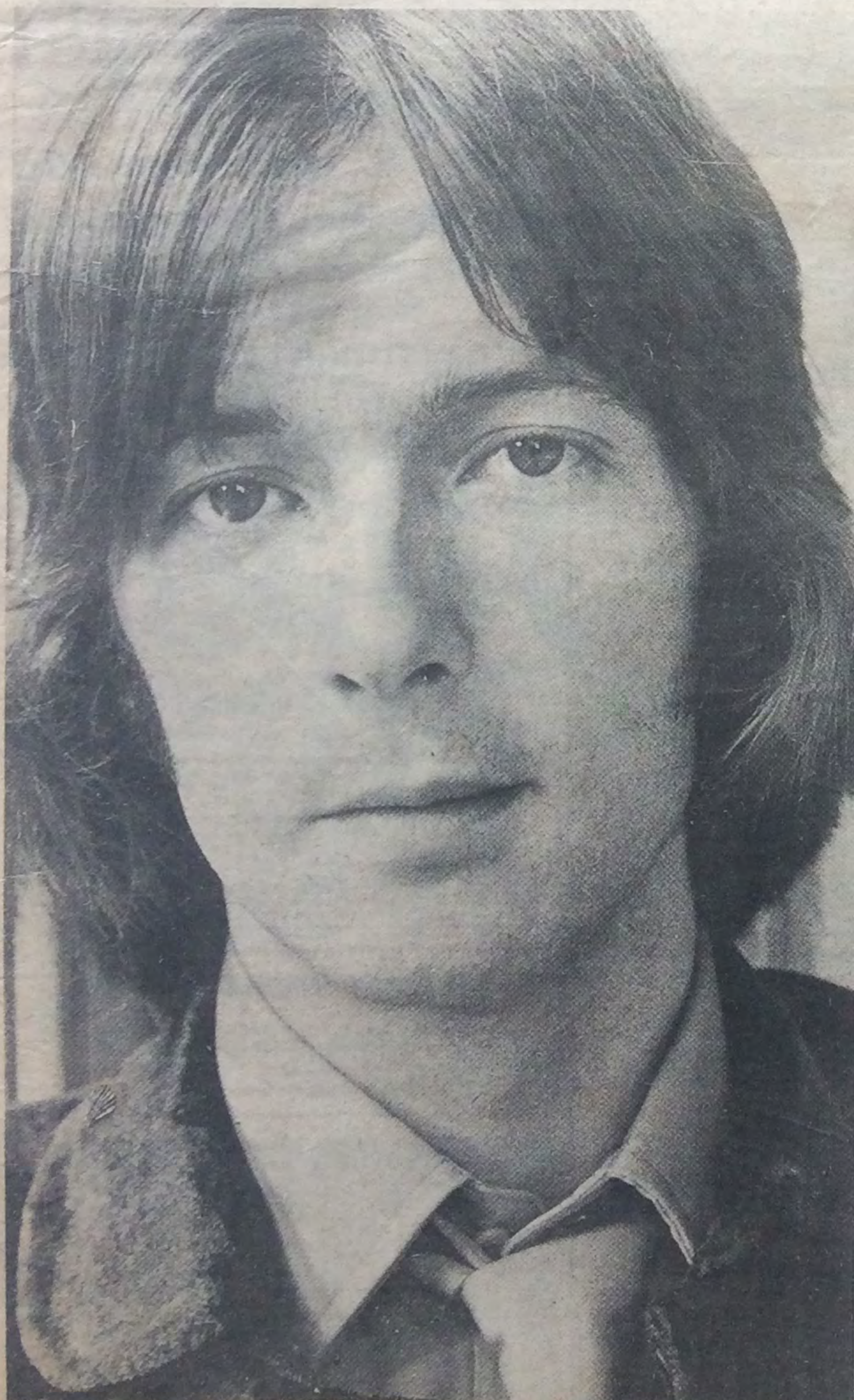


# CREAM NOT TO SPLIT UP



ERIC CLAPTON: voted musician of the year by MM readers.

## Manager off to States for talks

**T**HE Cream are not now likely to split, it was exclusively revealed to MM this week.

According to an authoritative source close to the group, the Cream will probably stay together as a group instead of splitting up at the end of the year as previously announced.

The group are currently on a "farewell" tour of America and were scheduled to perform their final London concert at the Royal Albert Hall on November 26.

### Talk

But manager Robert Stigwood flew to America last week "to talk over again their plan to disband at the end of the year."

Before he left for San Francisco, Stigwood told the MM: "I have given a great deal of thought to the possibility of Eric Clapton, Jack Bruce and Ginger Baker staying together and I shall try and persuade them to do so."

When the group announced earlier this year that they had agreed to break the group up, they said they would form three separate groups which would be managed by Robert Stigwood.

### Earn

Their American tour which opened last Friday in San Francisco will last six weeks and is estimated to earn the group 650,000 dollars.

In this year's MM Pop Poll, guitarist Clapton was voted Top Musician in both the British and International sections.



TRUTH ABOUT TOM JONES  
PAGE 10



MARY'S LIFE AT THE TOP  
PAGE 7



POP TODAY and TOMORROW  
PAGE 16



THE REAL JOOLS  
PAGE 14



THE BLUES British style  
PAGE 20



LEAPY LEE BLIND DATE  
PAGE 13

## Plus lots more!



# MELODY MAKER POP 30

- 1 (1) **THOSE WERE THE DAYS** ..... Mary Hopkin, Apple
- 2 (3) **JESAMINE** ..... Casuals, Decca
- 3 (2) **HEY JUDE** ..... Beatles, Apple
- 4 (4) **LITTLE ARROWS** ..... Leapy Lee, MCA
- 5 (7) **LADY WILLPOWER** ... Gary Puckett and the Union Gap, CBS
- 6 (5) **HOLD ME TIGHT** ..... Johnny Nash, Regal Zonophone
- 7 (6) **I'VE GOTTA GET A MESSAGE TO YOU** ..... Bee Gees, Polydor
- 8 (10) **CLASSICAL GAS** ..... Mason Williams, Warner Bros.
- 9 (8) **I SAY A LITTLE PRAYER** ..... Aretha Franklin, Atlantic
- 10 (12) **THE RED BALLOON** ..... Dave Clark Five, Columbia
- 11 (18) **MY LITTLE LADY** ..... Tremeloes, CBS
- 12 (16) **A DAY WITHOUT LOVE** ..... Love Affair, CBS
- 13 (9) **DO IT AGAIN** ..... Beach Boys, Capitol
- 14 (17) **LES BICYCLETES DE BELSIZE** Engelbert Humperdinck, Decca
- 15 (14) **ICE IN THE SUN** ..... Status Quo, Pye
- 16 (13) **DREAM A LITTLE DREAM** ..... Mama Cass, RCA
- 17 (11) **ON THE ROAD AGAIN** ..... Canned Heat, Liberty
- 18 (23) **HELLO I LOVE YOU** ..... Doors, Elektra
- 19 (15) **HIGH IN THE SKY** ..... Amen Corner, Deram
- 20 (25) **LIGHT MY FIRE** ..... Jose Feliciano, RCA
- 21 (27) **MARIANNE** ..... Cliff Richard, Columbia
- 22 (—) **GOOD, BAD AND THE UGLY** ..... Hugo Montenegro, RCA
- 23 (21) **I LIVE FOR THE SUN** ..... Vanity Fare, Page One
- 24 (—) **LISTEN TO ME** ..... Hollies, Parlophone
- 25 (19) **THIS GUY'S IN LOVE** ..... Herb Alpert, A&M
- 26 (20) **HELP YOURSELF** ..... Tom Jones, Decca
- (—) **THE WRECK OF THE ANTOINETTE**  
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 28 (—) **ONLY ONE WOMAN** ..... Marbles, Polydor
- 29 (22) **HARD TO HANDLE** ..... Otis Redding, Atlantic
- 30 (26) **THE WEIGHT** ..... The Band, Capitol

Two titles 'tied' for 26th position

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## top twenty albums

- |  |  |
|--|--|
| 1 (1) <b>HOLLIES GREATEST HITS</b><br>Hollies, Parlophone        | 12 (13) <b>WAITING FOR THE SUN</b><br>Doors, Elektra                       |
| 2 (4) <b>LIVE AT THE TALK OF THE TOWN</b><br>Seekers, Columbia   | 13 (12) <b>ARETHA NOW</b><br>Aretha Franklin, Atlantic                     |
| 3 (3) <b>BOOKENDS</b><br>Simon and Garfunkel, CBS                | 14 (15) <b>BEST OF THE BEACH BOYS</b><br>Beach Boys, Capitol               |
| 4 (2) <b>DELILAH</b> ... Tom Jones, Decca                        | 15 (—) <b>THE GRADUATE</b><br>Soundtrack, CBS                              |
| 5 (7) <b>THE SOUND OF MUSIC</b><br>Soundtrack, RCA               | 16 (17) <b>THIS IS SOUL</b><br>Various Artists, Atlantic                   |
| 6 (6) <b>WHEELS OF FIRE (Double Album)</b><br>Cream, Polydor     | 17 (16) <b>IMMORTAL OTIS REDDING</b><br>Otis Redding, Atlantic             |
| 7 (9) <b>IN SEARCH OF THE LOST CHORD</b><br>Moody Blues, Deram   | (—) <b>JOHNNY CASH AT FOLSOM PRISON</b><br>Johnny Cash, CBS                |
| 8 (5) <b>BOOGIE WITH CANNED HEAT</b><br>Canned Heat, Liberty     | 19 (11) <b>JUNGLE BOOK</b><br>Soundtrack, Disneyland                       |
| 9 (10) <b>MR. WONDERFUL</b><br>Fleetwood Mac, Blue Horizon       | 20 (—) <b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b><br>Beatles, Parlophone |
| 10 (19) <b>IDEA</b> ..... Bee Gees, Polydor                      |  |
| 11 (8) <b>A MAN WITHOUT LOVE</b><br>Engelbert Humperdinck, Decca |  |

## u.s. top ten

- As listed by "Billboard"
- |   |  |
|---|--|
| 1 (1) <b>HEY JUDE</b> ..... Beatles, Apple                        | 6 (—) <b>MIDNIGHT CONFESSIONS</b><br>Grassroots, Dunhill       |
| 2 (2) <b>HARPER VALLEY P.T.A.</b><br>Jeannie C. Riley, Plantation | 7 (—) <b>MY SPECIAL ANGEL</b><br>Vogues, Reprise               |
| 3 (3) <b>FIRE</b> Crazy World of Arthur Brown, Atlantic           | 8 (8) <b>I'VE GOTTA GET A MESSAGE TO YOU</b><br>Bee Gees, Atco |
| 4 (4) <b>LITTLE GREEN APPLES</b><br>O. C. Smith, Columbia         | 9 (—) <b>OVER YOU</b> Gary Puckett and the Union Gap, Columbia |
| 5 (5) <b>GIRL WATCHER</b><br>O'Kaysions, ABC                      | 10 (6) <b>SLIP AWAY</b><br>Clarence Carter, Atlantic           |

## Melody Maker

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## COME TO BERLIN WITH THE MM

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ELVIN JONES

can attraction. The final show, on Sunday night, is the History of Soul with the Muddy Waters Blues Band, Stars of Faith, Carla Thomas and the Horace Silver Quintet.

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# BRUCE WELCH TO LEAVE SHADOWS

BRUCE WELCH, a founder member of the Shadows, is leaving the group at the end of its current run with Cliff Richard in the Autumn Show at the London Palladium. He will take charge of the Shadows' two music publishing companies.

This shock announcement was made to the Melody Maker by Hank Marvin, group's lead guitarist, shortly after the Shads and Cliff celebrated their tenth anniversary last week.

But drummer Brian Bennett, bass guitarist John Rostill and Hank will carry on as a trio under the Shadows name. "Brian was also going to leave at first," Hank told the MM on Monday. "But he changed his mind when he realised he would be free to do session work."

"We shall continue to record as a trio. It won't be necessary to add another man. We can always dub another guitar on if we wish to."

Would the Shads definitely quit public appearances? Adds Hank: "It is difficult to give an unequivocal 'yes' or 'no' to that. Something might come up."

"There have been a couple of things talked about—such as working with Cliff next year on a Continental concert. We might appear as second top to Cliff with an orchestral backing."

"The 'break-up' has not been a sudden thing. We felt for some time we had deteriorated into a sort of musical vacuum."

(Turn to Page 19)



BRUCE: founder member

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TOP SWEDISH GROUP NOW IN BRITAIN



APPLE FILMS, one of the divisions of Apple Corps, the Beatles' company, is not closing down, it was exclusively revealed to MM this week. But Apple Films' head, Dennis O'Dell is leaving the company.

Apple executive Jeremy Banks told MM that O'Dell would be concentrating on his own projects.

National newspaper reports last week said that the film division would close down, but Apple denied this on Monday.

A statement said: "Apple Films, a division of Apple Corps, is not closing down although Dennis O'Dell, associate producer of the Beatles' 'Hard Day's Night' and 'Help' has decided to concentrate on his own projects and will probably relinquish his directorship of Apple Films and Apple Corps."

There has been no dispute. On the contrary, he remains a confidante and advisor and enjoys the friendship and trust of the Beatles and their co-directors. There are no plans for a feature film under the Apple banner at this time because with two records near the top of most of the world's charts with total sales in excess of five and a half million and five albums shortly to be released, the company is fully extended in the record and publishing field."

**TOTP SPECIALS**

TOP OF THE Pops producer Johnnie Stewart was this week making preparations for two 45-minute TOTP "specials" during Christmas week.

As in previous years, the shows will spotlight all the No. 1 hits during the year. "But there should also be time for a few extra items," Johnnie told the MM on Monday.

Johnnie Stewart goes on leave in a fortnight's time. During his absence, Colin Charman will produce TOTP.

**FLEETWOOD MAY SIGN**

FLEETWOOD MAC have signed a three year agency contract with America's Premier Talent organisation, which handles Stateside book-

# BEATLES' APPLE FILMS NOT CLOSING DOWN

ings for such groups as the Who, the Crazy World Of Arthur Brown and Herman's Hermits.

The first tour through the new deal, which will be the second U.S. trip for the Fleetwood Mac, will take the group to major venues all over America.

Tomorrow (Friday) the group plays the South Bank Club, Grimsby, then on Saturday Gaiety Ballroom, Ramsey, IOM, the Manor House, Ipswich (13), Marquee, London (14), with three days of recording a new album during next week.

**NEW BROWN SINGLE**

THE CRAZY World Of Arthur Brown have a new single released on November 15 and the same day fly to the States for a five-week tour.

This Saturday (12) the group plays Sheffield.

**SONG CONTEST**

THE AUSTRIAN Song Contest takes place in Innsbruck, Tyrol, from October 14-19 with teams from 12 European countries competing.

The British team for the contest consists of Keith Dangerfield, Johnny Van Doren and Ralph McTell, but major artists from all over Europe will be providing cabaret entertainment each night of the contest.

Stars from Britain include Manfred Mann, Roger Whitta-

## Guitarist O'List leaves Nice



DAVE O'LIST

GUITARIST DAVID O'List, has left the Nice. The group will continue for the time being as a trio.

The parting was amicable and although no replacement has been confirmed it is



JAGGER: new songs

THE ROLLING Stones' next single may be a track from their "Beggar's Banquet" album which is held up because of a dispute between the group and Decca Records.

Decca are objecting to the cover which shows the top of a lavatory and a wall covered in graffiti, a Decca spokesman said this week that they still did not intend to release the album with this cover and the group are also refusing

## Rolling Stones next single may be 'Beggar's Banquet' track

to let the album be released with another cover. In these circumstances, a single of one of the tracks may be released, although Mick Jagger and Keith Richard have written several new songs which the group has been rehearsing.

It was revealed this week that Marianne Faithfull is expecting another baby and the father is Mick Jagger. Marianne is staying in Ireland while Jagger makes his solo film debut in Performance which also stars James Fox and Anita Von Fallenberg.

Marianne Faithfull, who is separated from her husband John Dunbar has a three-year-old son Nicholas.

**TIME BOX TV DATES**

TIME BOX fly to Germany on October 23 for two TV dates, the first of a number of Continental bookings.

From November 8 to 16 they go to Paris for TV, radio and club appearances.

Their trip to Sweden to appear at the Vargar Stadium, Malmo, on Boxing Day, has now been extended for four days to take in concerts in Stockholm and Gothenberg. The group goes to Israel in January for a cabaret season in Tel Aviv.

Their next single will be released on November 15.

**SHOW STOPPERS DUE**

SHOW STOPPERS, vocal group from Philadelphia who hit the MM chart with "Ain't Nothin' But A Houseparty," are due to arrive in London today (Thursday) and make their bow on Top of the Pops — either "live" tonight or taped for next week.

Group, comprising two sets of brothers, Laddie and Alec Burke (brothers of Solomon Burke) and Earl and Timmy Smith, will tour Britain until the end of November.

thought that it may be guitarist Malcolm Langstaff.

On October 26 the Nice will be seen on BBC-2's Colour Me Pop. The release date of a new album and single is November 1.

ker and David Garrick and the music for the contest will be provided by the Gustav Bron band.

The contest will be filmed in colour for TV stations all over the Continent.

**COOKE HOSTS TV**

SINGER ROGER James Cooke will host a new Harlech TV show which will be recorded on December 2 and 3 and screened around Christmas.

Roger is currently touring Wales, the Bristol area and Somerset interviewing young hopefuls for the show.

**RED FOLLOWS GARY**

WHEN THE Gary Burton Quartet completes its season at Ronnie Scott's Club, on Saturday (12), it will be followed into the club by Red Norvo (vibes, xylophone) and Ruby Braff (cornet) accom-

panied by George Wein (pno) and a bassist and drummer yet to be fixed. They open for a week on Monday (14).

Next attractions in the club, for the week beginning October 21, are Salena Jones with the Brian Lemon Trio and Ronnie Scott and the Band. A Brighton group, the Affinity, play upstairs at the club on Saturday (12).

**CLEM'S SOLO DISC**

CLEM CURTIS'S first solo single since leaving the Foundations will be a Tony Macaulay composition, "Just For Tonight."

Clem is currently rehearsing a backing group and plans to start one-nighters in about two weeks time.

**FLIRTATIONS TOUR**

THE FLIRTATIONS are to make a Far Eastern tour

early next year, including two weeks at the Hong Kong Hilton.

Commenting on reports that they would be appearing in a Jack Good stage production of Othello, a spokesman for the group told the MM: "Although Jack Good has announced that they are appearing, we know nothing about it. But obviously we are interested and are waiting to hear what it is all about."

**CAT'S U.S. DISC**

CAT STEVENS, whose first single for a year, "Here Comes My Wife" is released in Britain tomorrow (Friday), is to record a single and album specifically for America.

The American discs will tie up with a probable ten-day trip to New York in mid-January for radio and TV promotion. Cat's agent, Dick

**TONY'S ALBUM**

SINGER TONY Bennett is to record his first Christmas album, with Canadian MD Robert Farnon, who now lives in the Channel Islands. The LP will be recorded in New York.

Farnon flew to New York last week for the sessions and the album will be released in Britain in December.

**BONES NEW SERIES**

BLACK CAT Bones play the first of a series of new Blues Nights at the Golden Star Club, Westbourne Road, Holloway, tonight (Thursday).

Tomorrow, the group plays the North West Polytechnic and then visits Kingston College Of Further Education (12), South Bank Club, Grimsby (13) and Quaintways, Chester (14).

....visiting England this week....  
 ....for the first time....  
 ....sensational American group

# BLUE CHEER



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WORK STARTS WITH McCARTNEY ON NEW ALBUM

# MARY TO RECORD BEATLE SONGS

MARY HOPKIN — still number one this week with "Those Were The Days" — has started work on her first album with Beatle Paul McCartney.



