# Melody Maker

JUNE 15, 1968

1s. weekly

### MARTY FELDMAN on new records

# STONES TOP!

MM WOBURN FESTIVAL

# HURRY! HURRY!

THAT is, if you don't want to be last in the queue already forming for the MELODY MAKER'S great Woburn Festival of Music in July.

This mammoth event, featuring a jampacked, all-star bill of blues, folk and pop stars, is being presented by the MM 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.

#### HEAVY DEMAND

Since the MM's initial announcement last week that applications are already floodies. They were arriving as early as last Friday," said a spokesman for the Gunnell agency.

"In particular, there has been a heavy demand for £2 season tickets." These seasons cover ALL the shows on both days.



JIMI HENDRIX

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.

The Saturday evening show from 7 p.m. to midnight stars Jimi Hendrix Experience, who are being specially flown in from Majorca for their only British appearance this summer. Also on the bill the same evening are Geno Washington and the Ram Jam Band, Tyrannosaurus Rex, the Family, Little Women and New Formula.

#### DONOVAN

JULY 7 features an Afternoon with Donovan. This is a spectacular one-man show lasting from 2.30 to 5.30 p.m. That evening features a blues session with 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. Evening show is £1.

The Sunday afternoon with Donovan is 12s. 6d. while the evening show is 15s. Or you can get the £2 season ticket covering all the shows on both days. Free camping facilities are also available.

Make sure you take part in this mammoth MM rave by getting your ticket TODAY. Tickets may be obtained from the Rik Gunnell Agency, 56 Old Compton St., London, W.I. (phone GERrard 1001), or from Keith Prowse, 90 New Bond St., London, W.I. (phone HYDe Park 6000), or from Keith Prowse branches and agencies.



Hello, Satchmo — it's so nice to have you back where you belong! Louis Armstrong arrives in Britain on Monday (17) for his two-week season at Batley Variety Club and TV and concert appearances in London. He flies into Manchester airport and opens the same evening in Batley. With him will be Tyree Glenn (tmb), Joe Muranyi (clt), Marty Napoleon (pno), Buddy Catlett (bass), Danny Barcelona (drs) and Jewel Brown (voc). And, of course, Louis' wife, Lucille. (See Page 10).

Involved in studio blaze

THE controversial Rolling
Stones are back at the top.
Their "Jumpin' Jack Flash"
pushed Union Gap's "Young
Girl" from number one this
week — an overwhelming vote
of confidence from staunch
Stones' fans.

It's the group's first chart entry since "We Love You "/" Dandelion" entered the MM's Pop 30 in August last year. That single spent eight weeks in the charts but failed to make number one — it reached only number seven.

And this week, Mick Jagger reported that they hoped to finish their new album "Beggar's Bouquet" by this weekend, ready for release on July 26, his birthday.

#### DENIED

The Stones also denied reports which appeared in the American press that they were planning a merger with the Beatles' Apple project. They categorically denied any projected connection between the Stones' company and Apple.

The Stones and Marianne Faithfull were involved in a fire drama at the Barnes studio of Olympic Sound on Tuesday. They were being filmed for their new film One Plus One by French director Jean-Luc Godard when the studio roof caught fire.

#### BLAZE

Everyone was evacuated from the studios and firemen fought the blaze. Guitars, amplifiers, a Hammond organ and photographic equipment were saturated as firemen brought the fire under control. It is not known when filming will re-start.

Mick Jagger told the MM: "It was a pretty fantastic blaze. It broke out while we were recording a number which isn't titled yet."

#### JONES FOR TRIAL

BRIAN JONES appeared on remand at Great Marlborough Street Magistrates Court on Tuesday charged with possession of a quantity of cannabis. He was sent for trial at the Inner London Sessions beginning on June 25.

Jones was granted unrestricted bail.

DAVY JONES' NEW MONKEES—P. 5

1	(2)	JUMPIN' JACK FLASH Rolling Stones, Decca
2	(1)	YOUNG GIRL Union Gap, CBS
3	(2)	HONEY Bobby Goldsboro, United Artists
4	(5)	THIS WHEEL'S ON FIRE Julie Driscoll/Brian Auger, Marmalade
5	(4)	A MAN WITHOUT LOVE Engelbert Humperdinck, Decca
6	(8)	DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick, Pye
7	(14)	BLUE EYES Don Partridge, Columbia
8	(21)	HURDY GURDY MAN Donovan, Pye
9	(9)	RAINBOW VALLEY Love Affair, CBS
10	(6)	I DON'T WANT OUR LOVING TO DIE Herd, Fontana
11	(19)	BABY COME BACK Equals, President
12	(7)	JOANNA Scott Walker, Philips
13	(20)	I PRETEND Des O'Connor, Columbia
14	(10)	WONDERFUL WORLD Louis Armstrong, HMV
15	(13)	HELULE HELULE Tremeloes, CBS
16	(12)	SLEEPY JOE Herman's Hermits, Columbia
17	1111	SIMON SAYS 1910 Fruitgum Co., Pye
18	(16)	WHITE HORSES Jacky, Philips
10	(15)	LAZY SUNDAY Small Faces, Immediate
20	(17)	U.S. MALE Elvis Presley, RCA
21	(20)	THE SON OF HICKORY HOLLER'S TRAMP O. C. Smith, CBS
22	(27)	LOVIN' THINGS Marmalade, CBS
22	1261	TIME FOR LIVIN' Association, Warner Bros.
24	(20)	CAN'T TAKE MY EYES OFF YOU Andy Williams, CBS
25	(10)	THINK Aretha Franklin, Atlantic
20	(2)	BOY Lulu, Columbia
20	(-)	IF I ONLY HAD TIME John Rowles, MCA
21	(22)	WHEN WE WERE YOUNG Solomon King, Columbia
28	(23)	Tom Jones Decca
29	(24)	DELILAH
30	(30)	IKIROLE IO A KING

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POP 30 PUBLISHERS

1 Mirage, 2 Dick James, 3 Mecolico, 4 Feldman; Walsh, 16 Carter-Lewis, 17 Mecolico, 18 Gerrard; 5 Lynn; 6 Blue Seo/Jac; 7 Essex Int.; 8 Donovan; 9 Cyril Shane; 10 Valando; 11 Kassner; 12 Welbeck, 13 Morris/Patricia; 14 Valando, 15 Peter

19 Immediate; 20 Valley; 21 Burlington; 22 Gallico; 23 Tamerlane; 24 Ardmore and Beechwood; 25 April; 26 Meteor; 27 Leeds; 28 Donna, 29 Donno; 30 Tee Pee.

#### TOP TEN LPs

- 1 (1) THIS IS SOUL Various Artists, Atlantic 2 (3) SCOTT 2 .... Scott Walker, Philips
- 3 (2) JOHN WESLEY HARDING
- Bob Dylan, CBS 4 (6) LOVE ANDY .... Andy Williams, CBS 5 (7) THE SOUND OF MUSIC Soundtrack, RCA
- 6 (4) SMASH HITS ... Jimi Hendrix, Track
- 7 (5) HISTORY OF OTIS REDDING Otis Redding, Volt
- 8 (9) FLEETWOOD MAC Peter Green's Fleetwood Mac Blue Horizon
- 9 (8) JUNGLE BOOK . . Soundtrack, Disneyland 10 1- TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decco

#### US TOP TEN

- As listed by "Billboard"
- 1 (1) MRS. ROBINSON Simon and Garfunkel, Columbia
- 2 (3) THIS GUY'S IN LOVE WITH YOU Herb Alpert, A & M
- (5) MONY MONY .. Tommy James, Roulette
- (6) YUMMY YUMMY YUMMY Ohio Express, Buddah
- 5 (7) MacARTHUR PARK Richard Harris, Dunhill (2) TIGHTEN UP
- Archie Bell and the Drells, United Artists Aretha Fronklin, Atlantic (8) BEAUTIFUL MORNING Roscals, Atlantic (4) THE GOOD, THE BAD AND THE UGLY
- Hugo Montenegro, RCA 10 (-) THE LOOK OF LOVE Sergio Mendes, A & M

# BFATLE GEORGE'S

BEATLES George Harrison and Ringo Starr made a 12,000 mile lightning weekend trip to Hollywood last weekend. They flew out on Thursday of last week and were due back early this week.

The reason for the trip? George Harrison was making a three-minute appearance in a film being made with sitarist Ravi Shankar. And Ringo went along "just for the ride."

Press officer Tony Barrow told MM: "George had promised to make the appearance in the film and intended to do it when the group were in India, but was unable to do so. So he flew to the West Coast specially to keep his promise and Ringo accompanied him."

They were only in America for about three days and undertook no other business during the trip.

Recording on the Beatles' album was suspended over the weekend. Paul McCartney went with Jane Asher to North Wales to attend the wedding of brother Mike Mc-Gear of the Scaffold at Carrog near Corwen, Merionethshire.

Mike married 23-year-old hair stylist Angela Fishwick, whom he met at a Wirral discotheque four years ago.



A kiss from Paul McCartney was one of the wedding presents for 23-year-old Angela Fishwick, who married Paul's brother Mike McGear of the Scaffold at Carrog, North Wales, last week.

#### PRATT DIES

ONG time Ted Heath lead trumpeter Bobby Pratt was found dead at his home in Alperton, Middlesex, last Wednesday night. He was 40 years old.

He leaves a wife, Tina, and an eight-year-old daughter, Michelle. A benefit on their behalf is being organised by trumpeter Stan Reynolds and bandleader Bob Barter.

Bobby was a world-class lead trumpeter whose highnote work with Heath gave the famous brass section

much of its distinction. He was also one of Britain's busiest sessionmen who worked with many of the world's top jazz and pop stars in the record and TV studios.

TONY Bennett's new British single will be released on July 5, titled "Yesterday I Heard The Rain," The B side is a tribute to British singer Georgie Fame - "Sweet Georgie Fame."

Bennett has signed a new long term agreement with CBS Records, it was announced in America this week by Columbia president Clive J. Davis.

CBS are also releasing Simon and Garfunkel's American hit "Mrs Robinson" in Britain on July 5. The B side is called "Old Friends Stroke Bookends."

WAYNE FONTANA, Marty Wilde and Friday Brown, with two other artists to be chosen by Hughie Green's Opportunity Knocks programme, form the British team for this year's European Song Contest at Knokke-le-Zoute, Belgium,

The contest takes place at the Belgian resort from July 12-18,

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#### FIFTH COLUMN PLUS TWO

Nugent MacSplurdley burst into my office the other day - I must say, it was a bit of a mess - yuck, yuck - but seriously folks, he had the cheek to say that we hadn't got much jazz available at a medium price. I got pretty cross with him and told him to look through our catalogue and just cast his eyes over the FJL prefix - he got quite a shock when he saw what was avail-

For starters, FJL'S cost only

24/9d. For starters record-wise, how about COLEMAN HAW-KINS? "SWING!" is the title and the catalogue number is FJL 102 (mono only). The material on "SWING!" comes from the KEYNOTE catalogue and features names like ROY ELD-RIDGE, TEDDY WILSON, BUCK CLAYTON, DON BYAS. and CHARLIE SHAVERS. Then on FJL 103 (mono only) there's your actual ERROLL GARNER trio with another one word title "MOVE!" Sorry about some of the titles that follow, but we had a mad idea some while back and I'm afraid you're lumbered with it! Next on the list comes GERRY MUL-LIGAN "RELAX!" (FJL 105 mono only) featuring ZOOT SIMS, BOB BROOKMEYER, DON FERRARA and JON EARDLEY trumpets, bass, and DAVE CROW BAILEY drums, THE DUTCH COLLEGE BAND, surely one of the most consistent European Dixieland bands around today, have an album titled "WILD!" (FJL 110 mono only). "SOUL!" is the title of ART BLAKEY'S contribution to the FJL series. It's the JAZZ MESSENGERS featuring popular titles like MOANIN', I RE-MEMBER CLIFFORD, BLUES MARCH, and WHISPER NOT (FJL 111 mono only).

LIONEL HAMPTON used to have one of the roaringest big bands ever and on "LIVE!" (FJL 112 mono only) the atmosphere is all there. "LIVE!" was recorded at a concert in Amsterdam a few years ago - that's why it has been titled "LIVE!" - who said "very clever?"

CLIFFORD BROWN is represented by two beautiful L.P.'s "WARM!" (FJL 120 mono only) and "EASY!" (FJL 134 mono only). On "WARM!" you can hear ZOOT MS Sanor, RUSS FREEMAN no, and SHELLY MANNE drums. On "EASY!" you can hear him with GERRY MULLIGAN and BOB BROOK-MEYER.

ZOOT SIMS name has been cropping up here and there in this column, so far as a sideman. Now on "COOKIN" he has his own L.P. (FJL 123 mono only). The album is from recordings he made during a visit to this country a while ago and features STAN TRACEY, RON-NIE SCOTT, JIMMIE DEU-CHAR, KENNY NAPPER and JACKIE DOUGAN.

"INTIMATE!" - what a lovely title - (FJL 126 mono only). It features BEN WEB-STER and so does FJL 316 (mono only). That one has the fancy title of "BIG BEN TIME." Both these albums were recorded in Europe, "IN-TIMATE!" in Copenhagen and "BIG BEN TIME" in London. The Copenhagen recording features KENNY DREW piano, and NIELS - HENNING ORSTED PEDERSEN bass - to name but a few. The London recording features DICK KATZ piano, TONY CROMBIE drums, SPIKE HEATLEY bass and ALAN HAVEN organ.

I think you must have heard of QUINCY JONES - if you haven't - tut, tut - and you'd better listen to "FAB!" (FJL 127 mono only) which features QUINCY's big band and it is a pretty fabulous recording toofeatured soloists include CLARK TERRY, ZOOT SIMS, FRANK WESS, PHIL WOODS, JOE NEWMAN and HARRY EDISON. The arrangements are by QUINCY, NAT PIERCE, AL COHN, and MELBA LISTON, so you're in for a bit of a treat when you listen to "FAB!"

LESTER YOUNG'S "LESTER LEAPS AGAIN" (FJL 128 mono only) is a must for your collection It's just a beautiful L.P., ike all of LESTER's - the material is from the Emarcy

We started this column with COLEMAN HAWKINS album and I think it only right to close with another. This one's called "CATTIN'!" (FJL 131 mono only) featuring many of the names of the "SWING!" L.P. and a few more like TOMMY YOUNG, EARL HINES, TAB SMITH and JACK TEA-GARDEN.

By the way Nugent, this is just part of our FJL 24/9d. catalogue so don't come bursting into my office againanyway, not until I've finished writing about the rest of the FJL's!





MGM Records Ltd 2 Dean Street London W1 REG8321

# TOM JONES £9 MILLION TV DEAL

A SENSATIONAL five-year £9 million deal has just been finalised between ATV and the American Broadcasting Company for Tom Jones to star in his own full-colour US TV series of shows.

The hour-long shows will be produced at ATV's Elstree Studios and also be screened throughout the world—including Britain.

They will be first shown here in black and white, but switch to colour when ATV starts colour transmissions in the near future.

Tom is contracted to make a minimum of 17 of the shows a year, the first to filmed in September or October. From this, the future pattern of the programmes will be decided.

Comments Tom: "Obviously, I am overwhelmed at the prospect of having an American TV series in addition to one here. We turned down one not so long ago because it was to have been made in the US and I wouldn't want to spend the amount of time there that these shows will take out of my future working life."

# CRAZY WORLD MEN ILL

Two members of the Crazy World Of Arthur Brown were taken ill with nervous breakdowns in America last week. The group is currently on its first U.S. tour.

The drummer Drachen Theaker an organist Vincent Crane we replaced by Canadian Jeff Cutler and Dick Henningham, who flew out specially from Britain. Theaker said a spokesman, has now left the group for good and it is not known when Crane will rejoin.

The new musicians joined the group for this week's appearances at San Francisco's Fillmore auditorium. The group are in America for another three weeks.

#### FOLK BENEFIT

Toni Arthur, both struck down by serious illness, were given a benefit night at the Doghouse Club, The Greyhound, Fulham Palace Road, London, last Saturday.

Artists who turned up included Dave Calderhead, the Quaggies, Denis Manners, Eric Winter, Tony Foxworthy, and The Grehan Sisters who stole the show. The Yetties organised the benefit.

#### PENTANGLE TOUR

THE Pentangle, whose first album is heading for the top sellers, have been offered a three week tour of America in October.

Manager Joe Lustig said that they would do concerts, college and university dates. He is currently negotiating with three US record companies for release of the group's recordings in the States.

The Pentangle are on Country Meets Folk on Saturday (15)

#### AMEN 'BONUS' LP

A MEN CORNER'S next album will include 17

They will start work on the LP within the next two weeks and release is planned for August.

The group's new single, "High In The Sky," is set for release on June 26. On August 12, Amen Corner start a two-week tour of Hungary with Skip Bifferty.



