunderland (19), Denmark (20), Sweden (21), Denmark (22), Denmark and Belgium (23), Holland (24), Holland (25), Top Of The Pops (29) and Lyceum, London (30).

MARY HOPKIN FLIES TO U.S. NEXT WEEK

MARY HOPKIN flies to New York next week to start a month of promotion and cabaret and concert appearances.

She spends 10 days in New York doing TV and press interviews and on May 26 she opens a week at Toronto's O'Keefe Centre with Engelbert Humperdinck. On June 2, she returns to New York to start a two week cabaret season at the American Hotel.

She then flies to South America for 10 days of concert appearances before returning to London.

DUSTY JOINS CHARLES

DUSTY SPRINGFIELD is to co-star with France's Charles Aznavour in a big colour-TV spectacular for world-wide distribution. Dusty flies to Cannes to spend a week on the show from July 6.

Negotiations have already opened for BBC-TV to screen the show some time before Dusty's new BBC-TV series starts on September 30.

Work on the new series starts next month.

Dusty, currently on an eleven-day concert tour of the States, goes to New York on May 15 for ten days of



MARY: flies to South America for concerts

recording in the Atlantic studios. She then flies to the West Coast for two TV dates.

She will return to the States in late August for two months of college dates and recording, followed by three weeks at New York's Copacabana.

Negotiations are also under way for her to return to Australia early next year for a second season at Sydney's Chevron Hotel.

ALAN'S NEXT DISC

ALAN PRICE'S next single will be the old Marlene

Dietrich song, "Falling In Love Again," released by Decca on May 30.

He had originally intended releasing "Trimdon Grange Explosion," the story of a mining disaster, but decided that after a year without a single, "Falling In Love Again" was a more commercial proposition.

No release date has yet been set for Alan's new album.

LOVE AFFAIR DATE

LOVE AFFAIR will top the bill for a charity show for Oxfam at the Empire Pool, Wembley, on July 13.

In late August, they are to make a 12-day jet-stop tour of Europe for TV and radio, visiting Austria, Holland, Belgium, Germany, Italy, Luxembourg, Sweden and, possibly, Denmark.

Their new single will be recorded next week. The A side will be one of two Philip Goodhand-Tait compositions, "No-one But You" and "Bring On Back The Good



TREMELOES to tour Canada

Tremeloes offered New Zealand trip

THE TREMELOES, Marmalade and the Move have been offered a three week tour of New Zealand.

The trip would be at the end of this year or early in 1970, said Brian Longley, publicist for all three groups, this week.

"Starlite have had the offer from a New Zealand promoter and we are negotiating the tour at present."

The Tremeloes are also to tour Canada for the whole of September, playing club, college and concert dates.

On June 20, they do a special guest spot at the Bratislava Pop Festival in Czechoslovakia which will be televised throughout Eastern bloc countries.

Marmalade were in the studios this week recording a follow up to "Ob-La-Di, Ob-La-Da," their number one hit.

LOVE SCULPTURE LP

LOVE SCULPTURE are the first British artists to have an album released on the Tamla Motown label in the States. Tamla will put out their "Blues Helping" LP in America on May 17.

As a result the group has signed for a six-week tour of American colleges starting on July 1.

This week, the group are in the studios working on a new LP and a single which will be released some time in June.

Richie Havens booked for Albert Hall

UNDERGROUND star Richie Havens is to appear at London's Royal Albert Hall next month.

Havens flies to Britain at the end of this month and will appear at the Albert Hall on June 5, supported by Caravan and Poet and

the One Man Band.

He will also do three TV appearances and several radio shows, although details of these have not yet been announced. It is also hoped that he may make a number of London club appearances, but will not appear outside London.

On June 7, he leaves for a three week European tour visiting France, Germany, Holland and Sweden.

MGM Records are releasing a double album, "Richard P. Havens 1983," on Verve Forecast to coincide with the trip.



HAVENS radio shows

INTERNATIONAL

MERCURY INTERNATIONAL

JAZZ SERIES

Saxophones
Various Artists
SMWL 21026

Julian 'Cannonball' Adderley
Cannonball Sharpshooters
SMWL 21027

Red Rodney: Lennie Tristano
Bebop.
SMWL 21028

Melody Maker Jazz LP of the Month

The Al Cohn - Zoot Sims Quintet
You 'N Me
SMWL 21030

The Earl Hines Trio: Roy Eldridge:
Coleman Hawkins
Hines + Eldridge Vol.1
SMWL 21031

Paul Bley
Mr. Joy
SMWL 21050

THE BEST IN JAZZ AT ONLY 28/7 PER RECORD

DUKE AND MILES BOOKED FOR BERLIN FESTIVAL

The festival line-up so far is: Dave Pike Quartet, Mike Davis Quintet and Stan Kenton and the Berlin Dreamband (November 7); Duke Ellington Orchestra and the Newport All Stars featuring Tal Farlow, Barney Kessel and Red Norvo (8) and Ten Years After, Sarah Vaughan and Lionel Hampton's Inner Circle (9).

One again, the MM will be running a special trip to the festival. Full details next week.

BRITISH VICTORY

BRITISH BANDS scored a signal victory at Dunkerque's International Jazz Festival which finished on Sunday. Steve Lane's Southern Stompers won the contest for traditional style bands on Friday by a short head from Geneva's Old School Band. And on Sunday the Bird-Curtis Quintet won first place by a slightly larger margin.

Each of the London groups won a first prize of 1500 francs and each appeared at a subsequent concert. The Southern Stompers had to return to Britain on Sunday, therefore missing the closing event. Their place was taken by the Old School Band. There was no entry from Britain for Saturday's middle-jazz contest

KENTON ALSO NAMED

which was won by Marc Alibert's Trio from Pau, so British bands won two out of two.

Before he left, Lane told MM: "We've been going 20 years and this is the first outright win we've had. The audiences were marvellous."

The feeling of the Bird-Curtis Quintet were summed up by John Curtis: "We are absolutely elated and pleased that such a successful festival ended so well for the Quintet."

BOB AND EARL DISC

BOB AND EARL, moving up the MM Pop 30 with "Harlem Shuffle," have a new single released shortly by B&C Records. It's titled "Dancin' Everywhere."

An album of early Bob and Earl recordings is being rush-released by the same company. The album features the duo together on four tracks and also singing individually. Among the solo tracks is Earl's "The Duck" which was a big hit for him in the States when he was known as Jackie Lee.

SARSTEDT'S NEXT

PETER SARSTEDT follows up his chart-topping hit "Where Do You Go To My Lovely?" with another of his own songs "Frozen Orange Juice" to be released on May 30.

Sarstedt is holidaying in

Copenhagen at the moment with his fiancée but will return to host Radio One's "My Kind Of Folk" programme on May 14.

This will be Sarstedt's first show on Radio One. His guests on the programme will be The Johnstons who will be singing one of his songs "My House."

GENO LEAVES GUNNELL

GENO WASHINGTON and the Ram Jam Band have left agent Rik Gunnell and joined Starlite Artists for agency and management.

Starlite's Peter Walsh is to fly to New York next week to arrange a tour of the States for Geno and the band. Geno is to go into the studios to cut material from which to choose a new single.

Today (Thursday), the band flew to Madrid, Spain, for a TV appearance.

MARVIN JOINS TAMMI

MARVIN GAYE, who hit the number one spot this year with "I Heard It through The Grapevine," teams up with Tammi Terrell again on "Good Lovin' Ain't Easy To Come By" released tomorrow (Friday).

The Tamla Motown duet had a hit with their last release together at the beginning of the year titled "You Ain't Living Until You're Loving."

Joe South follows up his "Games People Play" hit with "Leaning On You" released on Friday at Capitol. Other records scheduled for release on Friday include: "Your Loving Eyes Are Blind" by Merrilee Rush on Bell and "Proud Mary" by Solomon Burke on Bell.

JETHRO FESTIVAL

TEN YEARS After and Jethro Tull will appear on Jazz festivals promoted throughout the summer in America by impresario George Wein.

Jethro Tull will be the only rock group to appear on the Mimia Jazz Festival on June 28. Duke Ellington and Dizzy Gillespie are also on the bill.

Together with Ten Years After, they appear in festivals at Baltimore and Washington

on June 11 and 12 as part of the Newport On The Road series. Ten Years After also appear at the Newport Jazz Festival earlier in July. They also appear in the Texas Jazz Festival on July 18, 19 and 20.

Their appearance at the Miami Jazz Festival means that Jethro Tull will not now be appearing at the Bath Festival which is on the same date.



Duke Ellington and President Nixon

THE DUKE MEETS THE PRESIDENT

"THE ONLY place I can think of that I'd rather be right now is in my mother's arms," said Duke Ellington. The scene was the State Dining Room at the White House. A moment earlier, the President of the United States, saluting Ellington on his 70th birthday, had said: "I've lifted my glass here to emperors, Kings and Prime Ministers, but never before has a Duke been toasted. I ask you all to join me in raising your glasses to the greatest Duke of them all."

This was one of many emotional moments during the most prestigious evening in the history of jazz (reports Leonard Feather). Duke and his sister, Ruth Ellington, joined President and Mrs. Nixon to greet the line of guests at dinner — the President seeming bemused as the Duke, greets each guest with two kisses on either cheek.

After dinner there was a concert and before it began Mr. Nixon presented Duke with the Presidential Medal of Freedom, the highest civilian award. The first performer at the concert was the President himself who played piano while the audience sang "Happy Birthday." The overwhelming success of the concert that followed could be credited to the Ellington and Billy Strayhorn pieces selected; Willis Conover who acted as MC; and the all-star ten-piece band of Clark Terry and Billy Berry (tpts), J. J. Johnson and Urbie Green (tmps), Paul Desmond and Gerry Mulligan (saxes), Hank Jones (pno), Jim Hall (gtr), Mill Hinton (bass) and Louie Bellson (drs). A highspot was a set featuring Earl Hines. At Mr. Nixon's request Duke also joined the band.

Benny Goodman, Cab Calloway and Mahalia Jackson preferred to socialise rather than take part in the jam session. Louis Rawls, Joe Williams and Billy Eckstine sang a three-way blues backed by Dizzy Gillespie. Another sinner-in was Leonard Garment, one-time Woody Herman saxist, who became Mr. Nixon's law firm partner. Willie "The Lion" Smith, Marian McPartland, George Wein, Billy Taylor and even Leonard Feather were among those who took possession of the piano during the jamming and dancing which went on until 2.15 am.

Apple Records start new label



HARRISON two Zapple LPs

APPLE RECORDS have started their second label — named Zapple, which will issue LPs at three prices. Three albums are scheduled for the label at present.

They are John Lennon and Yoko Ono's "Unfinished Music No 2," George Harrison's "Electronic Sounds" and "Listening To Richard Brautigan."

A spokesman for Apple said at present that there was no further news on the Beatles' counter-bid to obtain control of Northern Songs, the company which publishes their music. ATV have made a bid for control and the Beatles have made a counter-bid believed to be in the region of £11 million.

An American Embassy official on Monday confirmed a report from New York that the State Department had revoked John Lennon's U.S. visa. The official in London told MM: "It was automatically revoked last December after Lennon was convicted of a drug offence. There has been no application from him since then. There is machinery for waiving bans like this, but each case is considered on its merit."

An Apple spokesman said they knew nothing of the visa being revoked.

MORE FREE CONCERT

THREE FREE concerts featuring top underground groups will be held at the Bandstand, Parliament Hill Fields, London during May.

Tomorrow (Friday) the first concert, part of Camden Borough Fringe Festival will run from 10 pm to 3 am with Pink Floyd, Pretty Things, Roy Harper, Pete Brown and

his Battered Ornaments, Jody Grind and Musica Electronica Viva.

On Sunday May 18 from 2 pm to 8 pm the groups will be Procol Harum, Soft Machine, John Fahey, Third Ear Band, Blossom Toes, Forest and possibly Fairport Convention.

On May 30 from 10 pm to 3 am they will be Fleetwood Mac, Group Therapy, Edgar Broughton Band, Spontaneous Music Ensemble, Duster Bennett and Bridget St. John.

At the all nighters refreshments will be available and lighting provided. All the groups will be playing free and there will be no charge for admission.

ELVIS SHOW JINXED

THE LONG-awaited Elvis Presley Christmas TV show has again been bit by last-minute legal difficulties.

The show was cleared for a British screening as long ago as March 29 — when the MM exclusively frontpaged the story. All that remained was for the show to be sold either to ITV or to the BBC — which had already expressed a keen interest.

After various delays, a print has since arrived at the offices

JAZZ NEWS

KEITH TIPPETT is the latest jazzman to receive an Arts Council award for writing. The resulting work will be premiered during this year's Barry Summer School. Tippett is recording a BBC Jazz Workshop programme for airing on May 21.

Following the success of Maynard Ferguson's recent date at Nottingham Palais, Woody Herman tops a four-band bill, at the Palais on May 15. Also starring are the 18-piece Nottingham Jazz Orchestra, directed by Tony Haynes, the Eddie Gray Band and the Mel Thorpe Quartet.

BBC producer Roger Eames who plays bass with the Nottingham Jazz Orchestra, also directs the Ken Jazz Orchestra, which will be featured in a concert at Ripley House, Bromley, on May 16.

The Mike Westbrook Concert Band visits the Van Dike Club, Plymouth tonight (Thursday), the Lobster Pot, Instow (tomorrow) and the Cyder Press, Dartington, near Totnes on Saturday (10). Westbrook will be leading John Surman, Mike Osborne, Bernie Living and Alan Skidmore (saxes), Dave Holdsworth (tp), Malcolm Griffiths and Paul Rutherford (tmps), Harry Miller (bass) and Tony Levin (drs).

Alex Welsh has been elected the new President of Newcastle's New Orleans Jazz Club, succeeding the late George Lewis. The Welsh Band have a new album released by Columbia in June.

A new avant garde club as opened on Sundays at the Wheatheaf, Kenton Street, Off London's Russell Square. Resident are the New Music Trio and Bob Downs Over Music guest this Sunday (11).

The Ian Carr-Don Rendell group is now a sextet with



TIPPETT writing award

the permanent addition of African percussion specialist Guy Warren. The group plays York University this Saturday (10).

The new Malcolm Griffiths Quartet — Malcolm (tmb), Ray Russell (gtr), Harry Miller (bass) and either John Spooner or Alan Jackson (drs) — play Birmingham's Jazz Factory at the Opposite Lock Club on May 13. The Ray Russell Quartet are there tomorrow (Friday).

The Graham Collier group has signed for the Antibes Jazz Festival and is likely for America's New Orleans Jazz Festival which starts on June 2. . . . Trumpeter John Keen is giving up his own band to join Max Collie's Rhythm Aces who are set for a five-week Swiss tour in August and September.

Bob Barclay's Yorkshire Jazz Band have started a residency at the Oasis Restaurant, Wakefield, appearing on Thursdays, Fridays and Saturdays. . . . The Alan Hare 16-piece band plays Mondays at the Midland Hotel, West Didsbury, Manchester.

John Surman kicks off the Rotherham Arts Festival at Rotherham Civic Theatre this Sunday (11). . . . Danny Moss

Lulu offered cabaret season in Las Vegas



LULU

LULU — RECENTLY back from a Mexican honeymoon with husband Maurice Gibb — has had offers to play big cabaret seasons at Las Vegas and Lake Tahoe.

"We are considering them," agent Dick Katz told the MM on Monday. "Lulu would probably go there during August and September. She has been offered several dates in Las Vegas before, but has been unable to accept because she has been so busy."

On May 12, Lulu leaves for Sweden for TV and, as previously reported, appears on the Johnny Cash show in Nashville from May 20 to 22. In July, she tours the Continent on one-nighters.



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NOW JETHRO TULL AIM FOR THE POP THIRTY

UNDERGROUND groups as a rule aren't concerned about the singles charts. The Top 30 holds no interest to those groups who pack them in at colleges and clubs throughout the country without ever having a hit. Jethro Tull are such a group on the underground scene who've just returned home after a highly successful American tour. They have a new single out this month to be followed by an album in June . . . and they're hoping for a chart hit. "The chart scene is really important," said Jethro's Ian Anderson, "you mustn't just bow out of it. I used to think it didn't matter about the rubbish in the charts but it's not the fault of the kids who buy the records. If someone brings out a good single, it will get the plays and the kids will buy it. Okay, so you have to compromise, but it's going to do some good in the long run. Eventually it will get the underground on TV. It will need a difference in attitude but if groups of sufficient name and standing put out good singles it will work. I'd like to see people like the Family, the Nice and John Peel . . . Peel could do a lot. Our new album comes out round about the beginning of June. We were supposed to finish it off last night, but we only did two songs. I wrote quite a lot while we were in the States. It was that and lack of sleep which made me ill, I

think. I collapsed a couple of times and we missed the last gig in the States because I was bad. "It happened again in the TV studios in Paris. I thought I'd got lung cancer and TB, but it was just exhaustion." Was it due to the hectic pace of the American tour? "No, it wasn't all that hectic really. We had a couple of days off and most of the time I stayed in the hotel, I didn't get involved in the groupie thing. I like playing in the States but I'd hate to play there all the time. They seem more grateful and they show it more. Everyone goes down a bomb in America. If you're an English group and you don't get a standing ovation there, you won't get one anywhere. The American groups seem very much into saying a lot about nothing and conversely saying nothing about a lot of things." The group has been invited to play at the Newport Festival. Are they looking forward to it? "I'm a bit worried about it, I'm not really sure what they're trying to do. It will be very good, but I don't think you can mix it that far. Seeing us might upset the people who've come for Roland and Woody Herman and they might upset the people who've come for us and the other groups. It's good to bring old music and new music together, but I am a bit worried about it all." — ROYSTON ELDRIDGE.

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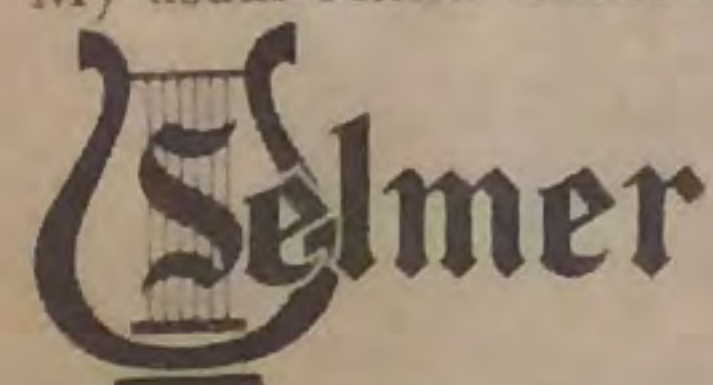
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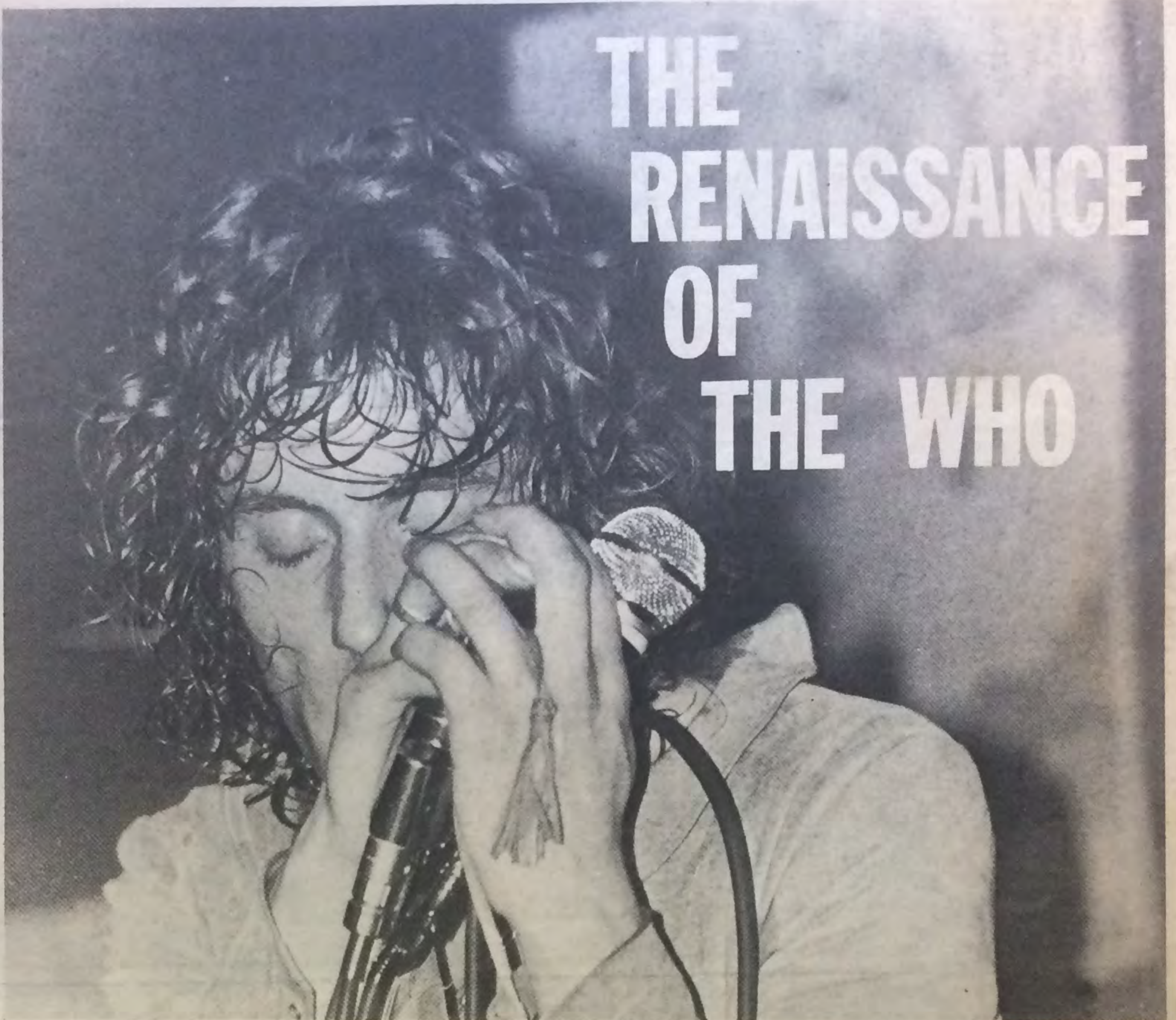
PETE TOWNSHEND'S triumph!

That's the verdict after a hair-raising curtain-raiser to the Who's long awaited opera "Tommy" last week. For two years Townshend has been toying, planning and talking about his musical project. At last it has been completed in the form of a double album. And in a generous, unprecedented hour long show for the press and pop industry held at London's Ronnie Scott Club, the Who gained an excited reaction from critics. The group played selections from their controversial opera, which has been branded as "sick" in some quarters. As enormous speaker cabinets were piled high along the walls of the club and hummed ominously at the assembled throng, Pete drily explained the story line. "It's about a boy who is born normal, just like you and me. Then he witnesses a murder and becomes deaf, dumb and blind." "He is later raped by his uncle and gets turned on to LSD as has been explained in various in-depth interviews. "It's not sick — contrary to what one hears on Auntie. I think Auntie is the sickest thing in this country" (Applause). Pete went on to explain the boy develops a talent for playing pinball, is healed and becomes the hero of the younger generation. A lot of the story line escapes the memory owing to the Who's partially successful attempt to make the audience deaf, dumb and blind. In the confined space of Ronnie's, a venue used to the refined rhythms of jazz, the overwhelming intensity of the Who's performance left scores of people literally deaf. Some twenty hours after the event, my ears were still ringing and I was barely able to sleep without a vision of Keith Moon thrashing like a demon swimming before me. Despite the discomfort of those nearest the speakers, nobody wanted to miss a minute of the group's riveting rave-up, which included their classic versions of "Shakin' All Over" and "Summertime Blues." And the opera underlined Pete's flair for inventive lyrics and original composition, not forgetting the sense of humour and sense of the dramatic always evident in his work. "Pinball Wizard," their

current chart smash, is one of the best songs from the set but there are plenty more which will make their double album real value for money, unlike many recent doubles. As a playing group the Who seem to be at their best ever with a sudden spurt of activity in recent months almost amounting to a Renaissance. Said Roger Daltrey later: "We're really pleased about everything at the moment. I think Pete's opera is incredible. "It's been a long time coming it's true, but the actual studio time was only about eight weeks. "Of course, we're knocked out with the single. It's about the most commercial song on the album. I suppose it's about our biggest hit since 'Happy Jack,' isn't it? "I haven't really got into singing it yet. Some of the songs on the album are bloody hard. They take a lot of concentration to remember, with all the key changes and breaks. "I can't say I enjoy singing 'em yet! "Pete's lyrics are really getting ridiculous. Some of the things he's doing are unbelievable. "In the last six months it's been like the rebirth of the Who. I suppose in the early days we were too far ahead of the time and now audiences are catching up. "We've calmed down a lot. Our act hasn't calmed down at all. I mean, we have changed as people. That's what makes everything so good." Even if the Who have calmed down, they can still scare you. There were moments during "Tommy" when I had to clutch the table for support. I felt my stomach contracting and head spinning. But we wanted more. It was thrilling to watch Pete leap and twist around with his guitar, Roger hurling and spinning his microphone like a rodeo star, and Keith wriggling around on his drum stool, sometimes disappearing into a blur of sticks and grimaces. Some might call Keith's playing destructive and tasteless and their volume crippling and cruel. Both are vital ingredients to the Who, a group who must surely be hailed as one of the mainstays of British pop. They may be loved or hated. We can't do without 'em.

CHRIS WELCH

THE RENAISSANCE OF THE WHO



ROGER DALTREY: 'We've calmed down a lot as people . . . our act hasn't'



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New Singles

4219 **Bob Dylan** I Threw It All Away



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- 4190 **Shy Limbs** Reputation
- 4209 **Tim Rose** Roanoke
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- 56-4211 **Davy Clinton** Walk Away
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New Albums



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I Love How You Love Me



(S)63588
Hoyt Axton
My Griffin Is Gone



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Steamhammer
Steamhammer

It's a road manager's nightmare!

