



Melody Maker



● AUGER

FILM OFFERS

CROWN JOOLS!

JUNE 8, 1968

1s. weekly

Great MM Festival

THE Woburn Festival of Music, featuring an all-star bill of blues, folk and pop stars, is being presented by the Melody Maker in association with John and Rik Gunnell at the Duke of Bedford's stately home of Woburn Abbey, Bedfordshire, on Saturday and Sunday, July 6 and 7.



● DONOVAN

July 6 features an afternoon show from 2.30 to 5.30 p.m. starring the Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins and Alexis Korner. Alexis will also comper.

The evening show from 7 p.m. to midnight will star the Jimi Hendrix Experience, who are being flown in specially from Majorca for this grand event. This will be their only appearance in Britain this summer. Also starring the same evening are Geno Washington and the Ram Jam Band, Tyrannosaurus Rex, the Family, Little Women and New Formula.

July 7 features an afternoon with Donovan in a spectacular one-man show from 2.30 to 5.30 p.m. That evening features a blues session starring the Fleetwood Mac, John Mayall, Tim Rose, Champion Jack Dupree, Duster Bennett, and the Taste. Show lasts from 7 to 11.30 p.m.

Tickets for the Saturday afternoon show cost just 10 shillings. The evening show is £1.

CAMPING

The Sunday Afternoon with Donovan is 12s. 6d., while the evening show is 15 shillings. A season ticket covering all the shows on both days is available for £2. Free camping facilities are also available.

Tickets may be obtained from the Rik Gunnell Agency, 56 Old Compton Street, London, W.1. (phone GERrard 1001) or from Keith Prowse, 90 New Bond St., London, W.1. (phone HYDe Park 6000) or Keith Prowse branches and agencies.

With such an exciting bill at such a world-famous venue, there is bound to be a tremendous demand for tickets. Make sure you join the big trek to the MM's Woburn Festival of Music by writing off for your tickets TODAY.

PAUL ON BEATLES LP

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PARTRIDGE EXCLUSIVE

PAGE 7



—13 since record hit

"JOOLS" is setting the world on fire! Film offers are pouring in from all over the world for Julie Driscoll.

Since her hit "This Wheel's On Fire" with Brian Auger and the Trinity, film companies have been competing for the ultra-photogenic Miss Driscoll, who is 21 on Saturday (8).

STATES

A spokesman told MM: "We have had 13 film offers for Julie since the record happened. We don't know about the others, but at least three are good offers—one from America, another from Italy and the third from England."

Julie and Brian's hit version of the Dylan song will be released in America on the Atlantic label within the next two weeks, along with their album "Open."

And Julie has been fixed to visit America in October for a promotion tour and television appearances.

STRINGS

Both Brian Auger and Julie are recording separate albums in the next two or three weeks for release in the States. Auger's LP with the Trinity will feature mainly jazz compositions, while Julie's will use the Trinity augmented with strings and other session musicians.

Julie, Brian and the group appear on Top of the Pops tonight (Thursday); Time for Blackburn on Saturday (8); Bratislava Pop Festival in Czechoslovakia (13); Montreux Jazz Festival in Switzerland (14); Geneva (15); Zurich (17).

DAVY HERE WITH TOUR NEWS

MONKEE Davy Jones flew into Britain last week two weeks late but bringing exciting plans for Monkees' concerts in Britain.

At a press conference a few hours after his arrival, he told MM that the group planned to make appearances in Australia, Hawaii, Japan and Britain this summer, although details have not been finalised.

Davy hoped to do a number of television shows while in Britain and said he would be staying at a house in Berkshire during his two week visit.

Why didn't he arrive two weeks ago as planned? "I had to do some more filming and then I took off driving round California. And I also did some ski-ing," he said.

Davy said that although the Monkees

had refused to do another TV series, they had agreed to make three television spectaculars and these would be recorded later in the summer.

Asked about his friendship with singer Lulu he denied a romance and said "she's just another girl friend."

Davy was accompanied on the trip by his road manager David Pearl.



● DAVY: TV dates

STONES STAR IN FIRST FEATURE FILM

THE Rolling Stones' first feature film — their first major venture into movies — was scheduled to go into production on Tuesday.

Produced by Cupid Productions, it is titled "One Plus One" and will be directed by award-winning French director Jean-Luc Godard. The film was originally due to start

two weeks ago but was delayed because of guitarist Brian Jones' arrest on alleged drug charges.

It will be Godard's first feature film in English and deals with the parallel themes of construction and destruction. Destruction is typified by a love triangle which ends in death, while construction is illustrated by the Stones creating a new disc.

The Stones will have acting roles in the film. Godard intends to use experimental film techniques in the making of the film, which is in colour and is expected to take about six weeks to film.

The Rolling Stones' new single "Jumpin' Jack Flash" is at number 2 in the MM's Pop 30. Their new album, titled "Beggars' Banquet" will be released on July 16, it was confirmed this week.

Manfred Mann for Late Night Line-Up



● MANFRED

BBBC-2's Late Night Line-Up is devoting the whole show to Manfred Mann. The group will feature their new single, the Paul Simon composition, "My Name Is Jack," released tomorrow (Friday), and four tracks from their new album due for release on June 28.

The Manfreds guest in Dee Time, Time for Blackburn and Saturday Club, all on June 8.

Other radio and TV dates include: BBC-TV's Basil Brush Show (June 12), ATV's Golden Shot (23), the Stuart Henry Show (9) and the David Symonds, Jimmy Young and Pete Brady shows for the week commencing June 24.

The play Gloucester College of Art (June 7), Matlock College (21) and Nantwich Civic Hall (22).

NEW YORK, Monday — Elvis Presley's first television show in 10 years will be screened in America in December.

The show is being sponsored by the Singer Corporation and music producer is Bones Howe, who produces discs for the Association and the Fifth Dimension. The show will be taped in Hollywood on June 26, 27, 28 and 29 and screened on December 3.



● PRESLEY

MONTY ABROAD

THE Monty Sunshine band starts its third overseas trip of this year on June 13.

They will spend a week touring Germany, Austria and Belgium.

FOLK NEWS

THE Festival season opens with one of the best of them, the Hexham Festival being organised by the North Eastern Federation of Folk Clubs on Saturday next week, June 15.

The bill includes Ray and Archie Fisher, Fred Jordan, the Grehan Sisters, Tim and Anna Lyons, the Liverpool Shantymen, John Doonan's Tara Ceilidhe Band, the High Level Ranters, Matt McGinn, John Swift and Tommy Dempsey, Rocky Byron, with rapper teams, mummers, Scottish and Irish dancers and singers and musicians from all Tyneside folk clubs.

There'll be an open-air concert in the Abbey Grounds, song sessions in local pubs, a special children's concert in the afternoon at the Loft, Royal Hotel, with four events in the evening, a ceilidhe in the Royal Ballroom, a club session in the Loft, and an Irish dance.

Telling me about this, Tony Wilson (the Tyneside Tony Wilson, not to be confused with the Merseyside TW, the Staffordshire TW or even the MM TW) says that the Jack Elliott memorial record is being produced by Bill Leader for the North Eastern Federation and the profits will go to cancer research.

This would also be a good place to reassure the thous-



ands who thought Ramblin' Jack Elliott had died. This Jack Elliott came from Birtley, Co. Durham, was the subject of a great Folkways record, and used to distinguish himself from Woody's old buddy by describing himself as Stumblin' Jack.

Anyway, Ramblin' Jack's name isn't Jack anyway.

THAT fine Irish singer Christy Moore is guest on Friday next week at the Fighting Cocks, London Road, Kingston. Among their future guests are Arthur Knevet, the Hogsmill, Roy Harris, Colin Cater and Roger Watson, the Valley Folk, Tony Capstick and Tom Dillon.

Besides running one of the south's best traditional clubs on Fridays, they also run a Sunday lunchtime session for dancers and musicians.

THE CORRIES' new TV series goes out on Monday on BBC-1 with Bernadette, the Manhattan Brothers, and Finn and Eddie Furey.

HIGHCLIFFE folk club, Sheffield are running their own festival next Thursday and Saturday, June 13 and 15. On Thursday they have Ron Geesin, Stefan Grossman and John Martyn, while on Saturday the guests are Hamish Imlach, the Jugular Vein and again, John Martyn.

Tonight (Thursday), they have Wizz Jones at their regular club night, incidentally.

FROM America I have received a copy of the Woody Guthrie Bibliography, a listing of songs and articles by and about Woody compiled by Richard A. Reuss and published by the Guthrie Children's Trust Fund at 200 West 57th Street, New York, NY 10019. It includes Eric Winter's Guthrie obituary in the MM, as well as a number of other articles in magazines like Jazz Music, Spin and the now-defunct Folk Music and Folk Scene.

ROY HARPER, back from a recent successful trip to Norway, appears at the Les Cousins folk and blues club on June 29. This is, of course, is the same night as the Pentangle are appearing at the Royal Festival Hall and the Incredible String Band at the Royal Albert Hall. So where is everybody going to? Commented Roy Harper, "I know where I'm going to be, it's the London debut of 'McGoohan's Blues,' the thirty minute song." Confusion reigns!

ALSO on the same night, Spider John Koerner makes his farewell appearance at the Cousins all night session. — KARL DALLAS.

Karlins among the Arabs

■ Heavily armed As-kari tribesmen from the Arabian Gulf are just about the most fierce audience any artist can get — apart from the clientele at the Glasgow Empire, second house Friday. But the Karlins managed to persuade them to shoulder their arms and listen when they appeared in a show at R.A.F. Salalah recently.

another smash hit!

MANFRED MANN My name is Jack



TF943

● We have a handful of songs and a band called the Beatles ●



PAUL McCARTNEY, new-style businessman of Apple, took time off from creative planning last week and talked about the Beatles recording plans. Paul spoke to the MM the day before the group started recording sessions for a new album and possibly a new Beatles single. He revealed that they were starting recording with 30 completed songs.

"Twenty were written while we were with the Maharishi in India," said Paul at Apple's Wigmore street headquarters. "The other ten we have written in the time since we came back to London."

PAUL talks to Alan Walsh

There is no central theme to the songs. "They aren't about anything in particular, they're just songs. There not even particularly connected." They are in fact just examples of Lennon and McCartney's wide ranging melodic ideas and embrace different themes and ideas, reflecting all the influences taken in since their momentous Sergeant Pepper album.