### PLANNED

OS ANGELES-BORN O. C. Smith first made his mark in Britain as the man who stepped into Joe Williams' shoes with the Count Basie Orchestra a few years ago.

That was when Joe split the band to try a solo career in a slightly more commercial field. O.C. has followed Big Joe again — his single "The Son Of Hickory Holler's Tramp" has dented the MM's Pop 30 at No. 21.

O.C. gained his first semi-professional singing experience during a four year stint with the United States Air Force.

spotted by Sy Oliver. Oliver introduced him to Sid Bernstein who put him into the Concord Resort Hotel in America's Catskill Mountains. Soon after, Bernstein introduced him to Count Basie, who was looking for a replacement for Joe Williams.

CBS Records report that he will probably be in Britain at the end of July for a promotional trip

# Kennedy aftermath Shows cancelled

NEW YORK, Monday. — The death of Senator Robert Kennedy last week produced some show cancellations but no panic among promoters, reports Ren Grevatt.

It was not comparable to the fear and reaction which followed the assassination two months ago of Martin Luther King. Some Catholic colleges cancelled shows over the weekend, but out of respect rather than fear of more violence.

A Chuck Berry concert at Georgetown University in

Washington was cancelled. In Greensboro, North Carolina, a huge package show starring Wilson Pickett was also called off — this time for fear of racial violence.

CONCERTS

A disc featuring a political parody version of "Simon Says" by the 1910 Fruitgum Company has had to be withdrawn. It featured a Bobby Kennedy-like voice reciting the parody "Bobby Says." The flip "Coronation March" was a take-off of President Johnson.

#### DOLLS FOR U.S.

THE Paper Dolls will tour the United States with the Bee Gees from August 1 to 22 and will also appear on 11 television shows. The girls had to turn down an eight week tour and an offer of their own American TV series because of their BBC TV series in September.

On June 15, the Paper Dolls appear at the Clockwork Orange, Chester, doubling the Civic Hall, Nantwich. Other dates are Southampton College (22); Mayfair, Birmingham (23); Clevely's Ballroom, Blackpool (27); Palace Theatre, Manchester (30) and the Andover Carnival, Hampshire, on July 9.

#### DUANE BACK

he returns to Britain from Germany on Sunday (June 16).

He will now play at the Six In One Club, Tonbridge (19), and Maple Ballroom, Northampton (22) before starting a week at the Garrick Club, Leigh, from June 23.

From June 30 to July 7, he doubles in cabaret at the Starlight Club, Blackburn, and the Cabaret Club, Burnley.

# CONCERTS FIXED FOR SATCHMO

THE proposed concerts for Louis Armstrong and his All Stars at London's Odeon, Hammersmith, on Thursday, July 4 have been gnalised. Louis will appear there in two shows: at 6.50 and 9.15 pm.

His full programme is as follows: Variety Club, Batley, from Monday (17) until June 30; BBC-2 TV spectacular recorded on Tuesday, July 2; two concerts at London's New Victoria on Wednesday (3); Hammersmith Odeon (4). Louis and the band return to the USA on July 5.

Opposite Armstrong at the Batley club for the two-week season is U.S. singer Salena Jones, who works with the resident Dickie Hawdon Quintet.

#### REPS PUT BACK

REPARATA and the Delrons have put their arrival in Britain for their second tour back until Tuesday (18). The three girls, due to arrive today (Thursday), have decided to walt and attend the graduation day at Brooklyn Conlege

where all three are students.
They open at Morecambe
Pier on June 21. Dates include:
Plaza Ballroom, Handsworth
(22); Blaises (23). New College. Oxford (24); Church
Elms, Dagenham (25); Civic
Centre, North Peckham (27);
Elms Court Ballroom, Oxford
(28) and Belle Vue, Manchester (30). Television and radio dates are being negotiated.

# DUSTY—new single and ton TV



• WETTLING

### GEORGE WETTLING DIES

GEORGE Wettling, veteran drummer of the Chicago school, died of lung cancer at New York's Roosevelt Hospital on Thursday, June 6. He was 60.

Topeka, Kansas, in November, 1907 and moved to Chicago in his teens. He lived in the Windy City until '36, working with many noted jazzmen. He was greatly influenced by the drumming of Baby Dodds and the music of King Oliver's Creole Jazz Band.

Shaw. Bunny Berigan, Red Norvo, Paul Whiteman, Spanier, Joe Marsala and many more Dixieland combos in-Eddie Condon's. It was with this country in 1957; he also Salute to Eddie Condon in

# and top TV appearances

DUSTY SPRINGFIELD'S new single will be a Clive Westlake song, "I Close My Eyes And Count To Ten," released on June 28.

She guests in Top Of The Pops (June 27), Pete's People (29), the new Kenneth Horne show, Sunday Night People (30) and Billy Cotton's Music Hall (July 14).

She will also feature the song in the last of her cur-

rent TV series, on July 3.

Dusty flies to America tomorrow (Friday) to join her

agent, Harold Davison, in discussions to finalise her forthcoming Stateside cabaret tour. Dates set so far for the tour are two weeks at P.J.'s, Los Angeles, from October 13, followed by two weeks at Mr Dee's, San Francisco.

#### BACHELORS STAR

THE Bachelors, currently starring in Five Past Eight at the Alhambra Theatre Glasgow, play a series of Sunday concerts throughout the summer.

These include Blackpool
Opera House (June 30, July
28, September 1 and 15) and
Morecambe Winter Gardens
(July 14 and August 18).

#### LJB POSTPONED

L ONG JOHN BALDRY'S next single will not now be "Mexico" as planned but another song which is being discussed by John and producer Tony Macaulay.

### PITNEY FOR TV, CABARET DATES HERE

GENE PITNEY arrives in Britain this month for TV and cabaret dates. A new single "Love Grows" is released on June 28.

He arrives on June 20 and appears on Time for Black-burn (22); Top Of The Pops (27); and the Billy Cotton Music Hall (29).

From July 1-6 he appears at the Batley Variety Club and from July 7-13 at the Fiesta Stockton.

Pitney has pulled out of this weekend's Bratislava Pop Festival in Czechoslovakia and will be replaced by P. J. Proby.

# DOMINIC GRANT I've Been There MF 1032

Dominic Grant has a clearly distinctive voice, deep and emotive and his debut ballad shows considerable promise?

Record Mirror

'Good-looking Mr. Grant has an amazingly deep voice, ....Dominic is on top form, and deserves a high place in the scheme of things'.

Melody Maker

And Thanks to Penny Valentine
Disc and Music Echo

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# FACES IN AGENCY SWITCH-WORLD TOUR

SMALL FACES have just switched agencies, and this week impresario Arthur Howes, who has just signed them up — plus ex-Radio Caroline deejay Johnny Walker — already has big plans lined up.

In September, the Small Faces wil tour Europe for a month, taking in Portugal, Spain, Belgium, Holland, Germany and France.

After a spell of recording in Britain at the beginning of October, they will then undertake a three-to-four week theatre tour of Britain, topping the bill with supporting acts of their own choice. Then, in December, the Small Faces will tour America for three weeks, followed by a tour of Japan, Australia, and New Zealand. This would be the group's first trip to Japan.

Meanwhile, they will continue to do selected onenight concert shows in Britain.

Says Arthur Howes: "I

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### British trek in October

also have some very important things in the offing for Johnny Walker, but I can't reveal the details at this stage."

#### COLOUR POP

A SERIES of live half-hourly colour TV shows starring top pop and jazz artists will be screened on Fridays—commencing tomorrow with Manfred Mann—by BBC-2 TV.

Titled Colour Me Pop or Colour Me Jazz—depending on the content—the shows will be featured on each Friday, excepting the first Friday in the month. Producer is Steve Turner.

Shows will be screened in the Late-Night Line-Up slot of 10.55 pm.

Small Faces will be screened on June 21, followed by the new group, the Eclection (28), Salena Jones with the Brian Lemon Trio (July 12) and Peter Green's Fleetwood Mac (19).

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MARRIOTT: recording

#### MARTYN RETURN

DRUMMER Barry Martyn and his band, following their recent successful American trip to the New Orleans Jazzfest followed by engagements in Toronto and Minneapolis, have been booked for a return three-week tour next year by a Connecticut agency.

Barry denies that pianist John Marks is freelancing, as reported in last week's MM. Says Martyn: "John joined us before our visit to New Orleans, and he is a permanent and valued member of our band."

#### MOODY SINGLE

THE Moody Blues have a new single "Voices In The Sky" released on June 28, the day before they appear in concert with the Settlers at London's Queen Elizabeth Hall (29).

Their tour of France from July 13 to August 25 has been cancelled because of recent troubles in France. Instead they will now visit France from August 17-25 and appear on a major TV show in Prague, Czechoslovakia, from July 8-10.

#### 'SECRET' LOVE

THE Love Affair will have a new single released on July 12. The title is being kept secret.

A German film unit is coming to Britain at the end of this month to film the group doing two numbers for a TV show.

The group has also been approached to do a three-week concert tour of Australia and, if the deal is completed, they will fly there in October.

#### **BULGAR FIRST**

Britain will be competing for the first time in the competing for the first time in the competing Golden Orpheus song festival which opens at the Bulgarian Black Sea resort of Slanchev Bryag on June 25.

Festival organiser Ghenko Ghenkov confirmed to MM this week that singer Bobby Shafto had accepted an invi-

in the contest which carries a first prize of £200.

Shafto, who has not sung professionally since going into legitimate theatre last October, has to sing two numbers: one a set Bulgarian ballad (in

tation to represent Britain

English) and the other of his own choice.

The BBC's head of Popular Music, Kenneth Baynes, has

Music, Kenneth Baynes, has been invited to the Festival as a member of the 13-man jury who will hear the entries in the plush 800-seater Bar Variete.

#### FREE FLOYD

THE Pink Floyd and Tyrannosaurus Rex are among the artists expected to appear in several free concerts in London's Hyde Park.

The concerts are scheduled for June 29 and July 27 and other artists are being negotiated.

Floyd manager Andrew King told the MM: "The idea is to put on concerts which are completely free to the public and the Ministry of Works have given us permission to hold two in the park. They will be on the lines of the concerts held regularly in Central Park, New York."

#### STATES AGAIN

THE Spencer Davis Group has been offered a return visit to America, for a month, starting in November.

The tour, the group's third, will include TV and radio appearances as well as club dates.

Spencer has also been asked to take part in an American Underground film to be shot in the Autumn.

#### DOORS TOUR

TWO top American West Coast groups, Jefferson Airplane and Doors open their first European tour in Stockholm, Sweden, on September

The tour will include appearances in every major European capitol.

London dates have yet to



THE premiere of Cliff Richard's new film Two A Penny takes place at London's Prince Charles Theatre on June 20 — the day before his new single "Love You Forever Today" is released.

DATE

A new LP is currently being recorded and will be released to coincide with the general release of the film.

Cliff ended his season at London's Talk of the Town last Saturday and spent this week recording. This weekend he attends the Pop Festival at Bratislava, Czechoslovakia.

#### GENO SINGLE

A NEW single by Geno Washington and the Ram Jam Band, titled "I Can't Quit Her," will be released on July 5.

The group is currently working on a new LP which is scheduled for release at the end of July.

They leave for four days of TV and radio in Paris at the beginning of August, returning for a guest appearance at the Brighton Festival on August 10. From August 22 to 27, the group tours Spain.

#### CHARITY BYRDS

THE Byrds will fly into Britain for a special charity concert at London's Royal Albert Hall in July.

The concert — the first of four being run at the Albert Hall over the next year in aid of Boys Clubs — will be on July 7 under the title Sounds '68.

Billed with the Byrds are the Move, Grapefruit, Bonzo Dog Doo Dah Band, Joe Cocker, Easybeats and Alan Bown. The comperes will be Stuart Henry, Chris Denning, Alan Freeman and Pete Brady.

The series of shows are being presented by Keystone and tickets will be priced from 3s 6d to 25s.

#### JOHN AT BABA

JOHN ROWLES opens for a week of cabaret at the Baba Club, Barnsley, on June 16.

This week, he was filmed for Top Of The Pops. The film will be shown either today (Thursday) or on June 20.

Happy smiles all round as Johnny Patrick, Chairman of the National Executive Committee of the Musicians' Union (centre), hands a cheque for £200 to Bill Ashton of the National Youth Jazz Orchestra. The MU handed over the cash to help the orchestra to represent Britain at the 9th World Youth Festival in Sophia, Bulgaria, from July 26 to August 17.

# COLLIER WORK FOR ARTS FESTIVAL

GRAHAM COLLIER has been commissioned to write an extended composition for the Harlow Arts Festival on July 26. The piece will be called "Contrapuntal Forms" after the sculpture by Barbara Hepworth. The piece will be previewed by the new Collier Sextet in the BBC's Jazz Scene on July 3. Line-up is Harold Beckett (tpt, flugelhorn), Stan Sulzman (tnr, alto, flute), Karl Jenkins (barl, sop, oboe, pno), Frank Ricotti (vibes, alto), Graham Collier (bass) and John Marshall (drs). Radio Three will broadcast Graham's "Work-

The South London Blues Society is running a Benefit Concert to raise funds for the new London Jazz Centre Society at the Royal Albert, Blackheath Road, Greenwich, on June 20. Taking part are the Mike Westbrook band and the Dave Gelly Quintet. All proceeds will go to the Centre.

Quartet, long associated with Atlantic Records, are the first American artists to sign with the Beatles' company, Apple . . . British pianist Dill Jones has joined the Dukes of Dixieland.

• There are still some vacant places at this year's Barry Jazz Summer School, for which the Musicians' Union provides 15 scholarships. Applications for the two week course, from July 28 to August 10, should be made to Wyndham Heycock, County Further Education Officer, Cambria House, Wyndham Street, Bridgend, Glamorgan. Ian Carr, Don Rendell and Graham

Collier are among the tutors.

JAZZ NEWS

• The second annual Harlem Cultural Festival will be staged in New York's Mount Morris Park from June 30 to September 8, featuring the Count Basie band, Herbie Mann, Mahalia Jackson, Miriam Makeba, Ray Charles and Olatunji. • Sheffield Corporation are presenting Jazz On A Summer Evening" at Weston Park, Sheffield, on June 20, starring the Humphrey Lyttelton band, Don Rendell-lan

New York's Hot Jazz Society presented a concert by the Ray Nance All Stars at the Half-Note last Sunday. Nance fronted J. C. Higgin-botham (tmb), Big Nick Nicholas (tnr), Sir Charles Thompson (pno), Tiny Grimes (gtr), Slam Stewart (bass) and Jackie

Carr Quintet and Barry

Williams (drs).

Britain's Pete King (tnr), and America's Cecil Payne (bari) are in the 12-piece Maynard Ferguson band currently touring the Swedish Folkparks... Chris Barber's band returns to London's 100 Club on Sunday (16).

Orummer Milford Graves and pianist Don Pullen, who head their own company, SRP Records, have a new LP release in the States, titled "Nommo"... pianist Lil Armstrong is currently touring the Caribbean.

Max Collier's Rhythm Aces have given up their residences at London's Stork Club and Green Man, Plumstead, because of pressure of work. Their only regular London venue is now Sundays at the Waterman's Arms.





### A HIT, SAID THE GYPSY

THE Marmalade knew they'd them so. And he was right. Their fourth CBS single,
"Lovin' Thing," nudged into
the MM's Pop 30 last week.

Marmalade's Pat Farley, lead singer Dean Ford and drummer Alan Whitehead (the only Englishman in this Scots group) sat in a Fleet Street hamburger house last week and explained the magical pre-dictions of the gipsy, whose palm they crossed with silver last year.

"It was at Belle Vue, Manchester, where we were playing. We went to see this gipsy for a giggle and he told us that in January we would be travelling and in June we'd have success and money. And he's right - we went to Holland in January, and the single went into the chart this month."

The Romany also predicted they'd have trouble with motor cars. Since then, their van has broken down and Marmalade Junior Campbell has ordered an MGB, which is worrying them somewhat. "We'll have to keep an eye on him," said Dean Ford.

The Marmalade have been working very steadily for good money for about 18 months now - ever since they moved from Scotland and changed their name from Dean Ford and the Gaylords to the Marmalade, "We had to come to London to even get near any success," said Pat. " You can be the biggest thing in Scotland and still not mean a thing. And we got fed up playing second fiddle at gigs to English groups who were worse than we were but were getting all the hysteria just because they were English

"We'll never go back to Scotland now. We like London and the whole scene is here." The Marmalade have a full date book which is unaffected by record success.

"We aren't short of work at all," said Alan. "We get booked by promoters for good money because they know we'll do a good show. They know that if they book us now or six months from now we'll put on the sort of show the kids want, I think the fact that we've been in the business, doing all kinds of work, has helped us a lot.

"We're not a group which is really semi-pro but who gets a hit record, without having any organisation, We work hard on our music and are always enthusiastic and this gets over to the kids.

"We have noticed though that since the record started to move the fans have started to get hysterical rather than just enthusiastic - it's great because we're trying hard to be a scream group."