MARY HOPKIN: first LP

Mary will be recording a number of songs, including several Lennon and McCartney compositions, although it is unlikely that every track will be an original by Paul and John.

A spokesman told the MM: "Mary is having a couple of weeks off from TV and appearances to think about the rest of the album although a couple of things have already been recorded."

No live concert appearances have been set for Mary because it is felt that until she has a proper act it would be better for her to concentrate on TV and guest appearances.

## LOUIS RESTING

Louis Armstrong will not be back at work until at least the middle of November (reports Leonard Feather).

Louis, who entered hospital in mid-September suffering from a blood clot on the leg, was also a victim of nervous exhaustion and excessive dieting.

However, Armstrong has now been taken off the "intensive care" list at the Beth Israel Hospital in New York and is making good progress.

## 'HEY JUDE' WINS

THE BEATLES' "Hey Jude," entered by the Northern

Journalists by Gilbert Beaud (11 — 175) and "Azzuro" by Adriano (12 — 128).

## LOVE AFFAIR TV

LOVE AFFAIR, who this week rose four places to number 12 in the Pop 30 with "A Day Without Love," guest in Time for Blackburn on October 26.

The group has signed for the special Christmas Day edition of Top Of The Pops on which they will be doing their first hit, "Everlasting Love."

Love Affair are currently touring with Scott Walker, Paper Dolls, Casuals, Cupid's Inspiration, Terry Reid and the Ronnie Scott Orchestra.

## BLUE HORIZON PLAN

BLUE HORIZON, the specialist blues label, are to promote a series of concerts at London's Conway Hall in association with the London Blues Society.

The first of the concerts will be on December 7.

Signed so far are Champion Jack Dupree, Duster Bennett and Gordon Smith. Other names will be signed later.

## MOODYS' NEW DISC

THE MOODY BLUES, who fly to America on October 18 to start a seven week tour, have a new single released on October 25.

It is "Ride My Seesaw," a track from their "In Search Of A Lost Chord" album which has already sold 200,000 in America.

Their American tour opens in Minneapolis on October 18. The group are spending the whole of January recording a new album.



## TWO POP MARRIAGES

Pop marriages are in the news this week with Dec Cluskey (right) of the Bachelors and singer P. P. (Pat) Arnold both getting married—but not to each other. Dec, the last of the Bachelors to marry (though he remains a Bachelor), married 22-year-old dancer Sandra Williams at her home town, Stanford-le-Hope, Essex, with brother Con as Best Man. Pat Arnold, who came to Britain with Ike and Tina Turner's Revue two years ago and stayed, married Jim Morris at Farnham, in Surrey.

## Blue Cheer due for short visit

AMERICAN West Coast group Blue Cheer arrive in Britain next week for a short promotional visit.

They arrive on Tuesday (October 15) and play London's Blaises the same night. They also appear at Richmond's Middle Earth (16) and the Round House, Chalk Farm (19). They appear on BBC-TV's How It Is on October 18.

On October 25, 26 and 27, they are in Holland for TV and concert appearances.

A new single "Feathers From Your Tree" is released tomorrow (Friday).

## P.J. DISC DELAY

THE RELEASE of P. J. Proby's new single, "The Day That Lorraine Came Down," has been put back to October 18.

Proby goes to Germany on November 11 for TV.

He will return to America in August, 1969, to do location work on his first film in New York and California and may also do cabaret dates.

## BARRIER CABARET

THE BARRIER fly to Majorca tomorrow (Friday) for three weeks of cabaret in Palma. Their new single, a Howard-Blaikley song, "Uh!" is released on October 25.

The group's lead singer Eric Francis has joined Eyemark Films as a consultant producer and has completed a film of Barry Ryan singing his new release, "Eloise," which will be shown on the Time For Blackburn show this Saturday (12).

## NEXT WEEK

BEE GEE  
MAURICE  
GIBB  
in  
Blind  
Date

DON'T MISS IT

## NEWS EXTRA

SINGER Terry Reid starts a two month tour of America on October 24 in Houston, Texas. He plays a number of dates with the Cream.

The Spinners appear at Liverpool's Philharmonic Hall tomorrow (Friday) and half the concert will be broadcast on Radio Merseyside. They appear at Newcastle City Hall on October 13. Julie Driscoll is back in action after four days dental treatment at the London Clinic. Sharon Tandy's next single "Hold On" is released on October 18.

Solomon King, Kathy Kirby and Leapy Lee star in variety at the Wolverhampton Grand for a week from October 14. Lonnie Donegan and Rolf Harris star in the Birthday Show which opens for a season at the Coventry Theatre tonight (Thursday). The

A NUMBER of radio and TV appearances have been set for American pop phenomenon Tiny Tim, who flies to Britain on October 24.

He appears on Pete's Saturday People (26); the Dave Allen Show (27); Radio One Club and Late Night Line-Up (28) and Late Night Extra (29). His concert for boys' clubs charities is at the Royal Albert Hall on October 30 before a celebrity audience that is expected to include the Beatles and actor Richard Attenborough.

Also on the bill will be singers Peter Sarstedt and Joe Cocker and the Bonzo Dog Doo Dah Band. Mary Hopkins has withdrawn from the concert.

Tiny Tim will be backed by the 40-piece National Concert Orchestra led by Anthony Gilbert, which includes harpist David Snell and drummer Andy White.

## CHAS WADE ILL

CHAS WADE, drummer with the Symbols, was taken to Chadwell Heath Hospital, Essex, last Thursday, suffering from German measles and glandular fever.

Jan Campbell Folk Group, the Young Tradition, Tommy Dempsey, Dave Phillips and John Swift top a charity bill in aid of the Shelter campaign for the homeless at Birmingham Town Hall tomorrow (Friday).

David Essex has a new single "Just For Tonight" released on October 25. The Casuals, Mary Hopkin and other winners appear in a special Opportunity Knocks on November 6.

The Assistant, the film in which the New Formula appear, goes on release as supporting feature to Till Death Do Us Part, in December. Young Blood, start a Continental tour with five days cabaret in Paris from December 2 and tour France from December 9 to 18, followed by Spanish and German TV dates. Lynn and Graham McCarthy have been booked for a cabaret engagement in Malta from December 22.

## LATE NIGHT LINE-UP DATE

As a result, the group had to cancel recording sessions which may mean the delay of their album which was due for release in mid-November.

They also cancelled dates in the Birmingham area and had to postpone their flight to America, due yesterday (Wednesday) for the start of a six-week tour.

It is hoped that Chas will be out of hospital by this weekend and the group will then be able to go to the States.

The group's new single, released this week, is "Do I Love You?"

## NEW DUSTY LP

DUSTY SPRINGFIELD'S new album, titled "Dusty Definitely," will be released in mid-November.

The 12 tracks will include "This Girl's In Love With You" — the female version of the Herb Alpert hit — Charles Aznavour's "Who?"; a Portuguese song, "Morning"; and Burt Bacharach's "Another Night."

## EMI STRIKE

A STRIKE at EMI's distribution department at Hayes, Middlesex, last week caused a severe shortage of EMI discs in record shops.

The four-day strike was resolved on Friday, but shops were unable to re-stock with discs by artists like Mary Hopkin, the Beatles and the Dave Clark Five and this was expected to have an effect on the MM's Pop 30 this week.

A spokesman for EMI told MM: "No discs went out for four days, but the dispute ended on Friday and normal distribution began again on Monday."

## BROOKE SINGLE

SINGER BROOK Benton has a new single released tomorrow (Friday) to coincide with his

visit to Britain. Title is "Do Your Own Thing."

Benton appears at Glasgow's Bruce Hotel from October 18-26.

## MACIAS CONCERT

FRENCH SINGER Enrico Macias appears in concert at London's Royal Albert Hall on October 27. He is also recording a colour spectacular for BBC-2 and appears on International Cabaret (20) and the Val Doonican Show (26).

A new single "Tell Me What Is Wrong" is released on October 18.

## DUNBAR AT LSE

AYNSLEY DUNBAR Retaliation and the Deviants share billing at the London School of Economics Students Union on October 19.

Other bookings at the LSE are: Chicken Shack, Blonde On Blonde, Occasional Word Ensemble and John Peel (November 2).

Cat Stevens is back

You've missed his music, but the new single, 'Here comes my wife' is well worth waiting for! great song great sound great

DM 211

DERAM

## Radio and TV booked for Tiny Tim

A NUMBER of radio and TV appearances have been set for American pop phenomenon Tiny Tim, who flies to Britain on October 24.

He appears on Pete's Saturday People (26); the Dave Allen Show (27); Radio One Club and Late Night Line-Up (28) and Late Night Extra (29). His concert for boys' clubs charities is at the Royal Albert Hall on October 30 before a celebrity audience that is expected to include the Beatles and actor Richard Attenborough.

Also on the bill will be singers Peter Sarstedt and Joe Cocker and the Bonzo Dog Doo Dah Band. Mary Hopkins has withdrawn from the concert.

Tiny Tim will be backed by the 40-piece National Concert Orchestra led by Anthony Gilbert, which includes harpist David Snell and drummer Andy White.

## CHAS WADE ILL

CHAS WADE, drummer with the Symbols, was taken to Chadwell Heath Hospital, Essex, last Thursday, suffering from German measles and glandular fever.

## LATE NIGHT LINE-UP DATE

As a result, the group had to cancel recording sessions which may mean the delay of their album which was due for release in mid-November.

They also cancelled dates in the Birmingham area and had to postpone their flight to America, due yesterday (Wednesday) for the start of a six-week tour.

It is hoped that Chas will be out of hospital by this weekend and the group will then be able to go to the States.

The group's new single, released this week, is "Do I Love You?"

## NEW DUSTY LP

DUSTY SPRINGFIELD'S new album, titled "Dusty Definitely," will be released in mid-November.

The 12 tracks will include "This Girl's In Love With You" — the female version of the Herb Alpert hit — Charles Aznavour's "Who?"; a Portuguese song, "Morning"; and Burt Bacharach's "Another Night."

## EMI STRIKE

A STRIKE at EMI's distribution department at Hayes, Middlesex, last week caused a severe shortage of EMI discs in record shops.

The four-day strike was resolved on Friday, but shops were unable to re-stock with discs by artists like Mary Hopkin, the Beatles and the Dave Clark Five and this was expected to have an effect on the MM's Pop 30 this week.

A spokesman for EMI told MM: "No discs went out for four days, but the dispute ended on Friday and normal distribution began again on Monday."

## BROOKE SINGLE

SINGER BROOK Benton has a new single released tomorrow (Friday) to coincide with his

visit to Britain. Title is "Do Your Own Thing."

Benton appears at Glasgow's Bruce Hotel from October 18-26.

## MACIAS CONCERT

FRENCH SINGER Enrico Macias appears in concert at London's Royal Albert Hall on October 27. He is also recording a colour spectacular for BBC-2 and appears on International Cabaret (20) and the Val Doonican Show (26).

A new single "Tell Me What Is Wrong" is released on October 18.

## DUNBAR AT LSE

AYNSLEY DUNBAR Retaliation and the Deviants share billing at the London School of Economics Students Union on October 19.

Other bookings at the LSE are: Chicken Shack, Blonde On Blonde, Occasional Word Ensemble and John Peel (November 2).

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PETE BROWN  
AND HIS  
BATTERED ORNAMENTS

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MOOCHE

THE BAND  
WITH SOMETHING  
TO SAY

RING BRAINTREE  
(Mike Heard) 230





BALDRY: visits Mexico

## Baldry flies to States for TV dates

LONG JOHN BALDRY flies to America next week for a week's television appearances to promote "When The Sun Comes Shining Through," which will be released by Herb Alpert's A & M label on October 14.

From the States John travels to Mexico where he will interview British athletes and commentate on some of the Olympic Games events being held in Mexico City for ITV who are using John's single "Mexico," as the theme tune for their Olympic coverage. Mexico is the flip side of "Sun" and will be promoted as the A-side in Europe and Britain.

Today (Thursday) he takes part in Radio One's Nording concert at the Playhouse, Charing Cross, and on October 14 is heard on Radio One O'Clock. He appears on Time For Blackburn on October 22.

## FOUNDATION SINGLE

THE FOUNDATIONS will record their next single, "Buttercup," as soon as legal complications have been sorted out over the release by Major Minor Records of the group's new singer, Joey Young.

Joey did his first date with the Foundations last weekend. A new American tour is being lined up for the group, possibly for early December.

## Herman to marry

SINGER HERMAN is to marry the daughter of a French businessman.

Herman—Peter Noone—will marry 22-year-old Mireille Strasser in London on November 5, his 21st birthday. Mireille is the daughter of a French company director and met Peter at a party three months ago. She lives with her parents in Westminster, London.

Peter said this week: "I never thought I would meet anyone I would want to marry. Mireille changed my views."

Herman's Hermits began work this week on their follow-up single to "Sunshine Girl" titled "Something is Happening."



HERMAN

## TERRY INJURES FINGERS IN CRASH

LEONARD FEATHER reports that trumpeter Clark Terry almost lost three fingers of his left hand in a serious accident when a car tyre exploded recently. Extensive skin grafting was done on the fingers and Terry is back at work. But it is doubtful if he will recover complete use of the three fingers.

Indian guitarist Amancio D'Silva will be featured with the Rendell-Carr Quintet at the London Jazz Centre concert in the Conway Hall tomorrow (Friday). D'Silva has also recorded an album with Ian Carr for Denis Preston's Record Supervision and is being teamed for further LPs with Guy Warren, Joe Harriott and Michael Garrick.

A possible European tour is in the works for a group billed as The World's Greatest Jazz Band which made it's New York debut last week. Led by Yank Lawson (tpt) and Bob Haggart (bass) it features Billy Butterfield (tpt), Lou McGarity and Carl Fontana (trb), Bud Freeman (trn), Bob Wilber (clt), Ralph Sutton (bjo, vels) and Morey Feld (drs).

Dr Edmond Souchon, New Orleans physician, jazz historian and musician, died in New Orleans on September 14 following a heart attack. He was 71. Souchon was co-founder of the New Orleans Jazz Club and edited it's magazine, Second Line.

John Jenkins and Mike Westbrook are organising the South Devon Jazz Workshop which will hold 20-week

# MYSTERY DEVELOPS OVER BEATLES LIVE CONCERT

A MYSTERY developed this week about the Beatles' projected live concert appearances.

The Beatles want to play again before an audience. This was exclusively revealed in MM three weeks ago and a special concert before an invited audience, filmed for TV, was suggested as the likely outcome of their plans.

But a report last week said that the group had booked London's Royal Albert Hall for a live concert in December. This report was firmly denied by press officer Tony Barrow, yet confirmed by Apple executive Jeremy Banks.

Tony Barrow said: "The Royal Albert Hall has definitely not been booked. The Beatles want to do some sort of live show but it is almost certain to be before a special audience of perhaps 500. The show would be filmed for TV and would require a more intimate venue than the Albert Hall. The group would probably prefer somewhere with theatrical stage facilities."

But Banks said the report was true. "It's possible they'll do a concert there and it's possible they won't," he said. The type of concert had not yet been worked out.

No decision has yet been made about the title, packaging or price of the Beatles' new double album to be released by Apple on November 16.

The new album "The Two Virgins" featuring music and musical experience from John Lennon and artist Yoko Ono will definitely be released by Apple "as soon as possible." But, said an Apple spokesman, no decision had been made about the sleeve. It has been suggested that the cover would feature John and Yoko nude.

## ALBERT HALL DATE MIX-UP

The group's "Yellow Submarine" music is now to be released as an album in Britain in December with simultaneous release in the States. One side features four new Beatles numbers from the film — "All Too Much," "All Together Now," "Hey, Bulldog," and "Northern Song" — along with "All You Need Is Love" and "Yellow Submarine." The other side will feature the theme music from the cartoon film specially re-recorded for the album by George Martin.

## SPENCER RECORDS

SPENCER DAVIS was due to fly to Munich on Tuesday to record "Aquarius," one of the songs from the stage production, Hair, in German.

On October 15, Spencer makes a solo appearance playing 12-string guitar and harmonica in a Czech charity show at the Royal Albert Hall.

He makes his bow with his newly-formed group at Dusseldorf on October 26. As reported in the MM last week, organist Eddie Hardin and drummer Pete York are leaving. Replacements had not been confirmed at presstime. (See feature on page 19).

## RAVEN EXTENDED

MIKE RAVEN'S Sunday Radio One show has been extended an extra half-hour and will run from 7 pm to 8.30 pm from October 13.

Mike told the MM: "The listeners' graph show that both the pop and blues segments of the show are increasing their audience."

## STATUS - A U.S. HIT

THE STATUS Quo's "Ice In The Sun," currently at 15 in the Pop 30, is also a hit in the States where it has reached number 45.

The group, who appear on BBC-TV's Crackerjack on October 24, have started work on their second album.

On December 6 they appear on a charity show, before Princess Margaret, at the London Palladium, and then, on December 11 they start a tour which will take them to Sweden, Switzerland, Norway, Denmark and Germany for radio, TV and cabaret dates.

## NEW ACKER CLUB

ACKER BILK and his band will play at the opening of Bilk's new jazz club, the Old Granary, in Bristol tonight (Thursday). Sharing the bill

are the Johnny Parker Trio, resident group for the first fortnight.

Tomorrow (Friday) will introduce the first of the Avon Cities Jazz Band's weekly club nights. Chris Barber and his band top the bill on Saturday (12). Maynard Ferguson's Big Band stars on Sunday (13) with the Frank

Evans Trio, the resident Sunday group.

Monday (14) sees the first of a weekly series of folk nights. Al Stewart, Noel Murphy and Derek Brimstone are the artists on opening night. On Tuesday (15) the Old Granary presents the Tia Juana Jazzband from Southampton, and on Wednesday (16) the first of the weekly club nights by Bristol's Blue Notes Jazz Band.

## Driscoll for new BBC series

MELODY MAKER Poll-winners Julie Driscoll and the Brian Auger Trinity are among the first stars to appear on the BBC's new Radio One Club, which hits the airwaves daily from October 21.

Chief producer Derek Chinnery told the MM on Monday: "Already we've had over 15,000 applications for membership of the club — before it's even started."

Radio One Club transmits from 12 noon to 2 p.m. from Monday to Friday. The regular Radio One deejays will be featured on the programmes. Opening programme on October 21 stars Tremeloes plus deejays Keith Skues and guest Tony Blackburn. Following day (22) stars Dave Dee and Co., plus Johnny Moran and guest Tony Brandon; Wednesday features Bonzo Dog Doo Dah Band, deejay Dave Lee Travis and guest Chris Denning; Thursday — Crazy



AUGER: first stars

World of Arthur Brown, Stuart Henry and guest Ed Stewart; Friday — Julie Driscoll and Brian Auger Trinity, deejay Pete Drummond and guest David Symonds.

## DUBLINERS TOUR

IRISH FOLK group, the Dubliners, tour Britain in October and November. They open at the City Hall, Newcastle on October 20, then play



DAVE MASON

## Dave quits Traffic again — this time for good

DAVE MASON has quit Traffic for the second time in 10 months. But this time he has left for good.

A spokesman for Traffic told MM on Monday: "Dave is no longer associated with Traffic. He prefers to work on his own and is planning to go to America in two weeks' time for independent production work."

Dave, who sang, played bass and also lead guitar at times with Traffic, is not being replaced in the group which will continue as a trio. Personnel is Steve Winwood, Chris Wood and Jim Capaldi.

Dave was a founder member of Traffic when the group was formed by Steve Winwood after his split with Spencer Davis. Dave left to solo in December last, but rejoined in May this year.

## BUDDY RICH LEAVES

BUDDY RICH and his band flew out from London Airport on Monday for Copenhagen at the end of their British tour. After one date in Denmark they left for the USA.