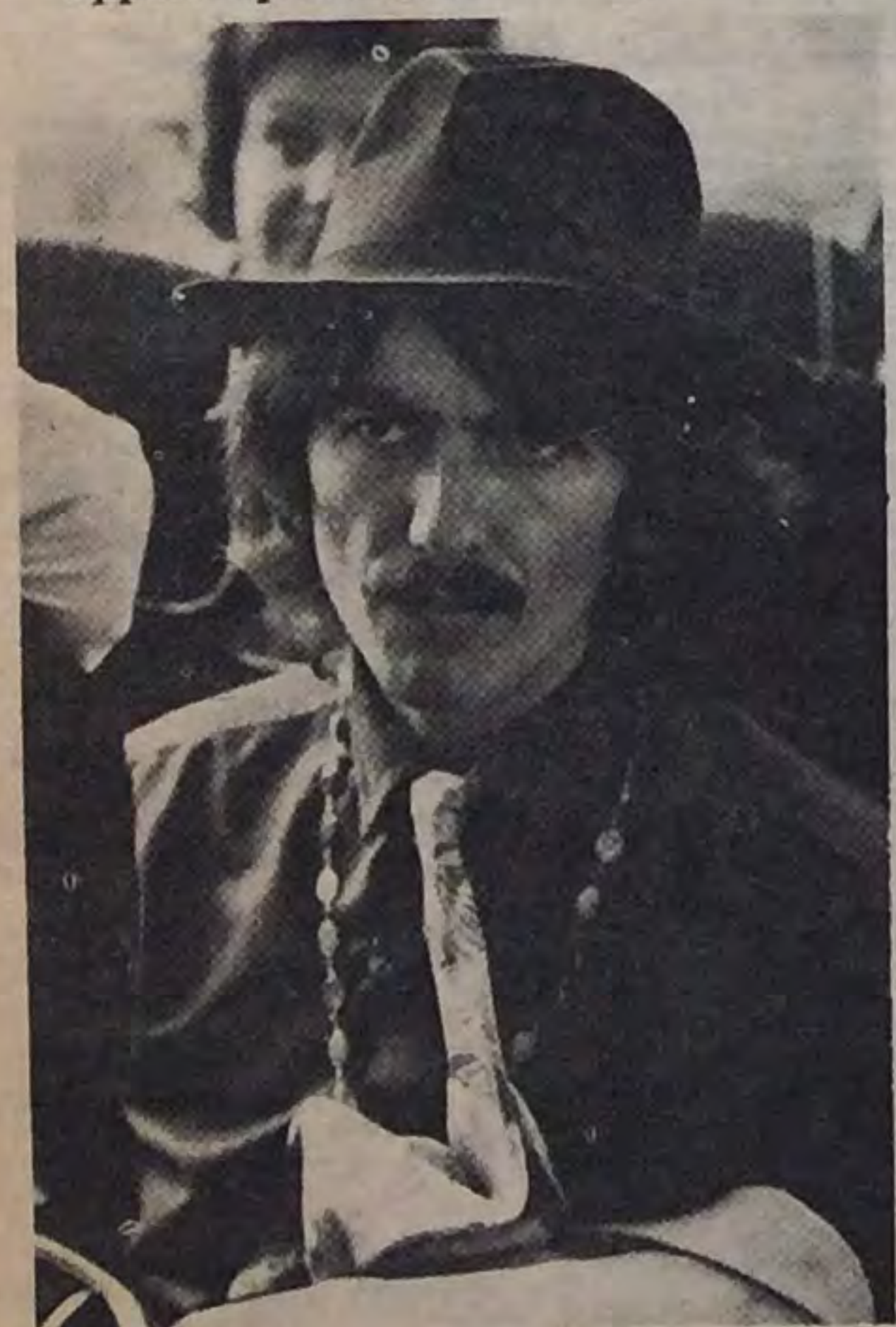
The Beatles are not sure how long their sessions will take, but it's a fair bet that they want to complete recording in far less time than Sergeant Pepper took. "We have no time schedule, we're just recording until we are finished. We have the studio booked for a couple of weeks initially and then go on from there."

"We might record all 30 songs and pick 14 or so for an album, or it could turn out to be two albums or even a three album pack. We just don't know until we have finished. We are going in with clear heads and hoping for the best."

"We had hoped this time to do a lot of rehearsing before we reached the studios rather than rehearse actually on the instruments, but as it happened, all we got was one day."

While the group are recording, Apple activities will be more or less suspended. They will probably carry out most sessions at the usual time, which is evening.

"Some nights we may record through until five in the morning, if things go well. It depends what happens. If one night does go well, the next night we'll stay later — until eight a.m. and so on until we disappear up our own —!"



HARRISON: 'didn't believe it.'

It is also hoped that the sessions will produce the next Beatles single. But again, that's a matter of chance. "Until we start we don't know what'll happen. A song that looks good on paper might turn out to be a flop when it's recorded. Or we might cock it up in the studio. For the first week, we'll just record and see what happens."

"If nothing good comes out of the songs, we'll get the Scaffold to write one for us!"

But Paul promised that the music will be either simple or very complicated. "It'll be one extreme or the other — it'll either be very simple or it'll have everything on it."

PROGRESSING

"We haven't booked any musicians. All we have is a handful of songs and four boys to sing them. That's all there is — a band called the Beatles."

But their hard work seems to have got their Apple project off the ground: "It seems to be going okay. We're happy with things the way they are progressing."

"Like all things we do, it started as chaos but now it's going quite well. It always takes up a time to see our mistakes and put them right. But now things are starting to fall into place. They're going smoother and it'll keep on getting better until it's perfect."

And, Beatle Paul revealed, the group are not following transcendental meditation with spiritualism.

MAD SUMMER

Reports appeared in the national press that the Beatles had been attending seances to contact their late manager, Brian Epstein. Paul explained what happened: "Some time during this mad summer, George and John got a call from a medium who said that Brian was trying to contact us — that he had something to say to us."

"We didn't want to pass up any chances, so John and George went along to a seance."

"But they didn't believe it all. There was nothing in it."

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by Leon

A story to touch the heart of every pop fan

A POP story to wring the hearts of all female readers saw two pop brothers reunited last week.

And nobody in the business apparently knew that George Alexander, of Grapefruit, and George Young of the Easybeats, were brothers.

George Alexander's real name is Alex Young, and when the family emigrated to Australia from Glasgow in 1964 he refused to go. Seems there was much moody and everybody lost touch.

Says George (Alex): "I was away in Germany playing with various groups when the Easybeats arrived in Britain so I didn't realise my brother was back in the country."



THE WEB'S John L. Watson and MM's Tony Wilson hold the trophy won by the group after beating the MM 7-2 in a darts match last week. The Web also won an extra, all-in game for a bottle of Scotch and are now open to all challenges for both cup and bottle.



● HENDRIX

Last week the brothers decided it was time to make up and downed vast numbers of jars together. An ending fit for Marjorie Proops is it not? Rumour that Allan Clark



"But Cliff, you're only doing one night in Bratislava!"



The RAVER'S weekly tonic

Council's new sub-committee on jazz.

Long John Baldry played for Downer Grammar School, Edgware, basket ball team. He says he was a shooter... Derek Quinn, guitarist with Freddie and the Dreamers, gave a gallant display in goal for the TV Stars against an Ex-International team at Al-trincham.

Shirts

Simon Dupree says he's trying hard to get a "hard nut" image. In those shirts?... jazz writer Allan Morrison, of Ebony magazine, died in New York last week aged 51.

Mike D'Abo wrote and produced the Fortunes new single... all Alan Walsh's books seem to have Nazi armbands featured on the cover... King Loser Bob Dawbarn was on a bus that got lost in Kentish Town on his way to work this week.

Apple's Derek Taylor fainted on flight from America 20 minutes after the hostess handed him a copy of a magazine with pictures of an air crash on the cover.

Rabbi

I bet the Chief Rabbi's delighted with newspaper reports that the Beatles are going Christian.

Jimi Hendrix making one British appearance this summer - at the MM sponsored festival at Woburn (see Page 1)... Davy Jones a bit too clever on Dee Time.

Kenneth Williams had Eamonn almost blushing on Sunday - though, come to think of it, that's not very hard to do... publicist Les Perrin's son returned after three years Down Under - and borrowed £132 from Dad!

Procol Harum could get real competition from the breakaway group, Freedom... nice jazz scene at Crouch End's Queen's pub on Mondays.

Why did Marmalade's wagon try to run down MM's Alan Walsh in Camden Town?... Kenny Lynch's Black And White Minstrel sketch in Twice A Fortnight (BBC-TV) said it all... Rumours that Chris Welch took a wrong turning on the Norfolk Broads and is now in the Atlantic yacht race were unconfirmed at press time.

IT DOESN'T seem all that long ago since I reported in MM, under the headline "Tough Time For Tom," how Tom Jones had played to a first house of less than 100 at Birmingham Hippodrome.

Just how times have changed for Tom can be gauged from the fact that I had to stand at the back of the stalls to see him at the Coventry Theatre on Saturday because every seat had been sold.

Tom's three-day run of twice-nightly shows at the theatre - a sort of warm-up for his summer season at Bournemouth - got off to a bad start by his late arrival on stage.

The impatient audience gave the slow handclap to the supporting Ted Heath band - they were augmented by the Squires or Tom's spot - when they filled in time with an ironically titled trumpet solo "I Can't Get Started."

But once Tom Jones did get started he more than made up to his fans for keeping them waiting with an act that must establish him beyond all doubt as the most exciting British singer today. — DENNIS DETHERIDGE.



Tom proves he's Britain's most exciting male singer

CAUGHT IN THE ACT

The Alex Welsh band more than maintained the reputation they have acquired of recent years. There was memorable work from trombonist Roy Williams and guitarist Jim Douglas ("Nuages"). Fantastic baritone playing from John Barnes and all-round support from the rhythm section. — LES PAGE.

TRAFFIC

IT WAS just like the wild old days when Dave Mason took the stage again with Traffic for the first time since striking out on his own a few months back.

It was an amazingly exciting performance, despite the audience - students in Moss Bros DJs and bareback party dresses at Goldsmith's College all-night Summer Ball. They took a lot of warming up. Not surprisingly, as Traffic didn't come on until near dawn when the exhausted revellers had practically passed out.

They sounded much meatier and fuller with Dave back in the line-up. His presence, doubling in guitar and bass, made it possible for Stevie to unwrap himself from his stripped-down see-through organ and hack away on guitar with incredible speed and feeling on a couple of numbers. — RICHARD JAMES.

ANIMALS

ERIC BURDON and the Animals must surely have come of the best, most ingenious and technically perfect light shows ever presented by a European group. At the Pop In Club in Gothenburg, Sweden last week the impact was staggering.

Their heavy music with Burdon's strong blues shouting was poured over the audience together with films, slides, coloured lights and strobelights. Eric sang mostly blues numbers like the tortured "It Hurts Me Too" but he also did a mindblowing version of The Stones' "Paint It Black." Zoot Money now plays organ and an interesting solo spot, and his organ is without doubt a solid reinforcement to the group's sound.

Of course Eric Burdon had to sing some of his hits as well, like "Monterey" and "San Franciscan Nights." And for the grand finale he did a dramatic rendition of his latest single "Sky Pilot." A strong number when heard and seen together with the special film made for this controversial song. — HANS SIDEN



EQUALS

'BABY' PUTS EQUALS IN THE CHART

THE story of the Equals' single, "Baby Come Back", which jumped into the MM Top Thirty last week, is one of a B-side that became an A-side that became a hit.

"The record was made nine months ago" explains lead singer Dervin Gordon. "It was first released as a B-side then it was released four weeks ago as the lead track of an EP. There was such a big demand for it that it was released again as a single."

The Equals have been together for three years and some time ago achieved success with an album, "Equals Unequaled". With Dervin in the group are his twin brother, Lincoln, and Pat Lloyd, who both play rhythm guitar; Eddie Grant, who wrote "Baby Come Back", lead guitarist; and John Hall, drums. Unlike most other groups, the Equals have no bass guitarist. All the boys are twenty, Dervin and Lincoln coming from Jamaica, Eddie from British Guiana, Pat and John being Londoners.

Eddie, Pat and John went to the same school in London and it was here that the Equals first saw light of day. "There was another guy in the group," says Dervin, "but when Lincoln and I joined, he left. The group wasn't doing much when we joined. We couldn't play anything, we just started from scratch."

Three years later the boys are on the way to having a big hit in Britain although they have already had chart entries, including two number ones, in the Continental charts. At present they are working the usual round of ballroom and club circuits.

On stage, the boys play and write all their own material which Dervin describes as "sort of pop with a strong beat to it." In the group Dervin, Lincoln and Eddie do most of the song-writing.

The boys have just recorded their third album. "We had two albums that were very successful that's why we can do most of our album stuff on stage," says Dervin. The third album, like the first two, contains all original material by the group.

As well as record successes on the Continent the Equals have played many major television shows and leading nightspots. "We spent a lot of time working on the Continent," says Dervin, "but now we are concentrating on working in England. I like working both in England and on the Continent although I don't like being in one place too long."

McNAIR

BY NO MEANS the least of Harold McNair's many attributes is his consummate ability to swing. This facet of his talent was strongly in evidence at Ronnie Scott's last Thursday where I caught two excellent sets.

McNair, whose tenor has some of the sinewy muscularity of Sonny Rollins, is a polished artist with a sure ear for changes. His playing is strong in dynamics and he knows how to build and develop a solo. But perhaps the strongest weapon in his musical armoury is his superb flute playing - both on C flute and alto flute. He has a beautiful tone, and when he augments the flute line with a kazoo-like unison vocal in the manner of Roland Kirk, he generates tremendous excitement.