WHAT sounds like a road manager's nightmare will be travelling the roads of Britain in a double-decker London bus from this weekend.

It's the brainchild of Don Partridge who, after the success of his Royal Albert Hall buskers concert in February, has decided to take the show on tour.

Along with Don will be such familiar London landmarks as the Road Stars, Meg Aikman, escapologist Johnny Eagle, Nat Schaffer, Jumping Jack, Riviera Sid, Gordon Giltrap, Susan Keeley, Banjo And Spoons, Ike Goodwood and Alan Young. The streets of London will be both quiet and empty.

Chains

Explains Don: "My act doesn't go down in cabaret so I decided to book some hall for myself and try and get some money because I'm broke. Then I thought why not have the buskers as well."

The tour opens in Cambridge and Reading this Sunday (11), but really takes to the road at Leeds (20) going on to Manchester (21), Sheffield (22), Oxford (23), Glasgow (24), Aberdeen (26), Edinburgh (28), Birmingham (29), Dublin (30) and Belfast (31).

So if you see a double-decker parked outside your house with a guy wrapped in chains, half a dozen tap dancers and a mob of singers don't phone the police.

Edgar Broughton group a knock-out on Top Gear

Fleetwood Mac presented B. B. King, Sonny Terry and Brownie McGhee with silver tankards on the last night of their tour

Books

Bob Dylan currently staying with Johnny Cash . . . Rascals got their fifth gold album with "Freedom Suite" . . . Eric Burdon singing-in with America's Blues Image.

Books that will never

get published: The Mama Cass Guide To Slimming; Fifty Hot Licks For Soul Singers by Donald Peers; How To Be A Good Loser by Ray and Dave Davies; The Eddie Rogers Guide To Underground Music; The Ronnie Scott Book Of Winners, Whither Jazz by Jack L. Higgins.

Bush

Time Box thought Dr Who had caught up with them in Norfolk last week. They were idling along when parachutists started dropping round them and armed GI's appeared from every bush. They'd got mixed up in a military exercise. For a moment they thought they'd been mistaken for the Vietcong.

Sinister note: Elmer Gantry has bought two pints of blood for unexplained reasons . . . the Audience — a group, not the patrons — sounding good at the Speakeasy.

Major Minor's Frances Baars claims she heard this on Magic Roundabout. Dougal: "I do love you Florence." Florence: "I do love you Dougal." Zebedee: "Time for bed!"

Cricket

A drunk drove off the Web's wagon while they were loading it in Bingley last week and did £100 worth of damage . . . Ian Jelfs, of Circus, used to play cricket for Surrey.

New drummer Peter Dunton went a storm with Gun at Plymouth . . . And the Hollies' colour TV show drew a lot of rave reviews.

MM's Royston Eldridge spent most of the week booking drag acts for his Rugby club . . . Louis Armstrong manager Joe Glaser still seriously ill in New York.

Raymond Frogett has written the new Cliff Richard single, "Big Ship," released May 23 . . . Viv Prince is alive and well and drumming with group called Kate . . . Clodagh Rogers wants to keep the Jimmy Thompson cartoon of her in this week's Blind Date.

Pop comes to the aid



of the classics—Manfred's Klaus Voorman is promoting a piano recital at the Queen Elizabeth Hall tonight (Thursday) by Michael Deichmann playing Bach, Beethoven, Chopin and Liszt.

Boo: no jazz on this year's Bath Festival . . . Roger Moore and Ron Moody will act as hosts to a long list of showbiz stars at the Variety Club Of Great Britain's Gala at the Battersea Festival Gardens this Saturday (10).

Alan Walsh gone off birds — the feathered sort — after a direct hit on his flash new jacket . . . Society Wedding Of The Year. Collett's Record Shop manager and drummer Raymond Hunter-Smith to Miss Wendy Jones, on May 23.

Darts

Isn't it quiet with Rod Harrod in the States? . . . Max Jones presumably still rowing back from the Dunkirk Jazz Festival . . . Have you ever seen a teetotal darts player?

On his 70th birthday Duke Ellington got a wire from Jack Benny: "Welcome to the 39 club" . . . The Arrival worth catching in the pop room at Ronnie Scott's.

Johnny Nash still planning to buy a flat in London but having trouble finding one . . . Record producer Dave Bernstein, who had hits on Red Bird in the States, has joined Major Minor.

Publicists on the move — Liberty's Vivienne Holgate to Island and Verve's Des Brown to the new Reprise-Warner set-up . . . Bob Houston converted to Keith Moon's drumming after hearing the Who at a reception in Ronnie's.

Bartok

Soft Machine's Mike Ratledge caught playing Milhaud and Bartok violin sonatas rearranged for clarinet . . . Mixed reaction in MM to BBC-2's Duke Ellington tribute.

Bob Houston and Sunday Times' Derek Jewell in BBC Overseas Service verbal punch-up on whether jazz owes anything to pop these days . . . Web say the opening of the Revolution in Brussels was really wild.

And if God had meant us to fly he'd have given us tickets!



BASIE: piece work for the swing shift

Overtime for Basie

AFTER completing their dates with Tony Bennett the Count Basie band clocked in for a spot of overtime at the Factory in Birmingham on Sunday. The band rolled up their sleeves to give the packed audience a real jazz bonus under the direction of the most diplomatic foreman in the big band business.

It was an exhilarating swing shift from start to finish as the industrious Basie crew nearly lifted the roof off the tiny Factory, an extension of the Opposite Lock club. No one objected when there was a "go slow" such as Sonny Cohn's sensitive "I Remember Clifford" trumpet solo because the band was always ready to strike again.

Harold Jones generated tremendous drive at the drums with Marshall Royal, Bobby Plater and Eddie "Lockjaw" Davis contributing worthwhile piece work in the form of inspired solos.

This was an occasion on which the Basie boys really earned their pay packets. Certainly the fans streamed out of the gates hoping it will be a long time yet before the Count starts to draw his pension. — DENIS DETHERIDGE.

JOHN SURMAN

THE RICH soil of the Mike Westbrook band has nurtured several startling offshoots, and the John Surman Octet, which played one of its too rare gigs at London's 100 Club on Monday, proved conclusively that the future of British jazz is safe in the hands of this nucleus of musicians.

Surman was stupendous on baritone and especially soprano, and Alan Skidmore (tr), Hal Beckett (flugel), Mike Osborne (alto), and Malcolm Griffiths (tmb) made a marvellous massed noise when the occasion demanded, and many strong solo moments, too. The Westbrook "house" rhythm section of Alan Jackson (drs) and Harry Miller (brass) with the addition of pianist John Taylor, chopped and changed the pulse of Surman's impressive arrangements with great sympathy. A great band which should be heard far more often. — BOB HOUSTON.

BARRON KNIGHTS

WHAT a pleasant surprise The Barron Knights had in store for patrons when they opened at London's Talk of the Town last Monday — a friendly, amiable act, full of fun, musicianship and professionalism.

They fairly sparked every minute they were on stage. What a pleasure to hear concise, clear and humorous announcements.

How satisfying to see perfect Mike technique flawlessly worked out and the clever use of echoes and other effects done with taste and discrimination.

Their impersonations of people like Des O'Connor, the Stones and Shirley Bassey were hilarious as usual and on their most serious moments, "Little Green Apples," for example, their group sound was excellent. It was great also to see their musicians' sense of humour getting laughs — "we had some After Eight, we had some more after nine." A very good act. — JACK HUTTON.

B.B. KING

THERE was no prouder man in Britain last week than Peter King when B.B. King, on the final night of his concert tour in Manchester, asked Peter to jam with him on stage at the Free Trade Hall.

It was the first time they had ever played together and though obviously nervous at first, Peter rose to the occasion magnificently. It was the most exciting moment of the night as Peter and B.B. bridged the generation gap with some great playing.

The audience gave King and his band and Peter, joined by

Danny Kirwan, Jeremy Spencer and Mick Fleetwood, a standing ovation and would have been happy to listen all night, long. Unfortunately, there was time for only one number despite the audiences yells for more.

Certainly it provided a fitting finish to B.B.'s first tour and as B.B. pointed out to his audience, "this is a piece of blues history." — TONY WILSON.

INDO-JAZZ FUSIONS

COMPARISONS are not so much odious as impossible. Unlike the employment of Oriental instruments in recent pop music as "attractive sounds," Indo Jazz Fusions has achieved as complete a blending as could be imagined of both the moods and forms of Indian music and western jazz.

This means that a performance like that given by the Joe Harriott/John Mayer double quintet in the Stoke on Trent Arts Festival was a very complex one. Eschewing their recent elaborately arranged long pieces like "Etude," John Mayer directed, in his imaginative and excited fashion, five relatively short raga arrangements and the finale (at the beginning!) with obvious joy all round.

The integration of the group was remarkable. The basis of the sound was the complex chattering rhythms of the tabla around Coleridge Goode's strong walking bass. The sitar (a stand-in who earned his extra round of applause), Chris Taylor's brilliant flute, or Mayer's own violin stated the simple hypnotic raga note row, which gradually built up to an often enormously powerful wave of sound, constantly shifting its intricate texture as the dynamics were boosted or fell as John Marshall failed and collapsed around his drum kit.

Solo space was not large but was neatly handled. Two very crisp solos by Pat Smythe were the piano's only role, and only occasionally did the fine staccato phrases of Stan Wood's trumpet break its smooth duet with the flute. The climax of each piece, however, was Joe Harriott. He was a little subdued but his is a unique and powerful voice.

Visually, the evening was as exciting as the music. One could see each man reacting to the playing of the others as well as Mayer's gestulatory direction. And during the encore John Marshall managed to smash the skin of his snare and tear it out in time to the music. — GEOFF WEBSTER.

A heaven called Towersey

IN BLAZING sunshine, the Oxfordshire village of Towersey held a spring folk festival last weekend. It was probably the first on this year's folk festival calendar.

Let me try to explain in simple terms what a Towersey festival is about. In this village, about a mile from Thame, there's a church, a pub, and a handful of houses . . . well, perhaps two handfulls. The church is always the scene for a short festival service. Last weekend the service was made memorable by Dave and Toni Arthur, who sang a very folksy setting of the Lord's Prayer, with a strong traditional flavour.

The pub has a wonderful thirteenth-century barn whose acoustics have done justice to some of the best singers in the folk business — singers who rush back to Towersey without thought of payment whenever they can spare the time to catch a ceilidh on the first Sunday of the month.

The houses — well, that's where the people live; and people, that is to say, singers, tea-ladies, beer-sellers, organisers musicians, children, ticket-sellers, are always so nice in Towersey that you feel immediately at home.

Since the monthly ceilidhs

(now usually twice monthly) started over four years ago, the annual festival has blossomed to the point where nobody compiling a list of the year's folk festivals would dream of leaving out Towersey. And that's surprising, because Towersey never set out to be a folk festival at all. Yet it has attracted via the folk grapevine, so many people that the festival committee this year decided to hold a spring festival as well as their normal autumn event. As it is, spring or autumn, the organisers have to put on the usual ceilidh in the barn and a second in the village hall to take the overflow.

Commingling between the two ceilidhs last weekend were (among others) Dave and Toni Arthur; the Crayfolk residents at the Darford, Kent, folk club; and Dave Cooper, who achieves every Monday at the Rising Sun, Calford, in South London, a Towersey-like atmosphere with some glorious harmony singing.

Harmony singing is a lot to do with the spirit of a Towersey festival. All day last Sunday, from just before midday to just before midnight, the harmonies soared up into the warm sky. It was the sort of music folk fans dream about, performed on the sort of summer day we all

dream about.

A marvellous atmosphere is generated, a sort of instant communication, not only between artists and audience, but also between audience and audience . . . a mutual understanding all round that is very difficult to convey on paper. And yet, against all the odds, it has been splendidly captured on an LP "Festival at Towersey," put out recently by Zeus Records of Oxford.

Many of the Towersey favourites are on it — the Yetties, Bob Grant and the Quarry Turners band; the Valley Folk, Dennis Manners, Towersey's tireless organiser; his daughter, Jenny, who sings like a linnét; Brian Perrett, who runs the highly successful Rusty Rails club on Thursdays at Abingdon, Berks; and John Kirkpatrick, a squeezebox man with an extraordinarily sensitive touch. But even the best record cannot be a substitute for actually being at a Towersey festival.

There are in the English tradition quite a few songs that describe a toiler's paradise — the heaven where sailors, drinkers, fishermen, or whatever, go when they pass over. If there is such a thing as a folk singer's heaven, I rather suspect it is called Towersey. — ERIC WINTER.

BE PRECISE!

ASK FOR HAMILTON CAPOS.

by Rosetti

HAMILTON CONCESSIONAIRES

THE NEW DYLAN

PAGE 11

The days of pop tours are over for Herman

HERMAN'S HERMITS have had it too easy over the past five years.

They never really had to work for success. It just happened. They never took it seriously and wasted a lot of time.

This is the considered opinion of Mr Peter Blair Noone, who is of course Herman, delivered to me in his dressing room at the BBC's Golders Green studios last week when the group were on a children's TV programme.

"It all just happened for us. Seventeen hits in a row without really ever having to sweat. We used to mess about with recording without taking things too seriously," said Peter as he held hands with his attractive wife Mireille. "We have changed that now. We are prepared to work hard in the future."

Scripts

But, insisted Peter, the days of pop tours and films for the Hermits are OUT.

"We can never do another pop tour. We've learned our lesson there. We're not a pop act any more, we can't go back five years and do a 20 minute spot on a tour. We're too good for that now, and so

BY ALAN WALSH

are the fans. And we know now that we can't do another film, either. I may be able to do one on my own, but the group... No. There just isn't a film you can make with a group. I've seen all the scripts and they're ridiculous."

Cabaret

What then is the future of the Hermits? I inquired. "In the recording side and in cabaret," replied Peter, who is still only 21 despite five good years in the pop business.

"The group is bigger round the world than it has ever been. Now people want to see the Hermits all over the place and not just in America. In the future, we will be concentrating on good cabaret work in the top places. What I'd like to do is spend six months a year working at places like Miami and Las Vegas and Australia — where the sun is. We plan to follow the sunspots around and spend our time working and having holidays at the same time.

"The money doesn't

matter. Money never has mattered to me. I just spend it anyway. It's only important if you haven't got enough to do the things you want to do."

The group are about to embark on a summer of cabaret appearances.

"We are doing a couple of weeks in Manchester and Sheffield as sort of rehearsals and then we are going off to Israel and then to Hong Kong, the Philippines, Australia where we are doing three weeks at Chequers in Sydney and then to Mexico for cabaret in Mexico City and on to America for a few concerts and TV shows. We've always done work abroad in the summer and this will be the pattern of the group in the future."

Policy

Peter believes that his policy of combining work and play is one that could effectively be adopted by people like Elvis Presley and the Beatles.

"The Beatles should pick some work they want to do and do it, while they

still can otherwise they'll get to 30 and won't be able to. I think they think that appearances now would be the same as they were when it was all Beatlemania. But it wouldn't. They could play the things they wanted to play and people would listen, I'm sure they would. I think the days of the screamers are over.

Danger

"It's the same with Elvis. He probably thinks that if he did a few shows, it'd be all down to the way it was 10 years ago. But today he'd be more of a Frank Sinatra-type artist. He could play really nice places... the Free Trade Hall, and Royal Albert Hall.

"The danger for people like the Beatles and Elvis is that not working makes you old."

And Peter echoed the sentiments of millions of fans when he said earnestly: "I'd go and see them, wouldn't you?"

I asked Peter about the group's new hit, "My Sentimental Friend," currently following the

group's 16 previous smashes up the Pop 30.

"It's a Geoff Stephen song. We were working in Switzerland when he played it to us. To be honest, I wasn't excited by it at first, but we recorded it. I didn't like it the way we did it at first. It should have been an Engelbert Humperdinck number really, but we changed the whole idea of it and did it again and it grew on me and we finally got it nice.

"I'm pleased with the way it's moving, though." I asked if the group — or Peter — ever got the urge to record a single completely different to anything they've done before.

Fatal

"I've never claimed to be a good singer. I can only sing certain things and there's a lot I can't do. I know the group's limitations and we won't try and step beyond them.

"Mickie Most claims I once said to him that we should record 'In The Midnight Hour' but I never did. It was the Animals, I think, who said that.

"For a group like the Hermits doing something like that would be fatal."



HERMAN: 'we've learned our lesson'

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JAZZ SCENE

A red-barrelled British victory in Dunkirk

THE PORT of Dunkirk is by no means an obvious choice of location for a four-day jazz festival.

But it has just completed one — its first ever — and the affair can be accounted a success on artistic if not on financial grounds.

Dunkirk's Festival International de Jazz was truly international, and it was a proper festival in the sense that it offered more than a series of similar concerts in one hall. In fact, four different venues were used for the music.

Artists and bands came to the northern port from other parts of France and from Belgium, Britain, Switzerland, Holland, Germany and the USA.

The American contingent, though some are European fixtures, gave the proceedings the necessary strong-jazz flavour. Bill Coleman, Milt Buckner, Jo Jones, T. Bone Walker, Phil Woods — all of them made powerful personal impressions.

And so did Stephane Grappelli, the French-born violinist with an international reputation, who has lately reverted to the original spelling of his name and renounced the final "y".

What happened at the festival was this: Thursday saw an opening concert at the Theatre de Dunkerque given by L'Ensemble De Jazz Du CCRD, a lightweight quintet, then the polished Dany Doriz Quartet and the ageless Stephane Grappelli. This took place at 8.45 until midnight.

On Friday afternoon, at 5.30, the eliminating bout of the traditional band contest took place at Rosendael.

In the Cinema Regent there, these four bands did battle: Steve Lane's Southern Stompers (London), New Era Jazz Band (London), Mimi Washboard Band (Brussels), and Old School Band (Geneva).

The two front-runners — Southern Stompers and Old School Band — then opened that evening's concert at the theatre. The rest of the concert was devoted to trombonist Raymond Fosseque's seven-piece band and Bill Coleman, playing trumpet and flugel.

Saturday got away early to a 3 pm contest for the middle-jazz styles of these groups: Organ Jazz Group (Avion), Happy Jazz Quintet (Paris), the Trio Marc Alibert (Pau), Quintette Du Hot Club De Rotterdam and HCI Swing Septet (Germany). The Alibert Trio came first.

Again, leaders of this and the traditional competition appeared that night — this time at the Bal Du Festival held at the Casino Malo at Malo-Les-Bains. Here the big attractions were organist Milt Buckner and drummer Jo Jones making up a powerhouse duo.

But earlier, and overlapping the Middle-Jazz contest, there had been an entertainment at Rosendael's Regent called a Jam Session Moderne.

Since I was one of the judges at the various "Eliminatoires" I had to skip the



BILL COLEMAN in US contingent

MAX JONES reports from the Dunkirk Festival

mod jam. However, I heard the bands next day when they assembled in the Dunkirk theatre at 5.30 for their pre-vee.

The winner of this, Bird-Curtis Quintet, went on to the festival's closing concert, along with the other victors of the middle-road tournament and the Old School Band.

The event ended on a high-swinging note at the Dunkirk theatre with Phil Woods and his European Rhythm Machine — the group which recently accompanied him at Ronnie Scott's — giving and clearly deriving kicks.

And for the second half, Milt Buckner and Jo Jones generated a massive swing which delighted a near capacity crowd. T-Bone joined them for the final set.

To return to the contest for a moment: all three sections were judged by the same panel, which required a certain flexibility to cope with the job of assessing the artistic merits of combos as disparate as Belgium's Mimi Washboard Band (with the leading lady blowing amplified kazoo) and Britain's Bird-Curtis Quintet.

This jury, like the event itself, had an international complexion. Besides myself (GB), it sported Benoit Querrien of Belgium (former musician and radio producer), Jacques Rossat (Switzerland), bandleader Raymond Fosseque (France) and from Dunkirk, Andre Devynk and Bernard Dupuis.

Summing up impressions, the festival was an experience Dunkirk needed, and it looks likely to be repeated. Organisation seemed casual but was effective, though concerts ran on too long because sets were over-long.

After the farewell concert I celebrated the island's victory with John Curtis, Ian Bird and band at a cafe across the road which had phenomenal weekend business in Stella Artois and British bitter. Someone remarked that it had been not only a double barrelled but also a Red Barrelled win for Britain.

IN A WAY, it's too easy to start forming a Second Opinion about Sonny Rollins because his career conveniently falls into a First Period and a Second Period.

This article was partly inspired by re-reading some jazz magazines from 1955-6 (during the First Period) and seeing the record reviewers gradually coming to terms with Rollins's growing stature.

I don't like the idea of basing my reassessment mainly on recordings, because they can be so unrepresentative. But an article can never be like a conversation ("Do you remember the fourth phrase in Sonny's third number on the second night of his first spell at Ronnie's?") and there are so many great Rollins records of both Periods which really deserve detailed study.

Like the mid-50s "Way You Look Tonight," where he starts well and, after allowing Thelonious Monk a mere half-chorus, eclipses his first try with a solo which is more confident, more varied and more fragmented.

The very personal sense of time and phrasing shown here is paralleled in Monk's "Friday the 13th" (from the same LP, "Work" on Transatlantic) by his free harmonic approach — rather like a deliberate exaggeration of Parker.

"Friday the 13th," an important item for trend-spotters, has virtually no chord-structure (and no chorus-structure) so Rollins is forced to balance his chord-oriented style with scale passages and unusual intervals to make his solo hang together at all.

Rhythmically and harmonically, the most obvious feature is his use of the unconventional (for that period) and the unexpected, all tied together by the sense of humour underlying everything he does.

The humour, in fact, was there before anything else — the start of his 1949 solo on "Wail" ("Amazing Bud Powell, Vol. 1," Blue Note) is amusing and startling from a musician one month short of his 20th birthday.

These three interlinked aspects were fully developed for the first time on record in "Swingin' for Bumsy," again from the mid-50s ("Jazz Classics," Transatlantic).

Rollins gives the impression of being in complete control, yet pushing himself as hard as he can. At the end of the fourth chorus, he gets into a very involved scale passage, which amazingly turns into a quotation from "Wail," until he literally runs out of breath.

And at the end of the fifth chorus, he bows out by halving the tempo and quoting the blues from the other side of the record.

There are other better-known Rollins solos from the later 50s, "No Line" from the Miles Davis "Collectors' Items" (Transatlantic) or "I Know That You Know" from Dizzy Gillespie's VSP double album, and everything from his own "Village Vanguard" set (Blue Note) with Elvin Jones on drums.

There is the Fontana LP "Blow," whose comparatively simple versions of standards make a good introductory item, like the later "Standard Sonny Rollins" which Sonny named his favourite of his own albums.

But it seems to me that his best records, like Monk's deleted "Brilliant Corners" (where he proved himself the greatest interpreter of Monk compositions) or his own "Three Giants" on Transatlantic (where he completely carved Clifford Brown), have always had Max Roach on drums.

It was Roach who stimulated his most brilliantly organised solos such as "Blue 7" or "The Freedom Suite" (both unfortunately



BY BRIAN PRIESTLEY

Pianist Priestley, a contributor to British jazz publications, continues the MM series with a reappraisal of the work of tenorist Sonny Rollins.

deleted) and also inspired his most uninhibited work on the "Sonny Boy" album (XTRA).

Historically, this is Rollins' most prophetic record — on the ridiculously fast "B. Quick" and "B. Swift," Roach is the only one present who can keep up with him and, on the blues "Ee-ah," he comes out front for a genuine dialogue with the tenor player.

As Sonny said after coming out of retirement, "There is so much that we haven't been able to do because we're always having to show a drummer how to play correctly with us."

What of this Second Period, then? The reasons for the retirement needn't concern

us, and in any case that's ten years ago now, but there has been a lot of misunderstanding of Rollins' work since then.

For instance, Benny Green, who in 1962 said "The answer to the question 'What's new?' is 'Not much,'" has since thrown up his hands (or thrown in the towel) and claimed that Rollins has "gone too far."

Rollins in the Sixties has become the complete soloist, able to carry an entire group on his shoulders or even to function without one.

He has achieved greater rhythmic variety, greater harmonic variety and, by overblowing within the normal range of the tenor,

greater tonal variety. And this increased freedom has enabled a greater separation of the different approaches. Despite obvious similarities, the solo on "Four" (from "Now's The Time," RCA) is harmonically oriented, while "If Ever I Would Leave You" (unissued in UK) is rhythmically orientated and "Brownskin Gal" (from "What's New," RCA) is tonally oriented.

Unfortunately, some listeners take his harmonic exploration seriously, but reject his rhythmic and tonal exercises as sardonic humour run riot.

His most challenging album, coincidentally recorded "live," is "Our Man In Jazz" (RCA), a one-man show if ever there was one.

In particular, the first seven minutes of the 25-minute "Oleo" is a stunning demonstration of the whole gamut of Rollins' style, and there is a fantastic section after the drum fours where his rhythmic juggling leads him into a slow blues at a quarter of the basic tempo.

Compare these 1962 versions of "Oleo" and "Doxy" with the 1954 originals (on a deleted Miles Davis LP) and you will find an exhaustive exploration of areas which previously had only just been opened up.

Some people who have never heard him "live" may have seen Rollins do the same thing with the unique Max Roach on BBC-2's "Jazz Goes To College" two years ago (and all those BBC-2 jazz shows could be re-run on BBC-1 if someone pulled their finger out).

But only those who were in the audience will know that what should have been the play-off theme went on for another 20 minutes' medley of six or seven different tunes, which was superior to the main set.

On this evidence, Rollins has been playing better than ever in the 1960s, but his historical position has been overshadowed by the late John Coltrane.

Of the great trio of Parker followers, he is perhaps less original than Trane or Ornette Coleman, but he has been the most relentless in developing the essentials of the Parker style into something of his own.

His influence may be less wide than Coleman's or Coltrane's, but he has a profound effect on important players like Archie Shepp and Roland Kirk — even Albert Ayler. And, in this country, his harmonic and rhythmic approach can be seen, respectively, in the work of Tubby Hayes and Bobby Wellins.

And yet, incredibly, it's three years since he made a record and it's already two years since he played in England.