The group believe that whatever success they have might help other Scottish groups to break into the music scene " south of Hadrian's Wall."

#### IMAGE

" I think they might look at us and realise that Scottish groups are just like English groups," said Dean. might also convince groups in Scotland that they'll never make it unless they

come south. "We want to get rid of the bagpipe and kilt image that seems to surround everything that comes from Scot-

land. " You'd be surprised - we've even had promoters coming to us before a gig and asking if we wore kilts on stage. That's not our scene at all. "I suppose if we ever went to the States, we might tie in kilts and things as a gimmick. They seem to go for the childish sort of things over

there." " If we could get away in the States' said Pat, " I would mind wearing a kilt - and with nothing on under-

# 'We're not just a rock and roll band'

CUDDENLY it was Davy Jones. He had arrived for a brief fortnight's visit, almost unheralded, but the word that he was in London sent the Press hurrying to meet him on the afternoon of his arrival.

Despite having flown in early that morning, Davy showed little signs of being tired from his transatlantic flight, a journey, which because of the time lag, always seems to knock out anybody who's made it. Casually dressed in blue crew-necked sweater, dark blue trousers and black boots, the 22-year-old Manchester-born Monkee sat on a sofa answering questions in an accent that came from somebetween Northern England and America's West Coast.

#### SHOOTING

Davy had been expected in London a few weeks earlier. Why the delay? "There's still a day's shooting needed on our film, so the studio told me I could take ten days off and then I must come back and finish it. That was no good to me so I've spent the last fortnight driving around the country and finding myself. I just wanted to get away from everybody. I found that I wanted to come to Britain and play."

During his two-week trip Davy did some skiing for three days, lived with hippies on a houseboat and visited a school in Oakdale "because I felt the kids there would not normally have a chance to meet me."

Davy admits to being something of a loner. "I like to be alone. I play snooker or watch television or do some gardening. I don't like we'd had to do the club scene playing guitars I couldn't have made it."

**PLANS** 

### DAVY JONES EXPLAINS IMAGE TO TONY WILSON

Davy outlined plans for the group which includes a world tour. "We're touring from mid-July to about the end of August," he explained. "We're going to Hawaii, Japan, Australia, New Zealand then Holland, Germany, France, and to be basically comedy.' Sweden. We would like to finish in Britain playing in

"When I think about it the group could probably go on for another ten years. In thirty five concerts we could make two million dollars between us. But we want to spend the next year proving we're not just a rock and roll band, but an act.

places like Manchester and

Edinburgh.

"We started out as two actors and two musicians and now we are four actors and four musucians. I'm a song and dance man, but at the moment I'm playing a rock and roll singer."

Davy also revealed that Monkees won't be filming any more television series in the States, "We'll be doing three specials instead. They asked us to do another series but we said 'No' so they offered us three specials." Davy would like to do a

MARMALADE: no kilts on stage

Broadway show built around the Monkees. "I'd like to get a theatre, for say, about six weeks. We'd be playing guitars, pretty music, some skits but anything we play is going to

Davy also denied any ideas that the Monkees were considering breaking up. "We're not breaking up but we each want to follow our own interests," he said.

#### **FILMS**

"We all want to do films. There is only a certain amount of films you can do with four guys running around the screen. We learned a certain amount of technique making our film. I would like to make movies and be on my own, but I want to stay with the group as long as I can."

Davy is one Briton who is backing his homeland. He has rented a house in Berkshire during his stay and this is the result of not being allowed to stay in a big hotel on his last visit. "When I was last over ! couldn't get into a big hotel. I went to most of them but found that, as far as I was concerned, the door was locked."



I'm filming locally."

in California.

And, inevitably, the subject

of Lulu cropped up. Davy

said that he had already

been walking with her on

Hampstead Heath. "It was

dodgy, all that long grass

and everything," he added.

NEXT WEEK





### MR. NINE PER CENT the loser agent





# SPENCER DAVIS POP POLTERGEIST

O you believe in Ghosts? Well, the Spencer Davis Group do after their American trip. It happened in Detroit where the group stayed in a house belonging to a friend of Spencer's. "One evening I made some coffee for us all," Eddie Hardin related in the most un-spooky MM office this week. "I put it on the kitchen table, and left the room. When I came back it had moved across the room to another table. Then, when we left the house, we turned all the lights out. We looked back and saw one of the lights come on again although there was nobody in the house at all.

We came to the conclusion it was a politergeist." And if that doesn't inspire at least an album track by Spencer, I'll promise to be kind to the Jimmy Young Show for a month. Lionel Bart was among

the celebrities who showed up to watch the champagne flow like water at Julie Driscoll's 21st birthday party in Belgravia last Friday.

American rumours that Duke Ellington will perform his jazz mass in the Vatican around July 1 . . . Toronto's Club Embassy paid Louis Armstrong 35,000 dollars for a two-week stand - the highest ever paid by a Canadian club.

Radio Luxembourg is running an Elvis Presley Week from July 21 to tie in with the Convention of the Elvis Presley Appreciation Society in Britain.



'Just another two today, then off down t' Batley t'see Satchmo!"

Singer Mike Wade wants to start a pop stars' cycling team . . . Yardbird Chris Dreja and manager Peter

Grant held for two hours and searched by Mexican border guards who accused them of being hippies.

Singer Chris McClure returned to his parked car in London to find it had been moved a foot out and a yellow line painted along the kerb. And a parking ticket was stuck in his windscreen!

MM Assistant Editor Bob Houston back in hospital with his ulcer . . . What's the nearest thing to Silver? Ranger's Lone Cubee of trousers . . . World of Oz chased down Oxford Street by girls. Choked to find out they thought he was Tich of Dave Dee etc.

My favourite publicity gimmick of the week: A giant matchbox to advertise Arthur Brown's "Fire!" containing exploding matches,

fire balloons and a very welcome bottle of firewater. Watch out for Flirtations

first single, "Someone Out There," released June 28. It's a gas! . . . Memo to Prestige Public Relations: It's not the Knock Festival. Come to think of it it's not

such a bad name for it. And news for the Manfreds: Your excellent new single was written by John Simon, not Paul Simon. John produces Simon and Garfunkel's discs

Frankie Vaughan's fundfor Boys' Clubs raising should pass the million pound mark this year. Les Reed signed a long-

term contract with Deram - as an artist . . . Ten Years After drummer Rick Lee says his singing alsatian, Micky, will be heard on their next LP.

Fairport Convention sound nice with new girl Sandy Denny . . . Loot's drummer Roger Pope depped with at Birmingham's Troggs Dolce Vita after Ronnie Bond went down with flu.

Could Hopscotch singer Alan Gorrie please have his trousers back? They were stolen with a £200 guitar from a van outside Cooks Ferry Inn last week.

A revised version of Manfred's "My Name Is Jack" has been sent to deejays with the word "Superspade" replaced by Superman" . . . Glasgow reviewers really digging out the superlatives for the

THE WHISKY A'go-go

Commencing 30th June

The RAVER'S weekly tonic Bachelors. Singer Vince Edwards broke two fingers and sprained his ankle when a lamp post attacked his Etype in Bond Street last

> albums from 42s to 39s 11d. Screen-Gems, who launched the Monkees, have signed a new group, The Vamp. Drummer is Viv Prince . . . sorry to hear Elkie Brooks ill with gland-

weekend...Jazz Workshop

reducing the price of their

ular fever. Now Albert Ayler sings on his new LP . . . Peppermint Circus sent a copy of "All the King's Horses" to General De Gaulle. As if he didn't have enough troubles.

New Vaudeville Band's entire equipment went astray somewhere between

and a bucket! ... Garry Farr sitting in at so many clubs there's a theory there are really two of him.

London and Vancouver.

Please BBC, bring back the Marty Feldman show soon . . . Bob Dawbarn unlikely to be allowed in any Eastern European country with all those weird, revolutionary postcards pouring in from Don Aldridge.

Poet - songwriter Pete Brown says he was offered "certain substances" in a London club by two characters with "short haircuts and hobnailed boots.'

Cat Stevens raring to get back to work after three months illness . . . Good reviews from the States on the Charles Mingus film There seem to be only two sorts of people these

days - those who love the Pentangle and those who hate them. Laurie Henshaw unconsol-

able after Jack Hutton took the tickets to see the Seekers at Talk Of The Town . . . Tony Wilson's image will never be the same. He took his mum to see The Student Prince.

Duane Eddy visited a Dude Ranch in the New Forest - and a horse ran away with him . . . The Paper Dolls at Wembley for European Cup Final.

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(Prize: month's bookings in top clubs in and around London)

# Jools, Auge rave in mood

CTRAINS of "Happy Birthday" and "21 Today" greeted Julie Driscoll as she made her way on stage at Middle Earth last Friday, and deejay Jeff Dexter presented her with an odd looking pie. Ceremony over, Julie went into her first song that was a combination of "Take Me To The Water," a slow spiritual-style number, breaking into the up-tempo "I Want To Go Home."

Other songs in her programme included "Shadows Of You," her own exciting version of

Donovan's "Season Of The Witch" and Richie Haven's "Inside Of Him." "This Wheel's On Fire" brought a creditable performance to an end.

Prior to Julie's set, Brian Auger worked through a tremendous set of instrumentals kicking off with "Red Beans And Rice" followed by Mose Allison's "If ery's "Bumpin' On Sunset

and a lengthy "Jungle Telegraph" with Brian blowing some wild recorder. Auger is probably the best organist on the scene

and his playing reveals a great facility for improvisation—the jazz world's loss is the pop scene's gain obviously.

On the Saturday, Middle Earth presented Spooky Tooth and Hurdy Gurdy. Spooky Tooth, with it's two organ front line, are a very good group and as well as some nice original material, pumped new life into things like "Good Day Sunshine" and "Tobacco Road." One of the highlights of their spot was "Yesterday," a subdued version with gentle organ backing for Mike Harrison's soulful vocal. Definitely a happening group.

Hurdy Gurdy, a trio from Denmark, are derived from the Pink Floyd/Cream axis but without the brilliance. Their lengthy numbers became, inevitably, boring and vocals in the main were unintelligible. They have teamed with the old Dantalion's Chariot light and slide show, which, on this occasion, was easily the better half.—TONY WILSON

THE SEEKERS, now at London's Talk of the Town wend their way through their repertoire with competence, pleasant patter and no surprises. Their harmonies over 18 or so numbers become jaded and their constant attempts to vary the stage appeal of a three-boy-one-girl group were only partially successful. Among their offerings which got a big hand were " I'll Never Find Another You," "We Shall Not Be Moved," "The Carnival Is Over," and " Georgy Girl." - JACK HUT-

#### GOLDEN BOY

THE BEST thing about Golden Boy at the London Palladium is Sammy Davis and the rest of the cast - especially Lola Falana. The worst thing about it is the plot itself, a master-piece of Hollywood absurdities



Sammy with lead dancer Lola Falana

#### CAUGHT IN THE ACT

and cliche-ridden situations. Sammy, the poor Harlem kid wants to make the big time. The only way to do it is to use his fists. This he does with half promises from a white girl if and when he makes it. But forget the square plot. Sammy is great in the tailor-made singing, dancing and clown-

ing role. The dancers are marvellous and Gloria DeHaven, as the eggs Sammy on, manages to bring some credibility to a rather ridiculous part.-JACK HUTTON.

A FTER two year's absence, Cilla Black returned to the cabaret spot at London's Savoy Hotel on Monday - but familiarity with this hooray haunt didn't prevent first-night nerves. She is an accomplished cabaret performer these days, but those butterflies were evident on some of her higher register singing.

This apart, Cilla gave a warm, unaffected performance, showing a flair for comedy and an easy rapport with the predominantly tux-trade audience. She even delves into slightly risque material these days.

But it was her songs like "Alfie," "Misty Roses" and her best-ever "You're My World" which gave her most success. She'll have another successful run in the Strand. -ALAN WALSH.

#### ANITA HARRIS

TOP-CLASS POP MUSIC is the keynote of Holiday Startime, which opened at Great Yarmouth's ABC Theatre on Saturday, with established and polished stars Anita Harris and the Rockin' Berries providing

Anita, looking radiant in a long pink dress, really capti-

vated the first night audience with her personality and charm, and looks set for a great season in this, her first appearance at the East Coast

After a sing-along spot with the audience in "Minnie The Moocher," Anita slid easily into her two great hit numbers "Anniversary Waltz," and of course, "Just Loving You." Both received tremendous

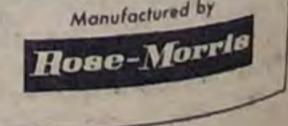
The Rockin' Berries, making a welcome return to Yarmouth after a two year gap, have become-if that is possible-a better act than ever. Geoff Turton gets things under way with "Up, Up And Away," and he is then joined by the other four Berries for a sensitive " Poor Side Of Town."

Kenneth McKellar, also making his Yarmouth debut, is guest star, and will also be popular with the holiday audiences, particular in his Scottish selection. What can one say about the star of this sparkling show, James Tarbuck "Tarby," now right back on top, should make this a show to remember .- D. WAKEFIELD.





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# Strange story garden behind Scott Walker's hit

THERE'S an unusual story behind Scott Walker's current hit, "Joanna."

Written by Tony Hatch and Jackie Trent, it was originally intended as the title theme for the film, produced by Mike Sarne, which got a rough handling from the critics at the recent Cannes Film Festival.

"Mike Sarne originally asked me to do the songs and background music," explained Tony. "Then he went away for Christmas and by the time he came back, Rod McEwan was doing the music. Having seen bits of the film, Jackie and I had already written the title song which, right from the start, we thought would be just right for Scott Walker.

"So there we were with a title song and no film. I Adn't want to change the title, so we kept it and were delighted when Scott recorded it."

The Hatch-Trent husband and wife team is currently running about six careers at once. Tony is a record manager at Pye, he arranges and conducts, he has his own

albums released. Jackie is one of Britain's busiest singers-or she was until she decided it was time to take a break until the birth of their baby in August. Together they make duo discs and have a highly successful cabaret act. And they write more than their share of hit songs together. Every

one of the 100 songs they have written has been recorded at least once. "I think 'Downtown' is our biggest seller so far, but 'Call Me' should overtake it. Both are now classified as standards and that is what matters—the number of people who take a song up after the main single. 'Don't Sleep In The Subway' must also be one of our most heavily

recorded titles." Jackle admits to a certain twinge of jealousy when she

has to give away some of their best songs. "When Pet Clark did 'Couldn't Live Without Your Love' I really was sad," she said. "I particularly wanted to do it myself, but Pet had to have a song and we gave it to her. I was a very quiet lady for several weeks."

They agree that they are upset by bad versions of their songs. "Many versions upset us," Tony told me. "It was a

great honour to have Sinatra record a song of ours, but couldn't take his version of 'Downtown' seriously. In fact it was terrible."

Tony has strong views on his functions as a record manager.

"I've cut right down on the number of artists I record" he told me. "If you get too big a roster of artists you can't give personal attention to anybody. Now I just have Pet, the Montanas, Tony Crane, Barry Booth, Roy Budd, and, of course, Jackie and myself.

"I won't take on any more groups because by and large they drive me mad. When you tell them its an F sharp minor 7th they look at you as though you've announced

somebody's death. "Fortunately the Montanas are good musicians, but so many groups have set such a bad image in recording

studios that I'm frightened of them. You have three hours for a session and if the musicians can read the arrangements first time you can do three titles and be out in half that time. A group can take ten hours on one title."

Tony and Jackie are to make their second Australian tour in February and hope to do their double act in cabaret in Britain. But they admit that their real ambition at the moment is to do a musicalwith both writing the music and lyrics, and Jackie starring.

"I don't think it would matter doing the same thing every night," says Jackie. "I was talking to Joe Brown about it and he told me that when he thought of going to the theatre during the day it all seemed a big drag. But once he got there it was like the first time every night."-B.D.

IUFOs are

landing

In my

EITH RICHARD, Rolling Stones guitarist and cowriter of songs with Mick Jagger, believes that he lives on a UFO landing site.

There's a growing interest among pop people in the existence of unidentified flying objects (UFOs) and Keith claims to have seen several down near his country home in Sussex. "I've seen a few, but nothing that any of the ministries would believe," he told me this week.

"I believe they exist plenty of people have seen them. They are tied up with a lot of things, like the dawn of man, for example. It's not just a matter of people spotting a flying saucer.

"I'm not an expert. I'm still trying to understand what's going on."

But he believes that something is happening. And he says, he has it on good authority that his house is a landing site for UFOs.

Meanwhile, back on earth, the Stones have started work on their first feature film with French award-winning director Jean-Luc Godard.

#### FILMED

"We started the film by just carrying on the way we were before. We continued making our album and he (Godard) filmed us doing it. That's how he works-he films a bit and then looks at it and decides what to do next. It's the same way as we work - it's the only way we can work.