Last week, the band recorded live at London's Ronnie Scott Club for Liberty Records, who say the album will be released early in '69. Derek Boulton produced the session, standing in for Dick Bock of World Pacific who collapsed in London shortly before the session was to take place.

This week, Bock was said to be recovering.

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LOVE AFFAIR  
GENO WASHINGTON  
TREMELONES  
VANILLA FUDGE  
CAT STEVENS  
PLASTIC PENNY  
MANFRED MANN  
(TOM MCGUINNESS AND KLAUS VOORMAN)  
THE DEEP PURPLE  
SONS AND LOVERS  
GRAPEFRUIT  
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THE FAMILY

MIKE STUART SPANN  
JIMMY CLIFF  
VIRGIN SLEEP  
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Dave Halsey opens a new club, the Jazz Spot, at Fenfield House, High Wycombe, on Sunday (October 13) when the Rendell-Carr Quintet are featured. Harold Mc Nair follows (20) with Terry Smith (20) and Henry Lowther (November 3). The resident trio is led by Tubby Hayes' new guitarist Louis Stewart.

Alex Welsh plays the opening session for another new club at the Ashley Road Sports Club, Hincley, on October 23. George Chisholm stars on October 30 and following bookings include Monty Sunshine, Terry Lightfoot, Acker Bilk, Alan Elsdon, Johnny Parker and George Melly.

The first album made by



# MR. NINE PER CENT the loser agent

by Leon



STEVIE MARRIOTT

## BAD BOYS? NO, IT'S JUST COCKNEY POWER

ARE the Small Faces the Bad Boys of the Pop World? The management at Colston Hall, Bristol, think so after the Faces, and Canned Heat, played a one-nighter there recently.

The Faces went on late and the management, because of licensing restrictions and time limits, turned on the house lights. The Faces left the stage and then returned with Canned Heat to jam until the management finally turned off all the mains to prevent any further playing.

### UPROAR

There was an uproar among the 1,800 strong audience and the Small Faces were accused of using "foul and obscene language." The result was that the management placed a permanent ban on the Small Faces and Canned Heat.

According to Ray Muir, deputy entertainments manager at Colston Hall, the Faces and Canned Heat returned to the stage "more or less inciting the audience to demonstrate."

Stevie Marriott, lead guitarist and vocals, gave his own account of the incident last week when I asked him if he thought the boys were getting a Bad Boys image. "No," he replied firmly. "It's a joke. I think the management at Colston Hall should be called the bad boys. The lights went on without warning in the third number."

### ZOMBIE

"We went off and Canned Heat said 'We don't want to go home, neither do the kids', so we went back and played. The kids didn't want to go home and we wanted to play. I felt sorry for the kids. We wanted to make sure they got their money's worth."

Certainly the Small Faces are no respecters of the minipowers, the "Jobsworths," the uniformed servants of authority who crop up in

concert halls, and other public places.

Said Steve: "We do what we think is right. If you don't, you become a zombie, a walking rules and regulations book. I feel sorry for the people who are like that. We did what was right for the kids and us."

### REPORT

The Faces, in the past, have been at the receiving end of adverse publicity — their visit to Australia at the beginning of the year for example. According to one report, they were supposed to have been "swilling beer, insulting a passenger and making a hostess cry." Steve, at the time, refuted this as being "twisted and warped." Recalling the trip, he said: "The same thing happened in Australia. We get all the ---- when we try to do our job. It was deliberately worked in Australia. No matter what we did, they were down on us. They ran us down while we were there, then, when we left, they praised us and called us the incredible Small Faces."

### BRASH

"We do what we want to do but we also have to bend like everybody else. But we do retaliate sometimes and when we do, the ---- gets thrown at us. What is it, a police state?"

Not yet, Stevie, but give them time.

The Small Faces bad boys? Are they hell! Wild sometimes, yes, brash, advocates of Cockney Power. Their music reflects a certain rebelliousness that is found in a large section of today's young people.

I, for one, am glad we have the Small Faces. They take life by the scruff of the neck and give it a shake-up now and again, something which should be done a bit more often and by a few more.—TONY WILSON

THE Bee Gees seem to be turning Bolshie with their manager Robert Stigwood. First there was Barry Gibb wanting to go solo. Having sorted that out, Stigwood flew to America this week, but first told Robin Gibb to get a hair cut.

Robin refused, on three grounds — 1 He likes his hair the way it is. 2 There is no harm in it and, besides, Jesus had long hair. 3 He has no intention of getting it cut anyway.

The pop world waits with bated breath to see who wins. The ironic thing is that Stigwood is the man who has put on the controversial musical, Hair, at London's Shaftesbury Theatre.

### frogs

Quote from the Eltham and Kentish Times review of Buddy Rich at Croydon: "In Rich we have a really outstanding British drummer" . . . Daily Sketch picked up MM's Tom Jones feature last week.

Bonzo Dog Viv Stanshall has given away his frogs, Roly and Poly to save them from the neighbours. Apparently they were kept awake by froggy songs and started slinging bricks at them.

Premier Drums have made a £1,700 kit for Keith Moon to his own design . . . Jazz Tete A Tete promoter Peter Burman delighted with reactions to his latest touring star — Max Jaffa.

A certain publicist's hand-out this week talks about South African Quailer Rhythm . . . Tom Jones heard giving advice to Mary Hopkin about her career last week. "He was ever so nice," said Mary.

Bonzo Dog belches censored from the David Jacobs TV show . . . It all depends which side of the Apple you bite . . . Julie Driscoll judges the Miss Teenage Brighton beauty contest tomorrow (Friday).

### album

What's all the hang-up over a Jazz Expo replacement for Sun Ra when Cecil Taylor's on the Continent? . . . Don Partridge not exactly a gas on the Frost show.

Emperor Rosko recording a Barry St John album and calling it "The Gospel According to St John" . . . Bee Gee Barry Gibb is househunting.

Horsham, Sussex Workers' Educational Association start a jazz appreciation course tomorrow (Friday) at Horsham School of Art . . . Bonzos say they will use "wa-wa rabbits" on this Sunday's Top Gear. Barry Gibb gave the bride

## Bee Gees turn bolshie over hair

away when P. P. Arnold wed Jim Morris at Guildford on Saturday . . . jazz singer Jeannie Lambe back in action after the birth of her baby.

For a Beverley Hills season recently the Gerald Wilson Orchestra featured Harold Land on tenor and his son, Harold Land Jr, on piano . . . The Raellets who quit Ray Charles before his European tour are sticking together as The Sisters Of Love.

OK, who is going to be the first group to appear nude? . . . Peggy Lee lets her drummer, Grady Tate, do a vocal feature during her act.

Publicist Allan McDougall has left Brian Somerville's office and joined Bill Cosby's Tetragrammaton Records. One of his first jobs is Tiny Tim. Out of the frying pan?

Buddy Rich, who left London on Monday, threatens to be back for "an old-time Christmas" here . . . jazz writer Alan Stevens converted by Scott Walker's Manchester show.

### truth

Buddy Rich at his Ronnie Scott opening: "Welcome to the construction site" . . . disappointed W. C. Fields fans sticking pins into effigies of Ronnie Scott.

Ian Carr rang the MM to rave about Indian guitarist Amancio D'Silva . . . Jimmy Deuchar back in Britain and touring with Ronnie's band on the Scott Walker tour.

Rim Records A&R man (sorry, girl) Jean Walker planning a three-week talent hunt round London pubs and clubs . . . No truth in rumours of unrest among Jethro Tull.

Arthur Brown report to want a violinist in his group. Somebody fiddling while Arthur burns? . . . Jim Morrison seen strolling down Kings Road last Saturday.

The photos for the forthcoming Incredible String Band album were taken in Frank Zappa's back garden . . . sorry, Jonathan King, but your new Radio One show is a drag. Hopscotch roadie, Ian Dobbie, had 27 stitches in



The RAVER'S weekly tonic

Says Tony Gomez of the Foundations: "How can all these popular groups call themselves Underground?" . . . Says the Herd's Peter Frampton: "I've heard a lot of American albums lately. Some, like the Big Pink LP are really nice. But most of the others are so behind. All noise and really chronic."

New French Vogue boss in London, Alain Boublille sees pop music becoming more and more international . . . The Casuals: "We are just playing this jazz for the money."

Seven stockbrokers, two accountants and a lawyer have bought £500 shares in the Web and will collect 20 per cent of their earnings . . . Acker Bilk's Capricorn club planning a darts league.

Ten Years After album "Undead" just great . . . and a welcome to the chart for the Marbles . . . MM Football Team beat Liberty Records 5-3 and now have two wins in three games this season.

Just remembered where we first heard "Dream A Little Dream Of Me"—Ella did it years ago.



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# MARY, AND THE PRIDE OF PONTARDAWE, HER LIFE AT THE TOP . . .



"It's marvellous. I'm so thrilled and so are my parents. I didn't expect it to go to the top so quickly although I thought the song was good enough to do it."

**MARY HOPKINS** looked tired, but cheerful, as she relaxed into a deep armchair at her agent's plush New Bond Street offices. Life at the top suited her, she said, but "it's really very tiring."

Life for 18-year-old Mary, the Beatles protégé who made good, has been galloping along like a winner at Newmarket since "Those Were The Days" yelled "move over" to "Hey Jude" and climbed into the number one spot.

## THRILLED

"It's marvellous," said Mary. "I'm so thrilled and so are my parents. I didn't expect it to get to the top so quickly although I thought the song was good enough to do it."

Sitting next to her was sister Carole, older and pretty, with auburn hair instead of Mary's blonde colouring, but with the same soft Welsh lilt in her voice.

Mary describes Carole as her "companion" although her appointment last week caused speculation whether Mary and her parents were becoming disenchanted with the Apple organisation.

## SHARE

"No, it wasn't like that at all," said Mary. "The papers said that Terry Doran had been sacked, but it was just a story for them. He was never my permanent manager, just temporary, and Carole just took over from him."

In fact, maintained Mary, Carole's role as companion and manager is temporary, too.

**BY ALAN WALSH**

"We're looking for a permanent manager for Mary," Carole told me. "When we find the right person and things sort themselves out, I'll be getting a job."

Carole intended to study graphics at Hornsey College of Art, but has now decided to look for a job in a studio to learn practical artwork.

But she'll still share a flat with her younger and more famous sister and they are, in fact, looking for a permanent, unfurnished home in central London.

I also asked Mary why she had been withdrawn from the Tiny Tim concert at the Royal Albert Hall at the end of the month.

## BASIS

"I'm not ready yet for a concert like that in London," she said. "Everything has been so hectic that I haven't had a chance to get any sort of an act together, and it was felt that this concert was too soon for me."

"I've still got to spend some time sorting out the right songs for my first album."

"I'm spending a fortnight with Paul McCartney when the Beatles have finished their album, looking and trying out songs."

"When we've done that, I'm hoping that these songs will form the basis of an act. Maybe then I can think about making

an appearance in front of the public."

Mary, who was due to fly to Germany last weekend for a guest appearance at the Essen Pop festival, has been in London for six weeks now. And she hasn't had time even to be homesick for Pontardawe, her home town in Wales.

"Those Were The Days" has propelled her into the spotlight and she is still a little overawed by events although she insists she is still enjoying herself enormously.

## RIGOURS

She still loves the pop business, and even the rigours of promoting a number one record haven't taken the edge off her excitement.

She is also aware that she has to start thinking about a follow-up single, but is philosophical about it.

"I know I've got to do one, and I hope I can find a song that I think is right for me and that will appeal to the public."

"I wouldn't say I'm confident, but I'm not worrying about it either. I intend to do songs which are good and which suit me and hope that people will like them. That's all I can do."

## FED UP

"I couldn't do a song just because people think it will be a hit, if I think it's a bad song or wrong for me."

What about "Those Were The Days"? Is she getting fed up singing it every day on all types of programmes?

"Not really, but when I'm singing it I worry all the time whether other people are getting fed up with it."

# The vital organs

Not so long ago, three guitars and drums made a pop group.

But to make yourself heard in the pop world right now you need something more.

The electronic organ has become vital. There are various reasons.

Harpsichords and Fijian log drums might sound different but they're a bit limited and difficult to heave around to dates.

But the two Farfisa models shown here, the F.A.S.T. 5—and on the right the F.A.S.T. 3—are completely portable.

And the F.A.S.T. 5 comes with a special leatherette carrying case. (F.A.S.T.—Farfisa All Silicone Transistor—new and entirely dependable.)

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Another thing, the SOUND of an organ is vital. It can be at one minute throbbing and driving. The next, shrill and soaring. Or crashing and dramatic. It's moods are infinite.

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## CAUGHT IN THE ACT

IT WAS Screamers Night Out at the Astoria, Finsbury Park, London, where the Scott Walker package opened its tour last Friday. Fortunately the screamers kept the noise down enough for Scott to put across a very good set.

Backed by the Ronnie Scott band, Scott's programme started off with Jacques Brel's "Jackie," moving on to "Make It Easy On Yourself," the hit from his Walker Brothers days, "Main Street Mission," "Joanna," and the Brel composition, "If You Go Away." The quiet opening half of this song, in which Scott sat down and accompanied himself on acoustic guitar, was spoiled by some mindless yobs making comments, but Scott, ignoring this bit of bad manners, brought the song to a climactic finish.

Another Brel song, the descriptive and bitter, "Amsterdam," which with its increasing tempo, made a dramatic and exciting final number. The combination of good singing and interesting choice of material made this an extremely satisfying performance from one of the best singers on the scene.

The Paper Dolls, in yellow mini-skirts and halters, worked through a fast-paced set that included "Simon Says," "Yakkity Yak," "Something Here In My Heart" and "House Party," although on this bill they seemed a little out of place.

The Love Affair brought on a hail of orgasmic screaming with their set. This hard-working group has the right pop approach and they scored with "Everlasting Love," "Tobacco Road," "Handbags and Glad-rags" and "A Day Without Love."

The Casuals are an efficient group with a good lead singer, organist John Tebb, who took them through a selection that included "I Feel Free," "Midnight Confession" and their current hit, "Jasmine."

Terry Reid provided the most impressive performance of the first half with some powerful vocal work against organ, drums and his own guitar. An all-too-short set was made up of "Bang Bang," an original titled "Friends," and Terry's own punchy version of Gene Pitney's "Somethings Gotten Hold Of My Heart."

The Gunn were given only two numbers to open the show, including their interpretation of "A Day In The Life," which worked quite well, but two numbers are not enough to give a fair judgment of this trio. Mike Quinn compered. Lots of luck with Christmas crackers this year, Mike. — TONY WILSON

### DUSTY SPRINGFIELD

"WELL, AT LEAST we tried, didn't we?" said proprietor Colin Bartle after the opening night of the new £200,000 Wakefield Theatre Club on Sunday night. And despite the inevitable teething troubles when one opens from scratch an establishment of this nature, it was a very good try. The 9.15 pm "Cabaret Time" (Dev Shawn, Des Lane,

# Screamers night out for Scott

Ann-Lou and Marie) went off with hardly a hitch, and when Dusty Springfield presented the club's first "Star Time" at 11.15 pm, the fact that she was a minute or two late was due entirely to the fact that "I had trouble with my zip!"

But that was the end of her troubles. Backed by her own eight-piece group she sailed through her own (and the Springfields') hits, chatting merrily between songs. She switched moods rapidly from "This Girl's In Love" through "Don't Fight It!" to the brash "Mama" from the show "Cabaret" and a sensitive "If You Go Away."

And if she received a big reception for "I Close My Eyes" there was an ovation awaiting her closing "You Don't Have To Say You Love Me." This after the best part of an hour on stage.

It was a nerve-racking night for everyone associated with the new venture. But Dusty, looking gorgeous in a sparkling white gown — was the least concerned of all. Hers was the purely professional approach — and the audience loved her. — JERRY DAWSON

### FUGS/WHO

THE FUGS have perfected the art of pornographic satire, and this weapon they use to batter at the conventions of politics, sex and social situations. They have uncompromising attitude to their lyrics which are forthright, witty, and clever.

They presented a cross-section of their work at the Roundhouse, last Friday, when they made their first British appearance.

Ken Weaver related four very funny tales, "The Hook," "Spanish Fly On The Gear Shift," "Blue Bird Bus" and "The Homecoming Game." Tuli Kupferberg wandered on and off stage in a succession of sloganed T-Shirts and held up encouraging notices such as "We Invite You To Join The Catholic Church" and "Trespassers Will Be Violated."

The Fugs are entertaining but the entertainment is not for the prudish or the conservative of mind.

The following night, Saturday, the Who played the Roundhouse and were tremendous. Pete Townshend brought their show to a close by snapping his guitar across his knee, pounding it with a mike stand and finally dropping

kick his speakers off the back of the stage. This piece of Theatre of Destruction was sufficient enough to blow the cool of the normally restrained Middle Earth audience and bring them to their feet to rush the stage.

It was a wild finish to a pounding set that included Mose Allison's "Young Man Blues," with a scorching instrumental break, "Substitute," their mini-opera about the seduction of a young girl by Ivor the Engine Driver, their American hit and new British single, "Magic Bus," "Boris The Spider" and the final number a pounding "My Generation" with the Townsend mayhem. — TONY WILSON

### RAPHAEL

RAPHAEL, the Spanish pop singer currently at London's Talk Of The Town, is of the old school of pop entertainment. He uses flamboyant gestures, heavy charm, beseeching hands, emotion charged sobs, pleading looks heavenwards, pain wracked expressions, overpowering volume.

He wore a white suite, a trifle baggy, and employed bullfighting poses that ill befitted his slightly tubby figure. He has a good voice, but his idiosyncracies make it difficult to assess his basic singing ability. A long hard look at a film of his own act might help Raphael refurbish his image. — JACK HUTTON

### SMITH/MORRISSEY

GUITARIST Terry Smith and tenorist Dick Morrissey are a formidably swinging combination, matching each other for run. At the Torrington, Finchley's new jazz club, last week, they played a storming session, backed by the Spike Heatley Trio.

Terry proved himself once again to be one of the most inventive guitarists in British jazz while Morrissey is a fine, competent young player with a lot of talent still to emerge. — ALAN WALSH

### GARY BURTON

The great pity of Gary Burton's stay at the new-look Ronnie Scott Club is that it will only last ten days. For those who have not yet been exposed to Burton's music, I can only advise that they rush to hear him at Ronnie's or don't miss his spot

on the Jazz Expo '68 bill. Having listened to the new Quartet on three successive nights (and despite hearing much of the material more than once) I am not merely convinced that this is one of the great jazz combos — its potential with its present personnel is virtually limitless.

Within the scope of Burton (vbs), Jerry Hahn (gtr), Steve Swallow (bass) and Roy Haynes (drs) is a vast range of music which, no matter the source, comes out as beautifully expressive jazz. Hahn, filling the place recently vacated by the charismatic Larry Coryell, is, to my ears, an improvement. A much stronger jazz voice who deals with the variety of exotic effects which tended to hang up his predecessor, he also has struck up a strong empathy with the exquisite vibes with which Burton graces each performance.

Swallow and Haynes are impeccable — there's no other word for it. But Burton, the catalyst whose brilliance dominates despite the musician himself, is the show stealer. His vibes features — "Chega De Saudade" and "My Foolish Heart" were the ones I heard — are masterpieces. His handling of so dog-eared a ballad as "Heart" is reminiscent of his late mentor, Stan Getz, with that unique ability to remind us how strong the tune is despite years of indiscriminate mauling. — BOB HOUSTON.



SCOTT: good singing, interesting material.