McNair was adequately backed by Bill LeSage (pno), Jeff Clyne (bass) and Tony Carr (drs), but so prodigious is his capacity to swing that he often seemed to be leading his rhythm section rather than being propelled by it. Alternating with McNair is the very fine singer Salena Jones whose sets were a shining example of pure professionalism. She had a well paced programme, sang precisely in tune and demonstrated a marked ability to handle lyrics. She was most attentively supported by Brian Lemon (pno), Spike Heatley (bass) and John Marshall (drs). — MIKE ELLIOTT.

JAZZ FEST

IN THE absence of famous US instrumental stars the accent was on this Birmingham Jazz Festival as a "ladies day" with star billing going to Salena Jones and Annie Ross. Admirably as this delightful pair performed - the former, a pink personification of swinging vitality, and the British girl a vision in red - a really memorable occasion did not result from this programme.

At the risk of being accused of parochialism, I would acclaim the local contributions: The Andy Hamilton Combo playing mainstream to modern jazz with the greatest male singer I've heard for years - Vic Evans; the Johnny Patrick Quartet with Brenda Scott, who was in no way overawed by the female competition in the vocal field, and what a magnificent flute solo from George Watts! In the "Hall Of Jazz" - always a feature of Birmingham's jazz festivals - an excellent Dixie-cum-Showband, the Castle Jazz Band with Avis Bennett, provided swinging music and sitting-in, a greatly appreciated but rare item nowadays. Indo-Jazz Fusions disappeared. During the two spots given to this experimental music, the accent was more on the jazz than ragas. Joe Harriott and Co played some excellent modern jazz.

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Jazzscene

The future —a personal opinion

BY CHRISTOPHER BIRD

SO THAT'S it then: the Old Place has gone. Whether the British jazz scene will ever be quite the same again remains to be seen, but few would deny, John Stevens' brave efforts at the Little Theatre Club apart, the supreme importance of the Old Place as a forcing house, a breeding ground, the supreme catalyst — call it what you will — of new talent during the past eighteen months or so.

This isn't the place to record its achievements in detail; they are well enough known to those who really care about the music not to need cataloguing here, but it is perhaps worth while to remember that the Old Place was always more than the individual achievements of Westbrook, McGregor, Collier and Co. It is at least arguable for example that 'Workpoints' and 'Marching Song', two of the most important British jazz landmarks of the sixties, might not now be in existence without the home which provided a roof under which the talents of the musicians involved were able the more closely to fuse together.



MIKE WESTBROOK

It was a place to work out ideas, perhaps to make mistakes, not in order to turn one's back on the world and escape, but to recharge the batteries in order to go out and meet it again; to take the developing music to Leeds, to Manchester, to Cardiff to South London and Kent, and to the South West, from whence so many of these talented players came. And perhaps, less romantically and most important of all — it was a gig in the book, something you could count on, and not only a struggling jazz musician knows just how important that can be.

No — you only have to think about this thing for five minutes to acknowledge the debt we all owe to those two old shrewdies up at Frith Street for setting it up in the first place, and to realise the extent of the setback this is going to be on the native jazz scene — all of it — if nothing takes its place. For the mere existence of such a focal point challenges every jazz musician — even those who are sticking to more well-worn paths. It forces him to defend his position, and it challenges his assumptions. It is the surest guarantee against complacency and staleness, and its wider, subtly felt influence was possibly of more significance even than the notes which bounced off the portrait of Bird, who, if he had been around, I'm sure would have approved.

So what next? Is there to be a what next at all? Well, there won't be if we listen to the percentage men. The ones who, in their small way have always made their comfortable living off the backs of the musicians.

Perhaps above all we don't need the well-meaning jazz romantics and their worn out clichés, who have never quite outgrown their adolescent fantasies about Storyville, the Lincoln's Inn Gardens, Minton's and all the rest of the folk lore, the writers and elder statesmen who will fall sniggering in a heap clutching their pints of best bitter at the thought of

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IN JAZZ, perhaps more often than in any of the other lively arts, a dilemma confronts the performer who has achieved technical perfection in his craft. He can ease into the comfortable world of commercial music in the recording studios, or he can remain loyal to his chosen muse. The studio route leads to a bank account, a good insurance policy, an interest in golf, and a high-price hi-fi system in the sound-proofed studio at one's home in suburbia. The purist route, more often than not, is strewn with piles of plane ticket stubs, dirty shirts left behind in dirtier hotel rooms and empty bottles of antacid pills. It also leads to unplanned obsolescence. Suddenly you find your style, lovingly manicured through the decades, is no longer in vogue; meanwhile the studio scene has passed you by.

STUMBLE

New York is jam packed with former purists who now play it safe. Dues duly paid on the road with Herman or Basie, they settle into their busy but lucrative routines playing jazz only when they stumble across a job that calls for it. The saxophonists double on \$5,000 worth of clarinets, flutes and related horns; the drummers bone up on tympani; the bassists will even play Fender when the price is right.

Then comes the day when they realise that the golden niche has become a rusty rut. What do they do about it? In December of 1965 Thad Jones, a nine-year Basie trumpeter who had turned into a staff musician at CBS, joined forces with Mel Lewis, a jazz



THAD JONES: a nine-year Basie trumpeter

THAD AND MEL: still loyal to the cause

BY LEONARD FEATHER

lary those that involved huge transportation costs, were sheer labours of love for Jones, Lewis & Co.

STATUS

During the past two years, while maintaining their status as studio men (some earning up to \$30,000 a year), these musicians have taken time

out to rehearse diligently and have played together almost every Monday night at a small club, the Village Vanguard. A few out-of-town forays have brought them to festivals in Newport and California, sometimes followed by a short engagement at a night club such as Marty's on the Hill in Los Angeles. In the time they spent on

their trip to California last month, they could have stayed home, saved all the fares and earned a far better living playing hardcore, big-bore music.

Jones explains it: "We formed the band because we wanted to be around the type of musicians we admired, the kind we'd like to spend all our musical lives with. It may have started out as a kicks band, but work is beginning to pick up and we're determined to keep it together."

Lewis adds: "We felt a terrific need to express ourselves. This band afforded us an opportunity to work out on the kind of music we really want to play, instead of the routine things we simply have to do in order to make a living."

ALBUMS

The band has recorded three albums for Solid State, a United Artists subsidiary. On one, they provided backgrounds for Joe Williams, who sang with them recently at Marty's and at the tremendously successful University of California Centennial Jazz Festival on the Berkeley campus.

At Berkeley, Jones and Lewis and their colleagues found the sound of 20,000 hands applauding them as rewarding to the psyche as any \$25-an-hour pop studio gig is to the pocket book. Their music, like their musicianship, is superlative. They are proud of it and find joy in the expression of their own musical language.

The sacrifices may even pay off. This week it was learned that the band has been signed to tour Japan at a handsome fee. It would be an irony typical of our society if a project so valid esthetically, conceived without materialistic aims, should turn out to be a non-kicks-deductible, profit-making organization.

BARRY MARTYN: £800 THE POORER

DRUMMER BARRY Martyn and his Ragtime Band, home from backing Britain at the New Orleans International Jazz Festival, have returned £800 the poorer.

After sleeping following an exhausting flight home, Barry staggered from his bed at Virginia Water, Surrey, on Friday and told how the band were robbed a few hours before they were due to appear at a festival concert.

Said Barry: "The first day we went off to watch a street parade. When we returned to the bandwagon my drums had gone. So had all our money totalling £800, our passports and most of our clothes.

"We had to follow Dave Brubeck on the stand wearing scuffy red shirts and using borrowed drums.

"There were 9,000 people out front and men like Brubeck, Gerry Mulligan and, naturally, Wingy Manone in the wings. But everything went off like a dream. We did 30 minutes and got a tremendous ovation.

"Willis Conover, the Voice of America jazz-hour announcer, was compere. He took one look at our pianist John Marks, who is only 20, and said jazzmen seemed to be getting younger and younger.

"That brought a storm of applause and after that the audience were with us all the way. I think they were surprised that a British band



MARTYN: scuffy red shirts and borrowed drums

BY JOHN ROBERTS

could play in the old New Orleans style."

The band did six numbers in their spot ranging from "High Society" to the little known Piron piece "Redman Blues."

After the concert, said Barry, the mayor of New Orleans had the city turned upside down in a hunt for the band's gear.

"We got some of our clothes back," said Barry. "Just the dirty washing. But Harold Dejan's Olympia band arranged a special benefit parade for us and that kept us in pocket money.

"But I've lost for ever my rare old snare drum. It was an 1875 Duplex and was given to me by veteran Alfred Williams. And my bass drum was one of the few folding ones in Britain. I suppose I lost about £100 in

fittings, but those two items were priceless.

"Despite all the worry, the trip was worth every minute. That city was alive with music. I've never heard so much jazz and seen so many musicians concentrated in one place."

Barry said there were daily street parades from Jackson Square to Congo Square by the Eureka, Tuxedo, Olympia and Onward bands.

Art Hodes, Max Kaminsky and Pee Wee Russell were among men working the river steamers. And bands blasted out in front of every music shop in the city centre.

"It was jazz 24 hours a day for five days," said Barry. "For me Paul Barbarin's band was in brilliant form. Paul even brought his

SIMON DUPREE'S pop workshop

IT'S one of those simple ideas that make you wonder why nobody ever thought of it before — a Pop Workshop where groups can experiment and record.

It's the current brainchild of Simon Dupree, born out of his belief that the pop scene is, at the moment, "a bit stagnant."

"We are hiring a studio for all its off-peak periods for a year," he explained. "Any artist or group who wants to come and experiment with sounds and recording techniques can pay 25 guineas a year and use it whenever they like."

"We shall get it all set up within the next couple of months — at the moment it's just a question of deciding between two studios. A lot of people are interested — Paul Jones for one."

"At the moment the pop scene is so weird but I believe that if we all worked together on something like this it would progress. When you go into a recording studio at the moment to make singles you are doing it because you must get a record out. There just isn't time to experiment in the studio. You can't blame the record companies, the cost of production is so great they just can't afford to let you do it."

"In our group, we play over 30 instruments between us and in the Pop Workshop we will be able to try out different combinations and see how they sound on record."

One possible setback could obviously be that groups using the studio might accuse each other of stealing ideas. Simon doesn't think this is likely.

"I think all the groups can give each other inspiration," he says. "What one group does in the studio could help all the others to progress."

"After all, a lot of jazz musicians do this with rehearsal bands and workshops, so why shouldn't pop musicians?"

"We can also rehearse our stage acts, make a whole new scene. It's better than going back to rock and roll."

The conversation turned to Simon's new single. "Part Of My Past." I reminded him that he had told me that if his last one, "For Whom The Bells Toll," didn't make it he might quit the business.

"You don't want to believe everything you read in the newspapers," he laughed. "Actually, if you remember, I told you then that I didn't like it much and wanted 'Part Of My Past' as the follow-up to 'Kites.'"

"The trouble was it was written by my sister, Eve, and myself, about a bird I used to go about with. The release date for the 'Kites'

ANDY BOWN says —

"I DON'T Want Our Loving To Die" has climbed higher in the chart than any previous Herd single. And Andy Bown thinks he knows the reason why.

"It has a very thick sound," he says. "And it's less elaborate than our 'Underworld' and 'Paradise Lost' singles. It has much more drive, too."

SIMPLE

"The chord sequences are quite simple, and it has a very nice group sound. It's essentially us — essentially the Herd. We used no augmentation on the record — no 48-piece orchestra."

"Just treble-track guitar, double-track bass and organ, piano, conga drum and drums."

"I think that sometimes groups get carried away with their careers, and tend to rely too much on orchestral backings. One of the reasons why we did this new single was because we didn't want to become type-cast; we don't carry a 40-piece orchestra around. We can give a very fair live performance of it — which you can't do, of course, if you're always relying on orchestral backings."