Maybe it was only fair that, since the death of Coltrane, Rollins has won the MM Readers' and Critics' Polls again.

Or maybe it was just a foregone conclusion. I can't help feeling that too many people have been sleeping on Sonny Rollins for too long.



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THE BLUES

PAGE



THE MEN WHO MAKE THE BLUES

BY MAX JONES

JIMMY RUSHING, the original "Mr Five by Five," is one of the shouting blues singers whose medium of expression is jazz or R&B rather than the folk-blues idioms. He is, in fact, a jazz singer and thoroughly at home in the middle of a big, swinging jazz band using standards and suitable popular songs. But he has been closely identified with blues since the beginning of his career, and he lists among his influences Bessie Smith, Mamie Smith and his uncle, Wesley Manning, a sporting-house piano player. "I got a lot of my blues from him," says Rushing of his

uncle, Bessie, Mamie and other "classic blues" singers of the era he listened to on records, and in the theatre when they came to Oklahoma City around 1923. Some writers refer to his style as Kansas City or Western blues, and he certainly belongs to the jazz-blues tradition which includes those large voiced theatrical ladies such as the Smiths and Ma Rainey. One of Jimmy's LPs, "The Smiths and Ma Rainey," now deleted, featured songs associated with Bessie, Clara, Mamie and Trixie Smith. But, Paul Oliver has pointed out in a note to Fontana's "Listen To The

Blues," Rushing is different from them in one essential respect: "He does not perform as a singer accompanied by an orchestra nor does he fill in the odd chorus of vocal refrains—he is himself a part of the jazz orchestra." This ability to hurl-out riff-like phrases which lift and inspire and round out a hard-hitting Kaycee-type band is beautifully to the fore on the Fontana album already cited. Since few examples of his splendidly vigorous, high-voiced singing remain in the current lists, I recommend this without reservation. Little Jimmy, as he is sometimes

known, was born James Andrew Rushing in August, 1903. He started out in music playing piano and singing to his own accompaniment. He recorded, in '56, an interesting talking blues at the keyboard, "Tricks Ain't Walking No More," and this appeared on his "Jazz Odyssey" album which is, alas, no longer available. The whole series of these US Columbia LPs are ripe for reissue by CBS Realm over here. It was with Walter Page's Blue Devils that he made his real start, recording a "Blue Devil Blues" which has gone into the histories as a rare blues classic. In '29 he was working with Bennie Moten's band, and his records from that time reveal that the Rushing sound and technique were then almost fully developed.

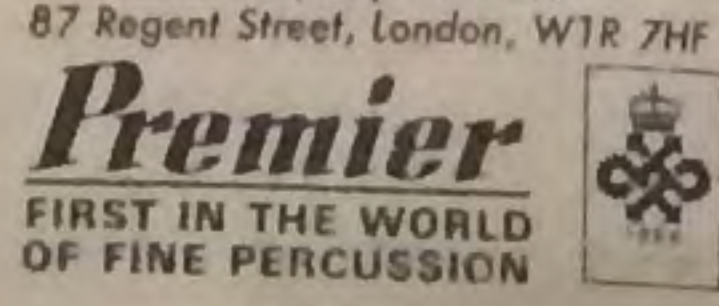


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Come what may, Aynsley's keeping the sound heavy

AYNSLEY DUNBAR is a gifted, intelligent and powerful drummer. Yet in the past his albums have been disappointing and his style restricted.

Aynsley Dunbar's Retaliation is a blues band. And in England blues bands are expected to play in a simple, earthy fashion. Anything approaching "progressive blues" could result in stern notes to the fan club secretary?

However since Aynsley's first trip to America he has been given the confidence to widen his group's scope. He explained this week about his changed ideas and impressions of the States.

"It's very hard coming back here because it's all happening over there. We were there for six weeks on our first visit and we're going back later this year. We enjoyed it tremendously. Things were basically as I expected from chats with other groups before we went.

"There were no disappointments apart from San Francisco when there was a dismal feeling at the Fillmore West. The crowd were very blasé and bored with everybody including Chuck Berry and Country Joe.

"We played one concert with Cannonball Adderley. His band was really very good and he seemed knocked out with us. I think they saw us as a progressive blues band.

"Fans think all blues bands play in a simple style. In America it's not true. Their rhythm sections play in a very modern style. Not in a jazz sense, but in a mixture of rock, blues and soul. There's more of a jazz feeling without being jazz.

"The audiences don't dig you if you go on smiling and waving. They come to hear music. There's a lot of jamming going on. Buddy Miles sat in with John Mayall on bass with me on drums. Buddy turned up everywhere we went!

"I don't blame the groups for going to America. I'd like to live there myself. We'll have spent six months there this year. Getting the visas is the hardest. Once you've got them you're fixed. I haven't heard of any moves to stop so many English groups going, and I hope there won't be—that would be a drag."



DUNBAR: intelligent and powerful drummer

Pye Records Producer Of The Month

John Schroeder



The Man

In 1965 John joined Pye as A & R Manager of the Piccadilly label. He had three hits in the first three months, with the Rockin' Berries, "He's In Town"; The Ivy League, "Funny How Love Can Be"; and Sounds Orchestral, "Cast Your Fate To The Wind". Incidentally, Sounds Orchestral was originally called the John Schroeder Orchestra, and "Cast Your Fate To The Wind" became a top ten hit in every country in the world, including the States, followed by the album, which had equal success. John won a silver disc, and was awarded the M/M Award in the National and International sections, presented at the Savoy Hotel for the best instrumental record of the year. This firmly established the Orchestra, who have nine albums to their credit.

John then signed Geno Washington and The Ram Jam Band, with whom he made a 'live' album called "Handclappin', Footstompin', Funkey Butt Live", which became Pye's biggest seller for three years. The Rockin' Berries and the Ivy League continued their success with "Poor

Man's Son" and "Tossin' and Turning" respectively. Clinton Ford joined the label and achieved chart success with "Dandy", his first single, and this was followed by "Run To The Door", his biggest single to date. David Garrick, who is very big in Germany, had two No. 1 records over there, selling more than a million copies between them; the first was "Lady Jane", followed by "Dear Mrs. Applebee", both of which made the charts here.

After two years, the Status Quo came through with one of John's biggest records to date, "Pictures Of Matchstick Men", which achieved No. 10 position in the States and won a gold disc for over a million copies sold. John has recently embarked on something new in the guise of 'City Of Westminster String Band' (a new orchestral sound) whose first album called "A Touch Of Velvet And A Sting Of Brass" was released last September. The second album, a Latin LP, is at the moment in the studios.



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From The Status Quo
NPL 18219 (M)
Running Wild Geno Washington
& The Ram Jam Band
NPL 18220 (M)

What turns you on, baby...

THE NEW DYLAN

JOE KENNEDY reports from New York



DYLAN paid for ticket

BOB Dylan, with short haircut and dressed casually in jacket and slacks, strolled into the dressing room with his wife and daughter for a beer and a chat after a recent concert by the Clancy Brothers and Tommy Makem in White Plains, New York.

It was one of the group's last public appearances in America. As already announced in the MM, Tommy Makem has left the group to go solo.

Liam Clancy told me how surprised they were to see Dylan again, that he had remembered the old asso-

ciations they had had in Greenwich Village at the height of the American folk boom five years ago.

Said Liam in his brother Tom's apartment in Brooklyn Heights:

"Bobby made the two-and-a-half hour car journey from Woodstock and even paid for his ticket.

"We had no idea he was there until after the show when someone came to the dressing room and said he wanted to see us. He

was rather self-effacing and dressed quite normally, I suppose you would say.

"I was surprised he still had the interest in the old associations we had built up years ago. When he had made his rock and roll albums I had told him I thought it was a great mistake for him as a poet, primarily, to drown out his lyrics with electrified music.

"Backstage at White Plains, he was quiet and seems to have undergone some change."

"He told me the creative flow was going very strong for him at the moment and he appears to be far more interested in getting back to the basic honesty of folk tradition.

"Like the rest of us, I guess he may be getting conservative, realising that though change has its values, changes in basic concepts are relatively slow.

"Three-week pop innovations are not going to have any lasting effect on music."

"TURN-ON" is a year's old jazz expression probably in use since Buddy Bolden deafened the inhabitants of New Orleans (he was the trumpet player who could be heard 14 miles away on a clear night seven miles in fog).

Turning-on means an introduction to new delights. One can be turned onto drugs, chicks or sounds and each can be described as a turn-on in itself.

For example king-sized filter tipped cigarettes are a turn-on for some, so are Brigitte Bardot and Raquel Welch and the sound of Paul Simon and Art Garfunkel.

A turn-on for some is a hang-up for others. Hippies would say the man who likes Guards, Ivy Benson and the Sound Of Music was hung-up.

Straights would regard the man who digs cannibals' raisins, Janis Joplin and Hair as someone who should be strung-up.

Anybody who likes or at least investigates a wide range of music will claim a few experiences in music that really turns him on.

In an era when Eddie Fisher singing "Cindy Oh Cindy" and Elias and his Zig Zag Jive Flutes were considered the most momentous sounds of the day, I attended a cinema performance of the motion picture, The Benny Goodman Story.

The film was greeted by critics with scorn, and in the half empty Gaumont, Catford, now replaced by the ugliest shop and office development in the Northern Hemisphere, I overheard an elderly teenager mutter: "I don't like Benny Goodman."

Shocking as the remark seemed, it did not stem my enthusiasm for the warm and nostalgic sounds of the swing era, considered old even in 1956.

Within days I was scouring junk shops for old swing records and on leaving school the first week's wages of £3 4s were spent on Benny Goodman's 1938 Carnegie Hall Concert Volume One, even as my mates were grooving to the sound of Eddie Cochran.

Later the whole jazz thing was discovered in full, advancing into bebop, then back to New Orleans, finally catching up to about five years behind current events, a listening gap which remains in force today. These ancient sounds of jazz are still the greatest turn-ons. The biggest buzz is still Gene Krupa filling in with breaks on cymbal and snare drum on "Sing Sing Sing."

There are the latter day turn-ons, Ginger Baker playing better than he ever did with Cream with the Graham Bond Organisation, Love playing "Revelation" and Blood, Sweat & Tears playing anything.

And to complete the whole sordid MM own-up here are opinions from the staff.

JACK HUTTON: "Wild Bill Davison, early Louis Armstrong, Miles and Dizzy and Pee Wee Russell."

BOB HOUSTON: "Gil Evans doing his thing, Johnny Cash, the Who 'Saeta' by Miles Davis, Jim Baxter, W. C. Fields and anything else that sounds good when you're fighting over the record player at 3 am."

BILL WALKER: "Roland Kirk on flute, Judy Collins and John Coltrane's 'Giant Steps'."

TONY WILSON: "Procol Harum's 'Shine On Brightly' album, Judy Collins, good blue grass bands, Doc Watson, Django of course Blood Sweat & Tears and the

Electric Flag. Not forgetting the clubbers and Guinness."

ROY ELDRIDGE: "The sounds produced by the Moody Blues with their use of Mellotron and vocal control and power, Percy Sledge singing 'Try A Little Tenderness, and Otis Redding's 'Otis Blue.'"

ALAN WALSH: "Woody Herman after his recent show, the Ike & Tina Turner revue and any Muggsy Spanier record."

BOB DAWBARN: "Roaring big bands; any jazz which makes me feel fancy playing it that way, but it is really the only way; people who say 'Haven't you lost weight'; Jack Hutton's trumpet playing; Gary Sobers in full flight; W. C. Fields; girls who say 'But you don't look as old as that.'—CHRIS WELCH.

JEREMY SPENCER, the Fleetwood Mac's slide guitarist and pianist, is a bit reluctant about naming his earliest influences. Most people who have heard Jeremy would immediately guess the late Elmore James. In fact, Jeremy names Buddy Holly, Fabian and Cliff Richard.

This may come as something of a surprise to the Mac's followers, but Jeremy is sincere and honest about who he likes. Elmore James came later, for primarily Jeremy is a rocker rather than an out-and-out blues man.

Jeremy's hesitancy is understandable because the more dyed-in-the-wool blues fans in Britain would probably expect a list of names that read like a blues Who's Who rather than early rock idols, and possibly make it a point of unfair criticism.

"I heard a record in 1964, a blues LP, with a track on it called 'The Sun Is Shining.' That was the first time I heard Elmore James. It was the only track of him on the LP," recalls the diminutive, soft-spoken Spencer.

"I was never a blues fan but that particular sound, and the vocal as well, started it. Before then I was just playing rock and roll."

Then followed a period of trial and error for Jeremy in mastering the style of slide guitar.

"I read somewhere you could use a piece of metal, so I fixed a piece of metal to my finger but that didn't work. Then I used a glass, but I couldn't use my fingers."

Jeremy learned about the Hawaiian guitar tuning to an open chord, and the method of using a steel. Eventually he found that a piece of brass or copper tubing on the little finger of the left hand allowed use of the other fingers as well as being able to apply the slide technique.

How the rockin' Mr Spencer turned to blues



JEREMY: a rocker

BY TONY WILSON

"I also found that the action had to be high and that heavy-gauge strings, with a heavy steel wound third (G) string were best."

With three guitarists in the group — the other two are Peter Green and Danny Kirwan — the job of leading a number has been spread more and the Elmore James-type numbers take a little less prominence, and Jeremy uses the slide guitar mainly on his own numbers now.

"At the time we did the 'Mr Wonderful' album, there was a lot of Elmore James, but I wanted the chance to clear it all out of my system on record, which I have — almost," says Jeremy.

Critics of the Fleetwood Mac have tended to pick on the Elmore James aspect of the band's music as a tar-

get for criticism. This, of course, meant Jeremy, and although they don't play so much of that kind of material, it is still a sensitive spot.

"Criticism can make you feel like giving it all up,"

comments Jeremy. "All I want to do now is just be humorous."

"The only way I can do the kind of music I like is by sending it up. If I want to do a Buddy Holly or Fabian number on stage, the

only way is to send it up and get it accepted by a lot of the people we play to."

The Mac's smash hit "Albatross" has meant that the group now get the chance to play to other types of audiences besides blues fans.

"But it isn't the kind of things you play. Good audiences will listen to anything you do if they like it. And that's up to them."

"But there are some places where we play where if it isn't blues, they'll shout at you."

"But there are things, like rock and roll, that we can't do even if we wanted to because of the audiences."

"They say it's old hat or out of date. But there are too many labels in music anyway."

"But having the hit with 'Albatross' hasn't made any real differences to where we play."

"Where it has made the difference is in the people who come to hear us. Which has done us some good obviously."

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FRIDAY (9)
4.10 am J: All That Jazz. 5.30 pm B3: Jazz in Perspective (Charles Fox). 6.30 T: As for 11.30 pm. Daily, except Sunday. 7.10 H2: Jazz Rendezvous. 8.0 H2: Jazz. 8.23 A3: R and B (Daily, except Sunday). 9.0 B1: Jazz On One (Peter Clayton, Eddie Miller, Derek Jewell). 9.20 E: Swing. 9.35 U: Frank Sinatra. Sammy Davis Jr. 11.30 T: Artie Shaw recreates his 1938 band with Walt Levinsky on clarinet. 12.0 T: Modern Jazz Quarter.

SATURDAY (10)
2.5 am J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.0 pm E: Jazz. 2.45 H2: Radio Jazz Magazine. 6.32 B1: Jazz Club (Harry South Big Band, Georgie Fame, Terry Smith Quintet). 7.30 M: Pop and Jazz. 10.3 A1: Cannonball Adderley. 10.30 Q: Pop and Jazz. 11.15 A2: Jazz from Belgium and Holland. 11.30 T: Woody Herman Ork (Light My Fire). 12.0 T: Billie Holiday. 12.10 am E: Charlie Mingus, Don Ellis, etc.

SUNDAY (11)
12.5 pm J: Finch Bandwagon. 4.30 H1: Jazz. 10.0 B1: Mike Raven. 11.0 B1 and 2: Best of Jazz (Humph). 11.35 E: Frank Sinatra. 12.0 T: New York, New York (Guests inc. Shirley Bassey, Gary Burton, Curby Stone 4).

MONDAY (12)
4.10 am J: Jazz Unlimited (Mon-Thurs). 7.45 pm B1: Just Jazz (John Dunn). 9.25 E: Jazz Workshop. 11.0 A3: Free Jazz. 11.30 T: Paul Desmond (Surremerline). 11.45 A3: Jimmy

Rushing (Hugues Panassie). 12.0 T: New Jazz Records. 12.5 am M: Jazz Corner.

TUESDAY (13)
5.0 am J: Bobby Troup Show. 5.0 pm H2: Big Band Beat (The Skymasters). 5.25 H2: Jazz Spectacle. 5.45 B3: Jazz Today (Charles Fox). 7.30 E: (1) Rolf Kuhn Combo (2) Poland's Hagaw Band (3) NDR Ork. Harry Arnold, Don Byas, Herb Geller (4) Ken Colyer's Jazzmen. 7.30 Q: (4) Dorsey, Van Alexander, Greger, Basie and Heath Bands. 10.30 V: Jazz Corner. 10.30 Q: Jazz Journal.

WEDNESDAY (14)
8.50 pm H2: Stork Town Dixie Kids. 9.15 B1: Jazz Workshop (Michael Garrick Sextet, Norman Winstone, Derek Jewell). 9.45 E: Cannonball Adderley Quintet. 10.30 Q: Pee Wee Russell. 11.30 T: Pop and Jazz. 12.0 T: Herb Geller (1969), George Lewis (1954). 12.15 am E: Jazz.

THURSDAY (15)
7.0 pm B3: Jazz in Perspective (Charles Fox). 7.45 U: Cannonball Adderley Bossa Rio sextet. 9.45 E: Fatty George Combo. 11.30 T: Airmen of Note (US Air Force Dance Ork). 12.0 T: Pat Martino (Balyina). Programmes subject to change. KEY TO STATIONS AND WELENGTHS IN METRES
A: RTF France 1.1829, 2.348, 3-848 B: BBC 1-247, 2-1500/VHF 3.464/194/185/VHF E: NDR Hamburg 309/189. H: Hilversum 1.402, 2-298. J: AFN 547/344/271 M: Saarbrücken 211.0. BR Munich 375/187. O: HR Frankfurt 506 T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 539.

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NEW POP LPs

HISTORY OF OTIS REDDING (A&O). Here is a beautiful record. Otis Redding had an incredible gift of bringing deep dramatic content to his performances. His emotion-filled voice unleashed waves of energy in his audiences and you can almost put your arms round the vibrations. What a dreadful loss he was to the world of pop. This is a must album for Redding fans. The titles include "I've Been Loving You Too Long," "Try A Little Tenderness," "Pain In My Heart," and "Satisfaction."

ON STAGE LIVE: "Otis Redding, Sam and Dave, Booker T. and the MGs, Eddie Floyd, Carla Thomas the Markeys" (A&O). This rave-up tour on our little island was fortunately recorded and here is the wild result. It's great, groovy, gorgeous — and it's a double album. There's marvelous moments from all the performers but Otis Redding's handling of the audience is simply beautiful. His "I've Been Loving You Too Long" is electrifying. Wonderful value.

TEMPTATIONS: "Live At The Copa" (Tamla Hotown). The Temptations seem to be a bit nervous at the start of this live session. But they hit form right in the middle on "You're My Everything" and hold it all the way. "For Once In My Life" is super. Other titles include "I Wish It Would Rain," "The Impossible Dream."

JULIE LONDON (Sunset). Julie at her most silky. She gets a lot of atmosphere into her singing but the siren bit is rather dated these days. As

Feel those Otis Redding vibrations

always the songs are nice and include "Laura," "In The Middle Of A Kiss," "That Old Feeling."

JULIE LONDON: "Yummy, Yummy, Yummy" (Liberty). Julie sings some of the best of a recent crop of pop hits and sings them rather well. She still smoulders a bit does Miss London. In the line-up are "Light My Fire," "Mighty Quinn," "And I Love Him," and "Come To Me Slowly."

AL MARTINO: "Wake Me Up Gently" (Capitol). Al doesn't exactly set the record player alight. He sings quite well, his voice is pleasant, but there's a lack of excitement throughout the album. Titles include "Didn't We," "If You Are But A Dream," "The Impossible Dream," "The Look Of Love."

THE VERSATILE FRANK FOURCEL (Columbia). Lovely orchestral sound in stereo, with sweeping strings, on songs like "Those Were The Days," "Hey Jude," "Tristesse."

BIG BEN HAWAIIAN BAND: "Hawaiian Hit Parade" (Columbia). If you haven't heard a Hawaiian band playing "Ob-La-Di, Ob-La-Da," you ain't heard nothing. That epic performance is here along with hits like "One Two Three O'Leary," "Little Arrows" and "Lily The Pink."

FELIX SLATKIN: "Love Strings" (Sunset). Lush string versions of love songs like "Laura," "Love Is A Many Splendored Thing," and "Love Letters."

RONNIE ALDRICH AND HIS TWO PIANOS WITH THE LONDON FESTIVAL ORCHESTRA (Decca). Great for experimenting with your stereo set up. Beautifully recorded in phase four stereo and smoothly played. For romantics only. Songs include "Hey Jude," "Light My Fire," "Scarborough Fair," and "Little Green Apples."

WARREN KIME AND HIS BRASS IMPACT (Command). Impact is certainly the word to describe this brass-and-

voices record of songs like "The Japanese Sandman," "Volare," "Tequila," and "Goin' Someplace." Lusty.

D. D. DENNIS, PAT RHODEN and BROTHER LLOYD'S ALL-STARS (Fontana Special). Some nice soulful sounds on some of the big hits of recent months. D. D. Dennis gets something going on "Cupid." Other titles include "Hold Me Tight," "Place In The Sun," and "Rough Rider."

HUGO WINTERHALTER AND HIS WORLD FAMOUS ORCHESTRA: "The Big Themes" (Columbia). One of the best of the big orchestral type orchestras if you want to hear famous themes in all their glory. This is exceptionally well done. Titles include "Theme from Exedus," "Born Free," "Never On Sunday," "Alfie," "For Love Of Ivy."

BRITISH MOTOWN CHARTBUSTERS (Tamla Motown). Here's good value for Motown fans — ten different artists and sixteen tracks. Among them are Stevie Wonder ("Blowin' In The Wind"), the Supremes ("You Keep Me Hangin' On"), Four Tops ("Standing In The Shadows Of Love"), Martha and The Vandellas ("Jimmy Mack").

HELMUT ZACHARIAS AND HIS ORCHESTRA: "Zacharias Plays The Hits" (Columbia). Helmut's unusual violin supported by a pleasant orchestra on hits like "Brown-eyed Woman," "Reach Out For Me," "Light My Fire," "Baby Love," "Satisfaction."

THE MOTOWN SOUND VOL. 7 ("A Collection Of Original Big Hits"). The title says it all. Let's just add the hits include Temptations' "I Gotta Find A Way," Diana Ross and the Supremes' "I'm

Living' In Shame," Edwin Starr's "25 Miles," Marvin Gaye's "Chained" and the Isley Brothers' "All Because I Love You."

TAMMI TERRELL: "Irresistible" (Tamla Motown). Tammi was the girl who gave these tantalising replies to Marvin Gaye. Now she's on her own and look out! Here's a big talent on the way. That Motown sound has conquered again. She gets a lot of the Diana Ross excitement into her voice on numbers like "That's What Boys Are Made For," "Come On And See Me," "Tears At The End Of A Love Affair," "I Can't Go On Without You."

DR BYRDS AND MR HYDE (CBS). Yes, this is a good one. The Byrds in contrasting styles with a bit of Dylan, a lot of countrified sounds and some magnificent playing. The bass line all the way through is super. It's to the credit of the group that they can switch styles and sound so musical in each one. Their voices are always pleasant and their harmonies excellent. The only fault with the album is the lack of a note. An explanation of the group's thinking on the album would have added immensely to the enjoyment of it. Tracks include "This Wheel's On Fire," "Your Gentle Way Of Loving Me," "Child Of The Universe," "Nashville West," "Drug Store Truck Drivin' Man," and "Candy."

A GIRL CALLED BERNARDETE (Phillips). A pleasant voiced Scots lass who started off as a folk singer but who is more likely to make a name as a pop singer. Straightish voice but very easy to listen to. Titles include "Sing Me Sunshine," "Everywhere," "I'm Flying High," "Kiss And Run Away."

WILLIE MITCHELL: "On Top" (London). Trumpeter Mitchell has a groovy little group who haven't really received the kind of attention they deserve in this country. Admittedly it sounds the kind of group that would be a gas in a club with its sax, trumpet, guitars, organ and rhythm line-up. But they do well on record as well as you'll find out by spinning this. Titles include "Take Five," "Canadian Sunset," "I Wish It Would Rain," and "Sunshine Of Your Love."

CATERINA VALENTE and EDMUNDO ROS: "Nothing But Aces" (Decca). Quite an exciting teaming up as both seem to have a ball. The Phase Four sound certainly highlights a band like Edmundo's. Everything shaken



Simply good music from Richie

RICHIE HAVENS: "Richards B. Havens 1963" (MGM-Verve Forecast). Richie Havens' progress has been a steady one through from contemporary folk music into a more "pop" oriented field. But here the word "pop" is used only to enable categorisation. On this double album, Havens is backed by various combinations on a contrasting selection of songs. His singing is by turns gentle and hard, but always soulful and assured. His choice is

interesting and ranges from Leonard Cohen's "Priests" and Donovan's "Wear Your Love Like Heaven" to his fine singing of Dylan's "I Pity The Poor Immigrant" and several Lennon-McCartney compositions. These include "Strawberry Fields Forever," "Lady Madonna" and a happy sing-along version of "A Little Help From My Friends," recorded live before an audience who Havens quickly gets joining in, making this one of the best tracks on the album with its nice

atmosphere. His song writing ability is above average and he uses lyrics effectively, combined with good melodies. Among the outstanding ones on this album are "For Havens' Sake," "Just Above My Hobby Horses' Head" and "Indian Rope Man." Havens is simply good music and as this album indicates draws his material from any source that will suit his particular approach. Suffice to say this is a great album, easy to get into and worth playing often.