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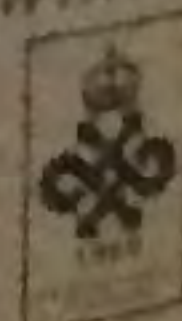
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## Tchicai in full control



TCHICAI

HEADLINING the rush of autumn visitors, John Tchicai and Cadentia Nova Danica jolted summer lethargy with a carefully-conceived musical experience. Although alto saxophonist Tchicai was the man with the name and,

presumably, responsible for filling the Wigmore Hall, the concert was essentially a group performance and must be reviewed as such.

It must also be considered in terms of Stuart Fox's accompanying colour slides. "Accompanying" is the operative word for at only point in the proceedings did the action on the screen have anything to do with what the musicians were attempting. A pity, because lightshows and the psychedelic concept can be stimulating, but the music was brave enough to easily stand alone.

Tchicai's silvery-toned yet potent alto was well featured but he sublimated self to the point of being more of a cog in the wheel than the vital hub of the whole. To those of us bored stiff by conventional forms yet suspicious of musical anarchy, Tchicai, like Ornette Coleman, saves the day. What he plays is lucid and understandable and while he will occasionally lash

out vituperatively, more often than not his horn is filled with sensitivity and an excellent control of the now familiar pleas and plaints in the high register.

Control is the keynote of Tchicai's music. He knows how to play pretty, too, and that's the reason why he will eventually become accepted by the jazz status quo.

The combination of Georgio Musoni's African drums and regular kit played in the Millford Graves manner by Ivan Krill gave the others the rhythmic stimulus that European musicians lack. Tchicai, too, for he does not have the compulsive drive and fire of Ornette with whom he is continually and perhaps unfairly compared.

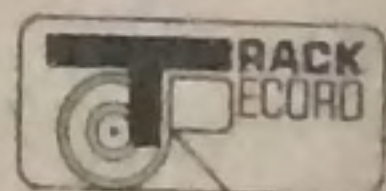
What this man of three continents does have is a personal, lyrical and, above all, studied approach to the new music that helps to reach the people. And that is what jazz from any era is all about. — VALERIE WILMER.



# THE WHO



*'Magic Bus' c/w  
'Dr. Jekyll & Mr. Hyde'*



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# THE TRUTH ABOUT TOM JONES: TWO THREE

**TOM JONES: Part Two**  
Tom Jones is a rare person. Adulation, money, fame—all these he has, yet they don't seem to have touched him fundamentally. He's still sincere, cool, amiable, fun to be with: one of the boys in the nicest sense. Yet despite it all, he has star quality. He looks like a star, even standing in a West End pub with a pint of Red Barrel. He typifies to many women the archetypal, red-blooded virile male: eyes turn when he enters a bar. Yet men like him, too. And he's not afraid to speak his mind.



**YOU** come from a working-class background. Has it helped or hindered you in your striving for success?

It's helped me. It's made me appreciate things more. I'm not under so much of a strain as I might be otherwise. It's helped me in other ways — you have to be pretty tough in this business, physically tough, because you are on stage and you come off sweating and get into draughts. So you can be exposed to colds and things.

The fact that I've done some physical work at one time helps me. I'm strong enough to stand up to things like that.

**DID** your background create Tom Jones or have the events that happened to you later in life moulded you more?

I think that I would have happened—become Tom Jones, the singer — anyway. I always had a voice. I think that my early background moulded my character. The fact that I didn't have money at home probably urged me on to strive for success.

**WHAT** do you feel about Wales today, now that you live in luxury in Surrey?

When I think of Wales, I think of my youth . . . when I was a kid and the things that I did then.

**YOU** have a myth about you as the Teddy boy who made good. Can you explain the extent of your activities as a teenager?

I think that sort of image has been an asset because, for example, when I stop my car at traffic lights, the lads on the building site or the lorry-driver next to me, give me the thumbs-up. They think I'm one of them: I've made it, so there's hope for them.

But Teddy boy . . . what that means to me is a youth who wears Edwardian clothes — that's where the name came from. But people have a different idea. They think a Teddy boy is a juvenile delinquent, always getting into punch-ups. I got into punch-ups in my time, but I was never a juvenile delinquent.

I got married at 16 and that straightened me out. When you're married you grow up quicker. You have responsibilities and you have to knuckle down. The trouble with young people is they have all the physical equipment of manhood, but none of the responsibilities, so they go around looking for kicks.

**DO** you still have a temper — or have time and events mellowed you?

There isn't any call for me to lose my temper now. I haven't got a quick temper. I never had.

Even when I was back in Wales I didn't like fights because if a man wanted to fight you, to actually get involved in physical violence, it meant he had a real grudge against you and that was bad. I always felt that. Then, if you fought, it was boots and head . . . everything. I couldn't understand people who said "that's not fighting fair."

Fighting's not fair, violence isn't a mild thing. These days, if people try to pick an argument, I don't lose my temper. I don't have to. I just laugh at them and think to myself, "well, they're stupid —" It means they are either envious or jealous and they have to try and provoke me because I've been successful.

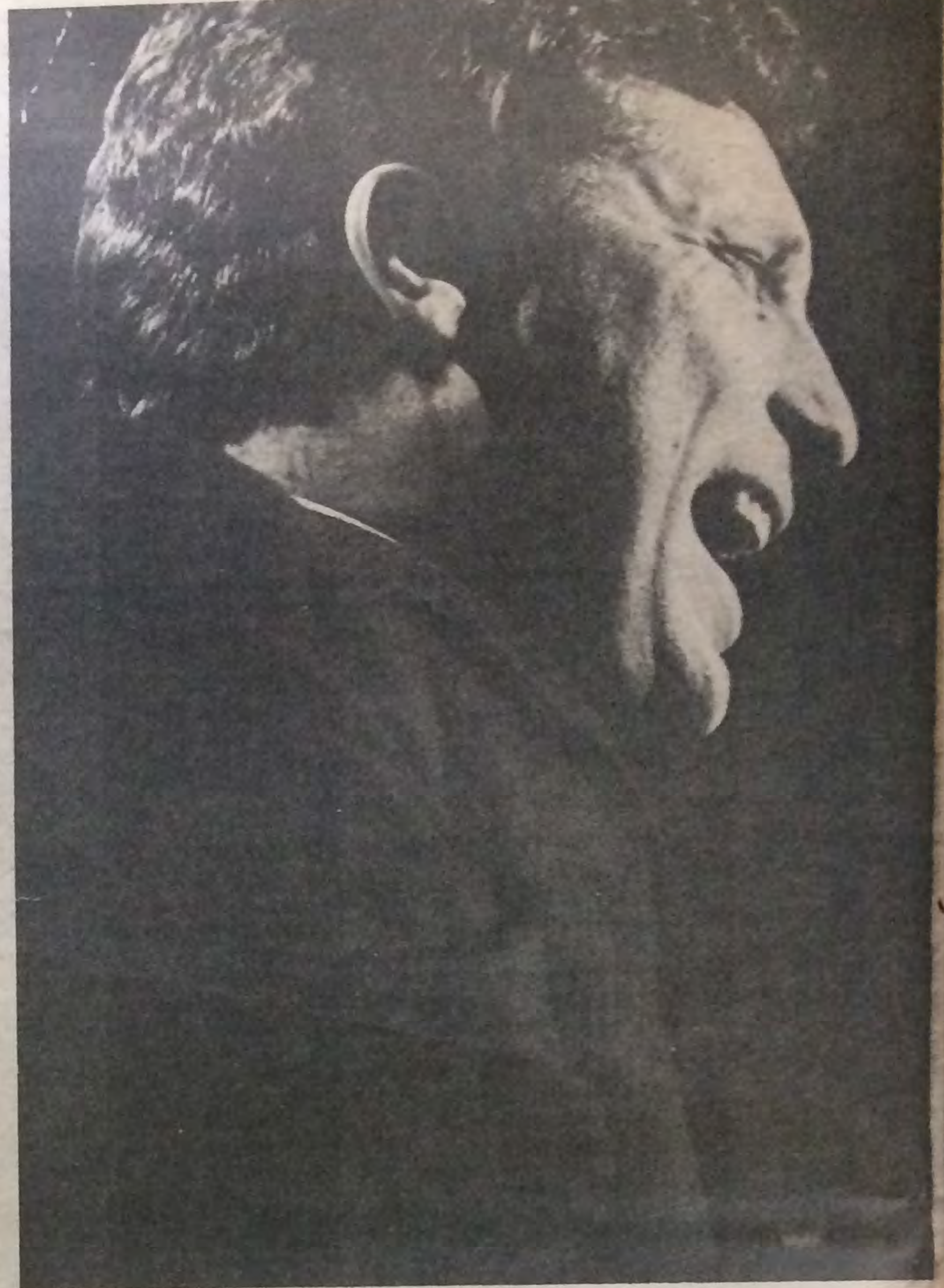
But it doesn't happen often. I think that the average working man appreciates my voice. It's like getting the thumbs up from the lorry driver. He doesn't mind me making it because he thinks at least I've done some real work at one time. He'd be more upset at a teenager who's had a success — some long-haired pimply git.

**YOU** married early — but have you ever had the urge to be free and independent, with no family ties?

Yes, of course. Every man has at one time or another. But coming home brings me to my senses. I'm 28 and I have a son of 11 and we have lots of fun. I think it's a good thing to be able to grow up with your kiddies.

**YOU** are very close to your son?

Yes, I'm very open with him too. He knows everything that I do. If I discuss something — a deal or something — with my wife,

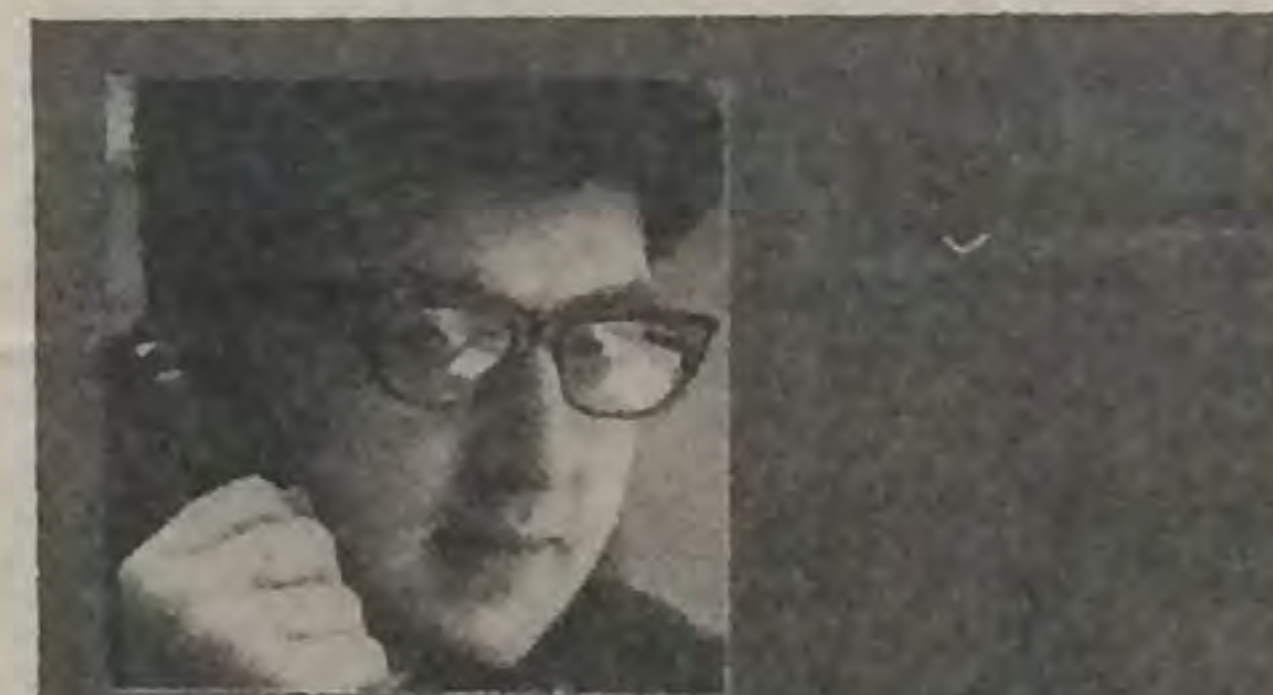


**YOU** have a sexually stimulating act. Is this deliberate or something that happened naturally?

It is sexy, I agree. But it's a natural thing. When I first started singing for money, I used to stand there with both hands on the microphone, hardly moving. That was because I didn't know what to do with my hands.

But even then, as a semi-professional, I realised that I'd have to put everything I had, all the feeling within me, into my singing if I wanted to be successful.

The movements and stage act developed from there.



BY ALAN WALSH

I discuss it with him there. He's interested in my job — he always knows where I'm going and asks me questions. We're pretty close. I see him a lot.

**WHAT** would you like your son to become?

I'd like to see him in showbusiness, because I think it's a marvellous business to be in. If he had a flair for it, that is. He needn't necessarily be a performer, that depends on whether he had talent. But he could be in an agency or with a recording company.

He's interested in music and aware of the business. And if he came into show business, I could help him. I couldn't do that in any other business.

It's funny, he's only 11 but he's aware — he can tell a corny song from a good one.

**WHAT** if he didn't choose show business?

That's up to him. I'd be disappointed, but you can

only bring your children up. They'll make up their own mind after that. All you can do is give them their chance — like my father did. He made sure I had an education, the rest was up to me.

If my boy wanted to be a carpenter or anything, I wouldn't mind. He's a sensible boy. He'd worry me if he wasn't.

**YOU** have a lot of adoring female fans. Does this ever lead to temptations for you?

There are temptations if you get drunk or something. There are birds around all the time. If I was single, it'd be a lot worse but marriage keeps my feet on the ground.

If I wasn't married, I'd be out on tour, swinging all the time, with champagne, the lot and it'd be easy to get carried away with it all.

But when I come home and have to deal with everyday problems — simple things that every man has to cope with — that keeps me well balanced.

**WHAT** do you think of the sexually free, permissive age we live in?

I think that sex is more open these days, not that the people necessarily indulge more. Even when skirts were down to the ankles, girls used to lift them from time to time.

But I don't really think that the short skirts and freedom is a very good thing. These days people tell their kids about life as soon as they can. I feel that's wrong; there should be a sense of danger, for boys as well as girls — they should be made to feel there is danger in sex.

There are too many 12-year-old kids getting pregnant today, because they see sex on television and even hear their parents admitting that they indulged in sex when they were young. The kids naturally think it's all right then.

I think we should try and keep our children as children for as long as possible. There's plenty of time for them to grow up. I got married at 16, but I had my head screwed on.

I've seen a lot of my mates who married young split up. If I had a daughter, I dread to think how I'd raise her.

Continued on next page

# CBS RECORDS new sounds

## New Singles

- 3743 The Picadilly Line Evening With Corrina (So Long Ago)
- 3742 Reg Varney Jingling Rag
- 3744 Tammy Jones Come Back My Love
- 3745 The United States Of America Garden Of Earthly Delights
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The Pattersons appeared in the Val Doonican TV show last Saturday

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# THE TEDDY BOY WHO MADE THE BIG TIME



**YOUR** name has never even remotely been linked with drugs. Have you any views on drugs or drug-taking?

Yes, I think the people who take them are very weak. People march around shouting "ban the bomb" and moaning that the country's in a terrible state. I think it's partly in that state because so many people take drugs.

I think drug taking is a terrible thing. People say "pot smoking isn't as bad as drinking." But you've got to be a man to take hard liquor. If a young person has too much it makes them sick.

But anyone at any age can take pot, and I think it's wrong.

kip, which made me very depressed. I took that season because I was going to do a film but we turned it down and there was no time to set up anything else.

And in any case, I wanted to appear to British audiences and the seaside was the only way. But I don't think I'll ever do a long season like that again.

specialised albums. So far all my albums have had a varied flavour. I'd like at some stage to do something different.

I'd love to do a rock and roll album for example, or an LP of Latin music. But I don't think I can afford to do that just yet.

I still have to make sure that each album is a commercial proposition.

any views on the current Free Wales movement?

I don't agree with it. I think that countries should be coming together — in Britain and all over the world — and not splitting up.

I don't see any value in separation. I think it's ludicrous to talk about Wales splitting away and becoming an independent state.

We need each other more than ever these days.

**ARE** you a happy man today?

Yes, very. In fact, I'm having a ball.

**IS** there anything you haven't done that you'd like to?

Yes. I'd like to do some

**FINALLY**, as a Welshman, do you have

**NEXT WEEK**

**ON TOUR WITH TOM JONES**

**YOU** have a face that is recognised by almost everyone in the country. Do you ever long for obscurity so you can walk into a pub and not be stared at?

No. One thing cancels out the other. I want this life and I know there are sacrifices I have to make to have it. I'd think there was something wrong if people didn't stare at me in pubs.

What I don't like are the people who come up and demand an autograph rudely saying, "it's not for me, it's for my wife." I'll sign an autograph for anyone, but why can't they be polite?

It's because some people feel there's something derogatory about asking for someone's autograph. And they are a little frightened, I suppose, that the person will think they're soft for asking.

**YOU** have a terrifically rigorous schedule. How do you stay fit enough for it all? Do you take special precautions?

Well, plenty of kip. And I go to the dentist every four months and have regular check-ups at the doctors.

Actually, being on the road keeps me fit. It's when I'm off, recording for example, that I put on weight.

I've been off for two weeks now and I've put on 8 lbs.

**HAVE** you ever felt physically down?

Yes, when I was in Bournemouth for two months in the summer. I think it was the air there, but my voice was affected and I had to push a lot harder to get the notes.

And at the end of the day, I was very tired. All I wanted to do was go and



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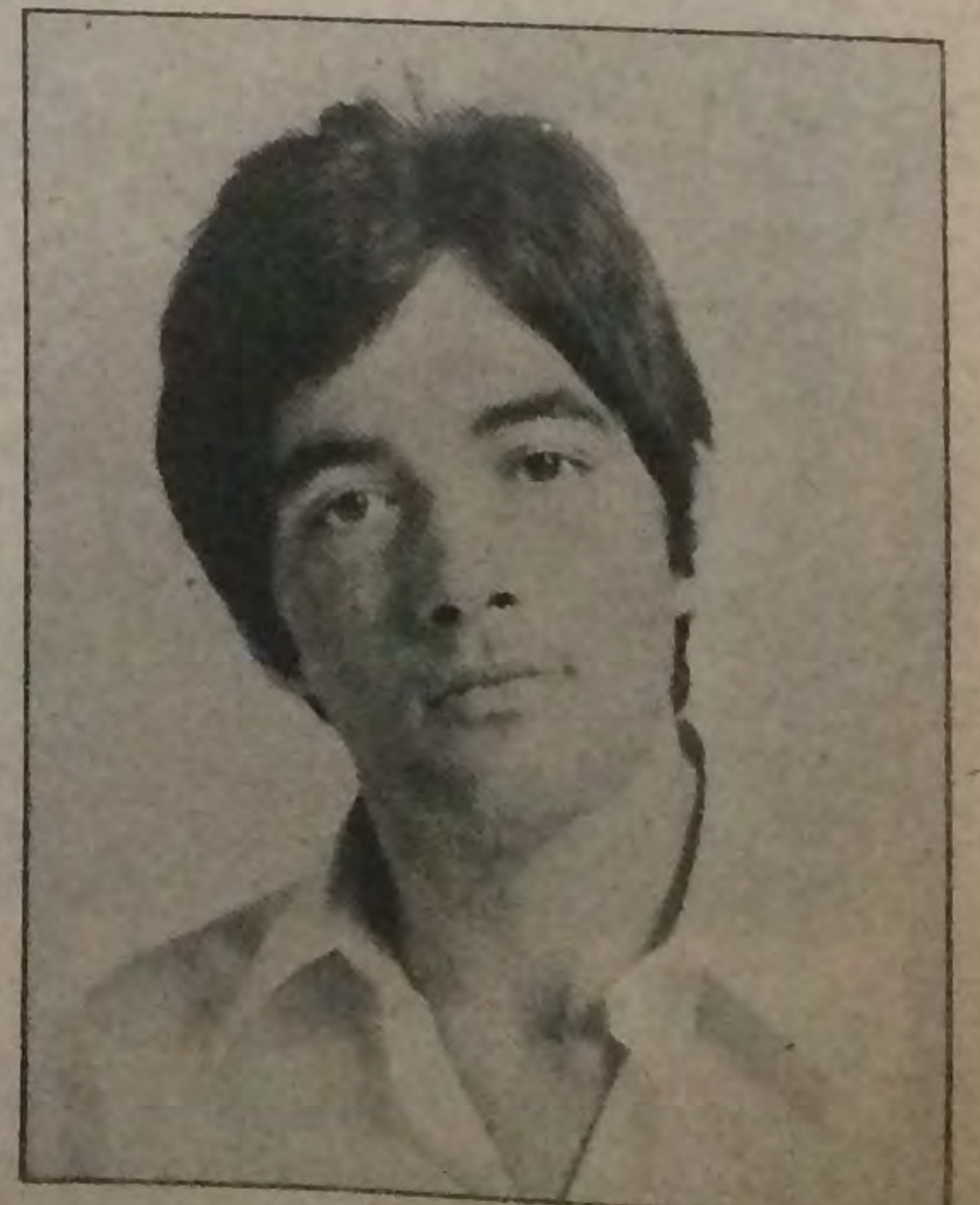
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# Jazzscene

## GARY BURTON

BY BOB HOUSTON

APART FROM Archie Shepp's Afro-American fantasies, the fashion note of 1967 in the British jazz world was struck by the Gary Burton Quartet when they descended out of the blue on Jazz Expo '67 and the Ronnie Scott Club in kaftans, beads, and all the paraphernalia that went along with that mad summer of '67.