BRASS

"I feel a group should be able to play a fair percentage of its hit records on stage. We did pretty well with 'From The Underworld' by singing the brass parts on live shows, but it's not always easy to reproduce a recorded sound. 'Paradise Lost' could not have existed without the brass, and therefore we didn't perform it very much."

"But 'I Don't Want Our Loving To Die' is our best yet. Even though we're fully booked, it's always good to have a hit. It just means that much more money. But it's also satisfying to know that we're also getting recognised in the States. They seem to regard us as

HERD aren't good enough to be jazz musicians

REPORTER: LAURIE HENSHAW

some sort of Underground group there. I expect when they hear this new single they'll think it's a very freaky thing — a real gas.

"Of course, we'd love to go to the States. But it's a frighteningly big place. There is talk of our doing a tour there soon, though."

"We enjoyed the recent tour here with the Kinks and the Tremeloes. But altogether, with us, there were six groups on the bill. It might have been better to have split up the overall group sound with, maybe, John Rowles and the Paper Dolls."

APPEAL

"We'll be doing another album very soon. And we'll be taking more time over this one. We'll be including some of our own material — something to appeal to the kids and also the more adult musical tastes."

"Whatever we do, it's very important we like it ourselves. Maybe that sounds a bit silly, but it's really essential. And we're very

lucky in liking what we set out to do.

"But some groups record stuff they don't like at all. But surely, this is what an LP is all about — to show what a group can do."

"More than likely, I'll be sitting in a bath at 4 a.m. after a gig, and I might think of a number. So I'll jump out and stick it on the tape-recorder. Then maybe the words will come to me while I'm going to sleep. But this is how things work out. Then we have to go off to another gig. It's all very tight. Really, I'd like to have more time for writing. But I can't complain too much. None of us can."

"And occasionally, we all have a blow and really enjoy ourselves. I was playing only the other night with Terry Smith — a fine guitar player."

"But I want to put this jazz thing where we are concerned in its right perspective. I love jazz. So do we all. But we're not trying to ram it down anyone's throat."



BOWN: not trying to ram jazz down anyone's throat.

"In any case, we don't know enough to be jazz musicians. Sometimes, people will come up to us and say 'Fantastic' as though we were like Groove Holmes or Wes Montgomery! But that's ridiculous. Where jazzmen like this are concerned, we realise we don't know what it's all about. If we even tried to be like them, we'd just be banging our heads against a brick wall."

"So it's silly for some

people to talk as though we ought to think of playing a season at Ronnie Scott's, and do a live LP there!

FORGET

"But talking of jazz, there's one organist here I think is the greatest in Europe — Brian Auger. And very soon, he could become the best in the world. As far as I'm concerned, you can forget about all your Alan

Havens and other organists when Brian is around. "I don't class Brian as a pop organist and Jools (Julie Driscoll) as a pop singer. They have their own scene. It's like Donovan, really. He just plays what he wants to. Brian and Jools do what they want to do. They don't really aim to get a hit. If they do so, fine. But they've got 'class.' They know what they want to record, and they're interested in doing it, regardless."

REPORTER: BOB DAWBARN



DUPREE: brainchild

follow-up was too close to our breaking it off. So we have held it back until now. I have a feeling about this I am sure it will make it."

Simon's sister wrote their first three B sides as well as "Bells." "She's a brilliant singer," Simon told me. "She used to be a jazz singer in Portsmouth until she got married and now she just isn't interested."

"I'm hoping to record her doing a couple of jazzy things with us."

Simon and the group are currently considering offers of trips to Scandinavia and America.

"You know, fans are funny," he said. "They write to the MM saying groups like the Cream are ignoring them by going abroad. When 'Kites' was a hit we had a lot of really good offers to go abroad but we thought we owed it to the people who had bought the record to stay here."

"But it didn't help to get the follow-up in the chart. British fans are becoming blasé."

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BLIND DATE

STEVE ELLIS

1910 FRUITGUM CO: "May I Take A Giant Step" (Pye).

Isn't this an old number? It sounds about three years old. It's the 1910 Fruitgum Co. This is the same sort of thing as their last one and I don't think it will do half as well. I don't like it personally. But then I didn't like the other one at all at first and it grew on me. But this sounds so old.

JOHN MAYALL'S BLUESBREAKERS: "No Reply" (Decca).

I know that voice from somewhere, but I just can't think who it is. It's very bluesy and you don't get too many blues numbers in the chart. This is more for the blues initiates. It's good but it will have to be lucky to get in the chart. At first I thought it sounded like John Mayall but then afterwards it didn't sound like him.

THE FREEDOM: "Where Will You Be Tonight" (Mercury).

It's great. I don't know who it is but it sounds like one of the singers in the Spooky Tooth. It has the same sort of bass noise and haunting sound as Procol Harum. I like the voice very much. I think this could be a big hit if it gets the plugs.

MOJOS: "Until My Baby Comes Home" (Liberty).

Great intro! British group? I don't like the drum sound, it spoils it. No, it won't do anything. I haven't found the tune yet, it just doesn't happen.

BEN E. KING: "Don't Take Your Love From Me" (Atlantic).

Yeah, that's great! It's Ben E. King. I'd like to see this really high in the chart. The best record he made was "What Is Soul." The trouble with the soul bit now is you can never say whether it's going to hit or not. Personally I think this great and it should get in the 30.

WHISTLING JACK SMITH: "Only When I Larf" (Deram).

It's got to be Arthur Brown. Let's hear the beginning again. It's a great laugh. Someone will whip it up for a signature tune.

INEZ & CHARLIE FOX: "I Ain't Going For That" (Direction).

Inez and Charlie Foxx. He comes in for about two words and she does the rest usually. Oh, he does a bit more this time. It's not so good as "Tightrope" and that wasn't

singles out the new singles



as good as "Mockingbird." Have you heard the Marmalade do that, they are great. He sounds a bit like Lee Dorsey on this, doesn't he? I like the sound but not this particular number.

DENIS COULDRY DAND SMILE: "Penny For The Wind" (Decca).

I've heard this somewhere. I don't know, it's one of those records you can never tell about. It's cute. The lyric is good. I like that sort of lyric but a lot of the kids hear it once and say: "What's that all about?" I don't think his voice has got any great quality but it has something attractive about it—and he has a funny accent. He sounds like somebody I've heard before.

MARVELET T E S : "Here I Am Baby" (Tamla Motown).

Martha and the Vandellas? I love that lead voice sound — like Diana Ross or P. P. Arnold. This will be played in the discotheques so it might get in the 30. I think it's nice.

CHRIS MCCLURE: "The Answer To Everything" (Polydor).

The intro is beautiful, relaxing. I love that Flamenco guitar. I've heard that voice before. He has a very pleasant voice but I'm not sure the song will do too much. It's the same sort of sound as John Rowles and it just might do as well. I like the arrangement — I love 'cellos and Flamenco guitars and things like that.

NEIL DIAMOND: "Brooklyn Roads" (Uni).

It's that guitar sound again—nice! It's taking a long time to get together. With the intro I thought it was really going to be nice but it never breaks out. It just goes along, the same thing all the time. Who is it? Neil Diamond? I can't understand that because he writes some fantastic songs.

BILL MARTIN: "Private Scotty Grant" (Page One).

It's that military drumming again. The song could be good, but I hate that drumming. It's been on about six records lately. This is sick! I hate this whole scene. Who is going to buy songs about war? I don't like the voice either. This doesn't do anything for me.

JAMES LAST: "Theme From 'Elvira Madigan'" (Polydor).

It's two o'clock in the morning music, head buzzing, lay on the sofa, cups of black coffee. Great at the pictures as the bird comes round with the ice cream. It's very relaxing but I don't really like it and I can't see it as a chart record.

RAINY DAZE: "What Do You Think" (CBS).

Lovely bass. No. I'm saying nothing — I've already done about four records in and all those readers will be writing in saying "Who does Steve Ellis think he is?" It just sounds like about two million other records. And about two years old.

MELODY MAKER GUIDE TO 1968 MUSIC FESTIVALS

THE FESTIVAL SEASON IS GETTING UNDER WAY AGAIN THROUGHOUT BRITAIN AND THE CONTINENT. THE MELODY MAKER OFFERS THIS GUIDE TO LEADING EUROPEAN FESTIVALS SET SO FAR:

JUNE 12-16: MONTREUX International Festival Of Jazz, Switzerland. Artists include the Bill Evans Trio, Nina Simone, Julie Driscoll and Brian Auger, the Mike Westbrook Sextet, Kenny Clarke and Art Taylor.

JUNE 13-16: Third International Festival Of Pop Songs, BRATISLAVA, Czechoslovakia. Artists include: Cliff Richard, Gene Pitney, Brian Auger and Julie Driscoll, the Easybeats, Allan Jeffers.



JUNE 15: HEXHAM Folk Festival. Set so far: Ray and Archie Fisher, Fred Jordan, Matt McGuinn, the Grehan Sisters, High Level Ranters.

JUNE 21: "Midsummer Night's Dream" at BURTON CONSTABLE, near Hull. Featuring Geno Washington, Marmalade, Fairport Convention, Family, Elmer Gantry's Velvet Opera, Spooky Tooth, Savoy Brown Blues Band, the Tramline.



JULY 6 and 7: WOBURN ABBEY, Bedfordshire. Presented by the Melody Maker: Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins, Alexis Korner, Jimi Hendrix Experience, Geno Washington, Tyrannosaurus Rex, the Family and Little Women. July 7: Donovan, Fleetwood Mac, John Mayall's Bluesbreakers, Tim Rose, Champion Jack Dupree, Duster Bennett and the Taste.



JULY 20-26, ANTIBES FESTIVAL, Juan Les Pins. Stars are expected to include: Ray Charles, Count Basie band, Mahalia Jackson and the Don Rendell-Ian Carr Quintet.

JULY 5-7: KEELE FESTIVAL, Loughborough, Leicestershire. Folk stars booked include: Bob Davenport, Bert Lloyd, Martin Winsor, Eric Winter, Dorriss Henderson, Alex Campbell, Fred Jordan, Redd Sullivan, the Spinners.

JULY 12-14: PORI Jazz Festival, Finland. No details yet.

JULY 20, 21: CAMBRIDGE Jazz Festival. Set are:



Johnny Dankworth Orchestra, Cleo Laine, Terry Lightfoot's band, Ken Colyer's Jazzmen, Maynard Ferguson Big Band, Graham Collier Sextet, Pentangle, Diz Disley Quintet, Savoy Jazz Band, John Hosey Trio, Bob Parkins Quartet, Percy Szeby-Alan Broad Quartet and Cambridge Jazz Club Tentet.

JULY 26-28: CAMBRIDGE Folk Festival. Stars include: Odetta, Tom Rush, Pentangle, Sweeney's Men, Hedy West, Cyril Tawney, New Deal String Band, Tom Paley, Stefan Grossman, Roy Harper, Bob Roberts, Packie Burn, Ray and Archie Fisher, Noel Murphy, Leon Rosselson, Derek Brimstone and the High Level Ranters.



JULY 22-27: Musica '68, MAJORCA. July 22: Jimi Hendrix Experience, Lulu, Eric Burdon and the Animals, the Byrds. July 23: Esther & Abi Ofarim, Francoise Hardy, Georgie Fame, Tim Rose. July 24: Donovan, Julie Felix, Peret, Blossom Dearie. July 25: Count Basie Orchestra, Charles Lloyd Quartet, Bill Evans Trio, Salena Jones. July 26: Gene Pitney, Gilbert Becaud, Marian Montgomery, Laurie Holloway Trio, the Tages. July 27: Sandie Shaw, Scott Walker, the Peddlers, the Tremeloes.

Mummers, Kenneth Loveless.

AUGUST 8-17: HARROGATE FESTIVAL. It is hoped to include a concert by jazzman Lennie Tristano and folk from the McPeake Family, Martin Carthy and Dave Swarbrick, the Young Tradition, Shirley Collins and Jeremy Taylor.