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from beginning to end. So will you. Titles include "La Bamba," "The Fool On The Hill," "Maria Elena," and "La Rosita."

GRADY TATE: "Windmills Of My Mind" (Fontana). Grady is probably the best session drummer in New York. But here he is out front singing and the results are sensational. Backed by New York's top jazzers and sessioners he puts on a knockout performance on songs like "And I Love Her," "All Around The World," "Sack Full Of Dreams," and "Would You Believe." Look out for Grady Tate, the singer.

BARBARA ACKLIN: "Love Makes A Woman" (MCA). Barbara has a nice voice but she sounds a little timid, as though she were holding back most of the time. As she gains more experience and lets go a bit she should be a pop voice to reckon with. Titles include "What The World Needs Now Is Love," "I've Got You Baby," "Love Makes A Woman," and "To Sir, With Love."

WILSON PICKETT: "Hey Jude" (Atlantic). Superb singing from one of the great ones. Backed by the Sweet Inspirations and a knockout band he roars his way through titles like "Save Me," "Hey Jude," "Night Owl," and "Born To Be Wild." Wilson was born to be a wild singer and he's developed into one of the most exciting in the international scene. "Hey Jude" is worth the price of the album.

MARTY ROBBINS: "I Walk Alone" (CBS). Marty plays piano on record for the first time here and it sounds pretty good despite his self-effacing remarks. His voice is as good as ever — one of the most distinctive in the country field. Titles include "I Walk Alone," "I Can't Help It," "Let Me Live In Your World."

BING CROSBY: "Hey Jude/Hey Bing" (London). You've got to hand it to the Old Groaner, for a man who started making records in 1926, he manages to keep himself up to date with modern music trends. Here he sings the Beatles' "Hey Jude" with his own easy style and a few other songs too — like "Little Green Apples" and "Those Were The Days." Sounds fine, too.

WILLIAM BELL: "A Tribute To A King" (A&O). What little change you can ring on the U.S. soul music formula (like its blues derivative) are fairly tightly defined genre) are rung by William Bell. He takes the band backing down and let's his high and low voice tell the tale. The first side is the more soulful (and more interesting) side, but the reverse swings neatly along. The best track is the title, a tribute of course to Otis Redding, but "Then You Can Tell Me Goodbye" and "Everybody Loves A Winner" are great, too.

SHELLEY PAUL

Chris Welch



POP SINGLES

BOB DYLAN: "I Threw It All Away" (CBS). Dylan's latest album is a success and this track from "Nashville Skyline" is one of the best songs.

His voice has changed yet again, but of course he is getting older and he sounds a far cry from the chuckling youth of yesterday.

There is much sadness in his frequently out of tune desperation and often strangled intonation.

Superb

COLOSSEUM: "Walking In The Park" (Fontana). It seems odd people should ask "Where is the excitement in today's scene?" when Jon Hiseman is in our midst.

His superb band in a few months have become the rage of the college and club circuit and their first album is one of the best buys on the market.

This tremendous, towering tour de force is a track from "Those About To Die" and should be a monster hit — if those deejays would do their job.

SANDIE SHAW: "Think It All Over" (Pye). A must for the South London wedding reception circuit and hot competition for such old favourites as "Knees Up Mother

Out of tune sadness from Dylan

Brown" and "March Of The Mods."

A German brass band beat, Sandie in cheerful mood on a bright Chris Andrews' song must mean success.

I foresee stout, red-faced women indulging in mass gallumping to this with the kind of determined jollity that puts fear into the hearts of all gifted musicians with delicate artistic temperaments forced by circumstances to play at the bawdy feasts that rage from Peckham to Camberwell of a Saturday night.

JOSE FELICIANO: "Marley Purt Drive" (RCA Victor). A song written by the Bee Gees from their album, and with interesting lyrics and a solid beat sounds an obvious chart entry.

VELVET OPERA: "Anna Dance Square" (CBS). A bright, entertaining square dance, much in the mood of a Dave Mason composition Traffic used to play.

Nice guitars and a compulsive dance beat.

BLUE CHEER: "West Coast Child Of Sunshine" (Phillips). Widely slagged off by other bands, Blue Cheer aren't so bad really and were saddled with that unfortunate bit about being "the loudest band in the world."

They can't be anyway, the Who are still the loudest!

JACQUES LOUSSIER: "Theme From Tu Seras Terriblement Gentile" (Decca). Gentle froggy



SANDIE SHAW

piano and strings that has me reaching for the Vin Ordinaire. Not good, you understand, but not bad. A hit? Who knows *mes braves*—These things are—how you say—inexplicable?

Plagued

SOLOMON BURKE: "Proud Mary" (Bell). Solomon is a fine artist and a lot better than many in the soul idiom. (God, nearly said bag, didn't I?).

This is slow-paced and rocking without being startlingly original. For some odd reason Solomon stops singing completely half way through and nothing else happens.

Perhaps they forgot to mix the guitar solo?

ROGER WHITTAKER: "Mistral" (Columbia). A friend claims he is plagued by a whistling postman and was considering reporting him either to the public health authorities or Opportunity Knocks.

It is debatable if the postman can be as talented as Roger whose ability with the old pursed lips gear is a byword in whistling circles. As a member of the British Whistlers and Hummers League I wish I had his tone, technique and attack.

My slightly off-pitch version of Lionel Hampton's "Flying Home" only scraped by with a silver medallion at the last convention. Roger does more singing than whistling here, and I'm afraid this will have to be reported to the committee.

PAUL KORDA: "Seagull" (Parlophone). Paul is to be admired for his multi-talents and is remembered for his part in Hair. This is a delicate ballad and is not in tune with current trends I fear.

JOHNNY WINTER: "Rollin' And Tumblin'" (Liberty). American guitarist who kicks up a storm on the old favourite. Over to my underground rock music expert Dean Gallstone: "Well, damn and blast, we've got to kick out lamentable straights like you to get rock real appreciation, bother and drat. But as you asked, Johnny is too much, darn and shoot."

MISUNDERSTOOD: "You're Tuff Enough" (Fontana). Not a particularly good record. More important is the arrival on the scene of Glenn "Fernando" Campbell and Steve Hoard, two young Americans who have all the potential to set the scene alight.

This is their first release backed by English musicians including David O'List who was with the Nice. The band have only been together a short while and lack rehearsal.

It was important to get something out in a hurry and this blues rave up with guitarist Chris Mercer wailing and some marvellous steel guitar from Glenn serves as a nice introduction and discotèque material.

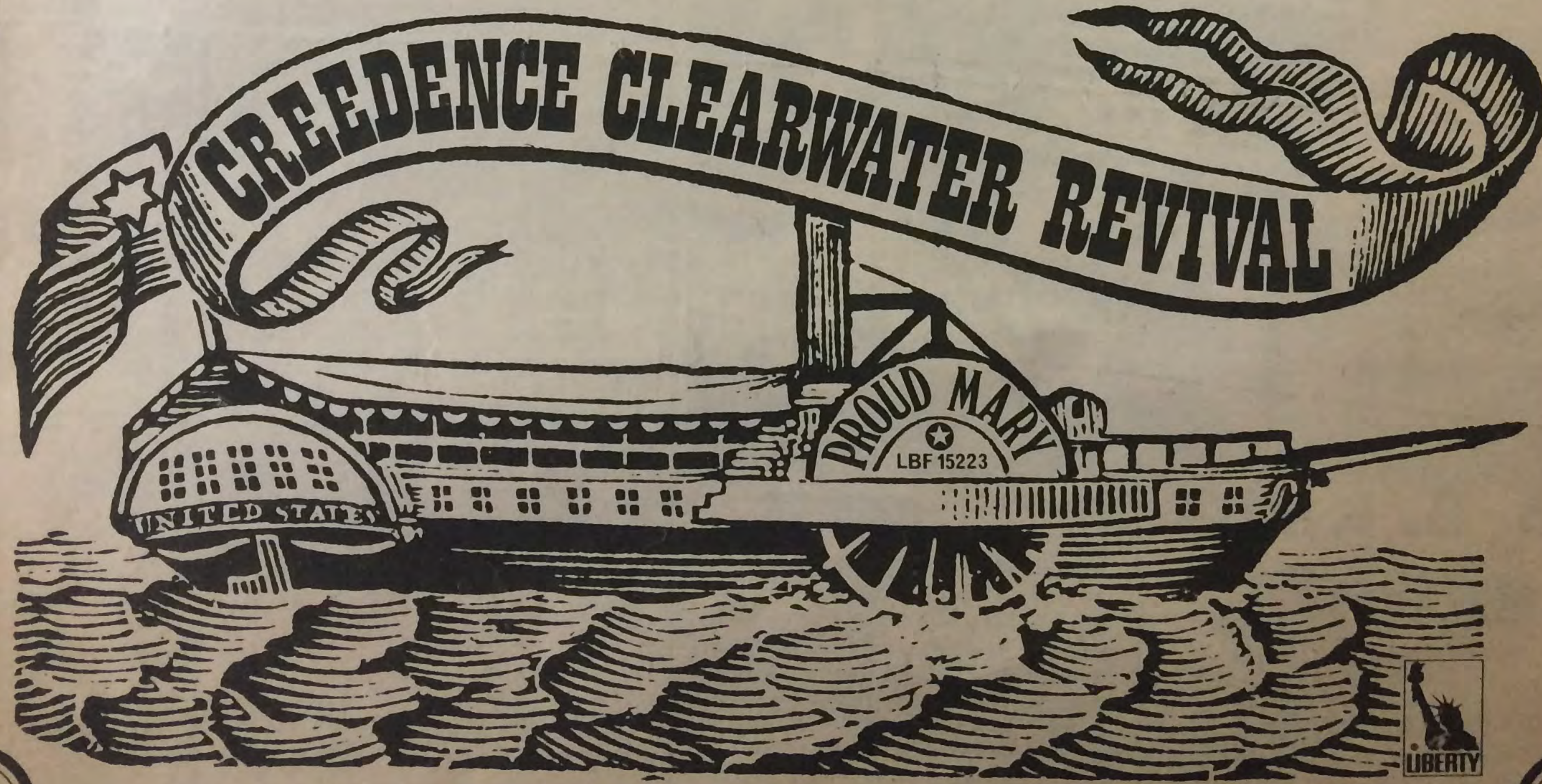
Better things will be forthcoming. In the meantime watch out for Steve and Glenn.

Strange

JETHRO TULL: "Living In The Past" (Island). Strange but interesting sound from the Jethros in five four time and with more of Ian Anderson's fine fluting.

This is the most musical release of the week along with Jon Hiseman's offering and proves our bands are still the best around, he said getting patriotic.

THIS IS THE ORIGINAL
U.S.A. NUMBER ONE HIT!



WOULD YOU BELIEVE CREEDENCE CLEARWATER?



CREEDENCE Clearwater Revival is hardly a name that trips lightly off the lips of every household with a gramophone in Britain.

But you'd better start wrapping your molars round it because, if there's any justice, they are going to be a very big name in Britain indeed.

They have already had a number one in the States with "Proud Mary" which has been released in Britain this week by Liberty. Their first album, simply called "Creedence Clearwater Revival," is due for release here in June. And their magnificent second album, "Bayou Country," will be out in July.

In addition there is talk of them making a British tour in July.

They also happen to be the most exciting new group I've heard in quite a while.

Like so much of the best music currently coming from America's West Coast, they are almost impossible to fit into any of the easy pigeonholes. Their leader, John Fogerty, plays guitar, mouth harp and sings with obvious blues inspirations.

But this is not a blues group. Along with his brother Tom (rhythm gtr), Stu Cook (bass gtr) and Doug Clifford (drs) they make astonishingly powerful music which seems to combine elements of blues, early rock, progressive pop and jazz.

Their history would hardly prepare you for the maturity of their music. In 1959, John Fogerty, then a pianist, formed a group with two of his schoolmates in Berkeley, California — including Doug Clifford. Stu Cook, a friend of Doug's was rowed in on bass.

The group called themselves the Blue Velvets and, in 1960, backed a local R&B singer, James Powell, on a record that went to number one in the San Francisco area.

They also worked with singers like Johnny Fuller, Joe Simon and Jimmy McCracklin. John's brother Tom occasionally sat in and also started writing for the group. The group was signed by Fantasy Records but John was then called up for the Army.

He was demobbed in June, 1967, and he, Tom, Stu and Doug pooled their total resources, about 2,500 dollars, to re-launch the group on a "make it or forget it" campaign.

They got themselves a manager who, in the ways of some of that ilk, changed their name to the Goliwogs and decked them out in funny hats.

"The Goliwogs and funny hats soon wore out and so did the dates," recalls John.

They decided they had to find a new name and came up with Creedence Clearwater Revival.

"Creedence was the name of a friend of ours, believe it or not," explains John. "And it also means to believe in. Clearwater I got from watching a beer commercial which shows the beautiful clear water they used for the beer."

"The idea really appealed to us because it seemed to symbolise the purity that we think is part of it all. With Revival, we feel there's excitement and fervour in the whole thought."

Under their new name, the group started work early in 1968 with John, and to a lesser extent, Tom writing a great deal of new material. They recorded their first album and two of the tracks, "Susie-Q" and the old Screamin' Jay Hawkins number, "I Put A Spell On You" — the B side of their British single — were put out as singles and created considerable impact.—BOB DAWBARN.

"IST das ein Band?" asked the dirndl-clad lady at the souvenirs counter at Vienna's Schwechat Airport.

"Der Band" was the Tremeloes, on yet another of their globetrotting trips — this time to the Austrian capital for two days to make a guest appearance on the country's only pop show.

Pop groups from Britain are still a rarity in the land of Strauss waltzes, lederhosen and cream cakes, so many a head clicked round as the Tremeloes descended from the Austrian Airways Caravelle that had carried them, their urbane publicist Brian Longley, and myself from London that morning.

Heads had turned pretty sharply in London, too, but for different reasons. Alan Blakely, Len "Chip" Hawkes and Dave Munden were seen off by their respective fiancées, three stunningly pretty girls in micro-skirts and dark glasses who matched the Trem's for friendliness and general joie de vivre in the face of grey London skies.

The two hour flight to Vienna was uneventful, yet unusual. The subjects of conversation for pop groups on the move usually veers from birds to booze to bands other than their own.

But the talk with the Tremeloes throughout the flight — indeed throughout most of the two day trip — was houses and furniture. I thought I'd been transferred to Ideal Home without being told as Alan, Chip, Dave and Ricky West (or Riggly Vest as the Austrians called him) discussed the relative merits of old and new property, acreage, central heating, modern furniture versus reproduction styles, etc.

Alan explained the reason: "We're all moving to Surrey. I've bought a house at Wentworth and so had Len, and Dave and Rick are looking around the property."

All the Tremeloes will probably be married within the year and they are investing some of their considerable earnings in property in the Surrey commuter belts. For example, Alan's has set him back around £40,000 and he's having a lot of redecoration done.

As the aircraft bumped through the clouds high over France, Len passed me a colour photograph of his new house taken by his fiancée, lovely Carol Dilworth, of



TREMELOES: 'ist das ein Band?

DATE LINE VIENNA: FROM ALAN WALSH

Tales of der Band and the Vienna Woods

ATV's Golden Shot. It was a beautiful six bedroomed house standing in several acres of lovely garden.

"We used to like to chat the birds at one time," said Dave Munden, puffing a duty free bag. "Now we spend most of our time either arguing about houses or looking around furniture stores!"

We landed in Vienna — in bright sun and with the temperature in the 70s — to the

tune of one of those rinky-dinky Austrian folk waltzes that churn out interminably from the radio and were met by Horst Bichler, the promotion man for CBS in Vienna.

"This way to the car," he said after introductions, and led the way through gaping crowds across the airport reception area towards an opulent Mercedes saloon, standing next to an ordinary nine-seater van.

The Tremeloes nodded enthusiastically at the Mercedes, but Horst opened the van door and told us to pile in. "Some countries you win, some you don't," chipped in Chip Hawkes.

The van took a circuitous route through Vienna's suburbs to our hotel near the famous Schönbrunn Palace.

The hotel was large, comfortable — and full of the expected gapers, this time American and French as well as Austrian.

The CBS man asked if the Tremeloes would mind attending a press reception that evening at a local discotheque. "No, but we must eat first, man," said Alan.

And the whole party trooped off to a pleasant garden restaurant. "Es ist Dave Dee," said two teenage girls in wonderment as we passed them. "There they are, taking you for Dave Dee again," Dave Munden said to Alan Blakely. "You trying to leave the group?"

The meal over, we left for the discotheque.

In the cab, Alan Blakely mused to me about the group's nine years in the business and remarked that they had achieved far more than they ever expected.

He wondered how other groups could appear to spend at a ferocious pace while hardly working. "We work all the time and I know how hard it is to get that kind of money together."

At the discotheque, we discovered a smattering of press and their girl friends and wives and a huge cake in honour of Erroll Garner, who had been appearing in Vienna that night.

But in the three hours we were in the club, Mr Garner did not appear and nobody cut the cake.

The next morning the bus was back to trundle us off to the TV studios which from the outside looked like a converted country dairy and from the inside looked even more like a converted country dairy.

Incredibly, Austrian TV appeared to have few technical facilities other than straight-

forward cameras and recording equipment.

The set for Spotlight was sparse and the director warned that they could not edit the programme, so the whole of the segment they were to do had to be done in one take.

And that's where the fun started. For the contact between the director, a wiry-haired young man who raced up and down with words streaming endlessly from his mouth, in German which he seemed to expect the group to understand, and the cameramen seemed minimal.

The Tremeloes were to do two numbers: "I Shall Be Released" and "Hello World," and the first take was a disaster.

They were on about 15 minutes from the start and by the time the cameras swung towards them, the studio dancers, recruited from a local discotheque, were in the wrong place, the director was screaming in exasperation and the compere seemed bewildered.

The take was stopped. The Tremeloes retired behind a screen as the TV staff argued amongst themselves.

Dave Munden sat at the drums, nodding off perceptibly, and muttering: "Mickey Mouse Television" over and over again. That just about summed it up.

In all, it took about six tries, each starting right at the beginning of the show, before the director was satisfied. And even then the cameras were on the wrong person throughout the numbers.

When Chip was singing, the cameras dwelt lovingly on Dave's drumsticks and when Dave took over the vocals, the cameras switched rapidly to Ricky Vest's west, I mean, er, Ricky West's vest.

The result was that the final take looked about as ham-handed as the first. But honour had been satisfied. For the director had finally got the opening title, consisting of the words "Spotlight" in the centre of a spotlight, perfectly together. That seemed to satisfy him and he thanked the group for coming to Vienna.

There was understandable relief when the morning's TV work was over. "The last time we did TV here," said Dave as the van headed back for the city "it was winter, so they filmed us out of doors. We were frozen."

"Today, it's hot, so they have us in the studios like boiled lobsters! Don't understand it."

There was little time left for the group in the city, apart from a short sightseeing walk before it was time to set out again for the airport.

"Hey," said Len "We've got a day off tomorrow. Where shall we go? Harrods or those other furniture shops in Tottenham Court Road?"

Then they were through the embarkation gate and off to the plane.

Me, I stayed on in Vienna. After all, I'd heard that the heuriger, those small wine taverns in the Vienna Woods, were open. As they only open for six weeks a year I didn't want to miss the event.

And I didn't, although the next day, I almost wished I had.

MOTHER-TO-BE MARY COMES BACK

MARY WELLS, one-time Beatles' favourite and million-seller singer, is back in Britain to prove she's still one of the world's most talented female vocalists.

Mother-to-be Mary virtually disappeared from the charts when she left Tamla Motown five years ago after her massive hit "My Guy." On this side of the Atlantic her recent records have all failed to make any impression.

It is because she left Tamla? "No, I don't think so," said Mary at her London hotel.

"Basically it has a lot to do with push. The material I've been doing has been good enough but it needs a lot of push behind."

"Every record I had with Motown was pushed very hard. But I had a record out recently titled 'The Doctor' which did very well in the States. My voice has developed more over the last few years."

"I hope to have a new single out both here and in the States by the middle of July. We've got some numbers to choose from, it's just a matter of picking the best one. It will be an up-tempo type of ballad."



MARY fish and chips

"The R and B and soul market is getting bigger and bigger in the States. It's bigger than the underground. I think my type of singing stands a good chance in your charts too."

Mary and her husband Cecil Wommack are expecting their second child. Wasn't Mary worried about all the travelling and the crowded clubs?

"No, before our son was born, Cecil was treating me as if I was an invalid — you know helping me off the pavement — but the doctor said as I was used to all the travelling and everything it would be all right."

"I can't keep still, I've been looking forward to appearing in England again. The last tour I did was very good, I hope this one goes as well."

"You know, I love your English fish and chips, especially that fish in batter. In New York there's an English restaurant called the Haymarket which does fish in the English way."

"That's one of the things I've got a fancy for. Is there a place you can get it from near here?"

Mary and her husband Cecil, who is a guitarist and singer with the Valentinos who had a big hit with the original version of "It's All Over Now," have their own publishing company.

"There'll be a new instrumental number from the Valentinos and a number from Wilson Pickett coming out when we get back. I enjoy producing a lot."

Cecil will be helping to back Mary on the tour. He's also teaching her to play bass guitar. "I'm taking up the guitar so I can use it in the act and also to write songs," she says.

Back in 1964, Mary was voted the top female artist in the international section of the MM poll on the strength of one British hit.

Her current tour and a new single could establish her back at the top again five years later. — ROYSTON FLDRIDGE.



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Clodagh Rodgers

listens
to some
recent
records

BLIND DATE

FRANKIE VAUGHAN: "The Same Old Way" (Columbia).
It's Frankie Vaughan. The opening is better than the actual song. I don't think the punch-line is very strong. Frankie is very good and he has a big following, but I doubt if this will be a hit — although with people like Donald Peers getting back in the chart I don't really know.

THE HERD: "The Game" (Fontana).

I don't know who this is. Again, the opening is better than the rest of it. I don't think the production is very good. Who is it? The Herd — I'd never have guessed. I have got all their records and like them, but this seems to be a messy production. Nothing is clear and precise and you can't hear the lyrics. I liked it at the beginning, but then that middle-eight put me right off it.

EMPEROR ROSKO: "The Opposite Lock" (Polydor).

It's terrible. I don't know why he bothered to go into a studio and make it. That's the worst record I've heard this year. And I thought those backing wa-oo's went out ten years ago. If he was a good singer it might have been worth doing, but the whole thing is awful. Who is it? Rosko?



Oh well, he didn't play my record on his show, anyway.

PAUL JONES: "It's Getting Better" (Parlophone).

Paul Jones. No, I don't like it. I'm sure I've heard this song before. That little catch line about "It's Getting Better" is the best part of the song. I feel sorry for Paul Jones because he seems to find it so hard to find the right material. He was great with Manfred because they did such commercial songs. It's a pity, because Paul is such a good artist. This is just an average song and an average arrangement.

WOODY HERMAN: "Light My Fire" (from the Cadet album "Light My Fire" CRLS 4544).

It's great. Fantastic! This must please all the big band fans and I shall just have to go out and buy the album. It's great and there's nothing more to be said.

SHIRLEY BASSEY: "Doesn't Anybody Miss Me" (United Artists).

It's Shirley Bassey and she seemed to be flat at the beginning. I can't stand her voice. I think she has passed her peak. She was really great about six years ago but I don't like this at all.

ANDY WILLIAMS: "Happy Heart" (CBS).

Oh, wonderful! I'm in love with Andy Williams. My whole ambition is to appear on the Andy Williams Show. He can do no wrong as far as I am concerned. He could sing "Baa Baa Black Sheep" and I would think it was great. This is just beautiful. I wouldn't be a bit surprised if it was a big chart hit for him, too, though Pet Clark has got the same record out and I like her as well. I will have to buy both of them.

CREEDENCE CLEARWATER REVIVAL: "Proud Mary" (Liberty).

It's just not my kind of record. I can't think of anything to say about it because it's just not the sort of record I listen to.

CHUCK BERRY: "No Particular Place To Go" (from the

Chess LP "Chuck Berry's Greatest Hits" CRL 4548).

Chuck Berry. I like him. That is a very good LP and I'm sure it will be a big seller. A lot of people are really going for that kind of stuff again now.

SPINNERS: "When The Old Dun Cow Caught Fire" (Fontana).

Oh God, it's terrible! Take it off. Who was it? The Spinners? I know they have quite a following but I don't like that kind of music.

GORDON WALLER: "I Was A Boy When You Needed A Man" (Bell).

It's not a very strong opening. Who is it? He was much better when he was with Peter Asher. This is definitely not a hit. He is in the same bag as Paul Jones but I think the Paul Jones record stands a better chance of making it.

BETTY EVERETT: "I Can't Say No To You" (MCA).

It sounded a little bit like Aretha Franklin at the beginning. Could it be Betty Everett? She is very good but has never been able to get a follow-up to her big hit. This isn't a very good song and it won't be a hit.

KENNY BALL: "The Night They Raided Minsky's" (Fontana).

Kenny Ball. No, definitely not a hit. There isn't an opening for this kind of music now in the chart at all. I don't know whether it will ever come back — it probably will in about ten years. So, hang about Ken.

Bob and Earl mystery is solved

AS the ancient "Harlem Shuffle" made pop history by jumping into the top ten six years late, American duo Bob and Earl arrived in Britain to clear up the mystery surrounding their record . . . and themselves.

The first mystery to be answered was who exactly are Bob and Earl. They are, in fact, Bobby Garrett, a former session singer from Los Angeles, and Jackie Lee, NOT Ben E. King as was once rumoured.

Soon after they arrived from an earthquake-shaken Los Angeles, we met in their London hotel with Clayman agent Ronnie Jones who spent £250 in tracing the two singers.

"We started in 1960 by writing songs together," said Earl, alias Jackie. "Our first record was called 'Don't Ever Leave Me'. We've done about eight records together and had some medium size hits. 'Baby It's Over' went up to number five and our name became well known.

Right time

"We've always been together except when I had a single out as Jackie Lee and I did club engagements for a year. Apart from that we've always concentrated on working and writing together.

"Before we came over here we heard that there was another Bob and Earl in Britain. This sort of thing happens in the States.