The Gary Burton Quartet, 1968 version, strikes a more sober demeanour though Burton's buckskin jacket, fringe and all, should be enough to have him nominated as Governor Wallace's running mate if he were that way inclined.

But the reason for the Burton dress sense is that he is a very young man making his way, successfully so far, in a world where success and acclaim, if it ever does come, are usually accorded after they've played "Oh, Didn't He Ramble" over your box.

Tuxedos and funeral announcements may come later. Right now, the Gary Burton Quartet is making it musically despite the emphasis which many people put on their clobber rather than their conception.

As Burton himself says: "Beyond dress, we didn't set out to play any rock tunes or Beatles hits. We never made a stab at the pop market."

"We drew, and still draw, from whatever sources inspire us or attract our attention. Perhaps we were unusual in looking for our material from non-jazz sources."

This problem of material is one that faces the current jazz combos every bit as frighteningly as the pop singer searching for the follow-up to a hit. The main contributors to the Burton library are the members of the Quartet themselves, Carla Bley and Mike Gibbs. Their raids on the world of pop are evidenced by Steve Swallow's current bass feature, Bob Dylan's "I Want You."

Burton's penchant for these activities become more explicable when one realises that he spent his musical apprenticeship in the recording studios of Nashville.

Just about the time when a lot of country artists were

# A more sober Burton Quartet - 1968 Quartet

looking for a "new sound," he recalls, "I did a lot of sessions on vibes. I knew those fellows pretty well... Floyd Cramer, Chet Atkins. This was the music I was surrounded by when I was growing up."

"But I was really crazy about jazz and all the rest was just making a living. But later on I realised that it wasn't as simple as that and that there was more to country music."

It was this realisation that made Burton return to Nashville as a successful and renowned jazz musician to make an album with the local country musicians. "Tennessee Firebird," made two years ago, will probably be the next Burton LP that RCA will issue in this country.

Those who look for such things will find Steve Swallow's playing of bass guitar another concession to the pop influences on the Burton Quartet.

But as Swallow himself emphasises, the bass guitar is not used indiscriminately but only for certain tunes where it is felt that its sound will be more appropriate than acoustic bass. "Gary had to work on me a bit to convince me about bass guitar," Steve admits. But once it became clear that it wasn't to be used



GARY BURTON: 'We never made a stab at the pop market'

as an electric substitute, he was convinced. "I've marvelled at how Steve has gotten into it," says Burton.

The departure of guitarist Larry Coryell from the Burton Quartet surprised the group's many admirers. But Burton himself is in no doubt as to the justification for the change. "When Roy Haynes rejoined the group in place of Bob Moses," he explains, "the balance changed."

"Larry was going through a thing where he was changing styles and the personal situation was getting worse. I, personally, am happy with the way things are working out now with Jerry Hahn. Some of the things we were doing before are better now."

After Coryell's departure to work with Herbie Mann but with the ultimate intention of forming his own group, Burton offered the gig to Hahn.

The ground beneath Burton's feet seems firm enough for this prodigiously talented group to go on and claim its rightful place among the great jazz combos of all time.

## JOHN TCHICAI

BY FRANK DIXON

# Sorting out the good from the bad

HIS angular face picked out with a frightening blue skin painting, John Tchicai, the Danish avant garde altoist, confronted me in the dressing room. But the man himself completely belies the violence of his music and of his appearance. His answers came in a low, friendly voice. His modesty about his achievements struck me as genuinely unaffected.

WOULD you say there is a growing public for your kind of music?

Yes. Recently, for instance, at the Wigmore Hall in London, the audience was very enthusiastic, and I have seen this tendency growing throughout the last couple of years.

HOW does the scene here compare with the American scene?

The audience in the United States are also very receptive, but there are many fewer opportunities for work. Europe gives you much more scope for experimental music. Again, the radio and television stations in the States will hardly ever let any avant garde experimentalists inside their doors; but in Europe, many radio stations have modern groups.

SO the experimental groups you had in America were really works of love. Were you involved in any personal hardships to keep them going?

Well, I worked a regular 8 till 5 daytime job to be able to keep the group together. I spent a lot of my own money on the group—and so did my wife.

ARE you permanently based in Denmark now?

Yes, I think so. I plan to go to India this winter—but the money I need for this trip hasn't happened yet!

DO you think you'll be directly influenced by Indian music?

Well, there are many qualities in Indian music that I like enormously. It is so clean and so well-schooled.

COULD you say anything about the overall aims of your music?

What I am personally working at is the closest possible communication between the people playing the music. We really feel each other in the group I've got now. We must stay together and get even closer.

I SUPPOSE you must have met some of the old die-hards who say your music's not jazz?

I've not met them yet! Actually, only a few minutes ago, I met a couple in their fifties, and they seemed to like it! In any case, let them have enough imagination to find another name for the music if they wish to.

DID you ever have anything to do with more orthodox jazz?

Well, as a child I used to listen to Lester Young and Louis Armstrong and Johnny Hodges—and of course, I also heard my mother singing. I think this gave me a background. When I started playing, it was themes written by Charlie Parker, and more or less in his idiom; but I didn't quite learn the chord system that he used, and wasn't satisfied at being limited by such a structure. I went outside of it. Right from the start I struck out on my own. Lee Konitz is one of my favourites. Indeed, all musicians that I play with are my favourites—that's why I play with them!

IS there anything in your music—as in the music of other avant garde leaders—concerned with political or racial matters?

No. Life to me is a mixture, and I have not yet sorted out the good from the bad. I have not yet decided how I should address myself to people on such things as racial prejudice. For the moment, it's just music.



JOHN TCHICAI

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## EXPO '68

BY MAX JONES

WHEN Gary Burton and the men of his quartet arrived here last week to play a short season at Ronnie Scott's Club they represented the advance guard of Jazz Expo '68, the Newport Festival in London and the biggest concentration of jazz talent yet prepared for British consumption.

Newport organiser and pianist George Wein, along with Ruby Braff (cornet) and Red Norvo (xylophone and vibes), follow Burton into Ronnie's for a week beginning October 14. The festival itself gets going at London's Royal Festival Hall on Saturday (19) with a bill shared by the Rendell-Carr Quintet and Dave Brubeck Quartet (Brubeck, Gerry Mulligan, Jack Six, Alan Dawson).

Apart from the Expo date, Brubeck's group records a BBC TV programme for the Jazz At The Maltings series at Snape, Suffolk, on October 20 and plays at the Wakefield Theatre Club on Thursday (24).

On Sunday (20), Jazz Expo moves to Hammersmith Odeon for the week. Here, the attractions are Dizzy Gillespie's Big Band and the Mike Westbrook Concert Band. Some of Dizzy's bandmen have hauled out since the tour was announced, and the personnel as given at press time is Gillespie, Otis Finch, Mike Longo, Paul West, Theo Kelly, Curtis Fuller, Tom McIntosh, Chris Woods, James Moody, Cecil Payne, Victor Paz, Stephen Forzato, Jimmy Owens, Paul Jeffries, Alphonse Reece, Sahib Shihab. In addition to his Expo appearance — his first with a big band in this country — Gillespie will play the Wakefield club (21), Bristol's Colston Hall (22) and BBC TV's Jazz At The Maltings (23).

Back to the Odeon, Hammersmith, and on October 21 Expo presents the Drum Workshop featuring Art Blakey and Elvin Jones with their groups, also Max Roach, Sonny Murray and Ginger Johnson's African Drums. Drum Workshop does the BBC TV recording at Snape on October 22. Elvin Jones will have Joe Farrell and Jimmy Garrison with him, while Blakey is accompanied by Billy Harper, Julian Priester, Lawrence Evans, Bill Hardman and Ron Mathews.

The Story Of Soul takes place at the Odeon on Tuesday (22). This features R&B singer Joe Simon, the Stars Of Faith gospel choir, the complete Muddy Waters Blues Band (with Paul Oscher, Jimmy "Pee Wee" Madison, Otis Spann, S. P. Leary, Laurence Wimberly and Lucious Brinson) and the Horace Silver Quintet, completed by Randy Brecker, John Williams, Bill Cobham and Benny Maupin. Wakefield will resound to the Story Of Soul on Sunday (20), and the BBC cameras capture it the following day.

Wednesday (23) sees the Burton Quartet, Red Norvo, Ronnie Scott and the Band and the Michael Garrick Sextet at Hammersmith. Burton, at Ronnie Scott's until October 12, takes his group to Wakefield on Tuesday (22) and to the Maltings for TV (24).

On Thursday (24), the American Folk Blues Festival (with Jimmy Reed, John Lee Hooker, T-Bone Walker, Curtis Jones, Big Joe Williams and the Eddie Taylor Blues Band) rolls into the Odeon. Tour dates for the Blues Festival, which is recorded by BBC TV on October 22, are Free Trade Hall, Manchester (26), De Montfort Hall, Leicester (27), Town Hall, Birmingham (28), Colston Hall, Bristol (29), Fairfield Hall, Croydon (30), City Hall, Sheffield (November 1) and City Hall, Newcastle (3).

On Friday (25), the Jazz Expo bill presents Earl Hines' All-Stars, the Newport All-Stars, Salena Jones and her Trombone Band, Alex Welsh and his band and the Roy Budd Trio. Hines will have with him most of his regulars, including Budd Johnson, Booty Wood, Bill Pemberton and Oliver Jackson. On trumpet he has Money Johnson; on alto and clarinet, Bobby Donevan. This band plays, besides a USAF camp and the Expo concert, at Croydon (24), Wakefield Theatre Club (26), Wolverhampton (27), Portsmouth (28), BBC TV (30) and Jazz at The Maltings (31), Norwich (November 3), Bristol (4).

With George Wein in the Newport All-Stars are Ruby Braff, Benny Carter, Red Norvo, Barney Kessel, Tony Crombie and Kenny Baldoack. They appear at the Old Granary, Bristol, on October 20 and 27, and at Wakefield (23). They record for BBC TV on October 26. Carter and Kessel open for a week at Ronnie Scott's on Monday (28).

That brings us to the final day of Expo, Saturday (26), and the big bands of Count Basie (with Lockjaw Davis, Marshall Royal, Freddie Greene and other stalwarts) and British pianist-composer Stan Tracey. Basie's band records for TV on the Sunday (27), and plays the Wakefield Theatre Club on Friday (25).

When Muddy and the band conclude their Continental tour, they return to Britain for the following dates: London's Marquee (November 12), Richmond's Middle Earth (13), BBC TV (14), Bristol's Old Granary (15), Royal Festival Hall (16), Marquee (19), York University (20), Birmingham's Opposite Lock Club (21), Newcastle's City Hall (22), University of Warwick (23) and now Rex, Cambridge (24). It is now planned that Muddy's Waters Group will stay on until the end of November, and extra dates are being negotiated.



# THE NEW BLIND DATE

## LEAPY LEE

**THE RAELETS:** "Into Something Fine" from the album "Sweet Soul Sounds" (State-side).

That's my sort of music, I love this, but I don't know who it is. Who sings like that? It's not Aretha Franklin, is it? I've no idea.

It's an album track so it won't be a hit, but it's lovely stuff. Oh, the Raelets. It sounded like a solo singer, not a group. Hey, that looks like a pretty good album to buy. Might get that.

**THE EQUALS:** "Softly Softly" (President).

It's not the Rolling Stones, is it? That sounds so like "Satisfaction." It's terrific, but I don't know who it is again. I hope I guess a couple of these, or I'm in trouble. I think it's a bit too like "Satisfaction" to be a big hit although it moves along nicely.

The Equals. Well, they're doing pretty well at the moment. But this is a bit ordinary for the charts, I'm afraid.

Hey, I mustn't go knocking everyone. I've read Blind Date for years. It's weird to be sitting here doing it. Oops. I can see why people say the stupid things they do sometimes in Blind Date.

**JIM REEVES:** "When You Are Gone" (RCA Victor).

Is it Reeves? Hooray, I've guessed one already, folks. It's very relaxing. I don't know where they get all these Jim Reeves records. They must be old tapes of his with a new backing dubbed on. He's got a pretty shrewd missus, all right.

He had a place when he was alive which hasn't been filled. I liked his original stuff about the telephone and stuff, but this is not a hit. It's a bit too sentimental.

If he was alive, he'd get a lot of hits because he'd have changed with the times. This is still old-fashioned.

**LEAPY LEE:** "It's All Happening" (Pye).

It's absolutely diabolical and I don't want to be associated with it at all. Turn it off. Turn it off. You've done me up. When this came out originally, about three years ago, I was pleased with it and it sold a few. It was in the top five on the pirates. But re-releasing it now is unfair to me, unfair to MCA, unfair to everyone.

I wish they'd stop doing this. They should at least have the decency to ask. It's a bit strong . . . they seldom get a hit like this. All they do is damage the artist. Business is business, I suppose, but my next MCA

single will be much better.

**GRATEFUL DEAD:** "Born Cross-eyed" (Warner Bros).

It's a bit nauseating. At least they've tried to do something different. I really couldn't see this in the charts.

I don't like this at all. But I admire them for trying something different. I've no idea who it is.

Grateful Dead. Oh, they've got a bit of a name, but this won't be a hit.

**PICCADILLY LINE:** "Evenings With Corrina (So Long Ago)" (CBS).

I don't like it, I'm afraid. You've got to be honest. It's no good saying nice things about everything, in case someone says something nasty about you.

The voice sounds familiar, but it's not a hit. If it had a beat you could at least dance to it, but is hasn't even got that. Oi'll give it three.

**THE WHO:** "Magic Bus" (Track).

I haven't heard that clicking sound since the Kalin Twins years ago. This



**ELVIS PRESLEY:** "You'll Never Walk Alone" (RCA-Victor).

It's one of the two Ps—Proby or Presley. It's Presley. No, it's Proby. It's too affected. Lovely but affected. Didn't Mario Lanza do this first—see I know all the oldies, I'm so old myself.

I must see who this is (leans over and looks). It's Presley . . . doing a Proby! A hit. He'll sell a few. I'd like to sell as many as he will.

**PEDDLERS:** "Comin' Home Baby" (CBS).

I like it already. Terrific. I know who this is . . . who is it? The Peddlers. Great. Fantastic.

The only thing about them is that they are so good technically, everything they do tends to sound the same. But they'll always sell records, because they're basing themselves on talent and not gimmicks.

This'd be in the Leapy Lee hit parade.

has a marvellous sound. It's a Bo Diddley beat isn't it.

It's good. It's well made, with a good different sound. I don't know who it is. The Who. Good. It'll be a hit. They haven't had a hit for some time, have they?

**FIFTH DIMENSION:** "Good News" (Liberty).

I don't like this. It's a discotheque record . . . the usual old plonk. The balance is bad, too. It's not a chart record.

Wait a minute, though. The hook is good, but it's badly balanced. It's not the record player, is it? I'd like to hear the song by a young coloured American girl.

The Fifth Dimension. They're doing quite well. Hey, "Little Apples" got a bashing in Blind Date. Let's have the next one on, then.

**TEN YEARS AFTER:** "I May Be Wrong, But I Won't Be Wrong Always" from the album "Undead" (Deram).

It's four o'clock in the morning music. It's not Jack Jones, is it? It's Troy Dante paralytic.

It's a nice album track. It's background music for when you're a bit down—when the bird hasn't turned up.

I like the blues when I'm in a blue mood. I'm not anymore, though I have been quite a few times. Not recently, though, thank God.

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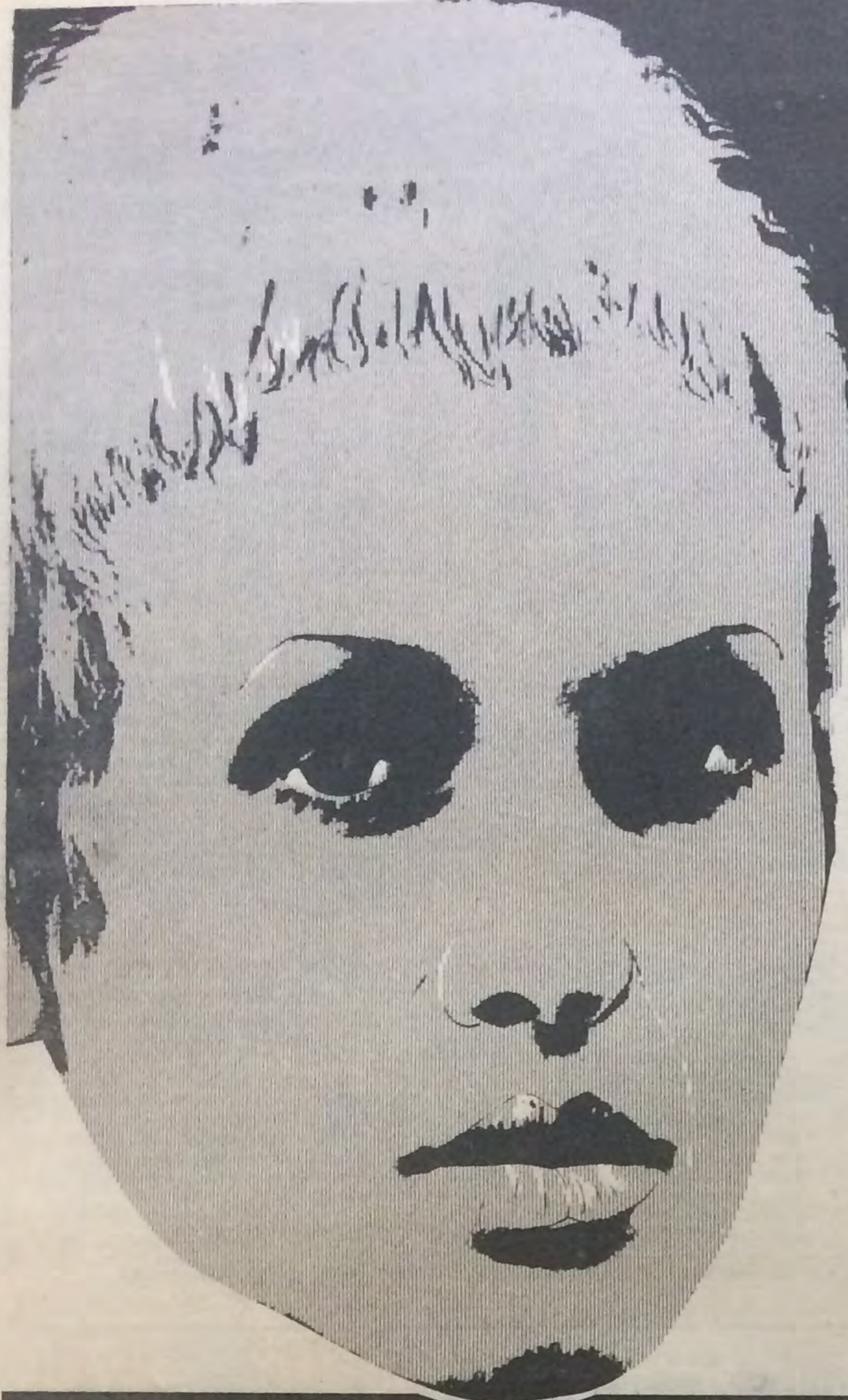
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# HOHNER

11-13 FARRINGDON ROAD, LONDON, E.C.1





**LAURIE HENSHAW**

concludes his two-part series on Julie Driscoll, voted top Girl Singer in the MM Readers' Poll.