AUGUST 9-11: National Jazz And Blues Festival, WINDSOR. Fixed so far: John Mayall's Bluesbreakers, the Taste, Ten Years After, Spirit Of John Morgan and the Nice.

AUGUST 16-18: REDCAR Festival. Folk bill will include Bob Davenport.



AUGUST 31-SEPTEMBER 4: WHITBY Folk Festival. Set so far: Dave and Tony Arthur, Tony Foxworthy, Graham Binless, Dave Anderton, the Darlington Mummers and Nibs Matthews.

AUGUST 31-SEPTEMBER 2: TOWERSEY Festival, Oxford. Booked so far: the Yetties, Dave and Tony Arthur.

SEPTEMBER: TORBAY Jazz Festival, Torbay Modern Music Club are hoping to set up a three-day event.

OCTOBER 9-13: PRAGUE International Jazz Festival. No stars set yet.

OCTOBER 19: JAZZ EXPO '68. Few details yet, but probably run for eight days with stars including the Dave Brubeck-Gerry Mulligan group, Dizzy Gillespie Big Band.

OCTOBER 17-20: Jazz Jamboree, Warsaw, Poland. No details yet.



MARION and BARRY: TV dates.

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BILL WYMAN — the background Rolling Stone

'Jumpin' Jack Flash' may sound simple—



But we're just as involved as we ever were

By Alan Walsh

THE frustrations of fame manifest themselves in many ways. Some people suffer nervous breakdowns; others seek solace in drink or other pursuits.

For Bill Wyman, bass guitarist with the Rolling Stones, the pressures used to result in sleepless nights. He needed an outlet for pent-up emotions and found it in a combination of photography and nature study.

Now the quiet Rolling Stones guitarist avoids hang-ups and finds a mental and emotional outlet in photographing the countryside, both near his Sussex home and further afield.

"I realised that I had to learn to relax," said Bill, shortly before starting an all-night session on the group's new album. "Photography provided the outlet. I've always been interested in nature and biology and a combination of the two help me relax and unwind."

Bill is rarely in the forefront of the publicity which clings to the Rolling Stones like an unwelcome limpet. He is content to remain in the background, enjoying life where he can. But his value to the group can be heard in his bass-playing on the group's hit single "Jumpin' Jack Flash" which is playing leap-frog up the MM's Pop 30.

"The single might sound simpler and less complex than other things we have done recently," said Bill. "But really we were just as involved technically as we ever were. The end product is more basic but as far as we as a group are concerned it's not really less complex. Just as much



BRIAN: film postponed.

went into the recording as before.

"But we felt the benefit of our producer, Jimmy Miller. We had become too involved trying to produce our own records. We were trying to be on both sides at once.

"For nine months we hadn't had a producer — not since the split with Andrew Oldham. That's why it's great to have someone who thinks like us, but who is not a member of the group and is sufficiently removed to realise what is needed."

The Stones did not write and record "Flash" purely as a single. "It was one of about six tracks we had, which is the usual way we work. We discussed the tracks last Christmas and decided to do them with a more bluesy feel. This we felt was the most commercial of the six so we released it as the single."

Bill agreed that the music they produced on their last album "Their Satanic Majesties Request" was perhaps a little too advanced for general pop taste. "Yes, on reflection, I think they were a bit too advanced; they were fine for the minority of selective fan-

who were prepared to sit down and listen but not for the mass of Stones fans.

"I think perhaps it was slightly in the wrong direction. A bit too advanced for our fans."

The Stones, however, didn't feel the need to worry about this single.

"All our recent singles have made the top five so I don't think we had reason to worry. It's always nice to have a number one of course and every record you release, you think: that'd be great if it made the top. But I don't think it is really important that every Rolling Stones single is a huge hit."

Bill and the rest of the Stones are concentrating over the next two weeks on completing their new album, due out in July.

This means quite a few all-night sessions at Olympic Sound studios, in Barnes. But even when that's finished, it won't be goodbye to the studios for Bill. Because he has been working as producer with the End, working on a new single and an album for the group.

"I produced their last single, which didn't happen, although I thought it was a good record. But now I'm working on an album and we have recently finished a single. I think it's a great record and has a strong chance of a hit."

All five Stones were due to be working on their first feature film at this moment. The plan was for the group to start filming last week in a film lalled "One Plus One," to be directed by French

film maker Jean-Luc Godard, but Brian Jones' arrest on alleged drug charges caused a postponement of the project. Bill said that they planned to go on with the movie. "It's to go into production whatever happens," said Bill. "It may be later than we planned — we should have started it last week — but we'll definitely make the film."

IT LOOKS AS THOUGH THIS WILL BE A LONG, EXCITING SUMMER FOR THE STONES, THE GROUP THAT'S NEVER FAR FROM THE HEADLINES — OR THE CHARTS.

WHY THE RYANS SPLIT

—by BARRY

REALLY it all started about four months ago. This show business was getting on top of Paul and he was having a bad time. We've felt this resentment ever since we started, you know, snide remarks about cashing in on mother's name and so on. Not from young people, of course, but from people of Mum's era in the business. Anyway, Paul was getting sick of it and then he had a nervous breakdown. He decided a few weeks ago that he'd just forget about it.

It left us stuck, naturally, because we had bookings. We had to cancel getting on for £4,000 worth of work, but Paul was in bad health and that was what counted.

There's no bad feeling between us; we're just leading separate lives now. I'm going on working as a singer and he'll carry on songwriting. He's better now, but doesn't want to sing. I've got a special ambition now. It's to kick a few people in the teeth, figuratively speaking, if my new record's a success—or the next for that matter.

Why do I feel like that? I'd have to do three years of explaining to say exactly why. But obviously there's something wrong with the pop world when a boy of 19 gets into the state Paul was in. We had a good act worked out and enjoyed doing it. It was the politics of the business got him down.

In this business, you really have to come to terms with what you want to do. Paul couldn't do it. He didn't like the aggravations. But I think I can come to terms, so now it's down to me alone.

In fact, it is like starting out again, and I feel great. I'm very excited about it. We came into the business at 15 and that's very young. But now, at 19, I know more and I'm really pulling my finger out.

So far as material goes, I'll be making a fresh start there as well though I may use some of the songs Paul and I have recorded already. There are lots of them.

Of course I hope to be doing more of Paul's songs. If they turn out well I'd like to do an L.P. "Barry Sings Paul." But in general I'm going to change my approach, move more into the ballad and jazz field and out of the strict pop field.

My first solo record, "Goodbye," which is coming out on June 21; it's not pop exactly, more of a ballad type thing with orchestral backing.

The point is, this is not going to be something we're contriving. We'll just let it flow along and see what happens. I'm interested in good songs and a real style. It doesn't really matter if the first disc isn't a hit.

Personal appearances? I'm not committed to any yet, until we find out how the record goes. But I'm tentatively lined up for three or four TV spots in connection with the disc, and I hope to be doing a television show with Mum in the autumn. It would feature Marion and me singing together.

GOTTA GET THESE!



CILLA BLACK

Where Is Tomorrow

Parlophone R5706

THE MARVELETTES

Here I Am Baby

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make this another 'Wonderful World' For Louis
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Soul Coaxing

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THE FASHIONS
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THE LEMONADE CHARADE
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KIM & KELLY BRADEN
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Columbia DB8421

THE WALHAM GREEN EAST
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THE GREATEST RECORDING ORGANISATION IN THE WORLD

CHARLES LLOYD: "Journey Within," Journey Within, Love No. 3, Memphis Green, Lonesome Child (Atlantic 587101). Lloyd (tr, fl), Keith Jarrett (pno, sop), Ron McClure (bass), Jack DeJohnette (drs). Recorded at Fillmore Auditorium, San Francisco.

CHARLES LLOYD: "Charles Lloyd In Europe," Tagore, Korina, Little Anahid's Day, Manhattan Carousel, European Fantasy, Hey Da' (Atlantic 588108).

Lloyd (tr, fl), Keith Jarrett (pno), Cecil McBee (bass), Jack DeJohnette (drs). Recorded at Aulaaen Hall, Oslo, Norway.

THE adoption of the Charles Lloyd Quartet as the flower children's favourite jazz group tended to distort its true merits.

These two albums, the latest recorded at the hippies' shrine, the Fillmore Auditorium, San Francisco, illustrate the group's strength and weaknesses and there are enough of the former to be heard to ensure that Lloyd will survive the slings and arrows of outrageous fashion. For me, the "Journey Within" set has more substance, mainly because "Memphis Green" and "Love No. 3" capture Lloyd and his precocious pianist Keith Jarrett near their very best. Lloyd's swaggering tenor on "Memphis" more than compensates for the twittering flute on the title track, while Jarrett's uncomplicated piano solo is a gem. On his own "Love No. 3" the pianist tends to be more experimental, but none the less satisfying.

PIVOT

"Lonesome," despite the strained "free" passages, has its moments although Jarrett's soprano sax is still too raw to add much of value. McClure and DeJohnette are a satisfying rhythmic pivot, especially on "Memphis," where they are only required to swing uncluttered by the jangling exotica which Lloyd occasionally feels is essential for the group's impact.

The earlier "In Europe" album, while not as exciting, contains some very fine moments, especially on the delicate "Tagore" which features pastorello, gentle flute over excellent drumming. "Anahid" is in similar vein.

The Fillmore recording has the edge of this pair, although devout Lloyd fans will no doubt be pawning beads and caftans to acquire both, and "In Europe" has some of the finest flute that Lloyd has yet put on record. — B.H.

NEW JAZZ RECORDS

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

Surviving the slings and arrows

FREEDOM SOUNDS

FREEDOM SOUNDS: "People Get Ready," Respect, People Get Ready, Cucamongo, Things Go Better, Fa-Fa-Fa-Fa! Brother John Henry, Orbital Velocity, Cathy, The Cooker. (Atlantic SD1492.) Wayne Henderson (tmb), Al Abreu (sop, tr), Jimmy Benson (bari, flute), Harold Land Jr. (pno), Pancho Bristol (electric bass), Paul Humphrey (drs), Moises Oblogacion (conga), Ricky Chemelis (timbales), Max Garduno (percussion).

on his soprano which provides some of the most interesting passages on the album. Benson contributes some nice flute and rhythm section, built round the electric bass achieves a relentless beat although it's rather too heavy for any degree of flexibility. An unusual, and often rewarding, album.—B.D.

HANK MOBLEY

HANK MOBLEY: "A Candy For Daddy," A Candy For Daddy, The Morning After, Venus Di Midwest, Ace Deuce Trey, Third Time Around. (Blue Note BST84230.) Mobley (tr), Lee Morgan (tr), Curtis Fuller (tmb), McCoy Tyner (pno), Bob Cranshaw (bass), Billy Higgins (drs).

HANK MOBLEY, as any one who caught him during his season at London's Ronnie Scott Club will confirm, is an extremely competent and occasionally inspired tenorist whose style has its roots in the hard bop school. This latter description fits snugly for the music on this, Mobley's latest LP. The music on the five tracks is relaxed, swinging (it couldn't be anything else with Higgins on call) virile stuff with Hank and Morgan taking most of the solo space.

The title track is tinged with a rock and roll beat, and the tunes are good blowing vehicles, if far from memor-

able. Nice souvenir of Mobley's first British visit, and highly competent from start to finish. — B.H.

BUDDY RICH

BUDDY RICH: "The Driver," Brainwashed, A Swinging Serenade, Big Leg Mary, Straight, No Chaser, Bloody Mary, A Night In Tunisia, Miss Bessie's Cookin', (Wing WL1182.) Rich (drs), Irvin Markowitz (tr), Willie Dennis (tmb), Seldon Powell (tr), Mike Mainieri (vibes), Dave McKenna (pno), Earl May (bass).

I MUST have missed out on this one when it first came out—in 1961 I think—and so have been done out of some very nice, swinging small-band jazz for six years.