"When my record 'The Duck' was doing well back home there were about six other Jackie Lees going around. I was playing in one town when I read that Jackie Lee was appearing at another town 300 miles away the same night.

"It looks as if we've come over here at the right time. We were doing a recording session when we heard that 'Harlem Shuffle' was in your chart. It's really an unexpected thing but we're very happy about it.

New single

"Bob and I wrote 'Harlem Shuffle' after seeing some kids dancing on TV. The dance itself was a big hit in the States but I don't think it happened here. Anyway we'll be showing the kids on the tour how it's done.

"We plan to bring a new single out here and in the States late in May. There will definitely be an album after the single but we're not sure on what label yet. The single's titled 'Dancing Everywhere'."

What sort of act will we be seeing from Bob and Earl on the tour? Can we expect something on the lines of America's Sam and Dave for instance?

"We inspired them as we started the trend of the duet singers in the States. Before us the duets would sing in harmony all the way through. With us Bob takes a part, I take a part and then we come in in harmony.

"I was told by Phil Spector that we influenced the Righteous Brothers to do their thing. They have more money than we have now but we started it!

"Our influences? Well, my favourite singer would have to be the late Sam Cook and there's a very good blues singer called Little Willie John. Aretha is my favourite female singer and getting away from R&B I like Nancy Wilson and Frank Sinatra.

Overall trend

"Jackie Wilson and Marvin Gaye were my two biggest influences," said Bobby. "I've been inspired by the overall trend from Atlantic, Stax and Motown."

With the Bob and Earl mystery finally solved, I left the two singers with a happy Ronnie Jones already adding two weeks on to the tour "and there's a possibility of a fortnight's cabaret as well."

"We want to see the Palace and all the tourist things before we go," said Earl, "and I hear you can buy titles here, I could go back as Earl Earl." — ROYSTON ELDRIDGE.



BOB and EARL: making pop history

IN October last year, the Moody Blues, whose fortunes had fluctuated considerably since achieving top status with "Go Now" in 1964, found themselves back in the States on a two month tour.

"And," says Graeme Edge, "it was just about the saddest experience of my life. We were touring all over the States and we encountered the groupie scene everywhere — but not a single person to whom we could talk intelligently.

"We really thought — and hoped — that we'd meet people who were on the same wavelength as ourselves. But all we met were groupies claiming to be the best experts on the latest pill, and a lot of middle class bigots who really hate the younger generation.

"I have to admit that we probably met a non-typical cross section."

Class

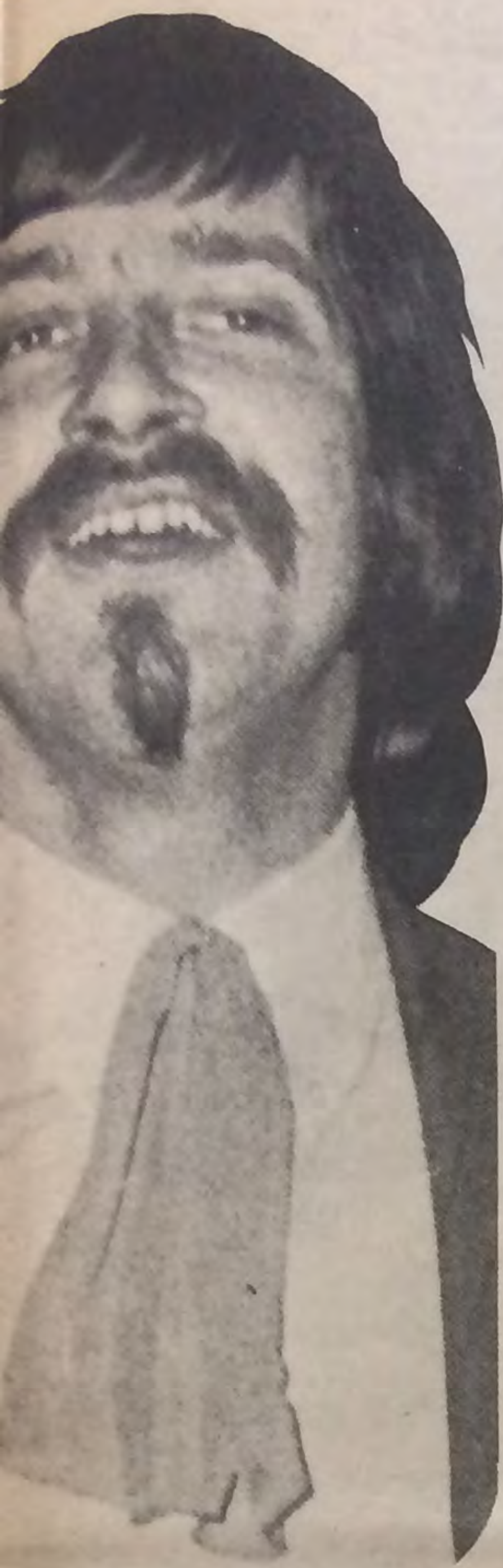
Between the first visit to the States in 1964 and the one last year, Edge had changed dramatically. He himself says he had evolved from being a revolutionary to being an evolutionary, and he found much in the States to justify his change of outlook.

"The revolutionary movement in America is so juvenile," says Edge. "It has all the profound and

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SEX, LOVE AND POP

When the raving had to stop

The second remarkable interview with Graeme Edge of the Moody Blues by Jean Elliott

"I'd always seen America as the place where people went to escape from bigotry and persecution, and to build a new life. But look what they've built! First of all they have the weirdest class system — starting at the top with the white anglo-saxons and then going down through the Poles to the Puerto Ricans and then to the Negroes.

Anger

"The middle class Americans are so inflexible that you can understand why the revolutionaries go to such extremes to shock and outrage them. But there are two ways of fighting the establishment — by proclaiming positive, reformist ideas in the face of reactionary complacency, or by making the establishment seethe with anger just for the hell of it.

"The young Americans seem to have chosen the second way — and it's barren, pointless and pathetic.

"In Britain if you have long hair and flamboyant clothes and you walk past a

building site, the men will make a crack about your being effeminate, and you'll make a crack back and everyone will laugh. It's all cool.

"But in America it gets really vicious. They really mean it when they say they'd like to throw you down, put their knee in your chest and shave your hair off. The generation gap is filled with hate."

Edge feels that perhaps some allowances should be made for the nightmare state of America because in some way the country has been let down by Europe. "We drew them into two wars before they'd really built up their country. They shouldn't have been defenders of European civilisation, they should have been getting their own thing together.

Guns

"Now they are on top of the world and their establishment is so fanatically Victorian. Perhaps there is a connection with the Victorian period in Britain, because that's when Britain was on top of the world.

But Britain was never quite as sick socially as America is today.

"When we went from Chicago to New York via Pennsylvania, we were knocked out by the scenery, the beautiful colours of the leaves and the hills. It was unforgettable. But then we got to the city and passed a shop selling bazookas, shot guns and hand grenades. And we read advertisements in the magazines which said 'Protect your children with this machine gun.'"

Changed

And, once again, the Moody Blues met the groupies — and they hadn't changed a bit.

"But we had," says Edge. "We found it all pretty depressing. In New York you get the plain straight-forward scrubbers; in California and the west they are a bit more gentle. Sometimes they are gorgeous looking girls and if they really played hard to get maybe you'd be more interested.

"But you get the feeling that you are being marked

down in a little notebook — ten points for a Beatle, nine points for a Rolling Stone, five points for a Moody . . ."

The best indication of the sexual evolution of Graeme Edge is the story of the group's meeting with a girl in Los Angeles.

Dinner

"She was rather plump and plain, but she was very friendly and she invited us all back to dinner — a knock-out meal of roast beef and roast potatoes, English style. She was a divorcee with two lovely kids and she was hung up on English bands.

"We visited her all the time we were in Los Angeles and she was great company. She showed us the beach and it was just a completely innocent, friendly relationship. But it meant more to us than all the sex-obsessed scrubbers in the world.

"Any British group which has been away from home for a long period and has been repeatedly torpedoed in the stomach by hamburgers, will jump at the offer of a home-cooked English-style meal."

Grubby

Because of the giggle-provoking association between sex and hot dinners, it may seem laughably naive that Edge finds significance in that fact that a good hot dinner took precedence over all kinds of sexual invitations.

But he sees it as a

measure of his realisation that the time had come when the raving had to stop, of his awareness that gratuitous and rather grubby sex ultimately becomes as appetising as the 150th hamburger.

"I sometimes think that if I could meet myself as I was five years ago I'd think that I was a right berk. But it is a stage you have to go through. Some of those groupies in the old days were really beautiful girls and a little fat hairy slob like me had never had a chance to sleep with birds like that."

Revolt

What depresses Edge about the American groupies today is that their dreary promiscuity has become some sort of symbol of revolt. "As if all you needed to put the world right was to tear your clothes off and sleep around. I can't condemn them on moral grounds, but I'm distressed to think that so many of them confuse free love with free copulation.

"Everyone expects the younger generation to moan and rebel and to be non-conformist, but it's no good replacing one set of prejudices with another.

"If you are a girl brought up by parents who say you must never sleep with a man, and you react by sleeping with every man in sight, you are being just as bigoted and fanatical as your parents.

"The talk in the States is

all so negative. The younger generation should be working positively to put things right — but they just don't know what to do. So they settle aimlessly for causing grief to the older generation by smoking pot, using four letter words and pretending that sex is love.

Sad

"If the American rebels won their fight against the establishment, they'd be in exactly the same predicament as the French students were last summer. They just wouldn't know what to do. That's what's so sad."

It could be argued that Graeme Edge, having had his sexual fling among the groupies, is now adopting a hypocritical "Holier-than-thou" attitude about the scrubber morality.

But he insists: "I'm not being prim about sex — I'm just sick of the ludicrous importance which is attached to it and I also feel it's a great pity that most people don't have the opportunity I had to discover the phoniness of the sexual dream as fostered by the communications industry.

Love

"I've been through it and now, for the first time, I'm finding out what love is; but an awful lot of people will never find it because they've been corrupted by those fantasies. It's the saddest and most devastating confidence trick in the world." THE END

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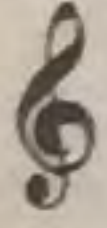
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MM LOOKS AT THE WORLD OF SONG PUBLISHING

SONGWRITING is a prolific profession for the accomplished composer who can write hits.

A song which tops the charts is worth at least £10,000. A million-selling gold disc gathers £5,000 in record royalties alone. A world hit with constant sales can eventually produce £25,000.

But contrary to popular belief, few songwriters earn a fortune. Most of them do it in their spare time and their income averages £300-400 p.a. But they go on writing with undiminished optimism, hoping to hit the jackpot.

Every day 300 new songs are added to the giant mechanised index installed by the Performing Right Society.

When you've written a song it automatically becomes your copyright, under the Copyright Act of 1953, which means that you have the exclusive right to reproduce, publish, perform or make an adaptation of it.

You need no other protection, but you should keep a dated copy of the song in a safe place in case you need to take legal action against anyone for infringement of copyright.

You can deposit it with a solicitor or bank manager, or you can post it to yourself in an official registered envelope. Do not open it when it arrives, but attach the posting receipt to it.

All these methods are adequate, but if it makes you feel more contented you can register your song for £10s 6d at Stationers Hall, Ludgate Hill, London, EC4, who will send details free.

It is unwise to send your songs to artists or their managements, unless they own or are closely associated with music publishing companies, because (a) they seldom bother to look at them (b) they sometimes lose them (c) they invariably reject them (d) they rely on music publishers to find songs for them.

You can send songs to independent record producers, or even recording companies,

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provided you address them personally to an artists-and-recording manager.

But the best course is to send your songs to music publishers, who have the necessary experience and contacts to handle them satisfactorily and know which artists they are likely to suit. They look after everything, including copyright.

If the music publisher likes your song and is willing to publish it, he will ask you to assign the copyright to him. Before doing so, make sure that he is well-established and reputable, preferably a member of the controlling body, the Music Publishers Association.

Ignore anyone who asks for a fee to publish or promote your song. The bona fide publisher pays all expenses. If you don't know how to interpret or assess a contract join the Songwriters Guild of Great Britain, who will give you the necessary guidance.

What does the publisher want when you submit a song? I asked veteran publisher Roy Berry, director of Campbell Connelly and Co Ltd.

He told me: "If the song is a straightforward ballad, requiring no arranging ideas, a manuscript giving top line, chord symbols and lyric is sufficient. But if it is a group-type number, a demo tape or disc is recommended to convey the composer's conception of arrangement."

Send your manuscript, tape or disc by registered

post, with a s.a.e. If you're submitting a disc or tape without a manuscript, please enclose the lyric.

"If we accept the song, we offer the writer a standard agreement guaranteeing 10 per cent of the sheet music sales, 50 per cent of mechanicals—records, sound radio and television recording—and 50 per cent of performing royalties—personal appearances, juke boxes, radio, television, etc."

What can the songwriter earn for his work?

"It is difficult to reduce the whole thing to specific figures, but it is near enough to say that the writer gets approximately 25s every time his song is broadcast, just under £5 for every 100 records sold and 34d per copy on sheet music sales. It is impossible to estimate the proceeds of live performances due to the varying circumstances."

What tips does Roy offer to songwriters with stars in their eyes?

"Study the hit parade, listen to records, radio and television. Write to suit the style of artists who are currently acceptable. The melody should be easily remembered and the words should tell a story."

Amateur songwriters are inclined to think that music publishing is a closed shop and that no one will listen to their songs. But music publishers emphasise that they will consider any song written by anyone, and if it is what they are looking for, they will publish it.

As they point out, quite reasonably, they are not going to reject a song likely to earn them money!

But amateur songwriters must realise that a song which they think is a knockout is not necessarily going to be a commercial proposition. The majority of songs written by amateurs are quite useless, for one reason or another, chiefly because the writer has not sufficiently studied the market.

Lyrics alone are no use whatever and you must have them set to music. Unless you know a musician who will do it, you will have to employ the services of a musical collaborator, who would be entitled to half your share of the royalties if the song is published.

Musical collaborators will also transcribe from voice or tape, write complete arrangements, and even supply modest and economical demo tapes or discs.

If you'd like a more-ambitious recording, contact one of the studios advertising in the Melody Maker or affiliated to the Association of Professional Recording Studios.

Their prices range from £5 to £6 6s an hour for the hire of the studio and 20s to 30s for an acetate. A studio can hire musicians for you, but the rates are pretty expensive and the minimum cost of a demo done by a singer and one instrumentalist would be £18, so it is best if you can bring your own performers.

If you possess first class tape-recording equipment and can sing or play an instrument competently you can make your own tape, but don't do so if it is going to sound crude because it could ruin the chances of your song. You can get the tape transferred to disc for 20-30s.

Songwriters and publishers could not possibly individually collect all the royalties due for performances of their work all over the world, neither could they use contact copyright owners in every country to clear the performing rights and pay separately for using the work.

Every country therefore has a national society which grants music users blanket licences authorising them to perform in public or broadcast any work in the repertoire of the national society or affiliated societies in other countries, virtually providing a world-wide coverage. Our national society is the Performing Right Society.

What does the PRS licence cost?

The tariffs have to be extremely flexible, but here are a few examples. For a commercial dance hall the rates is two per cent of the estimated takings or 1.5 per cent of the actual receipts.

For a bingo hall seating 400 with 300 sessions a year and 45 minutes of recorded music at each session, the annual royalty is about £45.

For a 4d or 6d juke box the annual fee is 13 guineas for an unlimited number of performances, with discounts for multiple operators. For concerts of popular music the rate is two per cent of the actual box-office takings or 1½ per cent of the monetary capacity of the house.

Representing 175,000 copyright owners in 40 countries, the PRS logs over 20 million performances a year and has an index covering between 1.6 and 1.7 million titles.

Royalties due to songwriters and publishers for recordings of their work are collected by the Mechanical Copyright Protection Society, which grants blanket licences to those who make recordings of any kind, ranging from the domestic owner of a tape recorder to radio and television networks.

The statutory royalty payable by producers of gramophone records for retail sale is 6½ per cent of the retail selling price after deduction of purchase tax.

Through its contacts all over the world, the MCPS represents about 12,000 copyright owners and has an index of over a million titles, with every conceivable detail.

Recording companies, artists and musicians receive proper remuneration in correct proportion to the relative popularity of their work for broadcasting and public performance.

This valuable task is carried out by Phonographic Performance Ltd, which issues licences covering the use of records broadcast or played in public, and collects royalties on a sliding scale, according to the amount of use.

To help music publishers negotiate satisfactory agreements with BBC, ITA, Radio Eireann and other contractors all over the world there is a trade organisation called the Music Publishers Association.

Its profitable achievements have included an anti-song plugging agreement with the BBC on behalf of popular publishers and a better music-hire contract with the BBC to the advantage of standard publishers.

Every songwriter, whether amateur or professional, should belong to the Songwriters Guild of Great Britain. It offers considerable help and advice to members on copyright and the business side of songwriting and constantly presses for more extensive use of British material in every branch of entertainment.

It takes up all cases of injustice to members, has devised a minimum standard contract which is accepted by many music publishers, and wages war on bogus publishers.

CHRIS HAYES

IF THERE is anything else the aspiring song writer would like to know, he can write to **SOUND SENSE, Melody Maker, 161-166 Fleet Street London, EC4, enclosing a s.a.e. for our reply.**

EDITED AND COMPILED BY LAURIE HENSHAW

HOW important is it these days for a group to write and publish their own material? Hollies' Allan Clarke, one-half of the group's songwriting team, explained why they entered the writing and publishing business.

"It's very important especially from a financial point of view. A lot of groups don't know how much money they can earn from their songwriting. We've been writing songs since we first started back in 1963. Tony Hicks and I have our own company called Alto Music which we started about three years ago.

"The publishing side is very important. The pluggers can find artists to record your material. Our songs are published through Dick James. Profits from the songs are divided up between the publisher, writer and arranger."

Songwriting is a very lucrative side of the business for Allan and Tony. Nearly all the songs they write they use themselves on singles and LPs, but what they don't use are made into demo discs.

"I wish we'd known about the writing and publishing part of the business before," said Allan. "It's worth it."

Streamlining is the keynote of impresario Robert Stigwood's publishing activities. Four of his companies—Abigail, Dratleaf, Saharet and St George—specifically look after the songs of individual Stigwood and Rik Gunnell artists.

Thus, these top artists have one company to promote them exclusively.

Abigail Music exclusively publishes material by the Bee Gees, Dratleaf handles compositions by the Cream team of Jack Bruce, Ginger Baker and Eric Clapton; Saharet deals with material by writer and singer Jackie Edwards and Paul Beuselinck, who sings under the name of Paul Nicholas; Rory Gallagher, lead guitarist with the Taste; Jimi Horowitz, 21-year-old MD for the Marbles and also MD for Bill Oddie's single, "We love Jimmy Young"; and folk singer Jimmy Campbell.

St George deals with the works of John Mayall, Georgie Fame and Cliff Bennett.

Stigwood also handles Marmalade Music on behalf of the Brian Auger Trinity, Julie Driscoll and Blossom Toes.

He also represents the interests of Larry Williams,

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Little Richard and Sonny Bono (of Sonny and Cher) through Venice Music.

His new company, Barnes Music, publishes compositions by Bill Shepherd, MD and arranger for all the Bee Gees material.

ARTISTS

Robert Stigwood feels that close liaison between publisher and artist results in a better understanding of an artist's requirements; that it is more satisfactory to have one company dealing with one type of material rather than having one large company handling a variety of artists and songs. His policy has certainly paid off.

WE WISH TO THANK OUR WRITERS FOR THE PAST INCREDIBLY SUCCESSFUL YEAR

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Where are
the Cole
Porters
of today?

asks Jimmy Phillips

"THE Age of the Amateur" is how top music publisher Jimmy Phillips would categorise today's crop of songwriters. In Jimmy's view, they don't come as great as they did.

To him, "quality songs" went out with the advent of rock and roll, Presley, tight trousers, and the emphasis on the sexual hard sell.

"Where are the Rodgers and Harts, Cole Porters and Oscar Hammersteins of today?" asks Jimmy. "These men wrote music and lyrics of real quality. If you analyse their lyrics, you'll find that the inter-rhyming was so skilful.

"But play me any hit of today, and I bet I'll find you at least one dud line in it.

"There are songwriters trying to raise the standard. Men like Burt Bacharach and Jim Webb. But there's even a samey quality about so many songs by even the best composers around these days."

Sour grapes? A nostalgic yearning for Good Old Days that never were? Not in Jimmy Phillips' case. He speaks with the authority of a man who has seen the music business — in his own words — "go the full circle."

As ex-chairman of the influential Music Publishers Association (he is now a committee member) and managing director of the KPM group of music publishing companies, Jimmy Phillips has handled a string of world hits since he worked as a songpluggler with Lawrence Wright.

Songs he has been associated with include "Peanut Vendor," "Star Dust," "Stormy Weather," "Sunny Side Of The Street," "Exactly Like You" — all with Lawrence Wright.

And, with Peter Maurice, he handled such great British songs as "Isle Of Capri," "Red Sails In The Sunset," "South Of The Border" and "My Prayer."

"But the scene has changed," says Jimmy Phillips. "The piano was moved out of the parlour to make way for the TV set, and now people write to guitar chords. They think in terms of guitar chords. Even the Beatles keep getting back to the guitar.



PHILLIPS
sour grapes?

"But the guitar had to come. Something had to take the place of the piano."

Jimmy's main quarrel, however, is with the lyrics of today's songs. "So many false rhymes," he says with the intensity of a man who has scanned a million lyrics in his lifetime as a song publisher.

"The trouble is," he adds, "everyone thinks he can paint a picture or write a song. And most people can paint and write songs. But you have only to look at a picture to know whether it's a masterpiece. The same when you listen to a song of real quality."

Things are hardly likely to improve while the music scene is rockdominated. For in Jimmy Phillips' opinion, the "full circle" he speaks of is merely the crudities of early ragtime repeating itself in today's music.

Until music and lyrics attain the sophistication of the inter-war years — albeit in an up-to-date form — then pop music will really be marching at the halt.



DICK JAMES: "maybe it's because I'm a bit of a square and love ballads"

FROM band singer to managing director of a music publishing company valued around the £10,000,000 mark — that's the success story of Dick James, managing director of Northern Songs, the firm that publishes the Beatles songs.

Dick started singing as a semi-pro at 16. Two years later, he sang with Henry Hall, then, after service in the Army, appeared with a string of bands, among them Billy Ternent, Geraldo, Cyril Stapleton and the BBC Show Band, Stanley Black and George Shearing.

His voice is also known to millions through the medium of the Robin Hood theme of the TV series of that name.

£10 million worth of Beatles songs

Dick gave up singing full-time to turn music publisher with Sydney Bron — father of actress Eleanor Bron — in 1953. Then, in 1961, he left Sydney Bron to launch out with his own publishing

company, Dick James Music. "I knew it would be a hard slog at first," he says. "But that's true of any business—particularly music publishing."

Just how well he would become established even Dick was unaware of at that time. But his big break—not only a turning point for Dick but a historic event in the world of post-war publishing—came when he met Beatles boss Brian Epstein towards the end of 1962.

"Brian gave me 'Please Please Me.' I published that, and I've had nothing but number one hits since," says Dick.

Understandably, Dick looks upon this song as the highlight of his career — even though he would be hard put to name his favourite Beatles song.

He does confess a particular liking, however, for "Yesterday."

"Maybe it's because I'm a bit of a square and love ballads," he laughs. "I used to sing a lot of ballads in the early days. I always had more of a leaning towards the melodic type of song."

Ask Dick James if there could ever be a repeat success story to match the Beatles-Northern Songs saga, and he says: "Well, 30 years ago, Bing Crosby was a phenomenon. But he sang other people's songs."

"Then, in the late Thirties and Forties, Sinatra proved another phenomenon. But he, too, sang songs by various composers."

"Then Elvis Presley came along. There have always been these phenomena of show business. But you'd have to wait a long time for anyone to come along to match the Beatles and their own songwriting talent."

"Whether the Beatles would have been such a worldwide success without their songs is a moot point. It's like asking which came first, the chicken or the egg."

Whatever the pros and cons of this point, there's no doubt that all those songs allied to the Beatles' talents as creative artists and performers add up to a basketful of golden nest eggs.

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**MELODY MAKER
SONG
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SPECIAL** **3**

JOSEPH MURRELLS is the song expert who authored the Daily Mail Book of Golden Discs—"the story of every million selling disc in the world since 1903." Here, in his opinion, are the ten all-time top money-spinners.

- **WHITE CHRISTMAS:** Over 400 disc versions, and over 65 million sales in USA and Canada, plus 30 million foreign sales. Total: 95 million. Bing Crosby's version accounts for 30 million of the USA and Canada sales. Written by Irving Berlin in 1942.
- **RUDOLPH THE RED-NOSED REINDEER.** Another Christmas song of 1949 vintage. Written by Johnny Marks. Sold 54 million in USA and Canada, 26 million foreign sales. Total: 80 million.
- **STARDUST.** Composed by Hoagy Carmichael and Mitchell Parish in 1927 (the vocal version came out in 1929). About 1,000 different disc versions made during past 40 years. Hoagy Carmichael gets around 15-20,000 dollars a year from it.
- **ST. LOUIS BLUES.** Written by W. C. Hardy, the father of the blues, in 1914. Thousands of different disc versions but no royalties figure available.

- **TEA FOR TWO.** From No, No, Nanette show of 1924. Composed by Vincent Youmans and Irving Caesar. Another prolifically recorded song.
- **WINTER WONDERLAND.** Another Christmas song—from 1934. Composed by Dick Smith and Felix Bernard. Sold over 42 million discs.
- **MOON RIVER.** From 1961 Breakfast At Tiffany's film starring Audrey Hepburn. Composers: Henry Mancini and Johnny Mercer. Over 500 different recordings and had earned an estimated half-million dollars so far.
- **NIGHT AND DAY.** From The Gay Divorce, 1932, starring Fred Astaire. Composer: Cole Porter. Great favourite with jazzmen as well as an established evergreen.
- **BEGIN THE BEGUINE.** Another Cole Porter composition, from 1953 show Jubilee. But really made it big when big-band version made in late Thirties by Artie Shaw.
- **OL' MAN RIVER,** from 1927 show Showboat. Composed by Jerome Kern and Oscar Hammerstein II.