"We haven't discussed the acting part with him yet -he doesn't work like that. There's no script or anything. He just works from one point to another . . films a bit and then adds a bit to it."

The film, titled One Plus One, was scheduled to last

six weeks, but Keith now feels their involvement will be much less. "I think we'll be doing a couple of weeks and that's all.'

He didn't know when the whole film would be completed or when it would be shown to the public.

And Keith revealed there was another film involving the Stones in the air. "But can't say anything about it at the moment, because they're still hustling about money. But it looks as if it's all getting together. If it does, I expect we'll be doing it later this year.

"At the moment, we're concentrating on getting the album finished. "We've got enough re-

corded to bring out the album but we want to get another four or five things completed so we can have a good mixture of things on it. It'll definitely be out next month and we are still aiming to release it on the 26th, which is Mick's birthday."

Unlike fellow Stone Bill Wyman, Keith has no aspirations to record other artists. "I have enough trouble recording Bill Wyman and the others," he said. Instead, he spends any spare time he has down in the country learning to ride a scramble motorbike which

he has bought. And of course, scanning the skies for those strange flying objects.

With "Jumpin' Jack Flash" notching up their biggest single hit for some time, the Stones are thinking about their next appearances for their fans.

"We have been thinking about it recently. We want to do some appearances, but I don't think the fans want to see us do the old

thing—a tour, with us on stage for 20 minutes or half an hour, kicking off with 'Satisfaction.' That's all finished.

#### IDEAS

are developing some ideas we've had for some shows that are different. They may be just crazy ideas, but they involve a circus. We have ideas for combining the Stones with a circus.

There are no firm dates for the project at this stage, just ideas.

"First we've got to find a circus that's willing to do it," said Keith.

Over to you, Mr Chipperfield.—ALAN WALSH





is an enfant terrible, we simply cannot label her. She plays folk on a stool, burns it up with a group, swings with strings and cuts a groovy ballad too. Wait for her June L.P.' Tuesday's Child. In the meantime, hear from this great little problem child 'You're Losing'.

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Pop singles

# Who go to the dogs and back a winner.

cal," says gorgeous sexy, MM secretary Caroline Robertson. "A smasheroo," says I.

Must be with that gravelvoiced bit, great guitar and machine-gun drumming. Soul with a difference, and a steaming hit for the Choo Choo.

DTIS REDDING: "She's All Right" (Pye International). Not one of the late Otis Redding's more memorable recordings.

Rock'n'roll sax gives a very dated air, the song is a load of clichés, and Otis seems a little swamped by group and vocal chorus. Only for his most dedicated

SCAFFOLD: "1-2-3" (Parlophone). This is great on stage but I doubt whether it will get across to too many people on record.

It's another of those simple, rather berserk Scaffold songs written by Mike McGear, with a mad arrangement to match the lyric.

Train" (Bell). "Diaboli- It sounds as though it ran



CILLA: the right song.

a bit short so they stuck in a bit of sitar left over Maharishi period.

from George Harrison's

SPOOKY TOOTH: "Love Me " Really Changed (Island). These lads have been building quite a name around the clubs and this proves there's still a lot of untapped talent about.

It's a good song and there's so much happening in the background you need to play it a few times before it all sinks in. Not one for the faint hearted, but I like it more every time I hear it.

wish it luck and lots of plugs. John Peel will play it anyway.

TAJ MAHAL: "Everybody's Got To Change Sometime" (Direction). Good heavens, a Sleepy John Estes blues on a single. T. Mahal has been causing quite a stir in the States and in British blues circles.

think this is great, but doubt whether our beloved wage-payers will agree with me in sufficient numbers to put this in the chart. He's a wild

uninhibited R&B singer great, rough with a sound.

Let's all write to Jimmy Young asking him to play it. Or sing it maybe. horrifying There's thought to take your mind off all those guns being sold in America.

PEANUT BUTTER CON-SPIRACY: "Turn On A Friend" (CBS). I shouldn't think Auntie will be too happy about the title This is a track off their new album and you can see the Beatles' influence. It's good though.

Socking, intelligent, weilperformed pop that grows on you. I hope it's a hit - except that means Top Of The Pops will use the same film of them for about 13 weeks.

KENNY EVERITT: "It's Been So Long" (MGM). There's echo, doubletracking and plenty of background noise to successfully stop you finding out whether he can sing or not.

hate it - but 45 Radio One deejays will disagree. And isn't it a bit dangerous to make your own records when you earn your living taking the mick out of other people's? We never had this trouble with David Jacobs.

GLADYS KNIGHT & THE PIPS: "It Should Have Been Me" (Tamla Motown). Despite receiving a box of exploding matches from Arthur Brown, I seem to be in a remarkably good mood this week.

But then I always was a sucker for this type of Tamla soul with one of

flexible female voices roaring around the notes like Norman Hunter in search of a Yugoslav ankle to clog.

YORK PUBLIC NEW LIBRARY: "Gotta Get Away" (MCA). Oh, well I suppose four Americans can always call themselves the Cripplegate Public Lavatory and get their own back.

After that cheap laugh, 1 must say this is a very nice record - good, thick harmonies, nice lead voice fashionably diffuse recording sound, and a tune that is just about strong enough to be a hit.

MIKE WADE: "Lovers" (Beacon). "Don't say he sounds like Scott Walker" said Beacon's publicity man over his third pint Sorry mate, but he does. Very much.

In fact, on the multi-tracking he sounds like the entire Walker Brotherswhich probably isn't bad for his commercial chances, and it could well get into the chart.

HERB ALPERT: "This Guy's In Love With You" (A&M). Not being a female, I don't go weak at the knees at the sight of Herb Alpert. This has the disadvantage of me listening to him.

On this one he isn't even playing trumpet until twothirds of the way through. He's singing — at least those sounds are apparently issuing from parted lips.

I find the whole experience so upsetting I've dropped my copy of Penthouse.

JACK JONES: "Without Her" (RCA Victor). Jack Jones is what music publishers and other octogenarians usually call a Real Singer.

Despite the suspicions aroused by such thoughts, I must report that this is an excellent performance of a decidely different ballad. He builds a compelling atmosphere against Marty Paich's arrangement.

SAVOY BROWN: "Walking By Myself" (Decca). This has all the faults of so many British blues efforts. The phrasing is terribly on-the-beat, it's about as relaxed as a dental patient and the drums are far too heavy. But there's some acceptable

M.M.C.7

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THE WHO: "Dogs"

(Track). This

should sell a million

at the White City and

Shawfield - it's all

about a real grey-

hound called "Yel-

low Printer," the

fastest thing on legs

since Wendy Potts.

Seriously, though, folks (as

they say on Radio One)

it's another Pete Towns-

hend original with tre-

mendous instant appeal.

There's a lot of hilarity,

notably chunks of Cock-

ney, dog-lover's chat from

Pete and John Entwhistle.

their most progressive

but this deserves to make

the top five - and no

CILLA BLACK: "Where Is

Tomorrow?" (Parlophone)

The Gracie Fields of the

1960s is all brought down

because when she runs to

the door there's no one

laden ballad and Cilla

makes the most of it in

her own inimitable way.

for the right artist. And

that makes a giant hit.

SANDIE SHAW: "Show

Me" (Pye). If Cilla's the

Gracie Fields of the 1960s

Sandie seems to be try-

ing for Sophie Tucker of

the 1960s on this one.

It's the sort of pub-type

song they used to set the

atmosphere on Stars And

Garters, complete with

jangle piano at the begin-

ning and Sandie doing the

I wouldn't have thought it

BOX TOPS: "Choo Choo

stood much chance in the

Cockney bit.

Pop 30.

A case of the right song

It's a big, dramatic, string-

doubt it will.

there.

Not exactly the Who at

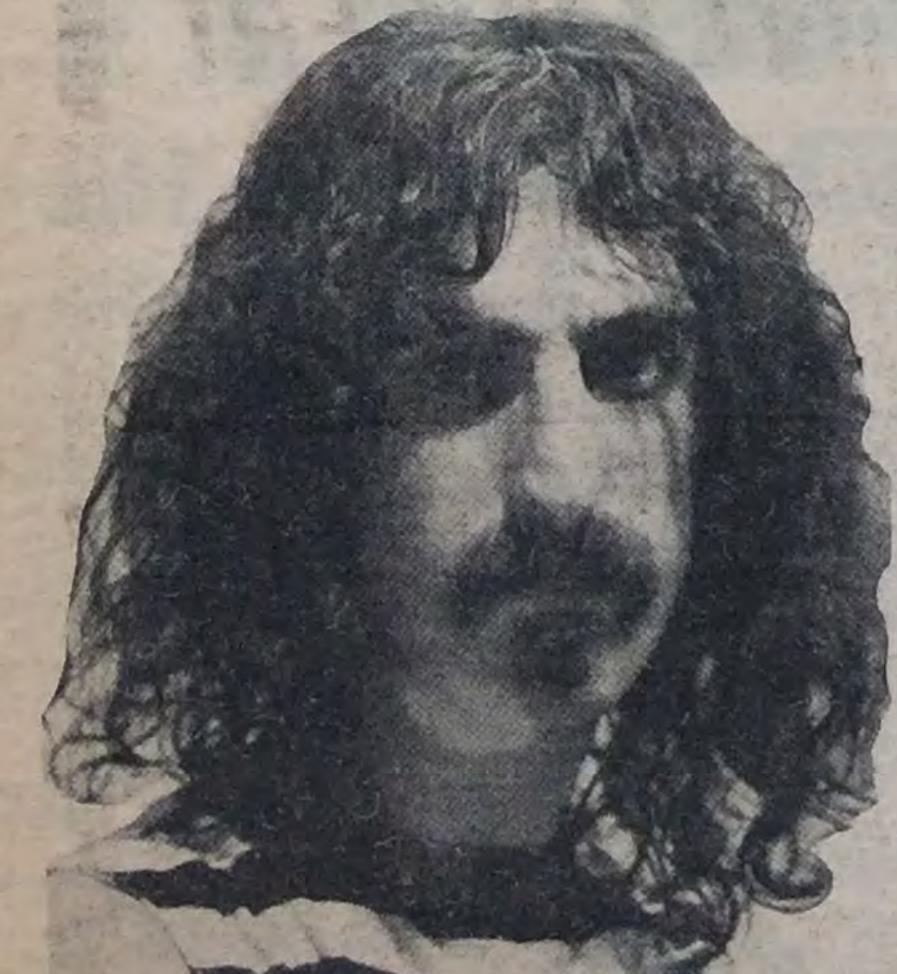
AVE DEE. DOZY, BEAKY, MICK AND TICH: "If No One Sang" (Fontana). That talented bunch from Wiltshire way have come up with another great album. It's uncompromising pop all the wayand that's how Dave Dee and Co's fans like it. But also revealed are some suspected but till now undisplayed sides of the group - warm harmonies and sunny summery romance, for instance on "In A Matter Of Moment" comedy on Mrs Thursday . Hard rock, ballads,

they're all there, as well as Xanadu" and "Zabadak." A sock-it-to-'em knockout performance from a talented and often under-rated outfit. Ta, Dave!

SAMMY

their two big hits "Legend Of

DAVIS JR: "Greatest Hits" (Reprise). You'll probably have heard all the tracks here before-"What Kind Of Fool Am I," "If I Ruled The World," etc -and if you're one of the millions of Davis fans, you'll



ZAPPA: "People are so apathetic."

rush right out for this album. Sammy's in many moods, but he puts the stamp of a professional on every one.

PAUL REVERE AND THE RAIDERS: "Goin' To Memphis" (CBS). One of America's leading pop groups (still to make an impression here) went down to Memphis, Tennessee one day and put down a wailing funky soul session. Here it is - lie back and enjoy it. It's a groovy waxing, mainly featuring the fine lead voice of Mark Lindsay and backed by that unmistakable Memphis rhythm backing. The numbers include "Boogaloo Down Broadway," "Soul Man," "Peace Of Mind" and "Goin' To Memphis."

MERRILL MOORE: "Rough-House 88" (Ember). MM ears have been bent for the past couple of years by a certain gent who idolises Merrill Moore's singing and boogie piano playing.

With the current vogue for rock and roll and country rock, Mr Moore could do well. He's a happy soul with tongue firmly in cheek and a Jerry Lee Lewis piano style. He'd be a riot in the Ele-

phant and Castle pubs. GEORGE MORGAN: "Country Hits By Candlelight" (London). If you're a country fan (and there's lots of us about these days) this will be a pleasing album. Quiet, attractive often contemplative singing from George Morgan, a master of melodic balladeering. George is not well-known here yet, but his handling of ballads like "Window Up Above" and others could bring him a lot of new fans.

"This Is Country Music" (CBS). If you're striving to build a country collection on a slender supply of loot, this album could help to solve your problem; some of country's top stars collected

on one disc. They include Johnny Cash and wife June Carter, Left Frizzell, Ray Price, the Statler Brothers, Stonewall Jackson, Tommy Collins, the Carter Family and Lester Flatt and Earl Scruggs and the inimitable Marty Robbins. Great value, great singing, great music. Get it.

RICHARD CHAMBER-LAIN: "Theme From Dr Kildare and Others" (MFP). He's no Andy Williams, but Richard Chamberlain will set a few female knees trembling with his pleasant, if slightly off-key voice. Fans of his medical soap-opera will rush our in hordes to be thrilled by Dr Jim.

BILL HALEY AND HIS COMETS: "Rip It Up!" (MCA). Difficult to imagine what all the fuss was about when you listen to "See You Later Alligator," "The Saints Rock 'n' Roll," and a corker called "Rock Lomand." It's all so tepid now.

### Zappa masterminds a Mothers' masterpiece

"CENERALLY, people are so apathetic about anything and everything that just about the most shocking thing you can do is to insult them. The idea is shock theory." Thus Frank Zappa, boss

Mother of the Mothers Of Invention spells out his group policy, musical and otherwise. But beneath the outrage and revulsion which Zappa sets out to create in his public posturings is an acute musical intelligence and a preoccupation with the emptiness of adolescent life in the United States. The fact that Zappa cares about the plight of American youth is emphasised once again by the Mothers' new album, "We're Only In It For The Money" (Verve SVLP 9199), another massive blast of musical propaganda which sends up the sacred cows of the pop philosophy-hippies, Haight-Ashbury, acid, teenyboppers, electronic effects- and derides the American way of life in general. Even the Beatles are not im-

mune, for the album is pack-

BY BOB HOUSTON

aged in mock "Sgt. Pepper" style with a double fold picture of the Mothers in full drag. Musically the Mothers are streets ahead of most pop groups. The send-ups of various styles, from Jimi Hendrix, the Kinks, New Vaudeville Band to Beatles neo-Indian are brought off brilliantly and incorporated into the overall scheme of the album.

Instrumentally Zappa, Billy Mundi, Bunk Gardner, Roy Estrada, Don Preston, Jimmy Carl Black, Ian Underwood, Euclid James " Motorhead " Sherwood, and the incomparable Suzy Creamcheese, are superb. There's a streak of sadness

about " Who Needs The Peace Corps," an incisive slash at the weekend hippies who cheapened the Haight-Ashbury ideal (" I'll stay a week and get the crabs and take a bus back home " . . . "oh, my hair's getting good at

the back " . . . " I will ask the Chamber of Commerce how to get to Haight Street ") and the riotous "Flower Punk" ("Hey Punk, where you going with that flower in your hair? I'm goin' up to Frisco to join a psychedelic band ").

"Harry You're a Beast" slays American womanhood (" you lay in bed and grit your teeth ") and teenybopper mores are pillaried with "Take Your Clothes Off When You Dance " ("who cares if you're so poor you can't afford to buy a pair of Mod A GoGo stretch elastic pants").

Zappa recalls that their record company signed up the Mothers as an R&B group. " After the first session the producer called New York and said 'I don't know what we've got here '." Precisely. Even if they were only in it

for the money this album revea's the real strength of Zappa and the Mothers as brilliant satirists and commentators on the American way of life via the medium of pop.