Rich is that rarity, the drummer who sounds equally at home in a big band or combo setting on and this bargain price set he kicked the group along with a remarkable combination of power and subtlety. Though nominally the leader he doesn't hog the limelight although you are always conscious of the way he urges on both the ensembles and soloists.

The late Willie Dennis the sleeve note reads as though he is still alive—contributes some excellent trombone and its nice to hear one of my favourite tenorists, Seldon Powell, in a group setting again. Powell is particularly

good on the pretty "Singing Serenade."

The neat, unfussy arrangement are all by Ernie Wilkins and the selection of material adds up to a good varied programme.

For all lovers of unpretentious, small band swing.—B.D.

ALBERT KING

ALBERT KING: "Born Under A Bad Sign," Born Under A Bad Sign, Crosscut Saw, Kansas City, Oh, Pretty Woman, Down Don't Bother Me, The Hunter, I Almost Lost My Mind, Personal Manager, Laundromat Blues, As The Years Go Passing By, The Very Thought Of You. (Stax 723.) King (voc, gtr) with unspecified groups probably including Al Jackson (drs), Steve Cropper (gtr), Isaac Hayes (pno), Duck Dunn (bass).

I'D buy this one, myself, for its half-dozen most attractive performances.

The majority of good 'uns occur on side one—a pity you can't halve the album and price—but "Laundromat" and "Manager" have their share of interest, especially instrumental interest.

This King, sometimes said to be related to B. B. King and certainly associated stylistically, is one of the modern urban artists in what might be called the Memphis school (these tracks were recorded there).

He is no youngster, having been born on April 25, 1924, in Indianola, Mississippi, where B. B. came from. But his approach is contemporary in comparison with the blues of the old Delta singers and players. And his accompaniments are hard, driving R&B backings by the Stax band, with King's whining guitar prominent.

Albert King is not, on this showing, a strong singer. He doesn't have the power to project "Kansas City," for instance, with maximum vitality. But his style, mild and slightly melancholy, is quite appealing and this number has swinging, riffing band participation which boasts the old Kaycee feel. M.J.



LLOYD: Some of the finest flute he has yet put on record.

Despite the hokum, a collector's gem

"DON REDMAN." How'm I Doin' Hey Hey; I Heard; Reefer Man; Tea For Two; I Got Rhythm; Nagasaki; Hot And Anxious; Sophisticated Lady; Blue-Eyed Baby From Memphis; That Dallas Man; Got The Jitters; Bugle Call Rag; Sweet Sue; Exactly Like You; Sunny Side Of The Street; Swingin' With The Fat Man. (CBS Realm 52539).

Redman (alto, clt, sop, arranger) with varied personnel. Recorded in New York City. 1932-37.

REDMAN was one of the important jazz figures, important as a composer-arranger and bandleader rather than as an instrumentalist. He sang with a certain throw-away charm and played alto, soprano and clarinet. He is heard in all roles on this collection, which demonstrates that the Don hardly distinguished himself as a soloist in his first-rate band.

It is a matter of history that Redman, a musical prodigy who learned piano and cornet as a child and marched in his father's band at the age of six, pioneered the art of big-band jazz arranging while with Fletcher Henderson in the early and middle Twenties.

He developed his talents as director of McKinney's Cotton Pickers ('27 to '31) and then his own band. "I Heard," "Chant Of The Weed" (which couldn't be included in this set for contractual reasons, unhappily) and "Gee Ain't I Good To You" are Redman tunes dating from McKinney days. Mike Westbrook featured the last number a week or two ago, which shows something of the continuity existing on the orchestration side of the fence.

All kinds of typical Redman devices are on display here, from his early use of a trombone trio and ambitious combining of ad-lib clarinet with subtly scored saxes and muted brass and to his handling of "swing choir" vocals.

The tracks run chronologically from Don's own "How'm I Doin'" of February 26, '32—notice the clarinet trio and the bounce of the banjo-piano-tuba-drums rhythm section—to the final head-arranged "Fat Man" of May 28, '37.

Not everything is good jazz. Redman was a showman with a penchant for novelties working in an age when bands were part of the floor show. Such items as "Got The



DON: throw-away charm

Jitters," "Doin," "Nagasaki" and the quaint "Reefer Man" reflect his showbiz side.

But a firm jazz beat, excellent solos by Edward Inge (clt), Benny Morton and Claude Jones (tmb), Shirley Clay, Sidney De Paris, Harold Baker (tpts) and Bob Carroll (tr), and hard-swing section and band work give every performance its moments. "I Heard" is an especially alive with-vocal track.

"Hot And Anxious," scored by Horace Henderson, "Sophisticated Lady" (recorded a couple of months after Duke's first version and long before Lunceford's), the pace-making "I Got Rhythm," and "Fat Man," "Bugle Call" and "Sue" are listenable instrumentals all the way, though the later recordings lack the essential Redman character. In spite of the hokum, this is a collector's gem. — M.J.

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RADIO JAZZ

FRIDAY (7)

7.0 pm H1: Jazz Rondo. 7.30 V: Irish Jazz 1968 (Jim Doherty Quartet, Colm Wilkinson, Rory McGuinness Quintet). 9.10 U: Aretha Franklin. 9.30 E: Jazz. 11.5 Q: Jazz. 11.30 T: Si Zentner Ork. 12.0 T: Jimmy Smith. 12.5 am. B1 and 2: Wes Montgomery, Kenton, Jabbo Smith, Chu Berry, ODJB. 12.35 J: All That Jazz (Fri, Mon-Thurs).

SATURDAY (8)

5.0 am J: Jazz Book. 11.0 B3: Jazz Record Requests (Ken Sykora). 2 pm E: Lunceford's Harlem Express. 2.40 H1: Radio Jazz Magazine. 12.30 Q: Pop and Jazz. 11.30 T: Tony Bennett. 12.0 T: George Russell. 12.5 am J: Sammy Davis Jnr. 12.10 E: Doctor Jazz.

SUNDAY (9)

3.5 am J: George Shearing. 5.30 pm H1: Boy's Big Band. 7.0 B1: Mike Raven's R and B Show. 7.5 J: Formation of AFN (Gen Eisenhower, Pres Roosevelt, Glenn Miller Ork). 8.0 B1: Jazz Scene (Humphrey, Peter Clayton, Eddie Thompson, Charles Fox). 9.0 U: Folk and Pop. 9.30 E: The Roaring Twenties.

MONDAY (10)

7.5 pm J: Singers, Bands and Other Artists of 2nd World War. 8.30 H1: Jazz. 11.10 M: German JF. 11.30 T: Pop and Jazz. 11.35 H2: Jazz. 12.0 T: New Jazz Records.

TUESDAY (11)

10.5 am J: Basin St Jazz. 6.5 pm B3: Jazz Today (Charles Fox). 11.0 U: Frankfurt JF 1968. 11.5 Q: Jazz Journal. 11.30 T:

Pop and Jazz. 12.0 T: Jazz Crusaders.

THURSDAY (13)

10.5 am J: Jazz Unlimited. 4.35 pm U: Jazz Magazine. 5.0 H2: Jazz. 7.5 H1: Jazz. 11.30 T: Jacques Brel. 12.0 T: Andrew Hill.

WEDNESDAY (12)

7.30 pm V: Buddy Greco. 8.15 B1: Jazz Club (Alex Welsh Jazzband, Alan Eisdson's Jazzband, Terry Lightfoot's Jazzband with Graeme Bell). 9.20 O: Jazz for Everyone. 10.20 E: (1) Benny Bailey (2) Perry Como (3) Percy Faith (4) Golden Gate Quartet (5) Buddy de Franco. 10.30 Q: Lionel Hampton. 11.30 T: Peter Nero, Jack Jones. 12.0 T: George Van Epps. 12.15 am E: Jazz and Near Jazz. 12.30 M: Jazz.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES. Programmes subject to change. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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Bob Dawbarn



Pop singles

MANFRED MANN: "My Name Is Jack" (Fontana). Number One, it must be. After making the top with a Bob Dylan song, the Manfreds now pick a Paul Simon song that has hit written all over it.

There's the familiar recorder intro and both melody and lyric have immediate gentle appeal. It all builds to a neatly engineered climax in the arrangement.

All that and the usual high Manfred standard of performance.

atmosphere

NINA SIMONE: "Why (The King Of Love Is Dead)" (RCA Victor). Miss Simone's tribute to Martin Luther King. Her sincerity is so obvious the record almost defies criticism.

It runs for both sides of the single and builds up a Gospel atmosphere, though resisting the temptation to turn on the full emotional taps.

Hardly chart material, but then it probably isn't meant to be.

DEL SHANNON: "Gemini" (Liberty). "The guy who had hit records in the early sixties is gone and in his place is a completely new artist" says Del on the accompanying handout.

Whoever the new guy is he's found a song and arrangement that utilises monotony so cleverly it could easily be a massive hit.

Easily his best since "Keep Searchin'."

TINY TIM: "Tip-Toe Thru' The Tulips With Me" (Reprise). Tony Wilson, who's a mine of that sort of information, tells me Tiny Tim is about 6ft 5in tall in which case this sort of falsetto camp may strike some as hilarious. Me I'd like to tip-toe through his tulips with a scythe.

HEATH HAMPSTEAD: "Tenement Tragedy" (Fontana). I have great faith in the business acumen of Howard and Blairley who wrote this song and discovered the singer. But why saddle him with a name like that?

Gene Pitney would have been a much more appropriate name to judge by his singing. It's a massive ballad which must have kept every sessionman south of Pctters Bar busy for at least a week.



MANFREDS: neatly engineered climax in the arrangement

I can't honestly see it as a hit, though the lad does have potential.

JULY: "My Clown" (Major Minor). Sitar, assorted percussion and some odd recording tricks certainly catch the attention on this debut single.

strange

Lead singer Tom Newman also wrote the tune which is sort of Eastern Hollies. He's obviously a newcomer of talent and this is just strange enough to catch the attention of deejays and fans.

Given the plugs it could make it, I like it, anyway.

NICKY HOPKINS: "Top Pops No 1" (MGM). The title presumably means

there are going to be more. I hope Chris Welch is back from holiday before they arrive.

Nicky, one of our busy piano sessioners, serves up a medley of other people's hits including "Cinderella Rockerfella," "Lady Madonna" and "Congratulations." Sounds as though it was recorded in a rather seedy pub and is no doubt intended to get the mums doing a knees-up.

It got me doing a hands-down — straight to the pick-up to lift it off.

visions

PAUL MAURIAT: "Love Is In Every Room" (Philips).

I often wonder who buys this sort of string-laden mood mush.

I have visions of this 50-year-old drunk lying on the floor of his empty room (she's even taken the furniture with her) having a last glance at the Playmate Of The Month before he takes the sleeping pills.

And to think that all those fiddle players once fancied themselves as the new Yehudi Menuhin!

ERMA FRANKLIN: "Open Up Your Soul" (London). A little of soul-sister Aretha has rubbed off on Erma who is one of what seems a never-ending supply of fine girl soul singers.

This builds nicely and cer-

tainly had me twitching in most imbs.

Hardly fashionable in the chart these days, but will get them sweating out their Cokes in the discotheques.

pleasant

FASHIONS: "I.O.U. (A Lifetime Of Love)" (State-side). The Supremes Mk 86. Pleasant in a very Tamla-ish way but with absolutely nothing original in either song or performance.

The moment it's off you're back to thinking about Income Tax and General De Gaulle.

LEMONADE CHARADE: "San Bernardo" (Bell). Never touch the stuff, it

makes me burp. So does the record.

I'll never be nasty to deejays again. Good heavens the lyric even has a wedding in June.

The sort of popular music that turned me into a jazz fan eleventy years ago. Banal, old-fashioned, "Give - us - something - we - can - hum" music.

FLAMMA SHERMAN: "No Need To Explain" (SNB). New label and new group, to Britain anyway. Flamma Sherman is, apparently, the corporate name for four rich and "stunningly beautiful" Liberian girls.

charm

I don't suppose any of them fancy buying a stunningly ugly pop reviewer and taking him away from all this. Actually the lead

girl has a voice of great charm. The song isn't bad either, though one or two of the group singing bits are a trifle off.