DESPITE the competition of the giants, anyone could set up a successful music publishing company in two years — providing they have good songs, says songwriter and publisher Les Reed.

Les, one of the most prolific and successful writers/producers/MDs/singers/publishers in the business, is the head of Donna Music, which is part of the Francis, Day and Hunter complex. Donna, named after his young daughter, also has Kevin Music (named after his son), Chapter One Music and Les Reed Music, as subsidiaries.

Les's one man band

He also controls Chapter One Records and owns Wessex Sound Studios, one of the busiest studios operating in London.

Les is of course a very wealthy man as a result of writing and publishing songs like "The Last Waltz" and "Delilah." He first worked with Robbins Music as a songwriter where he formed Donna Music. He later moved Donna to Francis, Day and Hunter and signed himself as a writer to the

company. That was in 1964 and the succeeding five years have been so successful that Les predicts that the company may have to go public next year in order to expand even more.

"It certainly may happen," said Les. "We have had a number of very successful years and this could be a logical move.

WANE

"I think that people would be more prepared to invest in copyrights which provide almost guaranteed incomes rather than, say, stars whose popularity and fortunes can wane.

"That's why, in this respect, we are probably in a more advantageous position than entertainers."

Donna Music publishes about 100 songs a year. "Roughly two a week. And about 80 per cent is my own material — or things I have written with Barry Mason.

"This is a situation I am trying to change. I am expanding the international side and we are publishing things from artists like James Last, in Germany and other Continental writers to which I or Barry or Jackie Rae or Johnny Worth can put English lyrics."

One song they have just published is a James Last composition called "Happy Heart."

LOSER

Les started life as a musician and turned to writing songs later. He realised early that the writer is often the loser in the lucrative world of publishing.

"Writers often start off on a bad foot. They are often out-of-pocket sort of people who sign up with the first publisher they meet and never realise their full earning potential.

"It took me a couple of years to realise this and when I did, I formed my own company."

Les agrees that the publisher of a hit song can



LES REED: "usually, the first four bars are enough"

make "a hell of a lot more than the writer."

But to do this, the publisher has to be really organised, particularly when it comes to the foreign market.

CONTROL

He has to keep close control of the royalties from other countries because some publishers, he says, find a lot of ways of using royalties for the "good" of the publisher or writer, rather than sending them back.

For this reason, Les finds it beneficial to be connected with an international organisation like FDH.

"Because if anything does go wrong, I am in the same office and I can at least raise hell about it."

Publishing is, says Les, probably the most lucrative segment of the popular music industry.

"The publisher has to work very hard, but if he has a successful formula nothing is more lucrative."

How important is the sheet music sales to Donna Music?

"Very important. On 'Last Waltz,' for example, we have sold over 100,000 copies of the music. An average hit would produce sheet sales of 30,000 to 40,000.

PRINT

"We print up everything that is recorded; many publishers don't do this — and find themselves in a mess when the record's a hit."

And finally, did Les listen to every song submitted to him?

"Every one. Usually, the first four bars are enough. If it hasn't grabbed me by then, forget it."

"But I do listen to every one because a few years ago I was away and some-

one else in the office turned a song down without my hearing it."

"When I got back, they told me about it. That song turned out to be a top three hit here and in the States."

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LEE DORSEY **BETTY HARRIS**
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JAZZ RECORDS

The beginnings of bop • Scott band LP debut
Early shots from Cannonball Adderley

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

JAMES MOODY



JAMES MOODY - GEORGE WALLINGTON: "The Beginning And End of Bop." On Henry (a), Tropicana (b), The Fuller Bop Man (a), Cu-Ba (b), Meadomophosis (a); Moody's All Frontic (b); Festival (c); Bumpkins (c); Frankie And Johnnie (c); Baby Grand (c). (Blue Note B6503).
(a)—James Moody And His Modernists; Moody (trn), Dave Burns, Elman Wright (trps), Eric Henry (alto), Cecil Payne (bar), James Forman (pno), Nelson Boyd (bass), Teddy Stewart (drs), 1948.
(b)—as (a) except Art Blakey (drs) replaces Stewart. Add Chano Pozo (bongos).
(c)—George Wallington And His Band; Wallington (pno), Dave Burns (trpt), Jimmy Cleveland (tmb), Frank Foster (trn), Oscar Pettiford (bass), Kenny Clarke (drs), 1954.

BLUE NOTE have embarked upon a fascinating reissue series under the general heading of "Jazz Classics." This particular set is possibly more interesting historically than musically—everyone concerned apart from Moody, Pettiford, Clarke and Blakey will probably go down in jazz history as comparatively minor figures—but that doesn't mean there isn't much to enjoy in the music as well.

The Moody set from 1948, which takes up side one, shows how all-pervading were the influences of Charlie Parker and Dizzy Gillespie at that time. All three sax soloists, and the trumpets, sound completely under their spell, though Moody himself played with remarkable authority and aggression.

The arrangements for this band were by Gil Fuller and they have stood up very well to the passage of over 20 years. He, like most of the personnel, was, at that time, associated with the Gillespie big band.

As Pete Welding's sleeve note points out, the 1948 bop was harsh and angular, if often exciting. But 1954, when the Wallington tracks were recorded, the music had become respectable and highly sophisticated. The rhythm section and the arrangements—by Wallington and Quincy Jones—are smooth and the soloists slightly less in the debt of Parker and Gillespie.

A little of the excitement has gone too, but this is compensated for by the better solo work of Burns, Foster and Cleveland. Pettiford and Clarke certainly kept things cooking.

A most interesting set for serious collectors. Younger jazz fans may find it a little old hat. — B.D.

RONNIE SCOTT

RONNIE SCOTT AND THE BAND: "Live At Ronnie Scott's." Ricorde Me; King Pete; Second Question; Marmosita; Too Late, Too Late; Lord Of The Reedy River; Macumba (CBS Realjazz 52661).
Scott (trn), Kenny Wheeler (trpt, flugel), Chris Payne (tmb), Roy Warleigh (alto, flt), John Surman (sop, bar), Gordon Beck (pno), Ron Matthewson (bass), Kenny Clare, Tony Oxley (drs), Ronnie Scott Club, London, October 25, 26, 1968.

THE establishment of Ronnie Scott's Band was one of the happiest events of '68. If a bit of personal disillusionment at the direction the band took crept in later, there are still many happy memories of some tremendous sets at the club.

Some of them are captured

on this LP. While it may not be the 100 per cent knock-out that we had the right to expect, it still packs enough impact to impress.

While the material which makes up this set was still fresh—as it certainly was when this was made—the wilder spirits were still finding it sufficiently sustaining.

John Surman, for example, pours out an energetic soprano solo on "King Pete" and Kenny Wheeler's exquisite flugelhorn is a delight on Donovan's "Reedy River"—Hymie Donovan, as the leader likes to point out.

Everybody has a say, and although the standard of solo work is high somehow there's still something lacking. For a variety of reasons—recording could be better for one—the sheer enthusiasm for the Band itself which so marked the early sessions hasn't been captured.

Minor criticisms really, for those who have enjoyed Ronnie's band will certainly find little to complain about. It's just that, for me, the band was—and still is—a glorious development and opportunity which hasn't been fully realised.—B.H.

NEW ORLEANS OWLS



NAPPY LAMARE

THE NEW ORLEANS OWLS: Stomp Off, Let's Go (a), Oh Me! Oh My! (a), The Owls' Hoot (a), Piccadilly (b), Tompeekoe (b), Dynamite (b), Pretty Baby (b), West End Romp (b), Blowin' Off Steam (c), White Ghost Shivers (c), The Nightmare (c), Brotherly Love (c) (VJM VLP21.)
THE NEW ORLEANS OWLS/ THE HALF WAY HOUSE OR-

Ronnie Scott by Humph—from the cover of the Band's new CBS LP 'Live At Ronnie Scott's.'

CHESTRA: Eccentric (c); That's A Plenty (c); Meat On The Table (c); The New Twister (d); Goose Pimples (d); Throwin' The Horns (d); Won't You Be My Lovin' Baby (e); I Don't Want To Remember (e); I Hate Myself For Lovin' You (f); Let Your Lips Touch My Lips (f); I'll Go Back To That Dear Old Pal (f); Wylie Avenue Blues (f). (VJM VLP22.)
(a)—Bill Padron (cnt), Benjie White (clt, alto), Lester Smith (trn), Mose Farrar (pno), Rene Gelpi (bjo, gtr), Don Le Blanc (tuba), Earl Crumb (drs), 1925.
(b)—as (a) plus Frank Netto (tmb) and Pinky Vidacovitch (clt, alto), 1926.
(c)—as (b) but Sigre Christensen (pno) replaces Farrar, 1926 and 1927.
(d)—as (b) but Nappy Lamare (gtr, bjo, vcl) replaces Gelpi and Red Bowman (cnt, vcl) added, 1927.
(e)—Albert Brunies (cnt), Charlie Cordello (clt), Red Long (pno, vcl), Angel Palmisano (bjo), Chink Martin (tuba, bass), Emmett Rogers (drs), 1927.
(f)—as (e) except Sidney Arodin (clt, tin whistle) replaces Cordello, Joe Loyacono (alto) added, 1928.

HANDS up all those who've heard of Benjie White or Bill Padron. They were, in

fact, the leading musical lights of White's New Orleans Owls who were resident between 1925 and 1927 and the Hotel Roosevelt in the Crescent City.

The majority of these tracks have never been released here before and they at least prove that the Owls' obscurity is largely undeserved. Though a band which played for hotel dancers, its repertoire was most certainly a jazz one and only on the tracks with a second cornet do the arrangements really get in the way of their jazz inclinations.

The interest maintained is largely due to Padron's cornet playing which is a little reminiscent of Joe Oliver and more of Paul Mares. White, too, avoided the excesses of most of the white clarinetists of the era. The band, as a whole, produced a good, rough swing.

The six tracks on VLP22 by Albert Brunies' Half Way House Orchestra also feature some pleasant trumpet from the leader, this time more in the Bix-Red Nichols mould. And on the least four tracks there is the considerable attraction of Sidney Arodin's liquid clarinet—this album would be worth the trouble for the chance to add to the few examples of Arodin alone.

These are not for the casual jazz buyer. But the dedicated collector will find himself rewarded as much by the music as for the chance to hear some rare, early, white New Orleans jazz. — B.D.

OSCAR PETERSON



OSCAR PETERSON: "Action." At Long Last Love; Easy Walker; Tin Tin Deo; I've Got A Crush On You; Foggy Day; Like Someone In Love, (Polydor 583718).

Peterson (pno), Roy Brown (bass), Ed Thigpen (drs).

THIS is the first of four albums recorded in the private studio of German record producer-engineer-pianist Hans George Brunner-Schwer, and a companion to the "This Is How I Really Play" LP issued recently.

This particular album, recorded in 1963, ranks with the very best of Peterson's albums. He sounds completely relaxed and produces some delightful, reflective ballad playing as well as the more aggressive, immaculate, finger-busting things.

Thigpen and Brown are as perfect foils as any pianist could wish—Brown's solos are consistently brilliant and Thigpen underlines the two soloists perfectly.

If the remaining albums are as good it will indeed be a most memorable set of recordings. — B.D.

CANNONBALL ADDERLEY



JULIAN "CANNONBALL" ADDERLEY: "Cannonball Sharpshooters." Our Delight; What's New; Fuller Bop Man; Jubilation; Stay On It; If I Love Again; Straight No Chaser (Mercury SMWL21027).
Adderley (alto), Nat Adderley (trpt), Junior Mance (pno), Sam Jones (bass), Jimmy Cobb (drs), New York, March 4 and 6, 1958.

THIS takes us back to the days when Cannonball did the best Parker impersonation this side of Birdland. Brother Nat did a fair Miles Davis at the time as well—still does, come to think of it.

However, the Adderleys can always be relied on for music which lays the emphasis on swing, and the bopish edge to this 1958 group, nicely flavoured by Junior Mance's percussive and very bluesy piano, is quite pleasing.

Both brothers are very eclectic players and here it even stretches to the arrangements. "If I Love Again" is a ringer for the Clifford Brown-Max Roach version of a few years earlier.

Far from indispensable, but if you fancy good, bright 1958 versions of what was happening in 1948, this is right up your street.—B.H.

FREEMAN/MILLER

BUD FREEMAN - EDDIE MILLER: "Top Tenors." Bud Freeman: Three Little Words, I Guess I'll Have to Change My Plan, Blue Moon; Sweet Georgia Brown; Indian Summer, I Could Write A Book; Eddie Miller: My Monday Date, Yesterdays, I'm Gonna Stomp Mr Henry Lee; The Hour Of Parting, Muskrat Rumble, Cajon Love Soud. (Regol 2074.)

CHRIS ELLIS, a collector's good friend at EMI, has compiled a useful set of tenor recordings from the archives. They consist of six titles by Freeman from December '53 and six by three different Miller bands of '44 and '45.

All the titles have appeared here before in one shape or speed or another but have long been unavailable. They make up, together, a nice example of the closely related kinds of rolling, fast-moving tenor playing with which these musicians are identified.

Tranquil

The Freemans are tenor performances with a four-man rhythm group comprising Dick Cary (pno), George Barnes (gtr), Jack Lesberg (bass) and

Don Lamond (drs). They appeared here originally, with two additional tracks, on a 10-inch Capitol LP called "Bud Freeman."

Bud's tenor is lively, melodious and precise in the familiar Freeman fashion—commanding at all times and heated in one way, tranquil in another.

The ballads are pretty and warmly sensual but always on the safe side of sentimentality, and the same is true of Eddie Miller ("Hour Of Parting," "Yesterdays") on his half.

The up tunes swing in a sharp, authoritative manner and Freeman's stylised improvisations are admirably supported. Barnes has several very clever solos and Cary's piano is pleasantly spare. It may seem old-fashioned to say it, but the tunes are good, too.

Eddie Miller has always been a sort of quiet favourite of mine—on tenor, which he plays after Bud but more fluid in the New Orleans way, and on clarinet. It is hard to get enough of his very fine clarinet.

Flavour

Here, he works with a 14-piece on the four '44 tracks, "Monday Date" (nice Stan Wrightman, the pianist missing from the sleeve details), "Yesterdays," "Stomp Mr Henry Lee" (more wild piano and solid tenor) and the moody "Parting." Overall, these have a pronounced Bob Crosby flavour.

"Muskrat" by a more Orleans-orientated and smaller group, introduces Wingy Manone (trpt), Irv Verret (tmb) and such Crosby colleagues as Ray Bauduc (drs), Matty Matlock (clt) and Nappy Lamare (gtr). This one steams a bit.

Finally to an unusual quintet version of "Cajon" which has Verret doing the patois vocal, Miller on clarinet—in spite of the sleeve—and Bauduc, Lamare and the faithful Wrightman. — M.J.

A chunk of healthy middle road jazz, traditional to varying degrees but fresh-sounding withal, is to be enjoyed by anyone with a taste for free-wheeling mainstream on THE GOOD LIFE ("TT" LEU2/33). The cast, a typical one for the Fox And Hounds jazz sessions (at Haywards eath, Sussex), is led by tenorist Danny Moss and altoman Jack Jacobs. And they are working with the Fox's resident 14 Foot Band. Moss extracts maximum juice from "The Good Life" and "Stardust," two excellent tenor discourses, and is an arresting voice on most of the other numbers here. "Blue Lou" takes us back to Benny Carter and such in its arrangement by pianist Terry Whitney, and Jacobs' alto (one of several soloists on this and "Special Delivery Stomp" and "Squaty Roo") links with Carter, Marshall Royal and other lead alto players in its bright, tone and measured phrasing. He features on "Want To Be Happy" and "Shine," bringing back to me, at any rate, some of the atmosphere of wartime club sessions around Soho. Well, that's the type of music that might be heard at the Fox today when a combination of this kind is installed on Sunday night, and it's what we have on this record. Such items as the Ted Ambrose vocals on "Want A Little Girl" and "You Can Depend," which sound like impressions of Nat Gonella, come over more happily in the pub than on record. But Fox regulars may dig them. — M.J.

JOHN PEEL

writes about underground centres OUTSIDE London in today's issue of Disc. The music for which John carries a torch is generally associated with London, but if you read his column, you'll find that good sounds can be found in the provinces, too. John Peel, uncrowned king of the underground, writes his own column in Disc.

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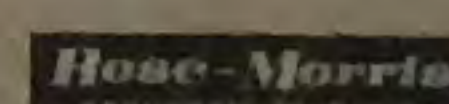
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SOUND SENSE SOUND SCENE

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WHAT equipment did Hank Marvin use when he recorded such tunes as "FBI" and "Shadoogie" and what does he use now? Was his amplifier and reverb/echo unit specially made for him and were the sounds studio produced? — A. Danaher, Arundel.

My amplifier and reverb/echo unit are standard make and the only equipment I use when recording. I used to use a Vox Twin 30 amplifier and a Vox tape echo with a Fender Stratocaster guitar. Now I use a Vox Twin and a Binson echo unit. Since 1964 I have played a Burns Marvin guitar. So, as you can see, theoretically, if you use the same equipment you should be able to get the same sound. — HANK MARVIN.

HOW long does it take to make a demo disc and what does it cost? — Miss I. Cooper, High Wycombe.

Provided artists are thoroughly rehearsed when they arrive at the studio, a singer with a pianist or a guitarist can record two titles in half-an-hour, and a group or band can record two titles in an hour, including balance and play-back. Costs vary, but our charges are £6 an hour for the hire of the studio and £1 for a single-sided and 30s for a double-sided record. We can supply musicians, but if you need more than one, it is best to provide your own, as session musicians are very expensive.—REGENT SOUND LTD, 4 Denmark Street, London, W.C.2.



THE IDLE RACE

HOW does the lead guitarist with the Idle Race manage to get a violin sound out of his old Fender Esquire, apparently without any special equipment, and how does the group get the phasing effect in "Born To Be Wild"? — Roger Ball, Sydenham.

The violin sound is my own method, which I hit upon quite by chance while experimenting. Pluck the string while the guitar is off and after you've done so, turn the guitar on and tremolo the string. To a certain extent the sound can be attributed to my amplifier, which was the first Marshall ever made. To get the phasing effect, put your finger lightly on the string and pluck it very fast, moving the finger up the neck. — JEFFRY LYNNE, lead guitarist with the Idle Race.

SPOONS

WE are forming a spoon and jug band. What sort of spoons do we require and how are they played? — B. Thompson, Weymouth.

We have two spoons players, firstly the incredible Sam Spoons, who plays various sizes, mostly big ones, as they make the most noise, and John "Gieves" Watson, who plays tea-spoons because they can easily be carried about the person. They are both self-taught and recommend that you get two spoons of equal size, preferably electro-plated for better tone. Standing with the legs slightly apart, and crouching slightly forward, place the spoons in the right hand (if left-handed, read backwards). With the bowls of the spoons facing outwards, place between the 1st and 2nd and 3rd and 4th fingers. With the concave parts of the bowls touching, move your right arm towards the left knee, at the same time, place left hand about four inches above the spoons. Proceed to move your right arm up and down. There are no books on the subject, so you must experiment and practice hard. — BOB KERR, leader of Bob Kerr's Whoopee Band.

PLEASE advise on buying a folk guitar between £20 and £30. — W. Thoroughgood, Ealing.

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FEATURED

WHO are the musicians featured on the Chiquito records? — Alan Dawson, Bow.

Space limitations prevent us from naming them all, but those employed most frequently have been: Pete Winslow, Albert Hall, Ray Davies, Eddie Blair, Bert Ezzard (tpts), Don Lusher, Johnny Edwards, Maurice Pratt, Ken Goldie (tms), Barry Morgan, Dennis Lopez, Stewart Gordon (L-A

rhythm), Frank Clarke (bass), Bill Povey, Johnny Scott, Bill Lewington, Derek Collins, Keith Bird, Eddie Mordue, Manny Winter, Cyril Reuben (reeds), Jack Peach (dr), Ronnie Price (pno), Alan Metcalf, Roland Harker, Brian Daly, Judd Proctor (gtrs).

WHAT type of harmonica is played by Steve Rye on his solo track, "Elevator Woman," on the Liberty LP, "Me And The Devil"? What is Steve doing now that he has quit the Groundhogs? — C. Reese, Newport.

The harmonica used on "Elevator Woman" was a Hohner Echo Super Vamper in the key of C. I also have a Hohner Echo Vamper, and a Bandmaster, a cheap harmonica which I use for playing in minor keys. When I was with the Groundhogs, I occasionally played a Hohner Super Chromonica for certain effects, but only with an amplifier. I left the Groundhogs to give me more time for studying at college and I have now teamed up again with guitarist Simon Prager. — STEVE RYE.

STRINGS

WHICH guitars, strings and amplifier does Jimmy Page use, especially his pedal steel guitar. — S. J. Sanson, Yeovil.

The pedal steel guitar is a 10-string Fender 800, with its original strings. Mostly, I use a Fender Telecaster, but I also have two old Gibson Les Pauls, which I shall be using on our next LP, and a two pick-up Danelectro in a drone tuning. On all these I use Fender rock-and-roll strings. We have two amplifiers, one specially made for us in the States by Rickenbacker, and the other a Vox 200-watt. — JIMMY PAGE, Led Zeppelin.

WHAT is the title of the tune used for the Hamlet cigar commercial on TV and has it been recorded? — David Norgate, Wood Green.

It is known as "Aria," and is not commercially available, but another composition by Bach almost identical is included on Jacques Loussier Plays Bach, Nos. 1 and 2. Discs GIB 1002 and 1004.

ment at all their largest stores.

Trade talk

AN attempt to bridge the gap between conventional L-A instruments and touristic African drums, which are used purely as decor, has been made Afracadabra Ltd, of Berkhamsted. After two years of research they are marketing a full range of Afro-Asian percussion, using the generic names of the instruments. They include Engombo two-headed drum, Tabalu Kettle drum, Bambola narrow drum, Sa-Sa Ka scraper and brush, Gunga-Raca rattle, Twanga percussion harp and Sokoto Arabic kettle drum.

SLOT Stereo's newest addition, Model 44, is smaller and more compact than its predecessors, and is styled for the modern home. Slot Stereo can also provide the twin speakers. Music can be obtained by fitting the cigarette-pack et sized tape cartridge into the slot in the front of the unit. W. H. Smith and Sons now stock Slot Stereo equip-

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JAZZ SCENE

WOODY Herman has conclusively proved that not only is marriage between jazz and contemporary pop a possibility — it is now an indisputable and established fact.

This achievement has been inspired and carried to its logical conclusion by the composing and arranging — of former Dinah Washington, Maynard Ferguson and Lionel Hampton bassist, Richard Evans.

Adjustment

And equally enthusiastic about the project is high-note trumpet specialist Bill Chase, who spent seven years with the Herd up to 1966, and returned only a few weeks ago after spending two-and-a-half years leading his own band in Las Vegas.

Later this year, Chase intends re-forming his own band—with a "rock" basis.

"It has required a lot of adjustment to return to the Herd," says Bill. "It is entirely different from what I have been doing for nearly three years in Vegas.

"There, I was leading a nine-piece band at the Dunes Hotel backing the Viva Les Girls show — a typical girlie-revue with no star names.

"And the fights started almost immediately. I opened at the Dunes with the big sound of the Herd still ringing in my ears.

"Although my band was small by comparison, I wanted to create as big a sound as possible. The only answer was amplification, but I was most unhappy about the house equipment.

Audible

"I started to experiment with electronic instruments and eventually finished with my own equipment — balanced to our particular requirements — amplifying bass, piano and saxes.

"I am aware that a lot of people, particularly in the jazz world, are anti electronic sounds and I prefer the pure sound of acoustic bass myself—but I can remember so many concerts when bass and piano might just as well not have been there.

"In a big, swinging band one can possibly get away with this, but economics being what they are I had to bow to the inevitable if my band was to be heard.

"I'm all right — on trumpet I can make myself audible but the balance wouldn't be right.

"My spell in Vegas taught me a lot and I know just which way I am going. I intend to stay with the Herd for the summer and in the autumn plan to form a band of piano, drums, electronic bass and guitar—and four trumpets.

Rocking

"I visualise a rocking rhythm section with a front-line of jazzmen, and already I have written a number of charts. I hope that what I have to offer will be acceptable for concerts and club dates — and we shall try to sell records by getting across to young people.

"Woody has proved that, by careful adaptation, jazzmen can get across to the youth of today—and I've enjoyed doing it with him.

"I've heard rock groups, I think I know what they

Gospel groups and high-note trumpet

BY
JERRY
DAWSON

are attempting, and I've even enjoyed sitting-in with them.

"It's funny really how, way back, the Four Freshmen and particularly the Hi-Los used voices as instruments.

"What I would like to do is use instruments in the manner that groups like the 5th Dimension use their voices.

"I'm very happy indeed in the way music is moving. One can play much more freely today than ever before.

"New sounds no longer sound unfamiliar — they are evident even in the simplest of television commercials. Listeners are being brought up on them — they are no longer strange on their ears.

Change

"Rock, beat, pop—call it what you will — has made people accept change—new sounds particularly—as they would not have accepted them a decade ago. It is up to we jazzmen to take every advantage of this situation.

"Music is progressing harmonically and the 5th Dimension are doing with the music of today what the Hi-Los did in their era—but they are taking it even further by simplifying it, and getting it into the listeners' ears.

"And you can relate a lot of what they are doing to Gospel music.

"I did a lot of research into Gospel music when I was last with Woody Herman. It was my intention to do a lot of writing in this idiom—but I never got around to it. I shall certainly use the idea in my own band.

"Gospel really gets the message across strong and swinging. I shall retain this —adding a little more harmonically."



BILL CHASE: 'jazzmen can get across to the youth of today'

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The return of Victor Feldman

NEXT WEEK IN MELODY MAKER

TWO-PAGE FOCUS ON FOLK SPECIAL

Cliff takes his first step in pop

CLIFF AUNGIER sings the Bee Gees on his first album due out at the end of this month. But Cliff isn't jumping two-footed into the pop world.