# The ABC of Satchmo

Louis Armstrong opens his 1968 British visit with his All-Stars at Batley Variety Club, Yorkshire, on June 17. Here is the ABC of Satchmo the man who is a combination of jazz giant and chart-1900. His parents separated of slaves. Orleans.

is for ALL STARS: Louis has been fronting a small group under that name since 1947. The current line-up is Tyree Glenn (tmb), Joe Muranyi (clt), Marty Napoleon (pno), Buddy Catlett (bass), Danny Barcelona (drs) and Jewel Brown (vcls).

is for BATLEY: the Yorkshire town where Louis and the All Stars open on June 17.

is for CORNET: which Louis learned in the Waif's Home where he was taken after firing a gun in the streets of New Orleans on New Year's Day, 1913.

is for DICKERSON: It was with Carroll Dickerson's band at the Sunset Cafe, Chicago, in 1926, he was first billed "Louis Armstrong, World's Greatest Trumpet Player."

is for ENTERTAIN-MENT: though one of the greatest jaxxmen of all time, Louis has always believed his primary function was to entertain his audience.

is for FILM: Just a few of his many film have appearances been in Pennies From Heaven, Goin' Places, The Glenn Miller Story, The Five Pennies, High Society and Jazz On A Summer's Day.

for GENNETT: The Record label at whose studios

Richmond, Indiana, Louis first recorded, with the King Oliver Creole Jazzband on March 31, 1923. The session included Louis' first recorded solo, on "Chimes Blues."

is for HOT FIVE: And Hot Seven—the two groups which existed only in the recording studio and which made some of the finest jaxx discs of all time between 1926 and 1928.

is for "INDIANA": Louis' favourite warm-up number for the past two decades. You will probably hear it during his forthcoming British trip.

is for Bunk JOHNto have given Louis SON: Who claimed trumpet lessons.

is for KING OLIVER: Who believed that if you couldn't beat them, get them to join your band. The fast-rising young trumpeter joined the Oliver band in Chicago in July, 1922.

is for LONDON PAL-Where LADIUM: Louis topped the bill on his first European trip in June, 1932.

is for MELODY MAKER: it was dur-ing his 1932 visit that the editor of the MM, Percy Mathison Brooks, christened him Satchmo.

NEW ORLEANS: Where he was born on July 4,

when he was five and he remained with his mother who was the granddaughter

topper.

is for ORY: Louis had worked with the Kid Ory band before joining Oliver and trombonist Ory was later a member of the Hot Seven.

is for PAPA CELES-TIN: Leader of the Tuxedo Brass Band with which Louis played street parades in New

is for QUALITY: Who else can match Louis' consistency in a recording career spanning 45 years.

for ROSELAND BALLROOM: Where Louis worked with Fletcher Henderson band when he first went to New York in 1924.

is for SCAT SING-ING: Louis is said to have invented this form of wordless singing with his 1926 recording of "Heebie Jeebies" when he forgot the words.

is for THEATRE: Louis had his first popular song hit with Misbehavin' " while appearing in the revue Hot Chocolates at Broadway's Hudson Theatre in 1929.

is for UNIVERSAL: The only description of Louis' appeal,

is for VIRTUOSO: It was Louis' virtuoso performances which spread the boundaries of jazz out from the confines of New Orleans ensemble

is for "WONDER-FUL WORLD"; Louis' first number one single hit at the age of 67.

is for XYLOPHONE: One of the instruments played by Tyree Glenn of the All Stars.

is for YEAH! The last word on practically every Louis vocal.

is for ZULUS: Each year New Orleans elects one of its most famous sons as King of the Zulus during the annual Mardi Gras. The honour fell to Louis in 1949.

## GIRLS ARE ALWAYS WELCOME THAN JULIE DRISCOLL AND D

# Manne

### 'I just love singing-even in a studio'

T was eleven a.m. in Pennsylvania when the voice of Miss Dionne Warwick came on the line to the MM in Fleet Street, London. Time here: four pm.

And Miss Warwick's first words were "I'm thrilled to know that my album 'Valley of the Dolls' and the 'San Jose' single are doing so well in your charts."

Did this mean Dionne would be making a return trip soon to Britain?

"I have nothing planned yet," she said, "but I hope to be over before the end of the year.

"But I shall be pretty busy this summer making my first film. It's a period piece about slavery in the Deep South. And the working title is The Slave."

But Dionne's many admirers need not be alarmed. No ill-treatment is meted out

to Miss Warwick. "I play the part of a mistress. I'm not ill-treated at all. But I'm glad in a way to be in a film of this type. It will show many people just how conditions were - and

are even today. "Not that I take an active part in any Civil Rights demonstrations. That's just not my nature. I am first and foremost a

"But that doesn't mean I don't feel strongly about the conditions of the American Negro. Of course, I do

"It's being shot on location in Louisana, and the stars are Stephen Boyd and Ossie Davis. Acting will be a real challenge -a new experience. But I have had some dramatic experience. In a way, any performer must be an actor. It's just a graduation from one medium to another.

"Meanwhile, I am busy appearing on TV and doing cabaret here in Pennsylvania. I have just recorded an album live at the Copacabana, New York.

"There's always plenty of atmosphere in making a record of this type, but I just love singing anyway - whether it is in a club or even in the recording studio."

Only one thing Miss Warwick is not too happy about - cover versions by British artists of American originals.

It may be recalled, she has experienced this herself. "I don't really think it's fair to the American artist," she says firmly. "In any case, you've so much talent in Britain and so many good songwriters, there's no need to go in for covers of songs just released."



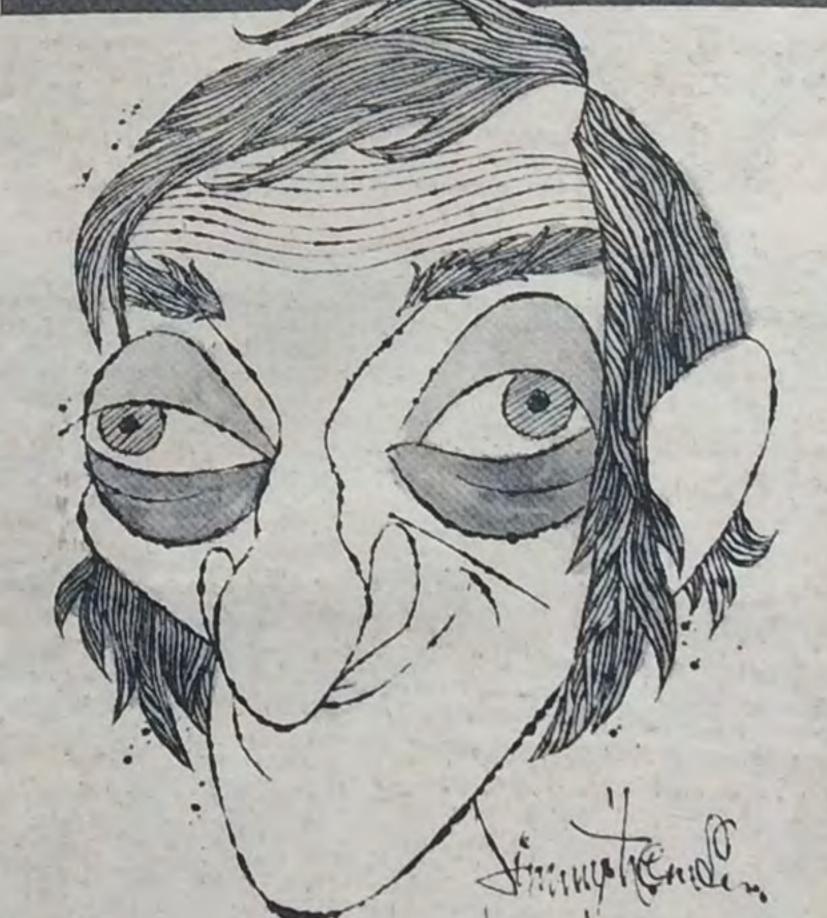
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MARTY FELDMAN has emerged in the last year as one of the funniest men on television. He has just finished a BBC 2 series, Marty, and was previously seen in the ITV show, At Last The 1948 Show. Marty, brother of jazzman Victor Feldman who now lives and works in the USA, describes his taste in music as "catholic" and likes anything from "Donovan and the Cream through to jazz." "I had a bop group years ago" says Marty. "It was the group that Tubby Hayes later went professional with. It included people like Harry South and Les Condon. Georgia Brown sang one of her first songs with the band, although I don't suppose she remembers. I played trumpet. I have a writeup that describes me as the worst trumpet player in the world which sums it up, I think."

# MARIA

### singles out the ne

STHER OFARIM: "One More NINA SIMONE: "The from the OFARIM: "One More Other Woman" (Pye ger has don't l Dance" (Philips).

Haven't got the vaguest idea Is it Cleo? Oh, yeah. Some who it is. Sickly, over-orches- songs you know just by feeling not be trated folk music. I find them the goose pimples. This is a Very dunbearably cov. unbearably coy. "Cinderella goose pimples. Just acRockafella" was a better song. acompanying herself? There's a
to anti-I don't think this one will be dated sort of sound about this give me the creeps one will be dated sort of sound about the give me the creeps of the song. Very good. It's perforgive me the creeps.

The other one was of singing. ward Christian Soldiers sound The other one was actually a great. very good tune — that was called "If I Only Had Time." THE CRAZY WORLD OF BROWN: Sounds manufactured. They use some very good boys on these "Fire!" (Track). sessions. It is a British ses-

It's pretty. Have they had a hit before? Lovely sound. The single single sound it apart. It's not like other pull it apart. It's not like other single single single single single sound. It's very good musically in its rangement imposed on them I basic construction. Very piece rangement imposed on had quite I don't know what the scene is imagine Arthur Brown had quite With these records. There is a say in this. Arranging is an with these records. There is a arbitrary thing. peculiar situation with A sides and B sides. Who buys what?
There's a type of sound that goes with trends. I think this

To New Orleans Nice. goes with trends. I think this is a very good song. It deserves erty). to get in.

International).

mance over material. It's not MCA).

Is it Tom Jones? I hate this it would have much chance in the charts. Everything she does the charts. Is it Tom Jones? I hate this is good. She could make "On-

BROWN: uished ARTHUR

FORTUNES: "Loving Cup" Who's this? I like this very much. Very exciting. It's pretty. Have they had very exciting. I think it's a possible. The overall sound is possible. The overall sound to the very exciting. I don't want to the very exciting.

This is an arranger's song idea.

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## OME IN THE POP 30. NONE ARE MORE WELCOME DIONNE WARWICK. REPORT BY LAURIE HENSHAW

waif-like face and fragile frame of Julie Driscoll bea strength of

is revealed when she forcefully speaks out on such sundry subjects as pop jazz, fashion and

concession to the "hippy" trend by recently sporting a freezy hair-style and dress sense that made her the sense that made her the pave-rave of the with-it glossy mags and colour supplements, Miss Driscoll is definitely not a conform-

ing kind of girl.

If to emphasise the point, she has now snipped off that fuzzy perm that made her look as though she was permanently welfed to a high-tension cable.

"I don't like to keep the for two hours," she said torrestally, "And my hair had been frizzed up for a long time. I'd had it done because it's naturally curb. and it just seemed more convenient to have it permed. But now it seemed about time to cut it off.

'And I don't first wear old clothes because they're the fashion I happen to like

She pulled delicately at the tabric of a little girl dress neath trimmed with heavy creedet work. "This must date from the 'Twenties," she said.

"It only cost me £2 but it's beautifully made. That's what appeals to me about second hand clothes. Some of the modern things are so box-like. They feel like cardboard on you.

"I get a lot of my things from a little old lady who runs a tot shop in Vauxhall. The money helps eke out her pension, and runing the shop gives her an

# 'A place to and I'm happy'

extra interest in life, which just can't be very eventful." A thoughtful girl is our "Jools" - and one with a strong streak of humanity Integrity, too, As she showed when she spoke of the film and modelling offers that have come her way since "This Wheel's On Fire" really blazed into chart activity.

"There wasn't a lot of interest in it at first," says Julie candidly. "And it hasn't made a lot of difference to our work so far. We're still doing the type of college and club gigs that have been in for a long time.

"Of course, we're glad 'Wheel's' is such a hit. But we'd never go out deliberately to make a pop record aimed at the charts. There'd always be this basis of jazz

in what we set out to do.

we didn't want to make.

We'd never make rubbish.

"We'd never make a record

We're just sorry for people who feel they have to. "Success doesn't only come from the outside. It comes from the inside too.

"That's why I'd never give up singing for, say, modelling or films as a career. I've been singing since my father stuck me up on a stool in cafes in the West End when I was 12, I suppose I was about 15 when I decided to take up singing as a career, I used to lie awake at night just thinking how I wanted to make it on a stage.

"In those days I used to like Elvis Presley, but from that I went to Ray Charles, Nina Simone and Oscar Brown

Modelling interests me.
Gives me another outlet for
self-expression. But I'd
never want to do it full-

prefer when I'm being photographed to do what I Unless they're absolutely essential because of lightor things like that. I like to move around naturally, I find it more relaxing. Acting would be relaxing, too, I imagine, Another way of communication and ex-

pression. But again I wouldn't want to do a film just for the sake of it. It would have to be the right

has never meant much to me. I don't spend just for the sake of it. I buy what I want to buy, but I wouldn't go mad. So long as I've a place to sleep and a loo, then I'm quite happy.

"I live with my mum at Vauxhall, and I think she's very groovy. She's very attractive. A gas, in fact. I dig her very much,

"Eventually, I'd like to get another place. But I'd take her along with me, I'd like somewhere where I could have a kind of studio, put in a hi-fi outfit, tape recorder and such like, and not have to worry about the neighbours going up the wall if I made a lot of noise.

"But it would hardly be worth it at this stage. There's so much travelling around, But I do enjoy going to places on the Continent. It broadens your outlook, and it seems the people there are so much more relaxed than they are here. Maybe it's because our weather is so grotty. It seems to put people on edge - lead to more tensions. People always seem relaxed where there is a lot of sun-



## At 18s 3d in the £, the Who find it's hardly worth working



T looks as though we may be getting a full Pete Townshend opera as a Who LP. "Pete has written most of it and it may run up to two hours," Roger Daltrey told the MM this week. "We will probably do it on a complete album and it is more than likely we might do live performances as well. "Actually, Pete has been

writing these operas for some

time and a lot of our hits have come from them. 'I'm A Boy ' was from an opera he wrote about living in the year 2,000 when there is a machine that helps you select the sex of your baby. That song was about a woman who couldn't believe that the machine had made a mistake and she'd got a boy instead of a girl, 'Happy Jack' was from another opera he did.

"I don't think it will be our next LP: We will probably have to get one out fairly quickly and that means it will be just a set of different songs. When we come back from our next American tour we will really get down to the opera thing." But the main thing on the Who's collective mind at the moment is their new single, another Townshend original about a greyhound called

"Why have we been so long between singles?" Roger echoed my question. "Mainly because we didn't have anything worth recording. We've been touring so much there hasn't been time to get it together and we feel it isn't worth doing a single unless you have something worth releasing."

The group is off to the States for a new tour on June 26 and seem to be looking forward to

"Last time there were tensions," agreed Roger. "You have to tour for at least six weeks over there. The first three weeks pays your fares and all the expenses. The fourth week pays for your road managers. The fifth pays for your manager. The sixth is profit for us. In our sixth week Martin Luther King got shot. There was no business, and we came back with nothing.

"And please don't think we've forgotten about Britain. We all love working here, but what is the point with the tax we pay? It's stupid. We pay 18s 3d in the pound so it's hardly worth working. At the moment we are doing two gigs a week, mainly at universities. Roger doesn't agree that, musically, it's all happening in the States now.

"The Mothers Of Invention and Moby Grape are marvellous," he said, "But the rest are a lot of rubbish. It's time somebody told the truth about the American scene. Really, most of their groups really don't know where it's at.

"Their material is good. They have this environment which seems great for writing songs. But the groups themselves are nothing on stage. Part of the trouble may be that people don't take groups seriously

over there.

"We naturally want to keep moving. Like our stage act we've been doing roughly the same act for a year now, It's so tight, it's fantastic for people to watch, But we want to change it because we want to do something different." -BOB DAWBARN.

### Dorian Gray

Love Is All It Should Be

Parlophone R5705



uie scaffold One Two Parlophone R5703

# the Box Tops Choo Choo Train Bell BLL1017



FEDMAN

(Pye ger has set it. Who is it? don't like it. This is what I mean by arbitrary arranging Some This man can swing and he's feeling not being allowed to swing. s is a Very dull. It's a pity. I don't tra). st ac know whether they are trying ere's to anticipate a swing to ballads and make a blues singer sing a ballad. It's an arrangement s not you'd expect for a singer like gimmicked up with manufacte does Kathy Kirby. This is a great case for artists having control e does over arrangements.

new singles

sound BRIAN KEITH: "The Shel-(Pago One).

is an Until you make it you can only some very poor imitations, ments. aghter getting second rate bulls.

alking BUFFALO SPRINGFIELD: umbia). song idea. It swings like a bitch, tick enough that's if it was of pop:

"The from the beginning. The arran- doesn't it? American group? I I like that very much. I hope it makes it.

known Soldier" (Elek- Down" (RCA Victor).