# The

ON MEN, MARRIAGE

**M**ISS JULIE DRISCOLL has occasionally caused a mild furore when she has forcibly expressed herself on such subjects as pre-marital sex, nudity, underwear and the state of British pop.

It is statements like these — often laced with a few colourful expletives — that have given rise to beliefs that her vocabulary might have a London dock covering his ears.

Certainly, Jools is not one to mince words. One could hardly imagine her resisting the advances of an over-ardent admirer in the stilted language of a heroine in a Victorian melodrama. As Brian Auger puts it: "If fellows were to pester her, she'd probably tell them in very broad Cockney where to get off."

In fact, Julie, by her own admission, would do more than that. And did, in fact, take pretty positive action on one occasion.

"I used to get in terrible rages when we first went on the road," she recalls. "I remember one time — when I'd never before been on stage. These five geezers came around backstage and said they wanted some souvenirs.

"I didn't like their attitude, and wouldn't give them any. So they tried to get my bag.

"I really got riled at this. I went on stage in a terrible temper. Then they tried to grab at my legs, and hooked an umbrella around Long John Baldry's legs [this was back in the Steam Packet days].

"So I just grabbed the mike and threw it at this fellow's head. He fell back with his head all bleeding.

"This trouble wasn't caused by those who came to hear the music. It was just a bunch of yobbos who wanted to make a nuisance of themselves.

"It's because of scenes like this that some promoters tend to treat groups like dirt. No so much when they have become a chart name, but it has happened because some groups have wrecked the band rooms and behaved like vandals and hooligans. Really, they weren't cut out to be musical groups in the first place. But they have tended to spoil things for other people."

The broadminded Miss Driscoll is not likely to blush if the conversation gets a trifle earthy in her presence.

"In general conversation, with things that don't concern me personally, I don't care. For instance, the fellows talk about all sorts of things. Like girls in the nude and strip clubs.

"I don't object to nudity. But there's an obscene way of displaying the human body, and a very beautiful way.

"I wouldn't object to strip clubs. But if I went to one and saw a girl standing there with great huge boobies, it wouldn't mean a thing to me. I'd probably laugh.

"But I feel sorry for those fellows who repeatedly go to strip clubs. I just think they can't get enough. They must feel pretty lonely if they just want to watch girls undress.

"What I don't like is people to behave coarsely towards me personally. Relations between two people should be a personal thing. But some seem to think it is all right for them to be necking for all to see. This sort of thing turns me as cold as a cucumber and turns me right against them.

## Hide

"Of course, I've had romantic disappointments in my time. There was a stage when I just didn't want to go with anybody. I'd get hung up on different relationships and find myself backing away from people. I wanted to hide in a corner and work things out for myself.

"As far as relationships with men were concerned, I learned not to become too emotionally involved. So that if I did not see them again, I was never bothered. I didn't want to feel

too much affection for people. My work was the most important thing for me. This comes first. If somebody tries to shove it second, then I just don't want to know.

"The only thing I don't like about this business is the insincerity. It really is a rat-race. One minute you're on top, and everyone wants to know you. The next minute, you may be right out. And then nobody gives a damn. Imagine what it's like to be rejected! It's not happened to me, but it must be horrible.

"I intend to be in this business for a long time. I don't want to get married at the moment — but I might change my mind in a few years time. I think differently now from the way I used to. Maybe I'll settle down and have children, but at present there's too much to do.

"I don't think that far ahead. I'm not very religious. Religion doesn't bother me unless people take things to extremes. But even then, if people want to be like that, who's to say whether they're right or wrong.

continued on next page

So I just grabbed the mike and threw it at this fellow's head. He fell back with his head all bleeding

'She was offered a part in a film opposite Mick Jagger but didn't take it because she thought it was a load of tripe.'



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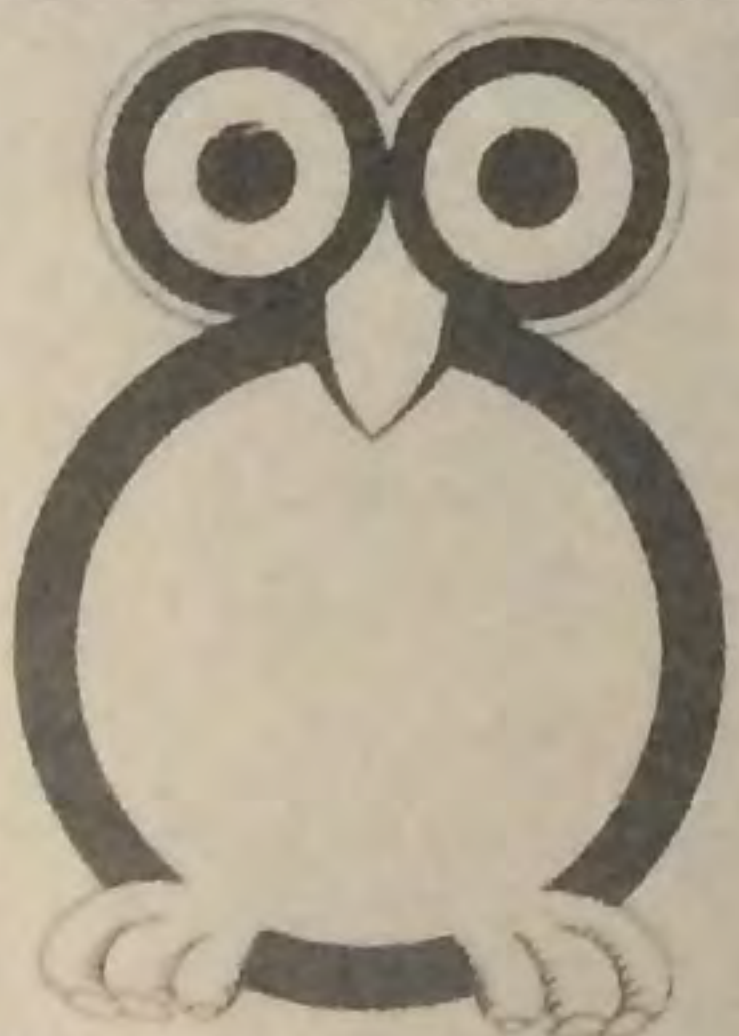
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## JOOLES LIKES . . .

ON the record scene, Jools' favourites are Nina Simone, Oscar Brown Jr. and Billie Holiday. "Nina Simone has always been tops on my list," she says. "And Oscar Brown Jr. is a fantastic singer and songwriter. Billie Holiday died before I became aware of her, but I always remember being introduced to her through the records of a friend of mine. I love her 'Strange Fruit' and 'I'm A Fool To Want You,' which were beautiful. There's such a sad quality about her singing, or perhaps it's more Soul. I'm really hung up on African music. I'd love to go to Africa—be right there among the whole thing."



● BILLIE



● OSCAR



# Real Jools

AND MUSIC



continued from previous page

"I don't agree with the Pope's attitude on birth-control. It's a bit old-fashioned. But I don't get all steamed up about it."

"What's the good of getting steamed up? You only hurt yourself. Like when you're sitting in a car and a guy starts bipping his horn behind you. Most people get up-tight, which means they're using up all their energies. More sensible to think: 'That guy behind me is the one who's all up-tight.'"

### Diet

"Although I only went to that psychiatrist for a short time, he taught me how to relax. Nowadays, I read lots of books on the art of relaxation. Like 'Relax and Live' and books on Yoga. I don't go to extremes on this, but I do the stretching exercises and the various postures."

"I find them very helpful. And so are the books on diet, like Gayelord Hauser's 'The New Diet Does It.' Diet is terribly important to

There's an obscene way of displaying the human body, and a very beautiful way.

me. It enables me to cope with the sort of things I have to cope with. I've become much more relaxed than I used to be. And much more tolerant, too."

With Jools the cynosure of all eyes, was there any feeling of jealousy in the Brian Auger camp?

"We did have second thoughts about adding a girl to the group back in the Steam Packet days," said Brian. "After all, it can be pretty difficult on the road for a girl. We didn't know how it would work out."

"But it has been fine."

Jools is interested in the sort of thing we're doing, and we treat her like a sister." And Brian is lavish in his praise for the "image" projected by Jools.

### Tripe

"It has allowed us much more freedom to do what we like musically," says Brian. "We've had our success with Jools more in the pop field, but now I can do things like our new LP, and feel it will be acceptable."

"Supposing she left? Well, she's already had offers and turned them down. She'll only do things that really interest her. She was offered a part in a film opposite Mick Jagger but didn't take it because she thought it was a load of tripe."

"Of course, we'd miss Jools if she ever left the band, but it wouldn't be a disaster. We'd never try to replace her. Maybe we'd augment the band. Maybe we'd go in another direction."

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# POP TODAY AND TO

bob dawbarn



this week starts a three-part series which examines the pop scene in Britain today — with a look ahead to tomorrow. The series considers major influences which are changing pop — the performers, the record scene, radio and TV, the songwriters and producers. Part One examines the split between the entertainers and the progressives.

**POP MUSIC** in 1968 stands at the crossroads. But there is nothing new about that — it usually does.

By its very nature it is a transient thing and as the public becomes satiated with one particular musical fashion then pop has to change direction. That is part of its fascination.

Today, however, that is not the whole truth. Pop is split down the middle with, on one side, the traditional-styled pop entertainers and, on the other, the progressives who believe that it can be a more permanent thing, that their music can be both Art, with a capital A, and meaningful. They are undoubtedly right, though not always successful.

### Terminology

For them the whole terminology is wrong. Groups like the Pink Floyd, Tyrannosaurus Rex, the Deviants, Incredible String Band and the rest are hardly playing "popular" music — it is generally too complex, and sometimes too honest, for acceptance by the general public.

They are fighting the same battle for survival, with the same urge for self-expression that the better jazzmen have fought for 50 years or so.

And, in some cases at least, I find the pop avante garde more interesting than their jazz brothers.

At times they can be irritating. I get tired of a sort of philosophy for tots served up as though it were new, and universal truth — nobody under 25 seems to be-

# ENTERTAINMENT HAS BECOME A DIRTY WORD

lieve that anyone older has ever read a book or had an yof the revelations which every reasonably intelligent human being receives with some experience of life.

They are often pretentious, frequently confuse the desire to shock with artistic integrity, and sometimes show an alarming ignorance of what has already been done by jazz or classical composers when claiming to have found new means of musical expression.

But, and it is a big but, one can only applaud their serious attempts to advance the music and agree that there have been many fascinating results.

The Beatles, as always, must take some of the credit for creating a musical climate in which the experimenters can at least make a living — though, since "Sgt. Pepper", they seemed to have marked time.

This may be due to the four going their own separate ways with only Paul McCartney, seemingly, retaining a full-time concern with producing music. And anyway their next album may take things a stage further.

### Galling

What bothers me about the two-tier pop system is the intolerance it seems to have engendered. Granted it must be galling to be driving in your Mini to the first rehearsal for your new "Knights Of The Round Table" suite and be overtaken by the chauffeur-driven Rolls belonging to a guy who just had his third million seller by sticking religiously to the formula which got him

the other two.

But those who provide the public with what it wants are performing a perfectly valid service. After all, you may like the great works of literature but I bet you read a detective story now and then for relaxation.

I just cannot agree with those who now seem to think entertainment is a dirty word.

Listen to Andy Fairweather-Low of Amen Corner: "In certain quarters the word 'entertainment' is one of pure abuse. Yet it is these people who are abusing their audiences."

"Groups play for audiences they believe are ignorant — some audiences seem to enjoy being abused and looked down on. It's a pity the teenyboppers go to see



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# TOMORROW



Stones have retained their millions of fans while refusing to stand still



Peel: 'great hope'



Fairweather-Low: 'abuse'

these groups who look down on them so much.

"Of course, we all want to progress musically, but the only way we can keep going is to play for our audiences. Our whole act is worked round their reactions.

"And when you get a full house and it's all going for you there are not many things on earth as rewarding as that."

Dave Dee, the Tremeloes, the Casuals — there are plenty of groups who see nothing wrong in trying to learn the difficult art of entertaining an audience.

But you would think they were musical lepers from some of the comments you read from the knockers.

## Talent

I know from their pre-chart days that the Herd are a talented bunch of musicians with plenty of good musical ideas, yet they are so often cited with scorn by those who think it is shameful to be successful.

"We are classed as a beat group — a teenybopper group if you like," says Peter Frampton. "The pity of it is that whatever we might do on an album, your hippy or nice people or whatever they are called now, will see the name of the Herd on the cover and say: 'No, what we can't listen to that.'"

"Of course we set out to entertain, that's our business. But that doesn't mean we can't also play the things we want to play. It does not mean we have sold out."

"You have to treat this as a business basically — like doctor, law-

yer or Indian chief," says P. J. Proby. "That doesn't mean milking the kids.

"And if you look around, the real successful artists are a lot older than their record buying public — that is because it takes experience to be successful.

"Of course people should experiment. What surprises me, though, is that most of the experimenting has been with electronic sounds. Why not concentrate on new vocal sounds?"

Of course treating music as a business does bring dangers. For one thing you can find yourself on a treadmill, fearful of trying something new in case it flops and bang goes the standard of living you've got nicely accustomed to.

Says Peter Gomez of the Foundations: "We have been getting so frustrated playing other people's sounds and ideas when, as a group, we have so many ideas of our own. Now that Clem Curtis has left we feel we are able to change our style, although only gradually.

## Songs

"So far we have been doing our interpretation of other people's songs on stage, mainly American at that. In the last few months we have been writing our own songs which we hope to use in our act."

The dangers of type-casting in pop is, as Peter Gomez points out, underlined by the fact that the Foundations' bass guitarist Peter MacBeth was offered a job with the Doors, who have been experimenting with a

degree of Free Form in their stage appearance.

And what about groups like the Move and Small Faces who have achieved commercial success by appealing to the teenage screamers and yet have made two of the most interesting albums of 1968?

When I asked Roy Wood where the Move stood in the entertainers versus progressives war, he said "We used to be basically a pop group turning on the screaming fans. But not any more."

## Please

The Move and Faces prove you don't have to be talentless musical illiterates to please an audience.

The Rolling Stones, too, are a good example of a group that has retained their millions of fans while refusing to stand still.

I am inclined to agree with John Peel when he says: "My great hope is the Stones. Mick Jagger is a fairly chaotic person, aren't we all, but I think he really wants to get things together."

The Hollies are another group that bridge that gap. Anyone who saw their touring show earlier this year must agree that they are capable of putting on a thoroughly entertaining performance and Graham Nash in particular can come up with some pretty experimental thing.

But even if some of the further-out musicians may accept the Hollies, I doubt if their fans do.

There is an unpleasant snobbishness in pop — jazz and classical music,

too — which says a thing can only be good if you and three of your friends are the only people who really dig it.

Back to Peter Frampton, who says: "We had a great following at the Marquee — like the blues groups have got there now. Then we got a hit record and when we went back we were playing to a half-empty house."

If Tyrannosaurus Rex got a number one hit, how many of their current supporters would raise the cry "They've sold out" and move on to other heroes?

Before anyone starts accusing me of reactionary tendencies let me assert I am not decrying the progressive. Far from it.

## Years

Their work will be remembered for years where the entertainers work will be remembered for months.

I am merely asking for tolerance — and recognition that the ability to hold the attention of an audience is an art in itself.

The progressives, in fact, have a lot to do with the perceptible swing away from the all-pervading influence of singles and the chart, and towards albums.

A promising prediction for the future which I will discuss next week.

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NEXT WEEK

# THE PROGRESSIVES



# POP SINGLES



BY BOB DAWBARN

## Jools and Auge come up with another hit



**JULIE DRISCOLL, BRIAN AUGER & THE TRINITY:** "Road To Cairo" (Marmalade). My review copy is one of the first batch of 15,000 or so withdrawn because something went wrong at the factory.

There is virtually no bass and things get a bit muzzy at times. Even so, it's a palpable hit—and I was in a minority of one in not being unreservedly enthusiastic about "Wheels On Fire."

This time, Jools has a slow, haunting David Ackles song giving full scope for those dying notes of hers. What I particularly like is the way she builds towards a climax and then, at the last moment, resists the temptation to do a Cilla Black and give it all she's got.

There's the usual fine Auger organ and some nice brass writing. DeeJays will be saddened to note it runs for around five minutes.

**FIFTH DIMENSION:** "Good News" (Liberty). This enormously talented vocal group must eventually match their American success with a British hit. This might struggle into the Pop 30 but I can't see it doing much more, though it will get a lot of radio plugs. It grows on you but lacks the instant-hit thing: a bit too sophisticated for chart tastes.

**THE WHO:** "The Magic Bus" (Track). OK, so I liked "Dogs," even if I was the only person who did. This



LONG JOHN BALDRY

is back to more familiar Who territory with a pretty familiar Townshend tune and typical Who lyrics like "I don't want to cause no fuss."

But, with the Who, it isn't the material that matters, it's what they do with it. And if they occasionally seem to fall into cliché it's really because so many groups have copied them and stolen their ideas.

**LONG JOHN BALDRY:** "Mexico" (Pye). ITV has chosen this as the theme for their Olympic Games coverage, so we should all be heartily sick of it about a month from now.

Still, with eleven TV plugs a day it must stand a chance of making it. To me, this Tony Macaulay-John McLeod song sounds more like a TV theme than a hit single and the sob story on the B side, a Tony Hatch-Jackie Trent song "We're Together," more likely to stay around when all those athletes have either dropped dead from lack of oxygen or been shot by Mexican police.

**THE ARCHIES:** "Bang-Shang-a-Lang" (RCA Victor). The Archies are, I'm told, American cartoon characters and this is a massive hit in the States. It's real teeny-bopper material that could be a hit here, too. I hope not. It's the sort of instant songwriting that could put the pop business back ten years.

**TIM BUCKLEY:** "Pleasant Street" (Elektra). Good heavens, his upper register singing sounds like Lonnie Donegan.

Buckley is a fair singer and a very interesting songwriter. This has a good lyric, one of those monotonous, yet oddly-attractive melodies and a lot happening in the background including some nice, moody guitar.

I shouldn't tip it as a hit, but with Buckley in Britain to promote it, who knows?