A nice first record. And there aren't that many stunningly beautiful girlie groups about so maybe they'll get the TV plugs to make it a hit.

tender

JIMMY ROSELLI: "Oh! What It Seemed To Be" (United Artists). Come back, Chris Welch, all is forgiven. Fancy having to listen to all this week after week.

Unfortunately more tender blossoms among the general public like emotions bared before their very eyes and there just might be enough of them to ease this into the bottom of the Pop 30.

Why do I hate so much pop writing for strings? John Cameron can make them sound convincing so why can't other people?

NEXT WEEK

MARTY FELDMAN

reviews the
new singles
in

BLIND DATE

LPs

Square sleeves are out!

SMALL FACES (Immediate). Remember when you thought records came in square sleeves? Well, the Small Faces just changed all that with round sleeve made up to look like a tobacco tin. The music's a bit different too. Side One is under the general title "Ogden's Nut Gone Flake" and Side Two is a suite under the heading "Happiness Stan." In general, the attempt to produce something a bit different is a huge success though three tracks may be a little too much of Steve's happy, cockney pub singer bit. And Stanley Unwin's gibberish introductions on "Happiness Stan" become irritating after a time. Still, there's a lot of good writing, playing and singing on this very different album which should be in every pop fan's home. Individual tracks include: "Lazy Sunday," "Afterglow," "Rollin' Over" and "Mad John."

THE MAGIC TOUCH OF CARROLL GIBBONS (Music For Pleasure). Pianist leader Carroll Gibbons with his Boy Friends and The Savoy Hotel Orpheans will bring back waves of nostalgia to the middle-aged with these smoothly played sides. Gibbons had a fetching piano style and a few good jazzmen in his orchestras. The vocalists, as the debs of the day would say, are a hoot. Includes "On The Air," "I Double Dare You," "With Thee I Swing," "Home," "A must for collectors."

THE ROYAL GUARDSMEN: "The Return Of The Red Baron" (London). This set proves the Royal Guardsmen to be a more ver-

REVIEWED BY THE MM POP PANEL

satile group than the Red Baron singles may have led you to believe. They are a neat group who can make a fair stab at R&B and Rock as well as the more teenybopper-slanted pop things. It adds up to an average sort of easy-to-listen-to set with tracks like "Airplane Song," "So You Want To Be A Rock 'n' Roll Star," "Any Wednesday," "Leaving Me" and the title track.

BING CROSBY: "In Hollywood 1930-1934" (CBS). Bing's fans will bless CBS for this fine double pack of two albums for the price of 58s presenting songs featured in early Crosby films. If some of the tracks rely heavily on nostalgia for their appeal, there is also a great deal of singing that sounds as fresh as ever 35 years on. Bing's timing, jazz-influenced phrasing and relaxed style were way ahead of his time and tracks like "Please," "Love In Bloom" or "Learn To Croon" remain in the very top bracket of popular song performances. Other favourites include "Dinah," with the Mills Brothers, and some early Paul White-mans with touches of Eddie Lang's guitar.

BOOKER T AND THE MG'S: "Do In Our Thing" (Stax). If Booker T can't get your party guests dancing then either your friends are dead or you throw some pretty weird parties. This is the usual sleek, streamlined instrumental music with the massive beat from this organ-guitar group. Tracks include:

"The Beat Goes On," "Ode To Billie Joe," "Do In Our Thing," "Let's Go Get Stoned" and "Blue On Green."

INEZ & CHARLIE FOX: "Greatest Hits" (Direction). A collection of the Soul Brother and Sister team's best-selling singles which really wails all the way through. A bit predictable, perhaps, but they can certainly build the excitement. Among the ten tracks are "Mockin' Bird," "You Are The Man," "Hard To Get," "Like Little Children" and "Got It."

JOHNNY MANN SINGERS: "Man Alive" (Liberty). The "Up, Up And Away" team come up with smooth vocal stylings on a mixed bag of songs that includes "To Sir With Love," "Don't Look Back," "Instant Happy" and "Rainbows." Nice rather than memorable.

ETTA JAMES: "Tell Mama" (Chess). One of the world's most underrated singers reveals her Gospel background in fine soul-packed performances of telling ballads and wild ravers. This girl can get more feeling into one phrase than most singers get in a whole album. Highly recommended — and for a taster try "Tell Mama," "I'd Rather Go Blind," "The Love Of My Man," "Steal Way" or "Just A Little Bit." Great!

RAINBOW FOLLY: "Sallie Fforth" (Parlophone). What a crazy mixed-up album. An extraordinary mixture of org-

inality, triteness, mock Beatles, 1920's nostalgia, rock, West Coast, hippy humour and sound effects. The sleeve has the fashionable pop art drawings and absolutely no information about the group or record. The material is as mixed as the curate's egg, but the performances are good both vocally and instrumentally. Tracks include: "She's Alright," "Mongol-fier," "Drive My Car" and "No."

CONNIE FRANCIS: "The Incomparable" (Music For Pleasure). Much of this may be too sentimental for 1968 tastes with Connie emoting like Vera Lynn in her hey-day. She sings in English, Italian and Spanish on such oldies as "Be My Love," "Funiculi Funicula," "Try A Little Tenderness" and "The Loveliest Night Of The Year."

JAMES BROWN: "Mr Soul" (Polydor). Jumpin' James tones down the histrionics a decibel or two and, surprise surprise, it's great. Mr Brown's screams have become part of the soul scene—the worst part. Here he shouts the blues with a powerhouse big band backing and there are a number of stylish ballads with Jim's own treatment. The balance is a bit dodgy at times, but it's one of the King's best albums for some time.

VERA LYNN: "Among My Souvenirs" (MFP). Eee, it's our Vera, you can almost hear Dad mutter. The Darling of the Forties who has weathered time into the Sixties sings some songs aimed straight at the over-forties. Unapologetically sentimental.

HITS TODAY - WITH MCA

John Rowles

'HUSH...NOT A WORD TO MARY'

b/w
'The night we called it a day'

TOPOL

'WONDERFUL LAND'

b/w
'Seven-six-o-one'

NEIL DIAMOND

'BROOKLYN ROADS'

b/w
'Holiday Inn blues'

Jimi Hendrix

'LITTLE WINGS'

b/w
'Purple Haze'

MU1023
MU1022

I'D LIKE TO LIVE IN A CAVE

says Steve Marriott

"I'M not difficult or temperamental," insists Steve Marriott of the Small Faces.

It's just that I like my privacy. And I think I'm entitled to a certain amount of privacy, no matter how difficult people may say I am."

Steve has a reputation for not being very co-operative, but that isn't the whole truth. In fact, he's very eager to explain why he's called "temperamental."

"It's my insistence on privacy that gets me a difficult reputation. If someone asks questions that are too personal, I just refuse to answer them. I can get quite rude about it, too.

"Everyone says an Englishman's home is his castle. Not any more, it isn't. It's more like his—sort of rabbit hutch. Too many people today are pushed into too little space.

PRESSURE

"That's why there's so much violence in cities. People get frustrated when they have no privacy or personal freedom. They can't have either in a crowded city."

Steve becomes very emphatic about city living when he gets the chance to talk about it.

"Living in any city puts unbelievable pressure on people. That's why I'm moving to a cottage. It's in Epping, and I'll be completely away from masses of people.

"Actually, if I had my way, I'd live in a cave!"

I laughed, but Steve was serious.

"I mean it! But that's what I meant about personal freedom. People wouldn't let you do it. They'd think you were mad not to want the comforts of a posh home.

"They wouldn't let you alone. Police would come around and health people and newspapers. Because THEY think it's mad to live in a cave, everyone is

forced to accept their view.

"I know that I've limited my personal freedom by getting in the pop business. Yet I don't believe ALL my life belongs to the public. Or even half of it!

"I can be very rude to people I think are in-

truding. One day last week two fans came around. They pressed the bell for 15 minutes!

BATH

"I was in the bath at the time, and I was really getting mad. I came out and thought,

RIGHT, I'm not going to answer that door. And I didn't.

"If fans can't understand that it's your home and when you're in it is the only time you get to yourself, then they're thick!

"I don't mind if they write a letter asking to visit, but I won't open the door to anyone I haven't invited around.

"When I close the door behind me, I want to relax. Usually I'm pretty tired from working or recording, and when I get home, it's nice to have no phone calls, no people at the door and no one watching the house.

"Every so often I manage to get away. My favourite place is an island off the coast of Spain called Ibiza.

"During the summer it's pretty crowded, but if you go in November, the only people there are the ones who live there. And they're groovy!

"I've got to get away from the crowds every once in a while to clear the fuzziness out of my brain. If I stay in the city, I just accumulate a greater amount of fuzziness."

That doesn't mean that Steve isn't happy living today. When asked if he would have rather lived a few centuries ago when the earth was less crowded, he shook his head.

"No, people were really backward then. And there were terrible things happening, like plague and things. If you want to go back in time, you can go to Lebanon or somewhere. Times stopped still in places like that. It's nice that they're there, so that if you want to see what it was like long ago, you can go there and get a centuries old buzz.

RICH

"But even then, there was little privacy unless you were very rich.

"People are beginning to realize that they HAVE to be alone sometimes. There are commissions now just studying the effects of lack of privacy.

"I think changes are going to be made once everyone realizes how important privacy is. At least I hope so. Because 1984 is only 16 years away!



REPORTER: WINA GOLDEN

Louis contest winners ten tickets for Batley

ONE of the surest things in an unsure world is the consistent, continuing popularity of Louis Armstrong. MM readers responded keenly to our Louis Contest, in which they were asked to name their favourite Armstrong record and say in not more than 25 words why they considered it great. The prizes consist of free tickets and champagne for a Louis show.

The prize-winners' are listed below. A great variety of titles, ranging from the Bessie Smith - Louis Armstrong "St Louis Blues" of 1925 to Satchmo's current hit, "Wonderful World," were selected.

Eulogistic phrases such as "beautiful person," "wonderful artistry," "unsurpassable classic," "the magic and majesty of Armstrong at his peak," "glorious open trumpet climax" and "melodically perfect and moving" lay thick on the paper.

And some entrants let their zeal carry them beyond the 25-word limit.

Judging the entries was enlivened by the wide range of approaches employed. A Glasgow reader wrote simply: "Sleepy Time Down South' is Louis Armstrong."

A young lady from East Finchley said: "We are a generation apart but I'd love to meet him." And a widow from Eton adopted a straightforward letter technique: "I think your record of 'Wonderful World' is the best one you have made. It's records like this that make life worth living. You're great."

One or two writers resorted to strings of song titles. A Miss Pierce claimed her favourite Satch record was "whichever I'm listening to because he makes it great," and tried hard for a double ticket with several entries.

Perhaps the crispest reason for choosing a record, in this case "Wonderful World," was a Leeds reader's, given in eight words: "It's the only one I can remember hearing."

"Wonderful World" was in fact the most-chosen title. "Hello, Dolly" and "Mack The Knife" were well represented, as were "Potato Head Blues," "Sleepy Time," "West End Blues," "Tight Like This," "Rockin' Chair," "Savoy Blues," "Sweethearts On Parade," "Faithful Hussar" and "I Wonder."

"Now You Has Jazz" and other items from "High Society" found their supporters; so did various numbers from the "Crescendo," "Symphony Hall" and Fats Waller and W. C. Handy albums. But the selections were well scattered about the Armstrong discography, and individual votes were cast for "World On A String," "No One Else But You," "Confessin'," "Heebie Jeebies," "The Last Time" and dozens more good old good ones.

A nice example of a 25-word critique was provided by R. E. S. Hinchcliffe of 15 Winterton Way, Shoreham-by-Sea, Sussex. He chose "Tight Like This" by Louis' 1928 Savoy Ballroom Five, and wrote:

"The quintessence of genius, Armstrong at his peak, a masterpiece of superb construction, controlled power and rich tone, its glory still undimmed 40 years after."