Over-produced for a start. Seems to be a very simple song that someone's got hold of and ured sound effects. Why are they so afraid of simplicity? It wasn't written like that and it wasn't conceived like that. Who- My Heart" (Decca). ever the producer was, he can Is this a song translated from ter Of Your Arms" take the blame for it. Things the French? Pet Clark? Don't terribly simple. With a lot of got that orgasmic feel about it. Sounds a very undisting- things you go away whistling Too artificial. OWN: uished song, prettily arranged, the recording engineer. It

By about his voice, but I can't industry is desperate. Frantic. DORIAN GREY: "Love Is There is a very attractive qual- sounds like everyone in the pop pin it down. Did he write this It's got so little to do with the cah, I himself? Again it's another people who sing on the record. phone). and is lashionable arrangement im- Sometimes it seems the record- Don't like it. Pretty good posed on him. Whoever did ing engineers and producers chance of making it with that other the Beatles and Donovan ar- would be happy if they could Hindu thing. I can just see of at langements have got a lot find a way to produce records the housewives ringing Jimmy nem 1 to answer for. They begat without using people or instru- Young now. Very tricky ar-

staff arrangers like a bull- THE SETTLERS: "As Long I think pop music is better

Nice. Great. Lovely. Nice it's inoffensive and it's rickety- I hope the wit doesn't go out

played enough it might stick. I suppose it might do well.

BLIND DATE

THE SPECTRUM: "London

No reaction to that at all. It's OK. I don't hate it. wouldn't smash it over their heads, whoever made it. It's just disc-jockey fodder to fill in with. Pop Muzak.

I INDA CLARKE: "Rain In

All It Should Be" (Parlo-

rangement. Another arranger's song. In case I sound cynical, As There's Love" (Col- now than it ever has been. It's far more intelligent and far more musical. I dislike the ten-"Un-Mundo" (Atlantic). Terribly bad, dull lyric. No, dency back to rock and roll.

#### MIREILLE MATHIEU When You Return Columbia DB8429

David and Jonathan

You Ought To Meet My Baby Columbia DB8428

Columbia DB8438

I've got

My Eyes

On You

### Barry Noble Gladys & the Pips

It Should Have Been Me Tamla Motown TMG660

**GOLDEN EARRINGS** I've Just Lost Somebody Capital CL15552 FREDDIE RYDER

The Worst That Could Happen Columbia DB8427 THE MILLS BROTHERS My Shy Violet

THE DELFONICS I'm Sorry Bell BLL 1016

JUNIORS EYES Mr. Golden Trumpet Player Regal Zonophone RZ3009

#### Barry Lee Show

Wasn't It Good While It Lasted Parlophone R5704

### Merrilee Rush

Angel Of The Morning Bell BLL1013

# Bunk brings on an inner GIOW

BUNK JOHNSON: "Bunk Johnson's Brass And Dance Band." When The Saints; Gloryland; Just A Closer Walk With Thee; Didn't He Ramble; Tell Me Your Dreams; Bunk's Talks On Funerals; Swanee River; Old Kentucky Home; Runnin' Wild; The Sheik Of Araby: You've Got To See Mama Every Night; Jada; In The Gloaming. (Storyville 670 202).

N intensely interesting and rewarding collection of Bunk sides made in 1945 and 1946. The basic personnel includes George Lewis (clt), Jim Robinson (tmb), Baby Dodds (drs) and Lawrence Marrero (bjo), with various instruments added for the brass band tracks including Kid Shots Madison on trumpet. On three tracks Bunk solos with pianist Don Ewell and drummer Alphonse Steele.

Respectable traddies will have most of these tracks in some form, but this is a marvellous grouping on one album.

The brass band sides may be rough in execution but there is a poignant depth to the playing, a touching and moving link with old New Orleans, gone forever.

Bunk's playing, both with the brass band and the socalled dance band retains its individuality, its drive, its raw tone and these tantalising hints of past greatness. He had immediate presence on his instrument, a sense of drama and beautiful timing. And he outplayed



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

his contemporaries. Of the horn men only Lewis approaches his performance and, even then, only occasionally.

Bunk is on his best form, physically, with Don Ewell, On several occasions he gets good lines going. He brings off jabbing and inventive kindle the inner glow .-- J.H.

little phrases which give power to the performances. It's easy to scoff these often faltering efforts by an ageing and out-of-condition jazzman, but if you have a heart for this kind of music the brightly burnished horn of Bunk Johnson will re-

British jazz has taken enormous steps forward over the past decade so it is a little surprising to find that " PRESENTING THE RONNIE SCOTT SEXTET" (Wing WL 1185) has worn as well as it has. Despite a line-up of Stan Tracey and Norman Stenfalt (alternating on piano), Kenny Napper (bass) and Phil Seamen (drs), it is the rhythm section which gives it away

as a 1957 recording. Some of the arrangements sound a bit cosy now too, but the three horns - Scott (tnr), Jimmy Deuchar (tpt) and Derek Humble (alto) - can have no reason be to ashamed of their youthful playing. Titles include: " You Leave Me Breathless," "Polka Dots and Moonbeams," "Squeeze Me," "It Don't Mean A Thing " and four Deuchar originals.

CHARLES MINGUS SEXTET. East Coasting; Memories Of You; West Coast Ghost; Conversation; Celia; Fifty-First Street Blues. (Polydor 623215.) Mingus (bass), Clarence Shaw (tpt), Jimmy Knepper (tmb), Curtis Porter (alto, tnr), Bill Evans (pna), Dannie Richmond (ars). New York August, 1957.

THIS was originally issued as "East Coasting" on the Parlophone label and has the rather surprising presence of Bill Evans on piano surprising because his type of introvert jazz might seem the very antithesis of the highly extrovert Mingus.

Incidentally, Polydor have changed the running order of the tracks while retaining the original sleeve note which might lead to confusion.

After some years listening, wouldn't rate this among the very best, or most typical, of Mingus' output. But for all that it is very superior jazz indeed and "West Coast Ghost" is not only typical Mingus in its anarchic climaxes but is among my favourite tracks of his. Shaw is very good on this doing a Cootie Williams with mute. "Conversation" is another Grade effort, with "Celia" not far behind.

Mingus had a happy knack of getting the best out of his sidemen and both Shaw and Porter play excellent solos. But Knepper and Evans take top honours, not forgetting the looming presence of the leader's bass.

A most welcome reissue, thoroughly recommended to all those who haven't got the original.—B.D.

ONE ALBUM THAT HASN'T GOT THAT MILES MAGNETISM

MILES DAVIS: "Nefertiti." Nefertiti; Fall; Hand Jive; Madness; Riot; Pinocchio. (CBS 63248.)

Davis (tpt), Wayne Shorter (tnr), Herbie Hancock (pno), Ron Carter (bass), Tony Williams (drs).

THE current Davis Quintet line-up would be incapable of making a bad, or dull, album. Yet, despite much individual brilliance, this one doesn't measure up to either of its two immediate predecessors.

Curiously, the feature which made "Miles Smiles" - and to a lesser degree "The Sorcerer" - such a notable success, is missing. The superb cohesion of the group has been sacrificed and insti we get long repititions of ofte. noring themes by the horns in ur on.

Neither Miles nor Shorter achieve the same high solo consistancy of the two previous sets, although each certainly has superb moments when they build the atmosphere of genius. There are passages - Shorter on "Hand Jive" and Miles on "Riot," for example - when everything jells superbly, but there are others when they seem to be coasting waiting for inspiration to strike.

I exempt Hancock from all criticism. His work, both as soloist and in the ensembles, is magnificent and he must at last be established among the top half-dozen pianists in jazz. Williams doesn't dominate here as he does on previous albums and in-person performances, but I prefer to hear him as background to the soloist rather than full partner.

For the Miles Davis Quintet this is a slightly disappointing set. Anybody else would be highly delighted with it and would probably get a rave review .- B.D.



DON HECKMAN/ED SUM-MERLIN: "Jox Or Better." Jax Or Better (a); Leisure Nos (a); Dialogue (a); Five Haikus (b). (Jazz Workshop JLP7009.)

(a) Heckman (alto), Sumreason to be ashamed of their Bob Norden (tmb), Steve Kuhn (pno), Ron Carter (bass), Joe Hunt (drs). New York City, March 31, 1966. (b) As (a) except Steve

Swallow (bass) replaces Carter, Joe Cocuzzo (drs) replaces Hunt. Add Lisa Zanda (vcl). New York City, Sept. 3, 1965.

Heckman and Summerlin dedicated progressives, and if their commitment is more intelectual than emotional it does not make it any less valid.

The music here consists of rather avant gardish solos within a composed framework, a method which was probably brought to its peak in the various George Russell combos. If the music here is not as good as the best of Russell it's because the arranged passages lack Russell's brilliant originality and the various soloists, with the exception of pianist Kuhn, do not match the Dolphys, of the world with whom Russell's best work was achieved.

"Jax," "Leisure" and "Dialogue" feature mainly the co-leaders, both sound players who seem to have mastered the superficialities of the style. The guts of, say, and Ayler or a Shepp, are missing.

The "Five Haikus" bring on the voice of Lisa Zanda, an

instrument similar to Sheila Jordan's, to sing these short poetic fragments with instrumental accompaniment. A strange, almost alien experience, somewhat akin to Yoko Ono's recent affair with Ornette Coleman at the Royal Albert Hall concert.

This album is interesting as an intellectual exercise, pointing out some of the techniques which are becoming more and more part of the contemporary jazzmen's equipment. Deriving enjoyment, however, is too much like hard work .- B.H.

JOE HARRIOTT/JOHN MAYER DOUBLE QUINTET: "Indo-Jazz Fusions II." Raga Pilao; Song Before Sunrise; Purvi Variations; Mishra Blues. (Columbio SCX6215 Stereo.)

(alto), Harriott Wheeler (tpt, flugel), Pat Smythe (pno), Coleridge Goode (bass), Jackie Dougan (drs), Mayer (vln), Diwan Motihar (sitar), Chandrahas Paigankar (tambura), Keshav Sathe (tabla), Chris Taylor (flt).

One of the more enjoyable and interesting fringe activities on the British jazz scene has been the Harriott-Mayer Indo-Jazz Fusions.

This serious attempt to fuse Indian music with jazz was never entirely successful, and the results were an intriguing mingling of forms rather than an actual fusion, despite the group's title. This third album is no exception, and once again it is the excellent work of Harriott and trumpeter Kenny Wheeler which gives it real merit.

As always, the tunes, whether they be ragas such as "Raga Piloo" and "Song Before Sunrise" or hybrids like "Mishra Blues," are attractive and the jazz soloists make the most of them. Harriott blows strongly on "Mishra" and "Purvi," while Wheeler's short flugelhorn solo on "Piloo" is one of the finest things on the

By now, Harriott and Wheeler can cope with the droning and rhythmic mixture without detracting from the jazz substance of their work, although pianist Smythe's brief solos are a bit po-faced and seem too close to pedantry.

album.

Nevertheless, it's still an attractive concoction, and opportunities of hearing Harriott and Wheeler on record are still too few. A chance for them to blow in a straightforward jazz setting is about due, however -B.H.

Lovers of the jazz orchestra and jazz orchestral suites will be delighted with JAZZHAT-TAN SUITE: JAZZ INTERAC-TIONS ORCHESTRA (Verve VLP9202). This is Oliver Nelson's musical portrait of New York. Nothing original about but, whereas some writers fail lamentably to justify their terms of reference, Nelson has caught the guts of New York. This is cruel, lonely, frenzied, complex, urbane, sophisticated, savage - it is in fact New York. The all star personnel includes trumpet men Ernie Royal, Ray Copeland, Marvin Stamm; saxists Phil Woods, Zoot Sims, Jerry Dodgion; trombonists Benny Powell, Jimmy Cleveland and drummer Ed Shaughnessy. Joe Newman shares conductor's duties with Nelson and plays trumpet. Among the best solos are efforts from Marvin Stamm, Phil Woods and Jimmy Cleveland, but every musician performs this interesting suite brilliantly .- J.H.

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#### UT OCTOBER 1968

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FRIDAY (14) 7.0 p.m. H1: Jazz Rondo. 7.30 E: Jazz Workshop. 7.30 V: Irish Jazz Groups (Neol Kelehan Quin-tet, Leif Reck Trio). 8.0 H1: Hank Mobley, Carl Schulze Quartet. 9.20 U: Lana Cantrell, Francy Boland Ork. 11.15 0: Jazz College. 11.30 T: Louis Armstrong (11.30-12.45). 12.5 a.m. Bl and 2: Tramnauer. Herman, Newborn, Oliver, Kirk. 12.15 E: (1) Sammy Davis Jnr (2) Erroll Garner, 12.35 J: All That Jazz. SATURDAY (15)

5.0 a.m. J: Jazz Book. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.20 p.m. H1: Radio Jazz Magazine. 10.30 Q: Pop and Jazz. 11.30 T: Buddy de Franco and Glenn Miller Ork. 12.0 T: Gustav Brom Ork. SUNDAY (16)

3.5 a.m. J: George Shearing.

7.0 p.m. B1: Mike Raven's R and B Show. 8.0 Bl: Jazz Scene (Humph, Peter Clayton, Michael Garrick, lan Carr). 9.0 E: International Jazz. 9.5 J: Finch Bandwagon.

MONDAY (17)

4.5 a.m. J: All That Jazz (Mon .-Thurs.). 11.5 J: Golden Record Gallery, 3.45 p.m. H1: Downtown Jazzband. 8.30 H1: Jazz. 9.5 O: Pop and Jazz. 10.15 E: Kurt Edelhagen All Star Band, Maynard Ferguson, Dakota Staton. 10.30 U: Bud Shank. 11.5 M: John Lewis, Ronnie Ross. 11.30 T: Jerry Vale. 12.0 T: New Jazz Records.

TUESDAY (18) 5.45 p.m. B3: Jazz Today. 11.0 U: Barrelhouse JB. 11.5 0: Jazz Journal. 11.30 T: Marilyn Maye. WEDNESDAY (19) 8.15 p.m. B1: Jazz Club (Phil

Lee Trio, Don Rendell-lan Carr Quintet, Brian Dee Trio). 9.20 0: Jazz For Everyone. 10.30 Q: This Is The Blues, 11.20 H1: Radio Jazz Magazine. 11.30 T: Bobby Hackett, Billy Butterfield. 12.0 T: Bobby Hutcherson, 12,15 a.m. E: Blues, 12.30 M: Jazz. THURSDAY (20) 4.35 p.m. U: (1) Barrelhouse JB (2) Paul Whiteman's Jazz. 7.5 H1: Jazz. 1.30 T: Nat King Cole.

12.0 T: Erroll Garner.

Programmes subject to change KEY TO STATIONS AND WAVELENGTHS IN METRES B: BBC 1-247, 2-1500/VHF, 3-464/ 194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrucken 211, 0: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

## Jazzscene

# Masekela finally sets the precedent

#### BY LEONARD FEATHER

GRANTED THE premise that jazz, shorn of its European evening gowns, can be stripped down to the core as Afro-Americana, it may seem strange that until very recently not a single artist of African birth had achieved any measurable success in the adoptive fatherland of this musical idiom. The success of Hugh Masekela in the United States has finally set this long-delayed precedent.

Masekela's story, however, is riddled with paradoxes. Most of what he learned about jazz stemmed not from the presumptive African source, but second or third hand through American influences.

Born in 1939 in Witbank, South Africa, he knew nothing about jazz until, at 13, he came under its spell through what might be called white magic: the sight of Kirk Douglas lifting a trumpet (with Harry James tracking the actual sounds) in the film Young Man With A Horn.

"I was fascinated," he recalls. "The headmaster at
school soon managed to get
a horn for me, and after a
few months of practice I was
playing in clubs and street
bands around Johannesburg.

Johannesburg was a kaleidoscope of bebop riffs and Xosa chants, of brilliant native robes and doublebreasted suits, of Zulus and Xosas and other tribesmen spending wild weekends in town, dancing in the streets. But it was also inexorably the vortex of the ugliest discrimination in the world. Masekela was one of the lucky few who managed to escape, by earning a scholarship to London's Royal Academy of Music.

In 1960 another scholarship recommendation bought him to New York, where Harry Belafonte subsidised him while he studied at the Manhattan School of Music. In 1964 he married another Belafonte protege, the queen of his teen years, Miriam Makeba. During their marriage, which lasted two years, Masekela wrote arrangements for his wife and appeared in concerts with her.

Masekela's first album was



HUGH MASAKELA

# REMEMBER!!! CLASSIFIED PRESS DATES

Post: 10 a.m. Friday preceding publication. BY HAND: 5 p.m. Monday preceding publication.

canisation of Ooga-Booga."
He explains, "When I was a kid, I used to see those grade-B Tarzan movies, which were a crude parody of Africa and the Africans. People still remember the old double-talk that used to pass for African words like 'Ooga-Booga.' So this was my way of saying that I was combining the traditional music of South Africa with the sounds of America. But soon I began to branch out.

"I grew up through the bebop era, just as Wes Montgomery did, or Bud Shank; but like them, I've been affected by the music of the '60's, so I thought, why not try songs like 'California Dreamin' and 'Norwegian Wood?' Some of them are harmonically interesting; in fact, a tune like 'Along Comes Mary' is even scholastically difficult. So in my second LP I used of lot of this kind of material."

By now Masekela's singing as well as his playing had begun to attract attention. "When I started by own combo, I'd sing parts of the arrangements to explain them to the men, and they'd say 'Hey, man, you gotta sing!' too. But the first time I opened with my group, at the Village Gate, I was shaking."