**CECIL McCARTNEY:** "Hey Aethia I Want You" (Columbia). Nick Jones, for whom the albatrosses used to fly weekly in the MM, was concerned in the production of this record and, given the plugs, could well have found a big seller.

The opening bars of the melody sound very familiar, but I haven't yet figured out where I've heard them before. Still, it's a good song, well sung and a nice, commercial sound.

**RAMASES & SELKET:** "Crazy One" (CBS). Sounds like the Troggs doing an imitation of Wilson, Keppel and Betty. The hand-out says Ramases was a successful company director who had "a persistent urge to shave off all his hair" and that this song came to him in a dream.

I, too, have persistent urges but the Magistrate warned me to keep them under control. And if I had dreams like that I'd stay awake at nights. The awful thing is that it just could catch on with Joe Public.

**LANCE DE GAULT:** "Billie" (United Artists). Commercial soul with a gigantic beat. The singer is a new name to me but he gets the obligatory, hoarse voice and should get the sweat rolling in the discotheques.

**ELECTION:** "Please" (Polydor). A lot of people have been telling me how good the Election are. Sorry, folks, I find this a bit of a drag.

The female lead sounds like Judith Durham and the song sounds like a left-over from a Seekers' B-side—it isn't the original "Please" of Bing Crosby-Frank Ifield fame.

**INFANTES JUBILATE:** "Exploding Galaxy" (Music Factory). Not too much jubilate about these Infantes, but somebody has taken a lot of trouble with this.

Too much, maybe. The backing sometimes gets so complex and overpowering it obscures the singer. Full marks for trying to be different and the result has a certain hypnotic effect which just might make it a commercial success.

**QUICK FLASHES:** After missing with some excellent singles I can't see Wayne Fontana having a hit with an ordinary song like "Never An Everyday Thing" (Fontana) though he sings it well. Clodagh Rodgers also sings nicely on "Rhythm Of Love" (RCA Victor) but again the song is nothing much and the arrangement doesn't help. "Da-Di-Da-Da" by the Satin Bells (Pye) isn't as awful as the title might imply. Rather catchy, actually, and a possible low chart entry. Nice acoustic guitar on the Cowsills' "Poor Baby" (MGM). A charming song nicely performed but the orchestra and background voices spoil its simplicity.

● **CHRIS WELCH** is alive and well and on holiday in Catford.

### NEW POP ALBUMS



PETER GREEN

## A NUDIE COVER, BUT PURE BLUES SINCERITY

**FLEETWOOD MAC:** "Mr. Wonderful" (Blue Horizon). A nude photograph of Mick Fleetwood is currently staring at us from our local record dealers. The nudie shot certainly brings a wider initial attention to the work of Peter Green, Jeremy Spencer, John McVie and Mick Fleetwood who play the blues with as much sincerity as they can bring to bear. Guest artists include Christine Perfect on piano, Steve Gregory (alto), Johnny Almond (tenor), Dave Howard (alto), Roland Vaughan (tenor) and Duster Bennett (harmonica). "Love That Burns" is one of the stand-out tracks, a slow blues, on which Christine tends to plonk rather lifelessly in the backing, but revives her attack towards the end. There is plenty of Elmore James "pow wowing" guitar, and a workmanlike rhythm section that does not swing much but provides a competent beat. British blues bands should pay much more attention to the highly complex and exciting rhythms that are available to them in the blues idiom, and accept more influences than they are at present.

**TEN YEARS AFTER:** "Undead" (Deram). Undead, because this was recorded live at Klook's Kleek. The group doesn't like to be labelled as a blues group and they certainly range wide for their material, but everything they do reeks of blues. All four are excellent musicians, with Alvin Lee's guitar outstanding, and they all get plenty of room to show their paces here. This is straightforward, hard-driving music with tremendous guts and no little invention. Certainly one of the best buys of the month, with the tracks including three Alvin Lee originals, one by Rick Lee, Gershwin's "Summertime" and a frantic version of Woody Herman's "Wood-chopper's Ball."

**ORIEL CLAIR:** "An International Affair" (Rim). An English girl who is better known on the Continent—and in America where she has done TV—Miss Clair makes a very musicianly debut on the new Rim label. A ballad singer who avoids sentimental excesses, she has a jazzy feel on the faster songs. Stylish is a good word to describe her, and the backings by Syd Dale are nice. Tracks include: "That's Live," "Don't Smoke In Bed," "My Prayer" and "Best Of The Wine."

**STATUS QUO:** "Picture Messages" (Pye). Status Quo's Mike Rossi told the MM he wasn't altogether happy with this album. He seems to be worrying unduly. It's well-above-average beat group music and it sounds as though a lot of trouble has been taken with material and recording sound. With Mike and Ricky Parfitt handling the lead vocals and a thoroughly musicianly approach from the group it's bound to please their growing army of fans. In addition to their world-wide smash, "Pictures of Matchstick Men" and their current hit, "Ice In The Sun," the titles include "Black Veils Of Melancholy," "Elizabeth Dreams" and "Sunny Cellophane Skies."

**THE BYRDS:** "Sweetheart Of The Rodeo" (CBS). Quite a lot of musical talent went into this one—the full line-up is Roger McGuinn, Gram Parsons, Lloyd Green, John Hartford, Jaydee Maness and Clarence J. White (gtrs), Chris Hillman (bass gtr, mandolin), Roy Huskey (bass), Earl P. Ball (pno) Kevin Kelley and Jon Corneal (drs). The result is an average sort of country-flavoured set complete with various guitarists doubling banjos. Not typical Byrds music, which is rather a pity. Tracks include: "You Ain't Going Nowhere," "I Am A Pilgrim," "The Christian Life" and "Life In Prison."

**JIMMY JAMES & THE VAGABONDS:** "Open Up Your Soul" (Pye). It's a mystery why chart success has eluded Jimmy James. But his album sales are con-

sistently good and this should be no exception. James' distinctive, soulful voice is given an assortment of orchestral and vocal backings and, apart from "I Believe," he has steered clear of hackneyed songs. The tracks include: "Red Red Wine," "Cry Like A Baby," "Good Day Sunshine" and "Everybody Loves A Winner."

**ANTOINE (Vogue).** Antoine's remarkable success with his native French pop buyers is hardly likely to be repeated in Britain. Apart from the fact that you need better than schoolboy French to keep up with the lyrics, his melodies are not exactly revolutionary and his voice is merely average. Francophiles will like it though. Tracks include: "Bonour Salut," "Ramenez-moi Chez Moi," "La Tramontane" and "Le Roi De Chine." The guitar playing isn't bad.

**FOUNDATIONS:** "Rocking The Foundations" (Pye). A live album by the Foundations, one of Britain's top soul bands. Recording quality is not exceptional but the group manages to generate quite a bit of excitement—and the album marks the departure of Clem Curtis as lead singer. I'd like to have heard the band a bit more, but they are for the most part a muffled mess behind the singer. Pity, this could have been a knockout groove album. Much more care should have been taken to capture the texture of the brass and reeds. Really, it's not surprising the Foundations themselves aren't too happy with the disc.

**TONY BENNETT:** "Yesterday I Heard The Rain" (CBS). Bennett has acquired a large following by promoting an ageing hippy approach, by singing good songs, by ensuring excellent accompaniment and by making his voice sound as though he meant it. Unfortunately, though he nearly always hits his notes right, he's inclined to slide off a bit when he tries to hold them and it sometimes causes an uneasiness about his performance. That sometimes happens on this album, but those who don't mind such things will delight in the Bennett treatment of songs like "Love Is Here To Stay," "Fool of Fools," "Sweet Georgie Fame," and "There Will Never Be Another You."

**GENO WASHINGTON AND THE RAM JAM BAND:** "Running Wild" (Pye). A fine, gutsy, grooving session at the Casino Club in Bolton captured on record for Geno's fans for all time. A group like Geno's which relies on excitement rather than finesse needs to record live and this is certainly live. So live it's electric! Includes "Knock On Wood," "Gimme A Little Sign," "High Heel Sneakers," "Jumpin' Jack Flash" and "I Got You Babe."

**CLINTON FORD:** "Give A Little Take A Little" (Pye). Clinton Ford's home-spun style comes across well on this, his best effort for ages. A very relaxed and easy-going style helps to make some mushy songs more palatable. Includes "Your Lily White Hands," "Honey," "Little Green Apples," "Cathy I Love You."

**WILLIE MITCHELL LIVE!** (London). Extravagant claims are made on the sleeve on behalf of trumpet leader Mitchell. He's called the modern W C Handy, a genius and a purveyor of the sound of tomorrow. In fact Mitchell leads here a group consisting of two trumpets, two tenors, a baritone, two guitars, bass drums, organ and piano which play competent soul sounds and that's all. And Mitchell's own compositions are by no means mind shattering. Includes "My Girl," "Mustang Sally," "Tequila," and "Pin Head."

**HOWARD BLAICKLEY ORCHESTRA:** "Silhouettes of Success" (Rim). Well played orchestra versions in stereo of such Howard and Blaickley hits as "Zabadak," "Hideaway," "Touch Me," "Bend It," and "Have I The Right?"

FIFTH DIMENSION: too sophisticated for charts

## BONZO DOG (DOO-DAH BAND)



### "I'M THE URBAN SPACEMAN"

c/w CANYONS OF YOUR MIND (Innes) (Stanshall)

Liberty Records Ltd., 11, Albemarle Street, London, W.1.

I think I'll make a hedgehog hutch, with 2 little prickly beds, with 2 little prickly pillows, for 2 little prickly heads. The blankets will be of wire-wool. The water-bottles... conkers! I'll have to hide my hedgehog hutch, in case it's thought I'm bonkers. V.S.



## The Band want to drop the Dylan tag and stand on their own feet

THEY are known simply as the Band, although at one time they almost became the Crackers. Their publicity picture makes them look like a bunch of the McCoy's back from a successful skirmish with the Martins.

They hit the MM Chart recently with a song called "The Weight," written by lead guitarist Jaimie Robbie Robertson, and backed with Bob Dylan's "I Shall Be Released," both tracks coming from their album titled "Music From Big Pink." The album cover sports a painting by Bob Dylan.

Robertson, together with drummer Levon Helm, pianist and vocalist, Richard Manuel, organist Garth Hudson and Rick Danko, who plays guitar, fiddle and mandolin, lives at Big Pink.

Big Pink is a 125 dollar-a-month ranch style house in Woodstock not far from Dylan's home. It was in the basement of Big Pink that the Band, once Dylan's backing group, improvised a recording studio. Dylan would come over and together they would work out tunes ranging from folksongs to spontaneous creations.

The group have been together almost nine years and once backed a singer called Rompin' Ronnie Hawkins. They were known as the Hawks. The name of the Band wasn't picked or thought up or meant to be any sort of status name because they worked with Dylan. People just called them the Band.

"You know, for one thing there aren't many bands around Woodstock and friends and neighbours just call us the band and that's the way we think of ourselves."



THE BAND: long musical background

The Band are much travelled and all of them have long musical backgrounds of rock, country and folk. Says drummer Helm, "We had never heard of Bob Dylan, but he had heard of us." The boys, having quit working with Rompin' Ronnie, after several years, were working at a coastal resort, Sommers Point, New Jersey, in 1965 when Dylan phoned.

"He said, 'You wanna play the Hollywood Bowl,'" recalls Helm, "So we asked him who else was on the show. 'Just us' he said."

On the Big Pink album there is certainly a Dylan-esque feel about the music and it has been said that Dylan himself is heard on harmonica.

"There is music from Bob's house and there is music from our house. The two houses sure are different," points out Robbie, once described by Dylan as "the only mathematical guitar genius I've ever run into who does not offend my intestinal nervousness with his rear guard sound."

Besides the two tracks on the single, other songs on the album include "Wheels On Fire," a slightly faster version than the Julie Driscoll/Brian Auger hit, and credited to Dylan and Danko. "Tears Of Rage," credited to Dylan and Manuel, and an old country number, "Long Black Veil" plus some original songs from Robertson and Manuel.

Inevitably the Band will be identified strongly with Dylan, but although influence is there, they stand pretty firmly on their own ten feet.

THE SPENCER DAVIS group are splitting up. Organist Eddie Hardin and drummer Pete York, a long time member of the group, go whilst guitarist Ray Fenwick remains.

Who replaces the two outgoing members is still Spencer's secret, but whoever they are they will be joining him on his forthcoming US college tour in November. Eddie and Pete depart at the end of October.

This is the second split that Spencer's group has had within two years. The last time was when Stevie Winwood left to go his own way.

Last week Spencer explained the reason for the new changes: "Eddie and I didn't really agree over musical policy. The musical direction I wanted to move in didn't suit Eddie, and Pete didn't fit the part."

Spencer went on to say that the split was mutual. "We tried to reach a compromise, but couldn't," he said. "Call me uncompromising if you like." Although the names of the replacement musicians are not yet known Spencer did give an idea of the line-up and what to expect musically from the new group when it gets going.

"We're going to have lead guitar, rhythm, bass and drums

## SPENCER GETS HIS FEET BACK ON THE GROUND

with bass doubling on piano. It'll be a rock and roll band — well, almost," said Spencer. "We're moving away from the jazz-oriented things into much more entertainment. Not cabaret, but we just want to play heavy music. Sort of like the old Spencer Davis—and I'd still like to hold on to the title of being the oldest youngest teenager in the business!"

The split hasn't upset Spencer unduly and he sees it, in fact, as a blessing. "The group has been playing pretty well in public appearances, but the recorded material hasn't done so well. I'm looking forward to working with the two new guys. Recording-wise, too, we hit it off."

One of the main worries for Spencer has been the lack of a hit in the past year. A big

worry for someone who can look at big-sellers such as "Gimme Some Loving," "I'm A Man," "Keep On Running" and "Somebody Help Me." Another diversion was his interest in Spencer Davis Management but he has decided that he is most interested in being Spencer Davis, musician, not a businessman.

Said Spencer, "I was getting schizoid. Things were getting me down. I had given all I could. I felt that unless I could put a plug in the hole I would go mad."

An unhappy, paranoid Spencer is a little hard to imagine because he has always been one of the most cheerfully optimistic and easy going people on the scene.

"One of the mistakes a lot of people, as included, make, is trying to be too progressive," continued Spencer. "I was losing definition. People are just fooling themselves. The American groups are taking over."

Spencer is trying to get his feet back on the ground, and firmly. Of the last few months he commented: "It's a question of individuality of reassertion of the personality. I felt I had been drained. That I was a shell-like zombie. I wanted a change."

"All I hope now is that people take notice of what the new group will be trying to do." — TONY WILSON.

## HANK MARVIN TALKS ABOUT...

LAST Saturday, October 5, Cliff and the Shads were 10 years old.

Not that they reached their second childhood. Merely that they celebrated their 10th anniversary. But the occasion was reached without any publicity fanfare — like a freak-out in St Paul's, or a parachute jump from the GPO Tower. This historic event passed off without even a party.

But Shadows lead guitarist Hank Marvin did find time to reminisce about the Day he First Met Cliff. And some other days that will forever remain etched in his memory.

"I was liggering around at the 2 I's coffee bar with Tony Sheridan and accompanying various country and western singers," says Hank.

"Then one day Cliff's road manager came around saying he was trying to get a group to back Cliff—who recently made 'Move It'."

"I met Cliff two days later when he was being fitted with a pink jacket for a tour with the Kalin Twins. That was on October 5, 1958.

"The Kalins and the Most Brothers were topping the bill, and, as I recall it, Cliff had third billing.

One of the Most Brothers is today world famous record producer Mickie Most.

The group then consisted of Hank, Bruce Welch, Tony Meehan and Jet Harris, and was known as the Drifters.

"But we had to change our name because an American group called the Drifters quite rightly objected," says Hank.

### HIGHLIGHT

"It was Jet Harris who thought of the name, Shadows. We had driven out on our motor scooters to Ruislip and were having a drink, when Jet suddenly said: 'What about the Shadows!'"

"Well, we said: 'What about the Shadows?' He explained what he meant — and on thinking it over, the name sounded just right. So Shadows it was."

Another highlight for Hank in his trip down memory lane is when the Shads hit the jackpot with "Apache."

"We'd had three records before that — two as the Drifters and one as the Shads — but the best we did was to get into the Top 40 with the Shads' 'Saturday Dance' — which strangely enough was a vocal record by Bruce, Jet and me. Jet, incidentally, sang lead on the B side.

"I recall it got a very good review from Jack Good."

"'Apache' became a hit all over the world — everywhere except in the USA. It did absolutely nothing there."

"Until it was covered by a Danish guitarist named Jorgen Ingman, whose record sold over a million in America."

"This was about three months after our record had been released."

"So we asked if our original version could be re-released. But by this time it was too late. I would have looked as if we had done the cover job. So it was all a great disappointment."

"I think if 'Apache' had done well in American — and there was no reason why it shouldn't have done, as it was a smash hit everywhere else

# Ten years in the Shadows

— we could have made it really big in the States.

"That has been our only big disappointment in our career."

Other Hank highspots — when the Shads and Cliff toured Australia and South Africa.

"The reaction was so great after only four weeks in South Africa we had five records in the Top 10 and seven in the Top 20. And Cliff was No 1.

But there was a moment Hank prefers to forget: When their amplifying equipment and stage clothes failed to turn up when they were in Tasmania.

"So we had to go on in normal dress using borrowed amplifiers. It sounded dreadful

to us — but it probably wasn't so bad after all."

Sad moments were the loss of Tony Meehan, who left to concentrate on arranging, and Jet Harris, who wanted to go solo.

"We thought each time 'This is the end,'" says Hank. "But it wasn't, after all."

Now, Bruce Welch is leaving at the end of the Shads' current London Palladium run to handle the group's publishing company.

"We think he'll be very good at it," says Hank.

"We want to develop our individual interests, but we'll never quit being the Shads. We'll not so much be slaves of the Shadows — the Shadows will be our slaves."

— LAURIE HENSHAW.



Cliff and the Shadows in the early days

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**"I AM amazed the electric blues bands in Britain are so much better than the Americans—with the exception of Canned Heat."**

That quote, unbelievable five years ago, is the opinion of American blues guitarist-composer Stefan Grossman.

But he wrapped a slightly bitter coating round the pill: "I think British blues players have lost a lot because the emphasis is on performing rather than learning."

### PHENOMENON

"Here, if you have three songs you go to the nearest club and perform them. I didn't perform for six or seven years until I thought I was ready and knew enough about the subject."

"There is also this chauvinistic thing that blues is a totally British phenomenon—which is absurd. At the recent Blues Convention there was only one Negro, Champion Jack Dupree, and he is hardly a major influence."

Grossman's views are typical of most musicians and backroom boys involved in the rapidly developing British blues scene—all seem to mingle their delight at the growing public interest in their music with some doubts as to what the boom may mean in terms of commercialisation and pressures on their musical dedication.

"Commercialisation is already happening," says Richard Vernon of the specialist Blue Horizon label. "People are already bringing out so-called blues records to cash in."

"I think there is a danger of the same thing happening to the blues as happened to trad—already groups are beginning to copy the leading British groups. I know of one band that is just a copy of Fleetwood Mac with the same line-up and playing the same numbers."

"Mind you, this happens in America too where there are artists calling themselves B. B. King Jr and Lightnin' Hopkins Jr. It could all get out of hand here, but I think the blues public is too discerning."

Who are the blues public? Mike Raven, whose 60 minute Radio One show is to be increased to 90 minutes from October 13, says: "The biggest surprise I have got from my mail is to realise how big the student-type following is for British blues revivalists."

Stan Webb, of the

Chicken Shack, believes that, whoever they are, the fans are "getting much more learned than they were two or three years ago."

"I think the majority come to see us because we are the Chicken Shack, but obviously they know we are playing blues and, if they like us, they will switch on to other blues bands."