"There are a lot of styles on it," says Cliff, "although I don't know if this is a good thing or not. There are two instrumentals, and half the album is my own material. The two Bee Gees songs are 'Words' and 'Morning Of My Life'."

BY
TONY
WILSON

Also on the album is Tim Hardin's "The Lady Came From Baltimore," which is the title track, and a jug band number "Wild About My Loving," which contrast with the backing on some tracks provided by the New World Symphony Orchestra.

Prior to the album release, by Polydor Records, there is a single, "The Lady Came From Baltimore," scheduled for May 16, which coincides nicely with Cliff's stint on Radio One's Night Ride programme starting on May 18.

"If anything, I'm moving on to contemporary things, possibly a little more commercial although I still include one or two blues songs in my act."

Cliff began his singing career with blues, including a partnership with harmonica player Royd Rivers. Cliff took over from Gerry Lockran but later went solo. Up until just over a year ago Cliff was semi-professional, retaining his job with the Electricity Board as a research worker.

But increased demands for Cliff's services in folk clubs brought him to the conclusion that he would have to choose between the two — and folk-singing won.

In 1966 Cliff got a good break when he was asked to compare A Cellar Full Of Folk, the predecessor to Country Meets Folk, on which he has since made regular broadcasts. His approach to music has gradually broadened and one of the reasons for



Cliff Aungier and recording engineer Bob Auger

this is that despite the big interest in blues, the Broonzy-Brownie McGhee styles of blues played by people like Cliff and Gerry Lockran are not so popular as the country blues of singers like Blind Boy Fuller, Robert Johnson and Blind Lemon Jefferson, as played by Mike Cooper for instance. With his change in repertoire Cliff is setting his sights outside the folk club circuits. "I like to dabble in pop but I'd like to try and take my style into the pop world. In about three months time I'd like to try and start to move into other things but that depends on the success of the single, I think."

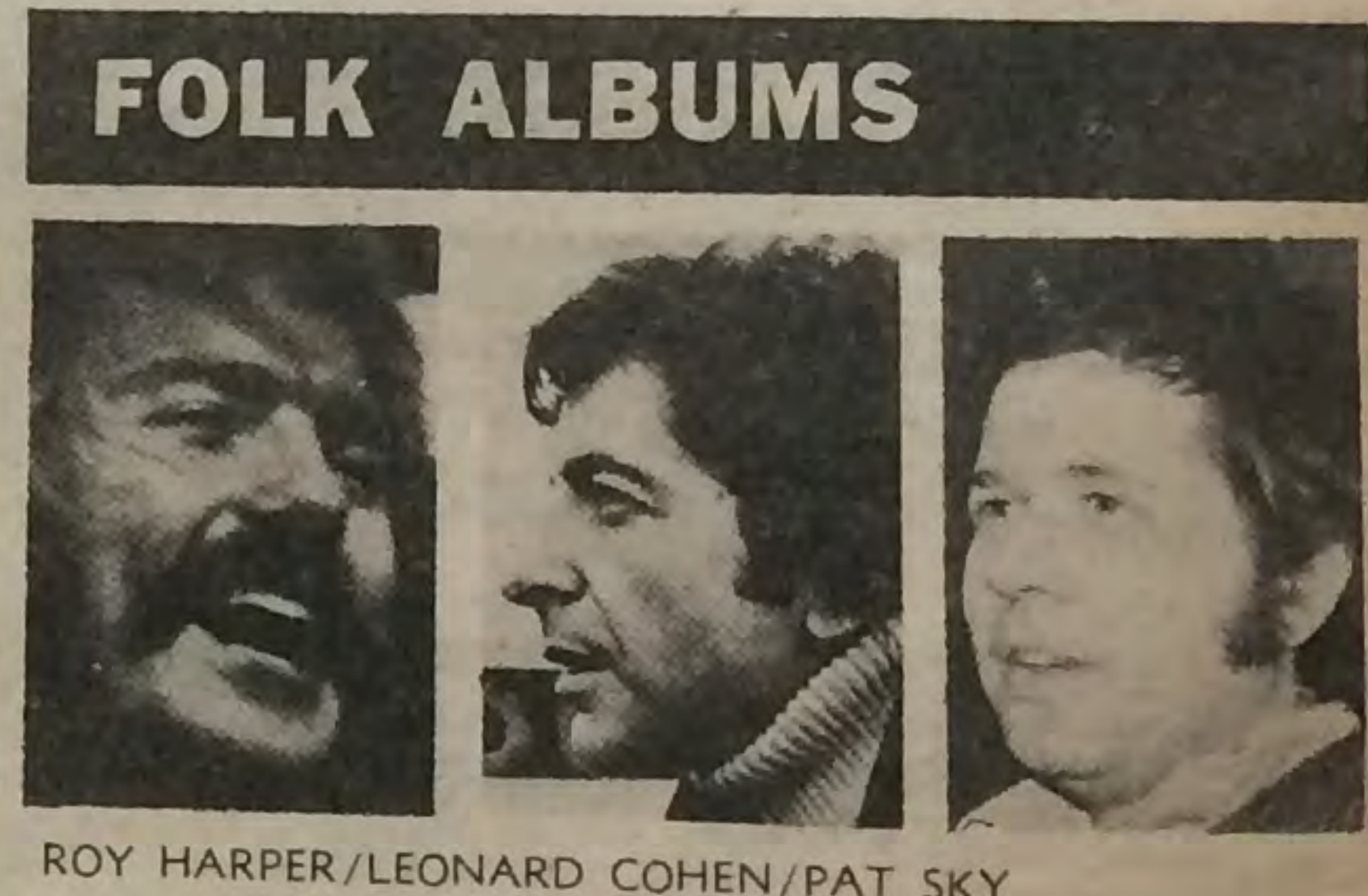
"I'd like to go into cabaret if I could get away from my usual kind of music. In the last five years, we've had a large percentage of traditional singers but now you've got to be an instrumentalist or scene. That's the way it is now. The copyists are getting left behind."

"The folk scene has become settled, stagnant. You get a good atmosphere in clubs outside London, but the ones in London are not very good."

A trio defying neat labelling and convenient categorisation

ROY Harper, Pat Sky and Leonard Cohen all form part of the musical battering-ram that is progressively pushing down the barriers of songwriting, defying neat labelling and convenient categorisation. Harper's third album, "Folk-jokeopus" (Liberty LBS83231) was a long time coming but was worth the wait. Roy's writing is a kind of pop poetry, satirical, ironic, funny and individual. His sense of lyrics is excellent and can be as clever and imaginative as it can be simple and effective. On this new album there is included some of his best songs to date. Particularly outstanding are "McGoochan's Blues" and "She's The One." Also included "Exercising Some Control," a good example of the Harper wit, "Manana" and his tribute to San Francisco's famous pot-smoking policeman, "Sergeant Sunshine," who turned on the steps of the town hall. A very good album by any standards. — T.W.

AMERICAN singer-songwriter Pat Sky, over here recently, is heard on "Reality Is Bad Enough" (MGM Verve



ROY HARPER/LEONARD COHEN/PAT SKY

SVLP6013), with a set of his own songs. This is a very pleasant listenable album. Sky writes well and uses words with care and attention. He is not without touches of humour, as in "Modern Major General," or "Silly Song." One of the best songs on the album is "Jimmy Clay" a subtle protest against war. An interesting, varied record from a talented artist. — T.W.

this is, in fact, his eighth album. Fahey's guitar playing is immaculate and unique in style, being an amalgam of many styles, absorbed and presented a high degree of skill and musicianship. Fahey writes all his own material, and apart from "March For Martin Luther King" and "Dance Of The Inhabitants Of The Invisible City of Bladensburg," is all solo. Ingenious, tuneful, Fahey's music has the real quality of originality that sets it apart — T.W.

LIKE his first album, Leonard Cohen's second "Songs From A Room" (CBS 63587), is notable more for the songs than the singing. Cohen has a superb sense of lyrics and the songs on this new album make compelling listening. The atmosphere throughout the album is subdued, the songs simply arranged and presented so that focal point is the word. Cohen in fact, seems to have taken over from Dylan somewhat in this area of songwriting. Hard to pick out notable tracks as they are all good but "Story Of Isaac," "The Old Revolution," "The Bird On The Wire" and "Lady Midnight" are worth mentioning as tracks to listen for. — T.W.

JOHN FAHEY will be visiting Britain soon it seems so we can hear this remarkable guitarist in the flesh. His first album, "The Resurrection Of Blind Joe Death" was released here some time ago by Transatlantic Records, now Vanguard release his second British album, "Yellow Princess" (Vanguard SVRL19033), although according to Fahey's sleeve notes

NOWHERE is the musical tradition stronger than in Ireland, and Topic Records present a cross section of tunes played on various instruments with their album "The Breeze From Erin" (Topic 12T184). Willie Clancy (pipes and whistle), Festy Conlan (Whistle), Eddie Corcoran (Whistle), Tim Lyons and Tony McMahon (accordians), Seamus Tansey (flute, whistle, tambourine), with Reg Hall (piano), are the featured musicians. Willie Clancy and Festy Conlan, already acknowledged performers on their instruments, contribute some excellent playing on pipes and whistles. Tansey and Corcoran have one particularly good track together, "Boil The Breakfast Early," a reel, on which they duet. While Tony McMahon plays some good accordion on his solo track, with an air and a reel. What makes this album particularly interesting is that it embraces several generations of musicians making these recordings real examples of a live, healthy tradition. — T.W.

FOLK BOOKS

THE VIETNAM SONG-BOOK compiled and edited by Barbara Dane and Irwin Silber (Guardian / Monthly Review Press, 33s). No conflict in recent times has caused more protest than the Vietnam war. All over the world people have spoken out against the war and songwriters have made their objections known through the medium of song. Barbara Dane and Irwin Silber have gathered together over 100 songs from the USA, Canada, Australia, New Zealand, Cuba, England, Germany, Holland, Italy, Japan, Uruguay and Vietnam.

Not surprisingly, the largest section is the collection of contributions from America and Canada, and writers include Phil Ochs, Pete Seeger, Joe Mac-

Donald of Country Joe and the Fish fame, Tom Paxton, Len Chandler, Julius Lester, Nina Simone, the late Richard Farina and Fug Tuli Kupferberg. The British section includes Tony McCarthy's "All The Way", Ewan MacColl's "Ballad Of Ho Chi Minh" and "The Fields Of Vietnam", and John Brunner's "Feat Of Clay." This is a formidable collection of songs and shows that, although the term protest may be deemed dated by some and a non-U term to use in relation to contemporary folk song, the form of musical protest has matured considerably but is still strong and emerges even more strongly when a major issue like Vietnam is involved. — T.W.

We don't wish to talk about this record—it speaks for itself

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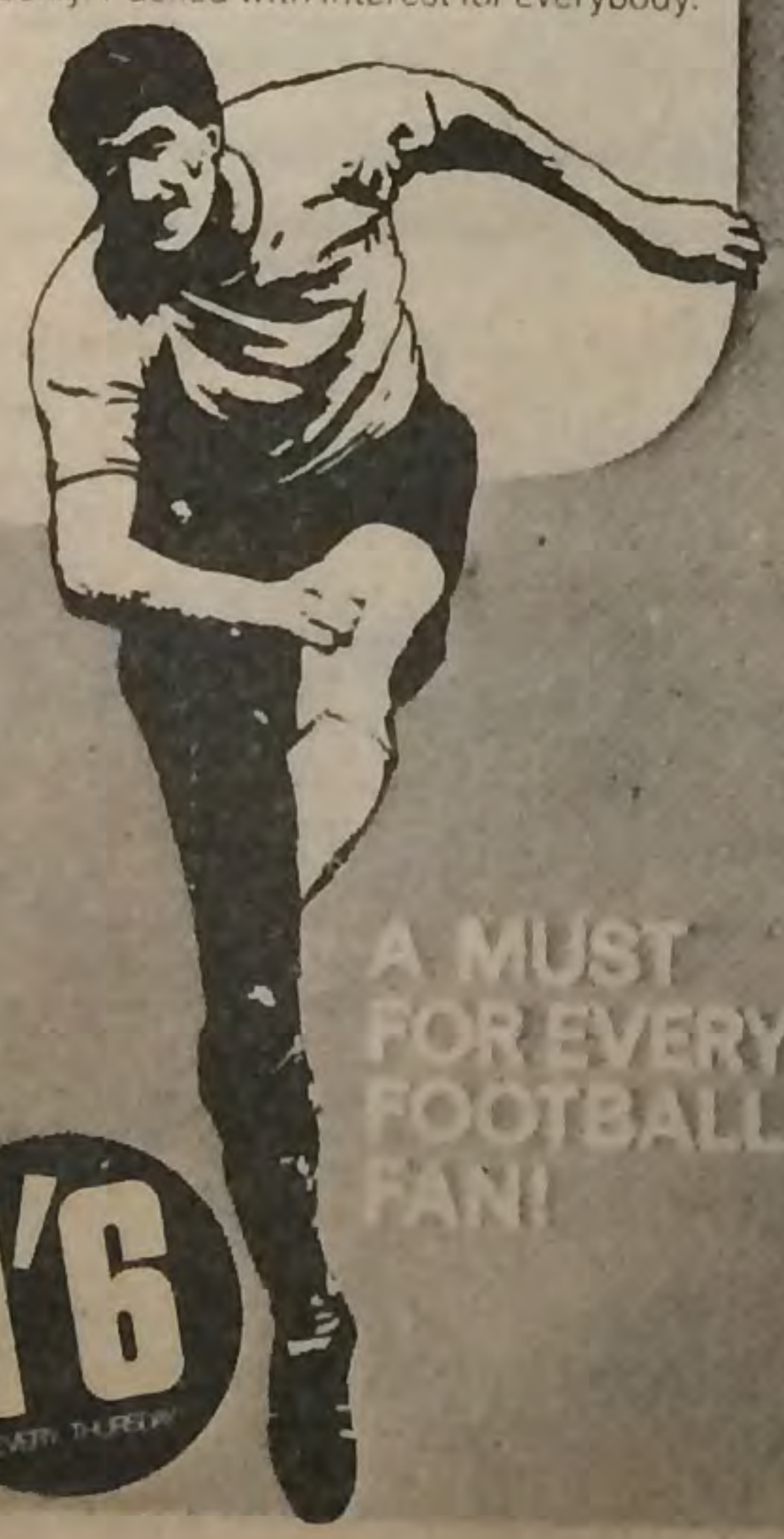
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1/6

TWO-PAGE FOCUS ON FOLK SPECIAL

Busy week for the Spinners

THE Spinners returned from Israel recently to follow up a busy schedule of appearances and broadcasts this week.

Today (Thursday) they record two spots for ATV's Today programme in Birmingham and the same evening appear in cabaret at the Place, Hanley. Tomorrow (Friday) sees the release of their latest single, "Old Dun Cow," from their album "Not Quite Folk," which Fontana will probably release in the summer. Also tomorrow they will be seen on BBC-TV's How Late It Is.

On Saturday they play another concert in their present British series. This one is at Birmingham Town Hall, following a live broadcast from London on Country Meets Folk.

On Sunday they are seen on the afternoon show, Golden Shot, from ATV in Birmingham and in the evening they start a week's cabaret at Bob Monkhouse's Change Is club in Newcastle.

May 16 finds them at the City Hall, Newcastle for another solo concert and the same evening their new television series, which will last six weeks, begins on BBC-1. Titled simply The Spinners, it has been recorded at the Octagon Theatre, Bolton.

Their forthcoming album, "Not Quite Folk" features a cross section of songs and includes "Collier Lad" by Johnny Handle.



THE SPINNERS: Solo concert at Newcastle

ARTISTS NAMED FOR CAMBRIDGE FESTIVAL

ALEX CAMPBELL, the Young Tradition, Dave and Toni Arthur, Ralph McTell, Al Stewart, the Johnstons, Derek Brimstone, Noel Murphy and Shaggis, the New Deal String Band, Bob Davenport and the Marsden Rattlers, the Glenside Ceilidhe Band, the Famous Jug Band and comperes Shelagh MacDonald, Colin Scott, Alex Atterson, and



RALPH McTELL a Cambridge possible

FOLK NEWS

Dave Caulderhead are likely to appear at the Cambridge Folk Festival this year, which as usual, is being held at Cherry Hinton Hall from August 1 to 3.

Organiser Ken Woollard is hoping to include Pat Sky and Sonny Terry and Brownie McGhee on the bill as well. Negotiations are under way for these artists but adds Ken, "I've had a hell of a job booking Stateside artists this year, for some reason."

Producer Bill Bebb replaces Ian Grant on Country Meets Folk. As announced last week Ian leaves on May 31 to join RCA Records as UK artist and repertoire manager. Another departure from CMF is comper Wally Whyton, who leaves in June for a holiday and appearances at the La Fiesta club, Stockton and the Tivoli Gardens, Copenhagen.

CMF, now on at 1 pm on Saturday — not an advantageous time for out of town visitors to the show — is not, apparently, reaching places like Scotland, Ireland and the West Country because it doesn't go out on VHF. Perhaps a few letters of protest might change that.

Shea Healey, one of Ireland's leading folk club artists, folk writer for the magazine Spotlight and comper of Irish television's Ballad Sheet programme, visits London this weekend, appearing at the Peelers Club, Kings Stores, Wide Gate Street, Bishopsgate EC1. Having seen Shea in action, it will be an entertaining evening.

The BBC folk club presents a Pop, Folk and the Dance lecture by Ron Smedley at the Langham, Langham Place, on May 14 and a come-all-ye at the Marquis of Clanricarde, Southwick Street, W2, on May 19.

Folk Voice's Country Music Festival takes place at Islington Town Hall on May 31. Eight hours of country music is being presented and as always there is a big line-up of artists including Dave Travis,

Little Ginny, Brian Chalker, Orange Blossom Sound, Geoff Greenwood, Southern Ramblers and the Big Timers. Tickets are 7s 6d from Jim Marshall, 3 Chester Terrace, Brighton 6, Sussex or 10s on the door.

On May 10, Nigel Denver attempts to set up the world record for non-stop folksinging! He begins at 12 noon at the Lampglass Club, Ashington, Northumberland, and this is one of the events in Ashington Arts Festival. On May 9 Johnny Handle sings at the Lampglass club and the next night, at the Hirst Welfare Hall, there is a blues concert.

The Lampglass club has bluesman Alexis Korner as its guest on May 16 and Gerry Lockran on May 30.

The Famous Jug Band, recently blowing its way round East Anglia, will be resident at the Railway Hotel, Penzance, Cornwall, during the summer where there will be seven-nights-a-week folk and jazz sessions. Four nights of folk and blues will be held at the Cottage, Mitchell, throughout the summer season. The group have their first album out on Liberty Records soon.

The Ian Campbell Group appear at Cannon Hill Park, Birmingham, on May 10 and on May 14 record a programme for the My Kind Of Folk series on Radio 4. Their guest will be Harvey Andrews, who returns to the scene after an 18 month absence. Harvey is now resident at the Jug O' Punch and is busy writing more of his very good contemporary songs. Harvey is also preparing material for an album.

On May 16 the Campbells appear at Culham College, Abingdon. Anyone wishing to contact the group can via Lorna Campbell at 01-EAS-1843

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Your host: ROD HAMILTON, WITH DODO, DON SHEPHERD, JILL DARBY. Prince of Wales, Dalling Road, 2 minutes Ravenscourt Park Tube See Tuesday column.
MALCOLM PRICE
CROWN FOLK, Rose & Crown Pub, Ilford Hill (2 mins Ilford Station)
MARIA GREY COLLEGE
300 ST MARGARET'S ROAD, ISLEWORTH
COME ALL YE
PHIL SWEENEY
Selkirk Hotel, Selkirk Road, Tooting Broadway.
WHITE BEAR, Kingsley Road, HOUSLOW
ALEX CAMPBELL STRAWBS CHAS UPTON
ALAN HOWARD and RESIDENTS
FRIDAY
AT COUNTRY CLUB, 210A Haverstock Hill, 100 yards North Belsize Tube
introduces
MURRAY KASH
THE SOUTHERN RAMBLERS
plus guests 8 p.m., licensed bar to Midnight.
AT COUSINS, 49 Greek St, 7.30-11.
TIM WALKER GILBERT BIBARIAN
Exceptionally fine Classical Guitar Duo Admission 5s.
BOB BLAIR, Fighting Cocks, London Road, Kingston.
GENERAL HAVELOCK, ILFORD
A. L. LLOYD HOME BREW
IT'S WORLD THAT MAKES THE LOVE GO ROUND. Contemporary words and music with LEON ROSSELSON, KEITH TIPPETT GROUP BREAKTHRU POETS, 7.30, Conway Hall London, WC1. Adm 5s, 7s 6d, 10s 6d
PEDRO WILLIAM IV, Leyton
ALEX CAMPBELL
SATURDAY
ANGLERS, TEDDINGTON
ROGER SUTCLIFFE THE GINGER BLUES
AT THE CELLAR, Cecil Sharp House, Camden Town, N.W.1.
IRISH COUNTRY FOUR, with Tony Deane
COUSIN'S, 49 Greek St 7.30-11.
DAVY GRAHAM
All-nighter, 12-7 Plus Many Guests
RALPH McTELL ANDY FERNBACH JOHN JAMES MARK BRIERLY
PEANUTS, Kings Arms, 213 Bishopsgate
MARK SMITH ROY HARPER
Apologies to anyone who turned up at Cambridge, will try to make it to see you soon
THE GREENWICH THEATRE FOLK CLUB, The Gloucester, King William Walk S.E.10.
BOB AXFORD PETE JOSHUA
8 p.m. Please come early
SATURDAY cont.
SAT, JUNE 7
AL STEWART HEDY WEST
DEN OF INIQUITY
A.P.C. HIGH ST, SOUTHGATE, N14 TICKETS 10s 6d and 12s 6d FROM LIN PEARSON, PAUL TIERNEY OR CHRIS SURRIDGE.
THE LCS presents THE SINGERS' CLUB, MIKE HERRING & BOB THOMPSON. Two outstanding interpreters of East Anglian songs. UNION TAVERN, 52 Lloyd Baker Street, London, W.C.1. 7.45 p.m.
THE PEELERS, The King's Stores, Widgate Street off Middlessex Street, Near Liverpool Street Station.
A Star with his own Television Show in Ireland
SHEY HEALEY
Also JOE PALMER, MICK DEAVEN and Surprise Guests.
TROUBADOUR, 10.30, 265 Old Brompton Road
ALEX CAMPBELL
YOUNG TRADITION
DEN OF INIQUITY HIGH ST, SOUTHGATE (BEHIND FIRE STN) 7.30 p.m.
SUNDAY
BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11
GERRY LOCKRAN FOLK COURIERS
NAG'S HEAD, 205 York Road, Battersea
ROGER EVANS
Your Host JOHN TIMPANY Singers welcome.
44 bus from London Bridge.
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THE GREHANS
Residents CRAYFOLK
THE ENTERPRISE, Hampstead. MARTIN WINSOR plus Residents. The Folk Enterprise, Terry Gould. Opposite Chalk Farm station, 7.30 pm
THE GROVE, Abbey Grove, Abbey Wood, S.E.2
JOHN TOWNSEND KEITH CLARK, resident Cliff Wedgebury.
TOWER HOTEL, opposite Walthamstow Central Station, Hoe Street
IRISH COUNTRY FOUR
TROUBADOUR, 9.30
SHELAGH McDONALD
MONDAY
AT CATFORD RISING SUN
IRISH COUNTRY 4
AT HANGING LAMP, The Vineyard, Richmond, 8 pm.
JOHN MARTYN
Plus residents.
ENFIELD FOLK CLUB
The Hop-poles, Baker Street, Enfield
JEREMY TAYLOR JIM CAMPBELL
"GEORGE ROBEY," Seven Sisters Road, Finsbury Park Station
JOHN JAMES!!
Host: DENNIS O'BRIEN
JUGULAR VEIN
Mintaur, Nags Head, North St., Clapham
WALTON-ON-THAMES, OPENING NIGHT, 18b Church St. 8 p.m. STAN ARNOLD presents
ALEX CAMPBELL
TUESDAY
AT FOX, ISLINGTON GRN., N.1
THE PEG
CLIFF AUNGIER
presents
THE JUG TRUST
at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1
TUESDAY cont.
COVENFOLK (OXFAM), Ram Wandsworth
SUMMER COMEALYE
FOLK AT THE CROWN
The Crown, Richmond Rd., Twickenham.
JOHNNY SILVO
FOLK CENTRE, FULHAM
STEVE BENBOW
HOST ROD HAMILTON
ANDY ANDREWS, MIKE STIMSON
The Swan, off Fulham Broadway Station
LIVERPOOL UNIVERSITY, Students Union
MIKE ABSALOM
THREE HORSESHOES FOLK CLUB, Heath St., Nr. Hampstead Tube, presents
GORDON GILTRAP
LIZ MACKINLAY
BOWIE
and your hosts, The Exiles.
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BALTABARIN, DOWNHAMWAY, Downham Bromley, Kent
DAVE & TONI ARTHUR
Details — 01-698 6510
BLUES at the Bridge House, Borough Road, S.E.1
KING BISCUIT
KINGS HEAD, Upper Street, Islington JOHN FOREMAN. Week-ends Tommy McCarthy, Bobby Casey, Ted Franklin
NEW RIVER ARMS F/C, Turnford, Herts
DAVE & DAVE
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MIKE MILNER CLAIRE HART
Resident JIM McCANN
WESTMINSTER HOSPITAL Folk Club, Bob Pendleton.
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STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. AA/RAC recommended — 37 Westcombe Park Road, Blackheath, London, SE3. 01-839 1595.
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1/- per word
ATTRACTIVE VOCALIST to form duo — 01-538 8198.
BLUES GROUP, semi-pro. Walthamstow area, require vocalist, work waiting — 01-550 8322.
EX PRO, Tamla and soul group re-forming. Require dynamic male vocalist. Good gear a must — 850 7934 after 6.30 pm. 697 2007 day.
GIRL SINGER wanted for 4 piece pop group, must be versatile — Phone 892 7455 after 6 pm.
HONEST TALENT sought by recording producer. — SAE, Box 8032.
IMAGE RAVE blues based vocalist. Equipment essential — 889 4149.
SEMI-PRO VOCALIST for jazz and popular standards 8 piece band — 888 9793.
SINGER wanted for progressive, semi-pro. pop group based in Harrow. Must have gear and image — 01-866 4856 after 6 p.m.
TIFFANY'S MANCHESTER requires young modern girl vocalist. Apply Tony Ravel, 35 Baileys Crescent, Middleton, Manchester.
VOCALIST for Croydon group. Equipment supplied — 886-1540.
WANTED Ambitious amateur girl folk singer guitarist — 941 8114 x10 pm.
WANTED, Raver vocalist under eighteen for young progressive pop group (based Weybridge, Surrey) under professional management — Telephone Warren Lang (office hours) 01-549 0650.
YOUNG MALE SINGER required immediately for established South London group, work waiting. Good recording voice essential — Telephone Mr Wheeler 542-0569.