Masekela today is a popular vocal and instrumental favourite, recording for the new Uni label. His success stems from several factors; though the novelty of his origin attracts some listeners, Africa is receding slowly from his repertoire. "We play rhythm and blues, rock, folk rock, Brazilian tunes; now we've got everyone interested, from teeny-boppers to jazz fans."



# Jazz in the open air—Swedish style

JAZZ IN the open air is a rare event in Britain, but in Sweden it's nothing unusual to hear the sounds of surprise wafting through the Scandanavian afternoon.

#### TOUR

Trumpeter Maynard Ferguson's big band recently toured the Folk-parks in Sweden, picking up American baritonist Cecil Payne for the gig as guest soloist.

In this Jan Persson picture, Maynard lends an ear to tenorist Pete King, one of the featured soloists in his band in the sylvan setting of the Folkpark in Malmo.

#### BASE

The Ferguson band, which has grown out of Maynard's decision to base himself in Stockport, a convenient centre for commuting to various engagements on the continent and Britain according to the trumpeter, features mainly musicians based in and around Manchester.

# Lead trumpet from the South

IT HAS been said, and not without reason, that all the best British brass blowers come from the north. And it has often been lamented, over the past decade, that with the musically inclined youngsters taking to guitars, drums and harmonicas, there must soon be a dearth of trumpet and trombone players with real musical backgrounds.

A quick look and listen at and to a band such as Johnny Dank-worth's or the Stan Tracey Big Band helps to put the matter in perspective. Derek Watkins, often a member of both orchestras, refutes both arguments.

At 23 he is one of our most highly regarded trumpet players, not as a soloist but as a cast-iron section leader and a man who can play

He was born no further north than Reading, Berks, and received a training in military and dance music at a period somewhere between the trad and beat boomtimes. That he took up brass in the first place is less than surprising, for

he was virtually born with cornet to mouth. That he turned to the hard graft of lead trumpet playing is a piece of luck for our big bands. He belonged to an estimable brass band family. His great grandfather led a Salvation Army band; his grandfather leads a brass band

his grandfather leads a brass band in Reading and teaches brass at the university there; and his father is principal cornettist in the Spring Gardens Silver Prize Band and leader of a local dance band.

Derek was taught cornet at home, beginning at the age of six. "I went through a few instruments at that time but eventually settled on cornet," he says. "I liked trombone but couldn't play it because my arms weren't long enough."

After this early home training, Watkins followed a traditional path to musical maturity: traditional, that is, before trad and beat music broke the surface. He went through the dance-band mill.

At the start, his family was still watching over him. His first dance music experience was gained playing trumpet in his father's band at the Majestic, Rank's Reading ballroom. Watkins Snr was clearly bent on getting his son a thorough grounding.

"It was necessary to get permission from the local authorities before I could work in the ballroom," Derek remembers. "I was 13 or 14 at the time."

From his first days as a trumpet player it seems as though Derek Watkins had leaning towards the lead chair, perhaps because his father had realised the possibilities of such a career for him. At any rate, he didn't have long to wait.

"We had five brass in the band and my father was really lead trumpet, but he coaxed me into taking the lead as soon as possible. I always wanted to, but didn't know if it could happen.

"After I left school I did an office job for six months, then chucked it up to turn professional. My first pro job was with Jack Dorsey at the Astoria Ballroom in

"Jack had eight brass, and I joined on the fourth trumpet. I

graduated to lead there, and when that band finished at the Astoria after a couple of years I went into a pit job, under Bill Ternent, at the Palladium.

"I left there to do Charlie Girl, which had opened at the Adelphi, but didn't stay long. From there to the Barbra Streisand show at the Prince of Wales, and this was enjoyable because the score included some very good tunes.

"That job lasted about 16 weeks, and then I joined the Tony Evans band as lead trumpet. I joined on the assumption I could be off when I liked, as by now I was beginning to get sessions offered to me."

Derek had advanced swiftly towards his goal. During this period he worked for the first time with Johnny Dankworth — and was the object of enthusiastic comment during the band's two weeks at Ronnie Scott's club — and also with the Harry South and Tubby Hayes bands.

Then of course, he played at Scott's and elsewhere with the Maynard Ferguson band on the Swinging Era jazz tour. And this was when he shook the great stratosphere explorer by whizzing over the top of him in a fit of exuberance.

How did Ferguson react to that, you may wonder. "He made a couple of jokes to the audience," said Derek. What he said, apparently, was to this effect: "Did you notice that trumpet played a double B flat then? I'll sue him;

I've patented those notes."

I asked Derek how he thought
he came by his lip and high-regis-

ter technique, and also his strong

BY MAX JONES

first-chair jazz conception.

"I think the lip, the technical grounding, comes essentially from the brass band. Then, when you play jazz, you carry on the technique and try out different, more difficult things that you've heard on records.

"In my own case, I had lots of records by Stan Kenton, Clifford Brown and Maynard when I was young, and these were what stimulated my interest in jazz and probably led me to high-note playing.

"I have always been keen on high note playing, ever since the early days of listening to Maynard, Buddy Childers, Pete Candoli, Paul



DEREK: with Clark Terry

Webster with Jimmy Lunceford and, of course, Cat Anderson with Duke

and Reunald Jones with Basie.

"This is the way to learn interpretation. I didn't see Reunald with Basie, though I know the records, but I played in a band with his son, Reunald Jr.

"As for approach, well, you're not exactly a work horse but you've got to set down the way you're going to play a piece. When you first rehearse it, it's more or less set at once.

"You can only feel it the one way, really. Afterwards you can clean up the breathing, the phrasing together, but the interpretation is a personal thing, I think, which is there first time off.

"An obvious but important point is that you need to be very strong, to have a lot of confidence, to be a successful lead. Because everyone's following you, and if you crumble the whole section's liable to crumble

"Now, people like Kenny Baker and Stan Roderick are strong personalities and it shows in their playing. The section plays up to their level, they never play down to

"And the rest of the section comes into this, of course. You have to respect the lead player's interpretation even if you don't agree with it, because he is the leader. If you don't it will be a poor section.

"Myself, I play first, second, third or fourth on sessions, and I think it's necessary to be able to fit into other people's conceptions. If I had to sum-up I'd say what makes a good lead player is that he's easy to follow, not too stylistic."

10 settle an argument at work, can you tell me whether Jim Reeves or Eddy Arnold have sold the most records?-Len Feakins, Southwark, SEL.

Jim Reeves has had fantastic sales in a comparatively short space of time, especially since his death, and at one stage he had hall the LPs in the Top 20 But RCA, who handle both artists, do not think that his figures can compare with those achieved by Eddy Arnold, who has been one of the world's top-selling artists for over 20 years, and even in 1966, had sold over 50 million discs, for which he received a commemorative plaque from RCA. Both artists have been elected to the Country Music Hall of Fame.

A/HAT microphones, amplifier and speakers are used at London's 100 Club?-Colin Forbes, Mottingham,

Our amplification equipment was installed by Jennings Musical Industries Ltd, and consists of three Vox VL3 mikes, one fitted beneath the piano, a Vox Mc 50 PA amplifier and two LS 40 column speakers. We find this set-up does the job admirably. -Roger Horton, manager, 100 Club, Oxford Street, W1.

HICH trumpet - cornet does Alex Welsh play? -G. Jacklin, Barton-on-Humber, Lines.

I have two. One is a Besson with a five-star Besson mouthpiece and the other is a King with a King 7K mouthpiece, Both mouthpieces have an average-depth cup and a fairly cushioned rim .-- Alex Welsh.

HERE can I get a Gibson Les Paul guitar, as I understand that they are no longer being made?-Wilson Maynard, Nottingham.

BY CHRIS HAYES

Production of the Gibson Les Paul ceased a few years ago and they can now only be obtained second-hand. But the Grimshaw GS 30, designed and made by guitar specialist Emile Grimshaw in response to a big demand, produces a remarkably similar sound to the Gibson Les Paul It is a six-string raised-top solid guitar, with two special pickups and lightweight strings, in accordance with present-day popular taste. It is played by a number of pop stars, including Spencer Davis, and it cost 126 gns (bass model 136 gns) from musical instrument shops or direct from Grimshaw Guitars, 37 Great Pulteney Street, London, W.1.

TA/HERE can I get a discography and biography of Howlin' Wolf? - Billy Wakeley, Epsom.

We brought one out a few years ago, compiled by John Broven and Kurt Mohr, which is now out of date and out-ofprint. But our R&B editor, Mike Leadbitter, is compiling a book which will be "the Jepson of post-war blues," containing discs of all blues artists since 1942. It will, of course, include Howlin' Wolf, whose real name is Chester Burnett, and it will be available sometime this year. -SIMON NAPIER, Editor, Blues Unlimited, 38a Sackville Road, Bexhill-on-Sea, Sussex.

COME months ago in the MELODY MAKER, saxophonist Tony Coe recommended a book on ear training as being the best available. What was the title and where can I get it? - H. Hunter, Chorley.

It is titled Elementary Training for Musicians, was written by Paul Hindemith, and is published by Schott and Co. It costs £2 and can be ordered from any bookshop. It is a great asset to any musician. - TONY COE.

# Expert advice HUMPERDINCK'S JUKE BOX DOUBLE SUCCESS



**ENGELBERT:** twin successes

#### New Andy Williams single NDY WILLIAMS' follow-A up single to "Can't Take

My Eyes Off You" is a song by Burt Bacharach and Hal David titled "Look Of Love." The single, taken from the album "Love, Andy" is re-

leased on June 28. The B side is "Our Last Goodbye" from his new album "Honey" which is released this week.

#### SPAN SHOW

THE Span are turning promoters, to present, with Peter Robinson, a concert at the Hotel Metropolitan, Brighton, on August 2.

In addition to the Span, the bill will include the Tremeloes, Move, Simon Dupree and the Big Sound, Marmalade, Nice and Extreme

Sound. The Span's new single, released on July 5, will be a Howard-Blaikley composition, "You Can Understand Me." Their LP, "Expansion," is due for release in August.

#### AYNSLEY TRIP

THE Aynsley Dunbar Retaliation will make a threeweek trip to America in October for TV, radio and personal appearances.

The group's new album is due for release next week and includes several compositions by their organist, Victor Brox.

ENGELBERT HUMPER-DINCK has beaten top American artists to become the top juke box artist in the USA.

Based on playmeter reading reports from America's 480,000 juke boxes for the year up to February this year, Engelbert's victory was announced in Billboard's 1968 Coin Machine World Direc-

He also took top spot in the US juke box Top Ten record chart with "Release Me" and topped the list of leading juke box artists in Britain. The UK listings were based on a sample from 25,000 machines. Second were the Monkees followed by Tom Jones, the Tremeloes and Jimi Hendrix.

Engelbert's summer season at Blackpool's ABC opens tomorrow (Friday) and he stars at a concert at Great Yarmouth ABC on July 21. A new album will be released next month.

### New LP next month

#### FANS MOB DAVY

CANS beseiged London's Broadcasting House on Saturday and Sunday when Davy Jones guested on Ed Stewart's Junior Choice programmes. Davy also made a brief appearance on Saturday Club.

Cyril Black, professional manager of Screen Gems Music - who publish the Monkees' material-told the MM: "There were about 100 fans outside Broadcasting House at 9 am when we arrived on Saturday. Davy promised to sign their autograph books after the show, and the crowd had grown tre-

mendously when we came out. But he kept his promise, and nearly got writer's cramp."

#### SOL'S CHARITY

COLOMON KING and Julie Rogers are top of the bill for a charity concert at the Palace Theatre, Manchester on June 30.

Also appearing will be Johnny Hackett, the Second City Sound, compere Bobby Bennett and Eric Delaney and his Orchestra.

#### LULU - MORE OFFERS

ULU, who has just completed a series of her own shows for BBC-TV, has been offered a return series. And she may also tour Australia at the end of this year.

Her manager, Marian Massey, told the MM on Monday: "Lulu is fully committed right into the New Year. The BBC says they would be very pleased to have her back, but she may tour Australia at the end of this year, so she couldn't do another series until the New Year."

Lulu flew back to Britain on Monday following a brief holiday in Spain. She was due to fly out to Canada and Los Angeles on Tuesday for dates

## MANFRED

reviews new singles

Dearest readers of the Melody Malor. Thankyon for making Jack Flash nomber one. We are pleased. So is Jack Flash. We are slaving bhode pointe modhe wan a roso be out next month. Love Mich Jagger

N album, with a dozen A or so tracks, with sleeve notes written and cover picture taken, completed all in two days, takes some doing. The Clancy Brothers and Tommy Makem did it. It's considerable feat and a hell of a lot of hard work as the boys will readily attest. On top of this Tommy Makem recorded a solo album as well when the boys passed through London en route for their annual holiday in Ireland last week.

"The albun with the group is all sea songs," explained Tommy Makem, relaxing in his hotel after a busy photo session on board the old tea clipper, the Cutty Sark.

"I don't know yet what it will be called but the songs include "Congo River," " Santy Anna," "The Good Ship Calibar" and "Three Score And Ten," which is a beautiful song. On the album we use just Liam's guitar, I play something on banjo, Alf Edwards on concertina, and a young man called David Cousins on guitar with Brian Brocklehurst on bass,"

Why had the group decided to do an album solely of sea songs? "We've always sung a number of sea songs," replied Tommy. "They are great songs and international songs, sea songs usually are. We knew and liked such a lot of them that we decided that we should put them on an album.

It was just a matter of putting down a whole list of songs we've known for years. "Three Score And Ten" was one that Liam had heard somebody in Dublin singing. "Tom is writing the sleeve notes. We didn't have any sort of plan for the album.

We left a lot to creativity. Someone might have a conception of a song then someone else would come with another suggestion, another viewpoint of the song. This is where a good A & R man comes in. We've got. Teo Macero who is very good." Tommy's solo album is his

second. CBS released his first a few months ago titled "Tommy Makem Sings Tommy Makem. "I am not too sure how this one will work out" said Tommy. "There'll probably be some country-type numbers. We used harpsichord on the last album with the Elizabethan - flavoured ones and we'll probably use it again. Some things will be sad bluesy kind of things. But the alcum will have variety.

The group have just finished highly successful tours in both the States and in Britain. "This last tour of England was the best we've ever done," commented Tommy. "At the Royal Albert Hall they had to turn people away. We've been going for so long yet we've never had a hit and we have never looked for one but our albums always sell well.

RAND old lady of Scottish

folksong, Jeannie Robert-

son of Aberdeen, was the sub-

ject of a special programme

on Radio 4:BBC Scotland this

week, introduced by Arthur

Argo. Also featured were

Hamish Henderson of the

School of Scottish Studies and

American folklorist, Hershel

Gower. Any chance of a

THE Corries have North-

John Doonan, as one of their

guests on Degrees of Folk on

BBC-1 next Monday, along

umbrian-Irish flautist,

national repeat?



THE CLANCY BROTHERS AND TOMMY MAKEM; album of sea songs just completed.

# Clancys—" oldest folk group

BY TONY WILSON

"Now we are cutting down our activities. We are getting more concerts into a smaller amount of time so that each individual member has time to do what he wants to do.

"Everybody has their own thing. We are all actors and we want to get back to acting but still remain singers. All except Paddy. He has a dairy farm and his love is farming. But each one of us individually has things he wants to do. Liam is interested in movie directing more than acting. I'm more interested in acting and so is Tom but we still want to combine this with singing, which in leading man," he said. "I'm a way is a kind of acting, and I want to write some more songs.

"We had a television series offered to us in the States to be networked. We've got the script but we didn't

with Roe Gems, the McLaugh-

lin Dancers and Teresa Clif-

ford, all from Northern Ire-

like it and it is still under negotiation. There's also being discusssed a Broadway project. A leading film writer and a director are interested.

"There would be some acting, a little poetry and song. The whole thing would be staged as a production, like an extension of our concerts. We'd have things specially written for us. We'd have our names shown separately so that we would be seen as individual performers rather than just a group."

Tommy would like to play character parts should the opportunity arise, "I'm not a of the belief that an actor should be able to play anything if he is right for the part. Tom likes classical

Turning to the American scene Tommy said, "Folk is

dead in the United States. There are very few folk people left. The ones that are have built up a personal following, like Joan Baez, Peter, Paul and Mary and Bob Dylan, who is returning to the folk thing.

"We are probably the oldest folk group left, since the Kingston Trio disbanded. Most of our work is in colleges. Twice a year we play Carnegie Hall in New York, Boston, Chicago, San Francisco, all through Canada up into the Maritime Provinces. The circuit where we play is civic auditoriums. The college appearances are great because the kids know what's going on. It's funny, a lot of the pop people now like the Mamas and Papas and Scott McKenzie, were all folk people.

"Simon and Garfunkel are an extension of folk. They do lovely things too. A lot of English groups are recording songs by Dylan and Paxton. I wish someone would record some of mine.