He wins a double ticket for the Variety Club, Batley during Armstrong's two-week season (beginning June 17). The other four prize winners are D. H. Bays of 15 Gills-hill Road, Hull, Yorkshire; Miss M. E. Gillies of 66 Duke Street, Southport, Lancashire; James Redfarn of 8 The Shrubberies, London, E.18; and L. Partington of 13 Balmoral Drive, Formby, near Liverpool.



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JOHNSTONS: 'Irish and English scenes are so different'

Where does the Johnstones' future lie?

BY KARL DALLAS

WHERE next for the Johnstones? It seems a strange query for a group whose first single leapt to number one in the Irish charts, and whose first big concert appearance in England last weekend had the London audience cheering them to the echo.

"The real trouble," said Adrienne Johnston, whose flaming hair and rich, slightly savage voice stand out wherever the group is seen or heard, "is that the Irish and English scenes are so different—and no group can afford to ignore England.

"In Ireland, our new Transatlantic album is being hailed as a traditional triumph, simply because there's still too little appreciation of traditional music there. In England people see it for what it is, a commercial record in which the music isn't destroyed. We think it's a very good record. But it's only a step towards what we are trying to do."

The Johnstones have moved a long way, in fact, from the rather soulless "powerhouse" rhythm that put Ewan MacColl's "Travelling People" at number one. They have shed a couple of members and added two, Mike Moloney and Paul Brady, who have filled out their vocal sound and improved it instrumentally at the same time.

Mike plays good tenor banjo, mandolin and guitar and Paul plays mandolin and guitar and is fast developing into a very competent fiddle player.

Generally, the group sound is more sensitive than the lusty, gutsy, pound-your-beer-mugs-on-the-table sort of thing we have come to associate with Irish groups, and all of its members, individually, have sweeter voices than usual.

Their approach to rhythm is more dynamic, because it is less monotonous, and allows all the nuances of a

song like Paddy Tunney's "Lark In The Morning," with its lilting, sprung rhythms, to penetrate the group treatment—something I would not have thought possible, if I hadn't heard it with my own two ears.

No doubt under the influence of current English trends, they do some songs without instruments in group arrangements which may owe their inspiration to the Waterasons, but have their own sound, which is tighter, one might almost say tidier, than similar English groups.

Their phrasing is more disciplined, and so is their stage presentation. Possibly because they have been trained in a similar background, where the divisions between folk and pop are less well defined, the way they move about as they perform reminds me of nothing so much as one of the black soul groups, though they are far less mechanical about it.

PROBLEM

And here's where their real problem lies. To make a living in Ireland they must keep their links with pop, putting in gruelling half-hour interval stints at Irish dance halls while the audience chat and sup their Guinness.

In England the scene is at the same time more sophisticated and more unbuttoned, and there is a big division between the folk-pop stars of TV, like the Seekers, who are expected to come on like a well-drilled show biz act, and the almost casual self-confidence of someone like the Pentangle or the Young Tradition, whose relationship with their audiences has its roots in the jazz movement of the 'Forties.

The technique of the Johnstones is good enough for them to do either.

I think they have already made up their minds. After all, none of the really big Irish groups has made its name in Ireland alone. The Clancys were famous in America before they ever did a Dublin concert. The Dubliners, too, didn't graduate from being just a bunch of friends playing in Paddy O'Donoghue's until the English folk scene took them up, and they didn't hit the really big time until they got promotion on the English radio pirates.

It looks to me as if the Johnstones, like so many of Ireland's finest sons and daughters before them, will have to seek their fortunes outside their homeland.



Koerner—playing to the drinkers

BOOTS stomp out the rhythm on a battered, amplified acoustic guitar, picked and thumped, and blues are shouted against a background of clanking bottles and glasses and noisy drinkers. The boots, "box" and blues belong to Spider John Koerner and the place is a bar in Minneapolis, Minnesota. It's in this bar that for six nights a week, Spider John makes his bread. Not the best place to play but it's a living.

"Sometimes it's pretty loose," said Spider over a beer in a Camden Town pub recently. "It's not so much a straight performance. I can goof a little. I've got an amplifier and turn up everything on this machine and make sounds, it's just for a lark. But it's not bad and in the fooling around I learn some things."

John Koerner has become a regular visitor to Britain in the last few years. Long legged, lean, peaked cap planted firmly on his head, he has played his own unique blues interpretations in folk clubs all over the country. The intimate atmosphere of most clubs is the ideal setting for his music—the impact is better, more exciting when you can get close to what he is doing. The club scene in the States is almost extinct and only a few places are left.

"Some of the best clubs in the States have folded or are folding," explained John. "They were nice really, it's too bad but understandable. It was a boom for a time. Some of us were riding on a big wave—including myself. I sometimes get out into the clubs, what's left of them. Now I play six nights a week in bar to a bunch of drinking people. It's colder in any place," he added with a grin.

BAND

Would John consider joining an electric band? "No, not really," he replied. "I've started something else already. I don't know how it's going to develop. It's just me and a piano player, Willie Murphy. He's been writing and arranging tunes for years. He's got a good background in jazz and rhythm and blues. I've been doing things with his help. It's different to what I have been doing with more, strange chorals. It's gotten more musical. I guess we've got something. I've been told we have got contracts with Elektra so I suppose we start recording this year. I'm excited about that. Be nice to make money out of music and pour it into films."

And outside of women and drinking, films are John's other main interest. In fact, he is something of an aficionado. "Sometimes they may take over," reflected John into his pint. "I'm mainly interested in fictional films. I watch a lot of foreign films. There are some good films coming out of countries like France and Czechoslovakia. I've been doing a little film making myself. I have a little 16 mm equipment but at the moment I'm mainly doing exercises."

"If I had the time and money I'd do formal work. It would be great to go through one of the film schools. They've got them in England, Poland, France, but you can learn a lot watching films, by talking things over with people and by reading. You can learn a lot by reading."

"I'd like to start a film group. With just seven or eight well chosen people it could be really nice."

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MAILBAG

Unconventional —that's blues' big attraction

A LOT has been written about the way certain types of music have been given insufficient coverage on radio and TV and in the press. Blues is perhaps the best example.



DUPREE: N. Orleans blues

But, though there are many blues fans who are genuinely interested in bringing their music to a wider audience, to many half the attraction of the blues is that it is a minority music.

I wouldn't go so far as to say that many people pretend to like the blues merely to be unconventional, but certainly if it

RECENT articles in the MM have shown there is a healthy resurgence of interest in blues in Britain today. But it would be shortsighted to take it all too seriously since this popular revival has brought with it an incredible lack of discrimination.

It is reaching the point where anyone can get up and bash out a 12-bar as loudly as possible and call it blues—a few are more honest and call it Rock-'n'-Roll Revival.

This lack of discrimination is evident in the presentation of visiting American stars—witness the pairing of Champion Jack Dupree with the Black Cat Bones. This is not to decry the Black Cat Bones, who are a good band, but their hard, modern, Chicago style is sadly at odds with Champion Jack's older, New Orleans brand of blues.—ALAN COHEN, CHRIS BEEBEE, London, N.2.

● LP winner

GENERALLY speaking, pop singers are idolised by teenagers, though popular even with sections of the adult public.

On the other side of the coin is the growing indifference of some pop singers to public opinion in respect of their behaviour. Conceit and self-importance created, no doubt, by exceptional popularity enables pursuits which wealth can provide—some most injurious to mental and physical health.

On the whole, it is unfortunate that the few are spoiling the scene for the majority. Unless such influences be check-mated it's more than likely that pop music will give way to the tempo and rhythm of bygone days.—FRANCIS B. WILMOTT, Birmingham 5.

SO Lou Rawls has joined others in spreading the notion that Otis Redding only achieved acceptance after his death. Otis had long been dubbed "The Prince Of Soul" and was unanimously acknowledged as the leader in his field of music, even to cult proportions.

became nationally accepted it would lose much of its appeal as the somewhat Bohemian element in pop music.—EDDIE FAULKES, Crowthorne, Berks.



LULU'S SHOW IS THE BEST ON TV

LULU really does live up to her name. Her television show is the best of its kind ever to be put on the screen. It is really fantastically fantastic.

Her singing is on top form and she has a marvelous flare for comedy.

She is, without any doubt, the greatest female entertainer of all time.—J. JOBES, South Shields, Co. Durham.

WHY, oh why, do the majority of so-called top groups dispense with any form of stage act after they reach number 19 in the chart. Do they think they are so big they need not give the public value for money any more.

Recently, at the California Ballroom, Dunstable, I saw a group called the Stray, put the "top" group to shame by presenting a well-balanced entertaining act.

Obviously they care about people like us who pay and want our money's worth.—PETER ARNOTT, London, W.3.

DOESN'T Davy Jones of the Monkees think it's about time he gave his fans a fair deal? First he's coming in one day, then it's the next. He's meant to be on one programme and then he cancels it.

It seems to me that he doesn't care about his fans. We go to all these places and have disappointment every time. So come on Davy, tell us where and when you are going to appear.—SALLY BURDEN, London, W.6.

"She is, without any doubt, the greatest female entertainer of all time."

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Two years ago I hitched through Bristol, Farnborough, London and Manchester in four consecutive days to see him and the reception hardly inferred that he was unrecognized.—PAUL BONSOR, London, N.16.

● LP Winner

ON behalf of my group, the Hairy Bootlace, I would like to protest at the atrocities inflicted upon us during our recent Scottish tour. Whilst setting up our gear at the infamous Loch Ness Club we were savagely set about by the local border clan.

I have never seen such ferocious women in my life! As if this humiliating experience were not enough we were booed and pelted with stale

fruit for the entire duration of our act. The club owner also refused to pay us, accusing us of being "talentless bums."

Fortunately, we were lucky enough to escape with our lives and we made a hasty retreat to the safety of our Rolls. I ask you, how much longer must we British groups suffer at the hands of these "foreigners."—TONY ZETLAND, London, N.14.

COULD I, through your columns, ask if any reader has the LP "Dixie-land Marching Songs" (Verve 1026). This is the only Kid Ory LP that I do not possess and I have been trying to get it for years.—DAPHNE OLIVER, Summerhill School, Leiston, Suffolk.

Why ruin their sound with over-amplification

WHY is it that groups insist on over-amplification? In other words, an inflexible attitude that ruins their sound and projection by making it absolutely unbearable for listeners of all age groups.

What is this strange quirk that makes them insist on having the same volume whether they are playing to three thousand in a huge hall or to three hundred in an intimate atmosphere such as this club.

Why are they so reluctant and argumentative when asked to lower their volume, even when patrons leave because they cannot stand the sound which goes over the threshold of pain because of its volume.

Surely good performers are as good at a reasonable volume as when producing a painful, holocaust of sound?—JOHN J. MARKS, Hatchetts, London, W.1.

COLLUSION

THAT the Pentangle and the Incredible String of



INCREDIBLE STRING BAND

Band should play the two largest halls in London on the same night is, to me, beyond comprehension.

Although it can be said that each group is playing a different kind of music, they are unquestionably both of the same idiom and both appeal to the same esoteric flock of followers. The result is that both performers and promoters will suffer on June 29 with the Pentangle at the Royal Festival Hall and the Incredible String Band at the Royal Albert Hall.

If construction is a source of creative

then who would stand in the way? But I cannot help feeling that a little collusion would sometimes bear more, and riper, fruit.—SEAN O'BRIEN, Portsmouth.

REVIVAL

THE Rock Revival is neither an Establishment plot nor a hooligans' holiday. It was the Rock generation which, without a badge or a banner between them, got rid of military conscription to the tune of "See You Later Alligator."

As for the Rock riots, the music made the youngsters want to dance, they were not allowed to do so and a harmless impulse turned septic.

Haley's rock is by nature the healthiest music there is for teenagers. His audience in Stockholm recently was one of the friendliest I have been in for a long time. Incidentally, it was through Haley that I got to jazz.—IRIS ORTON, Stockholm, Sweden.

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