CONTINENTAL FEMALE SOUL SINGER
 required, about 20 years of age, for residency in London. £30 p.w. plus Broadcasts
 Ring 769 1938 between 11-12 noon only.

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CRYSTAL VELVET voice, male, rec. pend., broke, London — Box 8359.
EXPERIENCED FEMALE (ex-name) jazz, soul, etc., engagements required mid-May-mid-Aug — 01-593 8419.
EXPERIENCED VOCALIST seeks professional work — Phone 370 278.
GROOVY YOUNG Actress needs experience as singer. London, Blackpool. — Phone Welbeck 8309.
YOUNG, ATTRACTIVE girl singer, pop ballads, standards, recording and broadcasting experience, seeks residency in or near London, good reader — 01-743 6074 (evenings).
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1/- per word
A BAND, a Cavalry Band. The Band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 9th/12th Royal Lancers, Catterick Camp, Yorks.
A GOOD ALL ROUND PIANIST WANTED FOR ENGLISH PUB IN TENERIFE, CANARY ISLANDS. Six month contract at £21 per week tax free, plus gratuities. If possible with own rhythm box. Telephone for appointment. Mr Clatworthy 552 2392.
ALCIDE and Lawrence required for N.O. band. — Phone Mick 504-9132.
ALL INSTRUMENTS. Cator Street Gymnasium, near Peckham Odeon, Saturdays 2.30 Rehearsal band.
BAND LEADERS. If you need musicians, write to Musicians of Britain, Mr. N. A. Clements, 37 Woodbury Street, London, S.W.17.
BANJO/BASS, drums, for North London jazz band — Box 8369.
BARN RESTAURANT. Holiday reliefs required. Bass guitarist, June 9-12, July 9-12, August 26, September 13 / September 26. Hammond organist, any fortnight July/August. Vocalists preferred. Band experience essential — Tel. Braintree 656.
BASS/BASS GUITAR, for resident vocal harmony trio. Must read, young, keen musician, experience not essential. Phone or write Barry Thompson, Wellington Theatre Club, Hull 25278.
BASS, C&W, MAIDENHEAD 26478.
BASS GUITAR. Classically trained and drummer. — Box No 8360.

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 Must have ability to read for Cabaret and be able to sing harmony and lead. Top musicians only need apply.
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BASS GUITARIST with equipment, for Croydon group. — 686-1540.
BARINET PLAYERS required. Also young men of school leaving age, keen to train for musical career. — Details from RAMC Staff Band, Ash Vale, Aldershot.
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DRUMMER, JAZZ, rehearsing — Phone GRA 4899.
DRUMMER, ORGANIST required for working group. — 01-455-2029.
DRUMMER, PROFESSIONAL, IMAGE, ORIGINAL PROGRESSIVE recording group on CONTINENT. TALENT and DEDICATION essential. Song writing preferable. — 698-8194.
DRUMMER (semi-pro) wanted, blues band, S. London Transport essential. Tel. 01-300-6642.
DRUMMER WANTED for progressive group, professional. 688-4510.
DRUMMER WANTED, Ilford, Waltham area, aged 25-28, to complete organ trio, playing dance, jazz, pop. Must have clean driving licence. Phone evenings 534 3635.
GLENN MILLER style band, semi pro (not rehearsal) requires more brass — 01-902-3857.
GRENADIER GUARDS BAND now has vacancies for experienced Bassoon, Saxophone and Cornet players, also highly competent pianist. — Apply Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1.
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GUITARIST and organist, semi-pro (Les), 888-1479, evenings.
GUITARIST for Irish showgroup. 272-0352.
GUITARIST / HARMONY VOCALS. Pop/Latin American, Continentals, lead and rhythm, for well established vocal instrumental group. London residency, good hours. Excellent money — Box 8349.
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 Five-night residency Hackney area. Heritage and Leslie supplied.
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 end/or Group with original material for new project with Management Co.
 Please send full details with demo disc if possible (replies guaranteed) to Box 8365, c/o Melody Maker, 161-166 Fleet Street, London, E.C.4.

ARTISTS WANTED
 1/- per word
A PARTNERSHIP offered to girl with no ties. Experience in show business not essential but must be willing to dedicate with Act, and practice for future promotions. Five months work with good circus available now and club work to follow. Would suit girl of small build. — Write with photo, Mr T. Sandow, 3 Heswall Avenue, Bebington, Wirral, Cheshire.
GO GO GIRLS who will be interested to work on the Continent in Scandinavia, Germany, Italy and Spain for good money including accommodation, should apply to: Niels Wenkens, European Booking Agency, Entertainment House, Mytchett, Camberley, Surrey.
GROUPS, DANCERS, male, female singers and other acts wanted for work, home and abroad — Phone 366 3061.
INDEPENDENT production company seeks talent — Send details, photographs and tapes to Box 8283.
MANAGEMENT ARE prepared finance / promote new (top potential) artists / groups etc. Details, photos, see — Kenneth Vaughan, 147 The Corn Exchange, Manchester 4.

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BASS/BASS GUITARIST available. read, busk. — 764-6702.
BASS/DOUBLE, amplified — 574 3195.
BASS (double), experienced, read/busk. — 444-7388.
BASS, ex-Playboy Club, pass-pod. — 850-2400.
BASS GIGS, versatile Gibson/Marshall. — Trey 472-5570.
BASS GUITAR/GUITAR, experienced. — LIB 2389.
BASS GUITAR, Sun, Mon, Tues. — John, Swan 229-4318.
BASS GUITARIST, pro, equipment to suit any set-up. Good music for good money — 863-3495.
BASS GUITARIST, some vocals, experienced, seeks combo for lounge work, etc. in east or north-east London. Phone after 7 p.m. John 01-986-1351.
BASS GUITARIST, young experienced pro requires good working group 997 6838.
BASS GUITARIST, 22, seeks professional work, London area. Reads busks, own transport. — Spence 764-5580.
BASS (HEAVY), seeks good working, semi-pro group. 657 1775 (after six).
BASSIST-JOIN SOUL / TAMLA group with work — Chris, 808 7116, evenings.
BASS STRING, amplified, read, busk, vacant 10th. — Jessop Business, 922-6956, Home 850-5418.
BASS (8) wishes join/form, blues/progressive group, South London. No peanut or soul, please — Box 8275.
CONGA / BONGOS / DRUMS. 245-5835.
DRUMMER, all styles, age 16, good looking, tall, handsome, hairy, 9 years' experience. Full Premier kit with extras, seeks well known pro group — Box 8372.
DRUMMER AVAILABLE, ex-name pro, seeks recording group with work — Tel 01-650 4179.
DRUMMER AVAILABLE, experienced — 574 5746, 570 7362.
DRUMMER AVAILABLE, 550-5218, 739-9442.
DRUMMER, ex name recording TV group, seeks top professional working group, Ludwig, good image, passport. Telephone 021-373 2603.
DRUMMER, EXPERIENCED, modern, gigs — Ingrebourne 47823.
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DRUMMER, gigs / lounge. — 736 2866.
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DRUMMER, GIGS. — Simon, 660 4431.
DRUMMER PRO urgently seeks good working group, good gear, passport, own transport. 5580.
DRUMMER, PRO, 17, Ludwig, 886 8631, 363 9452.
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DRUMMER, young Gigs — 868 9915.
DRUMMER — 01-883 5122.
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ENGAGEMENTS needed for swinging all-coloured band. Free for gigs or residency — 994 4525.
EX-NAME singer, drummer and bass guitarist seek good semi-pro group. — Tel. 235-7184.
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EXPERIENCED GROUPIE, 22 years old, seeks position in established semi-pro harmony group. Bexleyheath area. Plays guitar, doubles organ and vocals. Own transport and equipment. Telephone 01-856 4269 between 6-7 p.m.
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GIRL VOCALIST/guitarist (21), varied repertoire, seeks work. Professional, has good recording voice. — Box 8361.
GUITARIST — John, 858-4597.

ORGAN/BASS, drums wanted for new progressive pop/blues group, N. London preferred — 01-407 7578 (day), Mr Stroud, 01-850 0218 (evenings, weekend) Mr Walker.
ORGANIST for Croydon group. 686 1540.
ORGANIST & BASS, Durham. — Box 8357.
ORGANIST, BASS guitarist, Alto and tenor saxes with good equipment, required for reforming soul band — Bob, evenings, 01-390 1038.
ORGANIST for semi-pro., working, recording group, Twickenham based, Brian, Slough 24681.
ORGANIST for working group. 858-0249.
ORGANIST/VOCALS, PRO RECORDING GROUP. — 01-594 1513.
ORGANIST (VOCALS) to complete group. Recording prospects. REN 8057.
PIANIST/ORGANIST and bass guitarist wanted to reform pop/jazz trio on ship, vocals an asset, enthusiasm essential. — Geoff Gordon, 308 Waterloo Road, Cheetham, Manchester M87BD.
PIANIST/ORGANIST urgently required by house band at Middlesbrough night club backing top-flight, cabaret. Applicants must be good readers, top professionals, have a good feel for beat and a soul. Hammond C3 supplied. — Telephone Bridlington 6153.
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 (Pop Songs and Standard)
 Five-night residency Hackney area. Heritage and Leslie supplied.
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A PARTNERSHIP offered to girl with no ties. Experience in show business not essential but must be willing to dedicate with Act, and practice for future promotions. Five months work with good circus available now and club work to follow. Would suit girl of small build. — Write with photo, Mr T. Sandow, 3 Heswall Avenue, Bebington, Wirral, Cheshire.
GO GO GIRLS who will be interested to work on the Continent in Scandinavia, Germany, Italy and Spain for good money including accommodation, should apply to: Niels Wenkens, European Booking Agency, Entertainment House, Mytchett, Camberley, Surrey.
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TOP CLASS show groups, male/female singers and dancers and other acts. Available immediately — 366 2972.

FLAT TO LET
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LARGE FURNISHED flat, 4 people, Queen's Park (Bakerloo line), £15.15s. — 01-907 9241

ENGAGEMENTS WANTED

GOOD SWINGING drummer is available for gigs, reads, Gretsch kit, own transport. — Phone Freddie Ricardo, evenings 01-720 1872.
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GUITARIST/VOCALIST, 24. — Phone 527-4653.
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JOSE, clarinet, sax, tenor-alto — 286-4227.
LEAD, experienced pro., appearance, jazz, blues, progressive etc. — 0752-51344 6-7 p.m.
LEAD GUITAR / FLUTE / ALTO / WRITER. (Pro 20) Seeks Bakerloo type group. Loves the blues but will compromise — Reddish 8627.
LEAD GUITARIST, Fender gear, seeks working harmony group. Own transport. — 449 2506.
LEAD GUITARIST / LEAD VOCALIST seeks pro group. — 700 2097.
LEAD / RHYTHM GUITARIST SEEKS POSITION WITH BLUES-TYPE group — LEY 5941 evenings.
LOWREY ORGAN (or) TRIO. See Bands.
MALE VOCALIST seeks good soul / Tamla group. Original material, prepared to work hard. — Box 8327.
ORGANIST, own Hammond available, residency London/Home Counties. — 01 703 9444.
ORGANIST/VOCALS, 100 watt Hair wants to form/join pro commercial progressive group quick. Top recording company contacts. — No transport. — 550-0811.
ORGANIST, young, exp. seeks established group (no soul). London based. — 01-262-1044.
ORGANIST (21), with Hammond and Leslie seeks work with established professional group — Tel. Tony, Poole 2106.
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OSCAR MADISON Blues Band now available — Phone 360-8529.
PIANIST and DRUMMER/vocalist, seek change of residency. — Phone 370-7706.
PIANIST ORGANIST, Season, Isle of Wight. — Tel Monks Cross 511.
PIANIST / ORGANIST SEEKS SEASON. — Phone, Pete, Canterbury, Kent, 01942.
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PIANIST, PRO. — 578-4208.
PIANIST. — REG 2040.
PIANIST, Residency / gigs. — 736 2817.
PIANIST, SUMMER SEASON. — 051-546-8121.
QUALIFIED PIANIST/ORGANIST seeks contacts. One-time cinema pianist, extemporiser, good reader, wishes join ensemble, dance orchestra, organ recitalist. Classical, modern, tape recordings, records. Available audition. Residency, season, rehearsal. — 01-853 7467.
SEMI-PRO DJ for club, pub, wedding, party, Tamla-soul, agreeable fee, own transport. 540 1692.
SUMMER SEASON, brilliant drummer, 28, requires working holiday, 1 or 2 weeks relief at coastal resort. — 01-560 4131.
TENOR-BARITONE unit, semi-pro, looking for group, Ilford/Brentwood area. Own transport. — Brentwood 1824.
TENOR doubling vibes, vocals, young, good reader and busk. Pops and standards — Tel Roy, 0535 23689.
TENOR FLUTE, ALTO, Young, 6 years pro. experience. to join good line-up, anywhere — 01-690 0249.
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TENOR SAX Jazz/dance pop. Requires work with established group. Will consider forming new group. — 876-3020.
TENOR/SOP Vocals/Complete (Irish), experienced. 242 8315 evenings.
TENOR, YOUNG, progressive, seeks group — 969 8353.
TENOR, 28. — HIL 2948.
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URGENT!!! Experienced ORGANIST AND VOCALIST
 (Pop Songs and Standard)
 Five-night residency Hackney area. Heritage and Leslie supplied.
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LEAD GUITAR / FLUTE / ALTO / WRITER. (Pro 20) Seeks Bakerloo type group. Loves the blues but will compromise — Reddish 8627.
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WANTED SONGWRITER
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Sat., MAY 10th
J. J. JACKSON
8 p.m. to 2 a.m.

SAT., MAY 17th
OSCAR TONEY JUNR.
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N. London Colleges Arts Festival, at Enfield College of Technology
MAY 11-17th

SUNDAY, 11th: Jazz. Indo-jazz Fusions, Don Rendell/Ian Carr, 7.30-12 midnight. 12/6, 15/- on door.
MONDAY, 12th & TUESDAY, 13th: Drama. "Black Comedy", "The Recluse", 8 p.m.-10 p.m. 3/-.
WEDNESDAY, 14th: International Music: Balalaika, sitar, Flamenco guitar, Diseuse, 8 p.m.-10 p.m. 5/-, 6/- on door.
THURSDAY, 15th: Classical. Royal College of Music Trio, 8 p.m.-10 p.m. 5/-.
FRIDAY, 16th: Goodtime Night. Jo-ann Kelly, Ralph McTell, The Jug Trust, Brett Marvin and the Thunderbolts plus Star Guests, 7.30-10.30 p.m. 6/-.
SATURDAY, 17th: FESTIVAL BALL. John Hiseman's Colosseum, Fire, Blossom Toes, Disco, Light Show, 8 p.m.-2 a.m. 12/6, 15/- on door.
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Late-nite films, poetry, jazz, experimental drama.
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7.15 p.m.
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MAY 31st ISSUE
Owing to Whitsun press arrangements copy for the above issue is required by
Thursday, May 22nd

MELODY MAKER CLASSIFIED ADVERTISEMENTS
UNDER FOLK FORUM & CLUB CALENDAR HEADINGS
SAMPLE OF COST AND TYPE SIZES AVAILABLE

6pt. run on	PLEASE NOTE: All advertisements whether DISPLAY OR CLASSIFIED must be prepaid. Cheques and P.O.'s should be made out to MELODY MAKER , 161-166 Fleet Street, London, E.C.4	1/4 per word. Any words required in black caps are charged at 1/10 per word except first two which start the advert.
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12pt. bold caps	JOHNNY SILVO	17 6 per line. Approx. 18 letters and spaces to the line
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(LYCEUM, STRAND, W.C.2)
12 midnight-Dawn

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SAVOY BROWN
JUNIORS EYES TURNSTYLE
SPECIAL GUESTS

MIMI LESANDRE with FOREST
RETURN VISIT BY SPECIAL REQUEST
KING CRIMSON
AMOeba LIGHT SHOW D.J. ANDY DUNKLEY

Plus special film clips of STEVIE WINWOOD, BRIAN AUGER TRINITY, MANFRED MANN, MOODY BLUES, JULIE DRISCOLL, LONG JOHN BALDRY, BOB STEWART, YARDBIRDS, GEORGIE FAME, GRAHAM BOND, etc.

ADMISSION 15/-
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Saturday, May 17th
FAIRPORT CONVENTION

KING'S HEAD BLUES CLUB
MARKET PLACE, ROMFORD

Monday, May 12th
TEN YEARS AFTER

IT'S A DRAG
COVENTRY COLLEGE OF ART MAY BALL
PINK FLOYD • SPOOKY TOOTH
WELLINGTON KITCH
LOCARNO BALLROOM, 9 p.m.-2 a.m.
Tickets from Locarno, Fennells, College of Art
Fifteen shillings Twenty shillings on night
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MAGIC EXPLODING RAINBOW LIGHTS
ST. JOHN STREET, E.C.1 ADM. 4/-
Tube: ANGEL Men must have S.U. Cards

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WHISKY A' GO GO
PRESENTS
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Saturday May 10th **GINGERMAN**
Sunday May 11th **SPIRIT OF JOHN MORGAN**
Tuesday May 13th **JEROME ARNOLD**
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Saturday 8-11 p.m. (door charge tonight only) **BILL GREENOW**
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Wed. Judd PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY NAPPER (Bass), PHIL SEAMAN (Drums) 8-11 p.m.

Thursday, 8-11 p.m. **BRIAN GREEN** JAZZ BAND
Friday/Saturday, 8-11 p.m. **BRIAN LEMON TRIO**
Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10.30 p.m. **TALLY HO! BIG BAND**
Monday, 8-11 p.m. **JOHNNIE RICHARDSON DIXIELAND BAND**
Tuesday, 8-11 p.m. **DENNY OGDEN'S OCTET**
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June 10 Ulster Hall, BELFAST
June 14 Colston Hall, BRISTOL
June 15 Guildhall, PORTSMOUTH
June 16 The Dome, BRIGHTON
June 20 Town Hall, BIRMINGHAM
June 21 Royal Philharmonic, LIVERPOOL
June 22 Free Trade Hall, MANCHESTER

and
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MAY 26 (2.30 p.m. afternoon to 10.30 p.m.)

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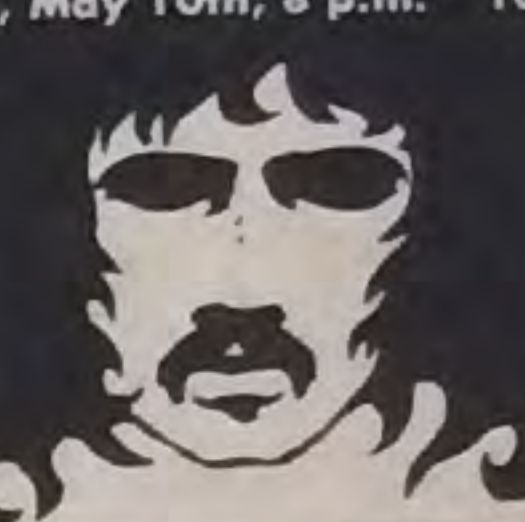
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Coming attractions from America next week:
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Saturday, May 10th
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Sunday, May 11th
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Monday, May 12th
A London Jazz Centre Evening
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Sunday, May 11th
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Next Thursday
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SAT, MAY 10th, 8 p.m. - 6 a.m.
APPEARING ALL NITE ARE THE GROUP YOU'VE ASKED TO HEAR
THE COOL COMBINATION
TONI ROCKET DISCTET

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MENI THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES AND DANCE TO
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FREE ADMISSION

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THE TUBBY HAYES BIG BAND
First come 8.15 First served

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OSTERLEY JAZZ CLUB
KEITH SMITH

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Friday, May 9th
Plus DA DA LIVES
D.J. Jerry Floyd Music from Musicland, Berwick St.
Next Friday: KEITH RELF RENAISSANCE

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(NR. GOLDFERS GREEN) BUS 102 TONIGHT MAY 10. Sorry, this ad inadvertently appeared too soon in the April 26th issue.

HORNSEY TOWN HALL, Crouch End, London, N.8. DISCO-DANCE And Finals of Greater London Musical Talent Competition, Saturday, May 10th, 8 p.m. to 11 p.m. Licensed bar. Judges include Radio 1 Disc Jockey Ed Stewart, Cyril Stapleton. Admission 7s 6d.

MIKE WESTBROOK CONCERT BAND, Cyder Press, Dartington, Toines.

ROYAL OAK, M.J.S. Club, Tooley Street, S.E.1. PHIL SEAMEN TRIO plus GUESTS.

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UNIVERSITY COLLEGE

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JODY GRIND
AND
BLACK SUN LIGHT SHOW
ALSO MUSIC BY
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PLUS PALE GREEN LIMOUSINE

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ERIC SILK STHM, JAZZBAND

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LONDON JAZZ FOUR

Fishmonger's Arms Wood Green
EAST OF EDEN
Friday, May 9th
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Sat, May 10th — Lunchtime

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Sun, May 11th — Lunchtime & Evening

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Mon, May 12th

ALAN HAVEN
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Wed, May 14th

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* **EMANON**
* **CIRCUS**
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B. B. KING: 'words cannot really describe his power and magnificence'

B. B. MAKES A DREAM COME TRUE

ON TUESDAY April 22 a dream of the last three years came true — seeing B. B. King live. We were not disappointed. Words cannot really describe his power and magnificence. Suffice to say he is the best. — PETE and SUE BOULTER, Watford.

UP HERE in Scotland we are starved of good blues tours. We would like to hear the B. B. King and Fleetwood Mac tour, but it's not coming north.

There is a vast untapped audience of blues followers to be reached, so promoters please note — we are not all Kenneth McKellar fans in Scotland. — TOM PATERSON, Glasgow.

DESPITE THE current lack of good material played on Radio One, I think we ought to count ourselves lucky that there are three very talented disc jockeys on Radio One — namely Pete Drummond, John Peel and Mike Raven.

Their shows present brilliant sounds, the records

Thank heavens for these deejays

are played all the way through without any fading and the shows do not rely

on the feeble time-wasting aid of monotonous jingles.— NIGEL TAYLOR, London SE21.

NOW THAT Chicken Shack has been deprived of the presence of Mrs McVie, one can only pray that it will remain the best British blues group.

She has an incredible voice and I'm immensely relieved to see that there are plans for a solo album in the near future. Let's hope the blues will continue to see Christine around for a long time. — ROBERT WATERSTON, Isleworth, Middlesex.

I WAS delighted to read in MM that a British tour by Ritchie Havens is projected for the near future, since I believe he is the most distinctive and talented artist to emerge recently in the modern folk-blues field.

Anyone listening to his albums will be greatly rewarded. — TIM SHARDLOW, Sidmouth, Devon.

WHILE JOHN Lennon glibly from his basic thinking mattress that "Hitler didn't get us" he would do well to appreciate that this was because a lot of people who also wanted peace got up off their backsides and gave up a little more than one week of their holiday.

Dupes they probably were, and surveying the present crop of malcontents they must be wondering if it was ever worth it. — KEN WHEELLEY, Hockley, Essex.

IT IS good to see so much



PETE DRUMMOND



JOHN PEEL



MIKE RAVEN

about Duke Ellington in your paper and on radio and television programmes to mark his 70th birthday. — T. W. TAYLOR, Cambridge.

WE WOULD very much like to help out Barbara Whitehead (Mailbag, April 26) by arranging concerts in

the North similar to the ones we do in Hyde Park but it would be difficult for us as we do not know the northern authorities.

We feel that Barbara Whitehead should find some energetic northern organisation willing to devote the time and effort necessary to arranging it all. — ANDREW KING, Blackhill Enterprises, London W2.

JOHN MAYALL is the heart of the expanding blues world—so for blues' sake won't someone shout out credit for John's choice of players—Pete Green and John McVie, now part of Fleetwood Mac; Eric Clapton, ex-Cream now Winwood Clapton, Baker.

Keef Hartley has now formed his own set; Anynsley Dunbar formed his own band and now the most recent band is Colosseum, three of whom—Dick Heckstall-Smith, Jon Hiseman and Tony Reeves—played on the Bare Wires LP. JAMES FLEMING, Bootle Lanes.

BLODWYN PIG are in for a tremendously successful future. They are brilliant, amusing, exciting and original and Mick Abrahams is a very nice guy apart from being an exceptional guitarist. — G. WRIGHT, London WC9.

WHY IS it that The Equals are the only group currently in the MM Pop 30 who haven't appeared on Top Of The Pops? — ALAN BERRY, London N3.

IT'S ABOUT time Big Joe Williams visited this country again. He's the greatest blues artist in the world. Just listen to his latest LP "Hand Me Down My Old Walking Stick" in which he proves he is the virtuoso of the guitar. JOHN WILSON, Luton, Beds.

IT WAS a pleasure reading Tony Wilson's "Irish Scene." Some years ago there was always a small piece of news on the Irish music scene in MM but lately I thought you'd forgotten all about us. Please try to include us in the future as we all support MM. — JOHNNY WILDS, Dublin, Ireland.

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