"We were lucky. We got in as folk was starting and built up a terrific following which now enables us to do concerts. The audiences are very varied and we get a lot of young couples who were in college during the folk boom."

By now Tommy Makem and Liam, Tom and Paddy Clancy are all in Ireland enjoying a well-earned rest. "My family will stay in Ireland," said Tommy who has moved his American wife and their children to a home in County Louth. "It's great in Ireland," he added reflectively. "It's so peaceful."

BBC ticket unit for free tickets.

land, and Bernadette. DOY HARRIS says that in addition to his own dates at Wigan, Bradford Topic club, THE Spinners have a four-Port Talbot, Fighting Cocks, day tour of Scotland this Bristol Folk Tradition, Exeter, weekend, starting at the Argos Torbay, Yeovil and London Centre, Kirkcaldy, on Friday, Singers' Club, the NTMC Perth Civic Hall on Saturday, group from Roy's Nottingham Ely folk club on Sunday, and Traditional Music Club, conback to Kirkcaldy for the sisting of Roy, with Alan local club at the Royal Hotel Burke and Ian Stewart, are on Monday. They are on appearing at the Nottingham "Country Meets Folk" on University Festival, Clifton Radio-1 on June 22, with a College Midlands Colleges live audience. Write to the Festival, Sutton Bonington, Grimsby, and Loughborough.

> CURBITON Folk Club's seventh anniversary is on June 19, with Rory McEwen, Pat Nelson, the Wild Geese, the Southern Ramblers Pete Stanley, Brian Golbey, Eric Winter, Paddy Marchan, Tony Foxworthy, Jo-Ann Kelly, Malcolm Price, Gutta Percha, Jon Isherwood, John Fraser and Sugar Bill Robinson promising to come along,

### Ballads from both sides of the Atlantic

THE comparison of ballads from both sides of the Atlantic is no easy matter considering the range and diversity of variants. It is an expert's job and one cannot imagine many people willing to take on so mammoth a task. Ewan Mc-Coll and Peggy Seeger, however, have and their recorded work in this particular field is the subject of a series of ten

Six have already been issued and numbers seven and eight have been issued by Argo under the collective title "The Harvest" (DA 72 and 73). On record number seven

the headings and their variants are "George Collins," "Willie O'Winsbury," "The Three Rav-ens" and "Sir Patrick Spens." On number eight they are "Young Beichan," "The Cherry Tree Carol," "Lizzie Wan And Edward " and "The Frog's Courtship."

The treatment is scholarly and the result is a highly informative piece of folk music documentation. The complete tests of the songs, with history, these important additions to the sources and bibliography make folk music student's collection. -T.W.

#### SUNDAY

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ROB LIPSON

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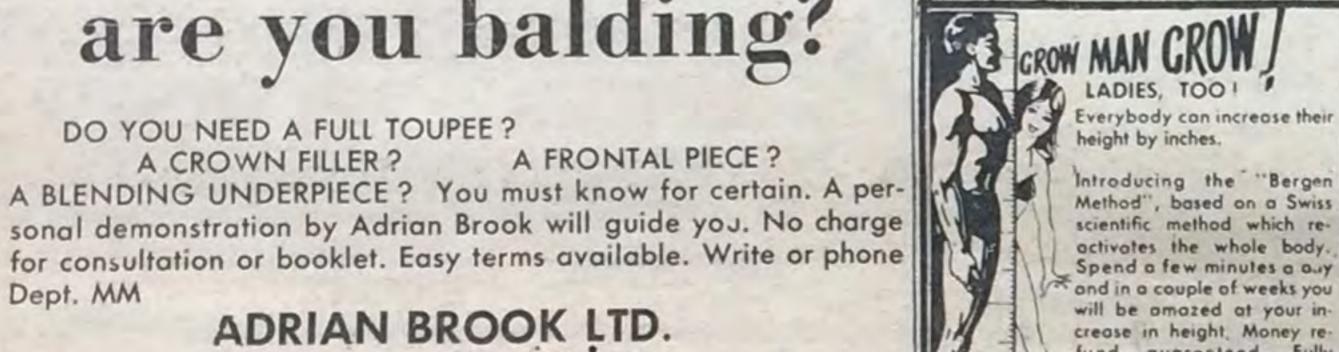
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JOHN DUMMER'S BLUES BAND WITH TONY MCPHEE Sun., June 16th, 7.30 p.m.

KEN COLYER'S JAZZMEN

#### THAMES HOTEL

Hampton Court, Middlesex

Friday, June 14th BRIAN GREEN'S JAZZBAND

Saturday, June 15th

ERIC SILK and his SOUTHERN JAZZBAND Sunday, June 16th

ALAN ELSDON'S JAZZBAND

\*\*\*\*\*\*\*\*\*\*\*\*\* WOOD GREEN (Fishmonger's Arms) SUNDAY

**ALEX WELSH** AND HIS BAND

TUESDAY THE CHICKEN SHACK

CALIFORNIA BALLROOM Whipsnade Road, Dunstable 62804 Friday, June 14th

THE MOVE Saturday, June 15th

THE SEARCHERS Car Park+Supporting Groups+Bar extn.

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AT 33-37 WARDOUR STREET, W.1 THE MIDWEEK BIG NITE OUT WITH GUEST ATLANTIC RE-

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ALL-NIGHT SOUL SESSION CHICAGO SETBACK 7-PIECE SOUL BAND THE TONI ROCKET SHOW SOUL SHOW WITH CLEO

SAT., JUNE 15th (7.30-6.00 a.m.) THE ONLY LATE-SET IN TOWN BOBBY WELLINS.

R&B + SOUL + SKA THE CRAW-DADS THE LOCOMOTIVE

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WELCOME AT ALL SESSIONS AND MEMBERS OF YOUTH CLUBS \*\*\*\*\*\*\*

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BICKLEY ARMS, Chislehurst Julia Doig, Peter Bond Trio.

BIRD CURTIS, - Brockley Jack, Brockley Road, Free.

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BLACKBOTTOM STOMPERS. -Norwood 18 plus Club.

BRIGHTON BLUES. The return of CHICKEN SHACK at Jimmy's, Steine Street, 7.30 prompt.

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PIED BULL, LIVERPOOL ROAD. N.1. EVERY THURSDAY, OPEN-ING JUNE 27th WITH CLIFF CHARLES.

THREE TUNS, Beckenham, TERRY SMITH.

"WHITTINGTON," PINNER. ALAN ELSDON.

> FRIDAY BLACK CAT BONES

THE CAT ROAD SHOW STARRING U.S. FLATTOP

DOC K's

BLUES LOFT, HIGH WYCOMBE.

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KEITH SMITH, River Boat Shuffle, Windsor.

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BLACKBOTTOM STOMPERS. Green Man, Blackheath.

BROCKLEY JACK. See Friday

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NEW BLUES SCENE, Crown Hotel, 174 Richmond Road,

SIX BELLS, Kings Road, Chelsea BILL GREENOW.

BLUES BAND THE CHICKEN SHACK CHAMPION JACK DUPREE

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THE CLERKENWELL TAVERN. JOHN TAYLOR QUAR-

BILL BRUNSKILLS Jazzmen. Fighting Cocks, Kingston.

12-2 pm. Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube). Next week Ronnie Gleaves.

BIRD CURTIS, Goldsmiths Arms, Penge. Free.

#### BLACK CAT BONES BLUESVILLE 68, BRADFORD

BLACK PRINCE Hotel Bexley,

BROCKLEY JACK. See Friday

COOKS, CHINGFORD Royal Forest Hotel GOTHIC JAZZ BAND

ELM PARK HOTEL

New Era Jazzband Lunch-time jam session.

JAZZ DISCIPLES, Lunchtime, Green Man, Blackheath.

Angel). JAZZ-Dancing till mid-

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DYNAFLOW BLUES PIED BULL, 1 LIVERPOOL RD.,

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UNION BLUES SAM APPLE PIE LIGHT SHOW RAILWAY TAVERN ANGEL LANE, STRATFORD

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Kent. Alex Welsh.

CLIFF CHARLES Gardiner's Arms, Chelmsford. COOKS FERRY INN

ANGEL ROAD, EDMONTON MARMALADE

GOTHIC JAZZBAND, Earl of Sandwich, Charing Cross Road. HATFIELD Red Lion, Mr. ACKER BILK.

" Highwayman,"

RENDELL-CARR QUINTET.

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PLOUGH, Stockwell, SW9 DUNCAN CAMPBELL

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KEITH SMITH, Bricklayers Arms, Brentford. SHAKEY VICK

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BLACKBOTTOM STOMPERS. Green Man, Blackheath.

WEDNESDAY

FICKLE PICKLE. See page opposite. GOTHIC JAZZBAND, Earl of Sandwich Charing Cross Road,

HITCHIN, Hermitage Ballroom. Mike Daniels. KEITH SMITH, Amersham.

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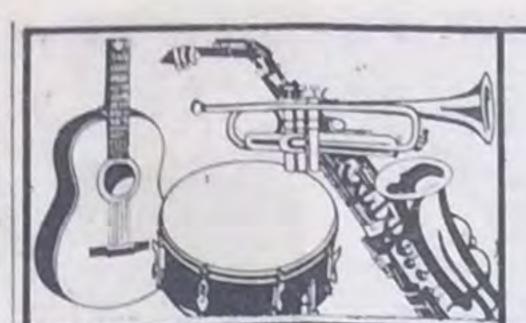
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## MAILBAG

HOW dare these exponents of popular codswal-lop presume upon something dear, and very real, to countless millions of people?

I refer to the disgusting, deplorable, nauseating, sickening, base, vulgar and pretentious way in which the Small Faces have dared to interpret the Lord's Prayer in advertising their latest mass wax wastage.

This must surely rank with the sacrilegeous crime of the decade for these four "musicians" to associate themselves and their "music" with anything as beautiful and perfect as the Lord's Prayer .- P. R. DAWES, Kings College, Taunton, Somerset.

THINK the Small Faces are the most progressive group in pop music today. Their latest LP, "Ogden's Nut Gone Flake," is in the same class as "Disraeli Gears" and "Axis: Bold As Love."-MISS J. WILSON, Luton, Beds.

A FTER much contemplation and searching of my blues-based mind, I have decided to write and say "Hoorah for Long John."

He's dead right. British blues are a bore. How can blues progress when so many people insist on hearing Robert Johnson and Peg Leg Peterson numbers all night

I have always considered that Ten Years After are not a blues band, but on a recent survey of friends and relatives I have realised that not many people share this opinion. We have obviously been too subtle in our attempted progression from purist blues.

So now, throwing caution to the wind and flour bombs at the purists, we say: "Look out! Ten Years After are revolting."-ALVIN LEE, Ten Years After, London SW1.

WISH to express my annoyance at Long John Baldry's comment's on the British blues scene (MM, 1/6/68).

To state that the scene is "all too serious now" doesn't detract from the situation, and to say that the groups seem to be playing exactly the same tunes is absolute, unfounded nonsense.

On the contrary, I think it adds much to the credit of our much-maligned blues men that we have such a highly diversified scene in this country. - JOHN A. CHANDLER, Liverpool 7.

T is with an air of amused cynicism that I have been reading all the bits in the MM saying "Whatever happened to progressive pop?"

My definition, progressive pop can't exist. Progressive equals avant garde, which equals only appreciated by the discerning. Pop equals popular which equals appealing to the masses by the lowest common denominator. - DAVE BACKHOUSE, Cana Variety Agency, London, W1.

LIERE in Portugal we can't see why such rubbish records made by guys Engelbert, Solomon King, Bobby Goldsboro and Andy Williams get high in your chart.

This is a return to 1900. Their voices are good but the songs are terrible. The musi-



MAYALL: "presumably played for an audience of uncomprehending 'teenies'

### HOW DARE THE SMALL FACES PRESUME UPON SOMETHING DEAR TO MILLIONS

cal tastes of English record buyers are educated towards

superficial pop without inter-

est in progressive pop-real pop made by people like Nice, Pink Floyd, Doors and Jefferson Airplane. It must be the mamas and grandmamas who are buying the records, not the young people. — R. M. P. NEVES, Tolliar, Portu-

IF Christopher Bird thinks the Pentangle's LP is all in the key of E (MM, 1/6/68) then I sugest he takes up bridge building rather than waste his time reviewing records.

Four keys were used on this album-E, A, D and G. There are no relative minors. -SHEL TALMY, London SW1.

LIAVING read in the MM that trad is coming back, I can only say I hope it isn't true.

In the recent Trad Boom, now happily dead, bands forsook good jazz and resorted to gimmicks to peddle a very inferior form. Roger Horton's statement that the public want "vocals and horseplay and laughs on stage" is absolute claptrap. Surely a band that is capable of playing good jazz doesn't have to resort to such sordid gimmicks? The Ken Colyer and Barry Martyn bands certainly bear out this statement.-D. G. TUCKER, Cowplain, Nr Portsmouth.

AM sick to death with pop musicians continually blaming fans for the current feeble scene in this country. Three or four years ago, groups were playing music that both they and the kids could enjoy and understand. Then progress became the "in" word and musicians began to play more and more to please themselves.

fashionable attitude seems to be "what we are



STEVE MARRIOTT

playing is great and if we don't get through to you it's because you are thick." Engelbert may be the most regressive performer for generations, but at least his fans can believe that he does have some respect for them.

Travel forward by all means, dear musicians, but please have a little consideration and patience for the people you expect to pay the fare. -ROBIN HUNTER, East Molesey, Surrey.

OD bless Auntie, she's U done it again! Housewives' Choice, Jimmy Young, Joe Loss and now our last hope fades away with Savile's Travels.

What a collection of pointless interviews with "ordinary" people. Surely the radio is a chance to escape from such everyday things. Thank you, John Peel, for three hours of sanity per week .- B. MAXWELL, Taunton, Somerset,

LIOW can Top Of The Pops be the top pop show on TV? All we get is the same old faces week after week.

Next week (God help us!) we will no doubt have back the Herd, Tremeloes and Love Affair. Not bad, as we seem to have had them on every week since their records have been out. Why don't we have the Equals to put some life into a dead show?—D. PARSONS, pop market?

Essex.

The pretentious sounds of

superficial singers have no

right to mass recognition with

their silly songs soaked in

insincerity while the meaning-

ful and sensitive lyrics of Paul

Simon are ignored. I some-

times wonder whether it's a

pop market or a kindergarten.

-COLIN BRINTON, Harwich,

THE short answer to Robin

May 18) on not being able to

please everybody is simply

this-if the government had allowed Radio Caroline or

Radio London to broadcast

from a land-based transmitter

then we could all be pleased.

fans could have listened to

the Light Programme and the

pop fans could have heard

Robbie Dale and Johnny

Walker on the other station .-

J. T. HAWKINS, Enfield,

The NDO and Jimmy Young

Scott's comments (MM,

I'M sick and tired of John Peel playing Tyrannosaurus Rex every Wednesday night

Sunningdale, Berks.

and Sunday afternoon, Surely it's about time Peel considered his listeners a bit more and played records by other artists. At the moment there are about 100 artists in the same field better than Rex .- R. GIBBON, Meadowfield, Durham.

T is good to see traditional I jazz regaining some of the popularity that it once en-

A major factor in the renewed interest must be due to our top bands placing so much emphasis on good arrangements and presentation. This is a great improvement on those inferior bands that emerged during the trad boom playing lifeless versions of the same old tunes identically, right down to the same Bix Beiderbecke solos, - D. GREGORY, Hornchurch, Essex.

THE Pentangle LP is really great, but there is not enough of it, Compare it with the Stones LP, for

which I paid 1s. less. The Stones' lasts for 43 minutes 28 seconds and the Pentangles' for 31 minutes 32 seconds.-ALLAN PENNELL,

AM writing to express my growing disgust of the total rejection of Simon and Garfunkel by Britain's gullible record buying public. How much longer must the creative expression of Paul Simon lose itself in the artificial scene of Britain's

## Blues collar and tie!

WHO would believe it? Any male wishing to see John Mayall's Bluesbreakers at St Alban's City Hall on Whit Monday was required to wear a collar and tie!

Three friends and I motored the 20 or so miles from London only to be turned away at the door for being "not properly dressed."

This kind of absurd discrimination has almost entirely disappeared in London. I presume the idea behind this ruling is that people without ties are undesirable. As foolish a fallacy as the idea that a collar and tie make for desirability. -PETER HERRING, London E8.

• LP WINNER

SINCE when has a collar and tie been the uniform of the underprivileged who are the true blues audience? -KEITH PARKER, Hatfield, Herts.

PRESUMABLY, Mayall played for an audience of uncomprehending "teenies." Holding a blues festival and then excluding typical blues fans who had bought tickets seems absurd. - STEPHEN LEGG, St Albans, Herts.

OK, SO IT'S the rules, but why for heaven's sake don't they advertise that no one will be let in without a collar and tie? Even fans with advance tickets were turned away, fans who had come a heck of a long way to listen to the blues.-ANN AKROYD, Harpenden, Herts.

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