### CONVERT

"We are beginning to see what I can only call teenyboppers of the blues," says William Gillingham, manager of the Black Cat Bones. "But there is a hard core of real blues fans and on every gig you convert more people to a real interest in the music."

The more dedicated blues fans, themselves, can be a problem.

"At a place we played

recently, a bloke came up to me and said he didn't like the way I danced about on stage," says Stan Webb. "I asked why not and he said: 'It's not right, it's a serious music.'"

"I asked if he had ever seen Buddy Guy and Freddie King and he just said 'Who?' so I told him to come back when he had."

"The point is we believe there is nothing wrong with playing the blues and being entertaining. I don't want to play the blues this year and be sitting behind a desk in an agency office next year."

"I want to be playing blues in 20 years' time and won't do that unless I can entertain. We've got a reasonable act building up and we believe that every gig counts."

### PROOF

One unfortunate aspect is the war which seems to be brewing between the blues and soul factions. The bluesmen are scornful of what they call the sock-it-to-me-Baby audiences.

Blues bandleader Bob Brunning says: "I've played gigs at soul clubs where they haven't known what sort of band had been booked and where you would get killed if you couldn't play 'In The Midnight Hour'."

Brunning cites, as additional proof that blues are booming, the MM's small advertisements.

"You can always tell trends from looking at the MM ads," he said. "A year ago there was nothing there for blues musicians. Now it is packed with them."

### HEAVY

But why the boom? Brunning agrees with the tentative theory I put forward last week: that it is a reaction against the complexity of the psychedelic and more far-out Underground groups.

"I think the new blues fans have an instinctive liking for its simplicity," he told me. "They are also naturally hooked on the very heavy rhythms."



## BY BOB DAWBARN: PART TWO

"And then they see Fleetwood Mac or John Mayall, discover how serious they are about the music and discover the American greats from

them. Basically it's a return to simplicity."

I asked if Bob ever ran across the old "Blues can't be played on electric guitars" brigade.

"No," he said. "Those sort of people don't go to the clubs anyway. And it's a pretty odd argument. After all, is it also wrong to use a microphone, or

the radio, or are records unethical? You can take that line of argument as far back as you like."

Apart from the big names among the blues



**'Whatever John Mayall does he will always be the leader in this country'**



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# “We are beginning to see what I can only call teenyboppers of the blues . . .”

“With my limited brainpower I am trying to do blues based on English things, I know about. I wrote a song about Battersea and another about my wife's pregnancy. One appreciates that the whole source of the blues is American, but I feel I should sing about the things that affect me.”

It's a point echoed by Stefan Grossman with: “Here, on an emotional level, you don't understand being American — how could you?”

Talk about the blues scene with any of the participants and you keep coming back to the parallel with trad.

## BOOM

“We realise that a blues boom wouldn't last forever,” says Stan Webb. “We just hope that some of us who are in at the beginning — like Mayall, Fleetwood Mac and ourselves—will be among the bands that survive when the boom is over, just as the best of the trad bands survived when that boom collapsed.”

“But a major difference is how very wide the blues scene is at the moment. With Duster Bennett, Gordon Smith, John Mayall, Peter Green and us you have the whole blues field from Robert Johnson to Blood Sweat And Tears.”

Says Mike Raven: “Great though it is to see British blues developing so fast, nobody of my extreme age can fail to acknowledge a slight nagging worry at the back of the mind. Will blues go the same way as trad?”

At least it seems that everyone is aware of the dangers that the greatest commercial success can bring.

bands — Mayall, Green, Chicken Shack, Ten Years After, Jethro Tull, Aynsley Dunbar and a handful more — is there a big enough pool of talent to

sustain the coming boom?

“I agree that there is something of a star system,” says Richard Vernon. “Whatever John Mayall does, he will al-

ways be the leader of the blues in this country. People will want to know what he is doing and will follow.

“It's the same with

Eric Clapton—if he picks his nose on stage a hundred other guitarists will start doing it.

and Mike Raven mentioned Jo Ann Kelly and Mike Cooper as leaders in the Country Blues field.

“Mike Cooper plays an old National guitar — one of those great big metal things,” enthuses Raven. “I should imagine his hero is Blind Blake, but what I like is the way he tends to combine material from several sources to make it into new material of his own.”

“Jo Ann is really the mother figure of the British Country Blues. Then

there are Simon and Steve — I believe that Steve is possibly the best British harp player I have heard on the blues scene.”

Raven is particularly impressed, among the electric bands, by Bob Brunning because he is writing and singing his own brand of British blues.

Says Brunning: “I've always been uneasy about British singers moaning about New Orleans and other places they have never been anywhere near.”

## LISTEN

“But don't forget the Country Blues field — we have Gordon Smith, for example, on Blue Horizon. A couple of years ago these guys would be playing for their owning the folk clubs and amusement. But now people are willing to listen.”

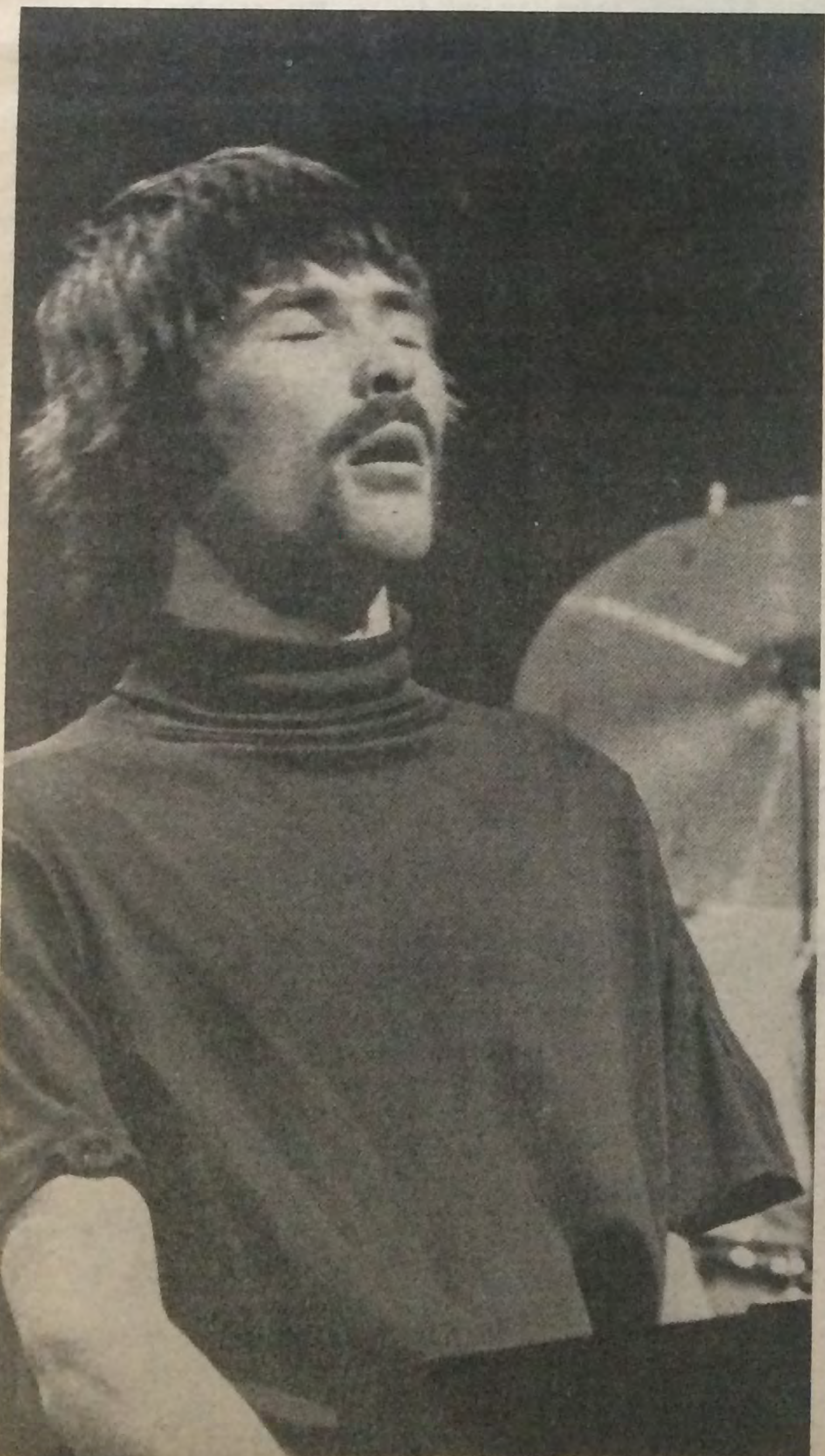
“Gordon can play the Marquee and hold the audience. The public seems to want to know what they are singing about.”

“I am sure there is a lot of talent about, though there must be a limit to how much you can hoist upon the public.”

Both Stefan Grossman

## NEXT WEEK

## WHO'S WHO IN THE BRITISH BLUES WORLD



Victor Brox of the Aynsley Dunbar Retaliation, one of the groups who gave early impetus to the British blues crusade

# Jools writes for DISC

and MUSIC ECHO  
ALSO IN THIS  
WEEK'S ISSUE:

JOOLS AND TREMELOES  
IN GIANT COLOUR  
TAMLA IS DEAD!  
LONG LIVE MOTOWN!

OUT NOW 1s



**"JAZZ FOR A SUNDAY AFTERNOON, Volume 1"** Blues For Max; Lullaby Of The Leaves; Lover Come Back To Me. (Solid State SJS57002.)  
 Dizzy Gillespie (tp), Ray Nance (vln), Pepper Adams (bari), Chick Corea (pno), Richard Davis (bass), Elvin Jones or Mel Lewis (drs)

THIS is one of the first batch of albums to be released on the new, to Britain at least, Solid State label and they have certainly started off with a winner.

The star is undoubtedly Dizzy Gillespie who hasn't played as well as this on record for quite a while. He is superb, playing with immense confidence, wit and feeling. Other trumpeters have fantastic techniques but few can hit every note so cleanly as Dizzy in a high, fast run—those are all real notes, none of your scribbling for Gillespie.

The other dominant personality is Ray Nance. I am no lover of his fiddle playing which gets too gipsy round the edges for my taste, but even I must admit to being moved by the excitement he injects into "Blues" and the long "Lover"—which takes up the whole of one side. I'm less impressed with his feature on "Autumn," though this will probably impress those less familiar with his brand of jazz violin.

Pepper Adams plays well, though he is not in John Surman's class as an improviser and his tone occasionally gets a bit bumble bee. Corea is fast becoming one of my very favourite contemporary piano men and he justifies it all here. The rhythm section is first class and it's worth taking time out to concentrate on Davis's magnificent bass playing.

The format is loose with plenty of room for the soloists and it all adds up to a really excellent release.—B.D.

## RIMINGTON /SMITH

**KEITH SMITH'S AMERICAN ALL-STARS:** "Toronto '66". Ting-a-Ling; Blues And Boogie No. 2; Georgia On My Mind; Millenberg Joys; Blues; Sister Kate; Everybody Loves Somebody Sometime; Royal Garden Blues; Goin' Home Now. (77 Records 77 LEU 12/30.)

# NEW JAZZ RECORDS

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

## Super Dizzy steals the show

**Smith** (tp), **Capt. John Handy** (alto), **Jimmy Archey** (trmb), **Lars Edegran** (pno), **Creole Ernie Johnson** (bjo), **Pops Foster** (bass), **Freddy Moore** (drs, vcl) Toronto, September, 1966.

**ZUTTY AND THE CLARINET KINGS:** Snake Rag; Marie; Yellow Dog Blues; Chinatown; Winit' Boy Blues; Shine; Cake Walking Babies; Trouble in Mind; Doctor Jazz; Stamp; Were You There When They Crucified My Lord. (77 Records 77 LEU 12/29). Manassas, Virginia, February 12th, 1967.

**DOUG DOBELL'S 77** Records label deserves credit for giving British jazz and British musicians a world showcase.

Two highly interesting 77 releases this month feature, on different albums, two of our best traditional musicians—clarinetist Sammy Rimington and trumpet man Keith Smith.

Rimington is heard on sides made in February 1967 in Virginia and Singleton, then almost 60, was in great form. His technical ability seems undiminished. He is inclined to be a bit flashy which can possibly be put down to natural exuberance at being back in a recording studio.

Sammy Rimington plays alto and clarinet and comes out best in his friendly duels with fellow clarinetist Gwaltney. Bob Greene is a tasteful, Jelly Roll-influenced pianist and Harris is a solid, if unspectacular trombonist. A happy session and one that Rimington can be proud of.

Trumpeter Smith's All Stars were recorded in Toronto in September. The best moments—and there are many—come from Smith and Captain John Handy. The New Orleans alto star has a great, happy swinging style which boots the ensembles along infectiously.

Smith is a thoughtful player, shunning the obvious and fashioning individual solos which contain a lot of character. His tone is warm and fiery and he makes intelligent use of growls and smears. Very tasteful. J.H.

## BOB BROOKMEYER

**BOB BROOKMEYER:** "Out Of My Head." Blues Suite: Introduction and First Movement (a); Second Movement (b); Third Movement (c); Fourth Movement (d); If Don't Mean A Thing (b); Mellow Drama (b); Out Of Nowhere (c); Darn That Dream (c). (Atlantic 590024.)

(a) — **Brookmeyer** (pno, valve tmb), **Ernie Royal**, **Bernie Glow** (tp), **Frank Rehak** (trmb), **Earl Chapin** (French horn), **Don Butterfield** (tuba), **Gene Quill** (alto), **Al Cohn** (trn), **George Duvivier** (bass), **Charlie Persip** (drs).

(b) — **Brookmeyer** (pno, valve tmb), **Royal**, **Nick Travis** (tp), **Rehak** (trmb), **John Barrows** (trn), **Bill Barber** (tuba), **Danny Bank** (flute, bass clt, bari), **Quill** (alto, clt).



DIZZY: playing with immense confidence

**Duvivier** (bass), **Persip** (drs), (c) — **Brookmeyer** (pno, valve tmb), **Irvin Markowitz**, **Ray Copeland** (tp), **Rehak** (trmb), **Barrows** (trn), **Barber** (tuba), **Quill** (alto), **Gene Allen** (trn, bari), **Duvivier** (bass), **Persip** (drs).

**BROOKMEYER'S** "Blues Suite" is, says sleeve-note writer Nat Hentoff, "stripped clean of frills. It is a thoroughly unpretentious, but deeply felt piece. Similarly, the other arrangements are vigorously personal, often sharply edged in their humour and always logically developed." It's nice to be able to wholeheartedly agree with a sleeve-note writer for once.

In fact this is one of the most thoroughly enjoyable albums of the year, for my money anyway.

The Suite, which takes up the whole of side one, has occasional echoes of Ellington and also shows, once again, Brookmeyer's thorough grasp of earlier jazz styles. He makes full use of the colours available from the unusual line-up and shows that an arranger doesn't have to fill every bar with notes to achieve an impact. The results is timeless jazz of a high order with some neat solo contributions from Al Cohn, Ernie Royal and Brookmeyer's oddball personal piano.

Brookmeyer the arranger gives Brookmeyer the trombonist a fairer helping on side two which again has some excellent scoring. And Brook-

meyer, the composer, has a beautiful, haunting ballad in "Mellow."

The other soloists include Nick Travis, some nice Gene Quill alto, Copeland (muted) and Markowitz.

Thoroughly recommended to all but the most avant garde jazz fans.—B.D.

■ If the spirit is the thing that counts, New Orleans fans will grab **NEW ORLEANS JOYS/ YOUNG TUXEDO BRASS BAND** (Atlantic 590023). All the familiar sounds of New Orleans marching bands are here—especially the atrocious tuning. But the musicians do get things popping here and there especially one of the three trumpets. And Jim Robinson sings away on trombone. The band is under the leadership of John Casimir, on E-flat clarinet, and includes Paul Barbarin on snare drum. Their selections include "Bourbon Street Parade," "Just A Little While To Stay Here," "Panama" and the marches and hymns associated with New Orleans funerals.—J.H.

■ **BRIAN GREEN DISPLAY** (SFLJ 912) features a trad band which has been gathering a following in recent months round London's clubs. There are no outstanding soloists in the group but they are well schooled in traditional formulae and make a bright sound on old warhorses like "Ory's Creole Trombone," "Snag It," "Steamboat Slop" and "Buddy's Habits." Trombonist Gordon Blundy gets round the instrument well—it's a pity his

## A touch of Blind Lemon about Big Joe's guitar

**BIG JOE WILLIAMS:** "Piney Woods Blues." Baby, Please Don't Go; Drop Down Mama; Mellow Peaches; No More Whiskey; Tailor Made Babe; Big Joe Talking; Some Day Baby; Good Morning Little Schoolgirl; Peach Orchard Mama; Juanita; Shetland Pony Blues; Omaha Blues (Delmark DL602.)

**Williams** (voc, nine-string gtr) accompanied on some tracks by J. D. Short (gtr, harmonica).

THIS record is a reissue, and none the worse for that unless you happen to possess it already. Dobell's "77" label released the set on LA12/19 some time ago, with the same sleeve note (by Bob Koester), the same order of tracks but a different cover.

Williams, from Octippi Hall County, Mississippi, hits hard with his voice and home-adapted guitar, producing a powerful and intense music which has rhythmic peculiarities very much his own. The guitar has three single and three double (treble) strings.

He is respected, too, as a song-maker, especially for his "Baby, Please Don't Go" which appears elsewhere in his discography as "Don't Leave Me Here," and has been used by many other bluesmen. In spite of its traditional theme, this is Joe Lee Williams' creation in this form.

Other semi-traditional tunes of his here are "Whiskey," "Juanita," "Mellow Peaches," "Shetland Pony" and "Omaha Blues," made up in the studio according to Koester. On "Pony" and "Whiskey" a different, more solid country-dance beat is induced by J.D.'s guitar-harp mix.

"Peach Orchard," taken from Lemon Jefferson, shows off some of Joe's distinctive bass-string picking and suggests that he, like so many,

playing sometimes borders on hokum. Trumpet man Alan Snook displays a preference for early Armstrong and clarinetist Alex Revell for Johnny Dodds. Leader Green's drums are sometimes too loud which might not be his fault. A happy sounding band.—J.H.

■ Cannonball Adderley's virile alto may not seem the ideal choice for a bossa nova set, but teamed with the **BOSSA RIO SEXTET** (CAPITOL T287) he proves things aren't always what they seem. Varying his approach from the lyrical, almost Paul Desmond, sound to his usual aggressive attack, he manages to fit neatly with the Sextet, led by Brablian pianist Sergio Mendes, and give full value to a series of bossa melodies, like "Clouds," "Corcovado," Mendes' "Groovy Samba" and "Once I Loved." Hardly treading new paths, perhaps, but it passes a very pleasant 40 minutes or so.—B.D.

■ Obviously there must be a market for the sort of organ-processed by John Patton's **(BLUE NOTE BST 842B1)** or they wouldn't keep recording them. But there are so many of these releases and this adds nothing new. Patton (organ), Junior Cook (trn), Jimmy Ponder (gtr) and Clifford Jarvis (drs) are all good musicians but the instant-soul format gives little chance for creativity. It's good beat and sound to get people dancing at a party but hardly rewarding listening for those moments when you are seeking artistic nourishment.—B.D.

learnt a few things from Lemon.

"Drop Down" and "Some Day" are Estes songs, reflecting a little of Sleepy John's introspective quality. The late J. D. Short's blowing-hammering support is added on the former, also to good effect on "Schoolgirl."

This last is always credited to Sonny Boy Williamson, Joe's old partner, and on "Big Joe Talking" he tells about Sonny Boy's death in Chicago in '48, as well as chatting about Lead Belly, the Louisiana State pen, and blues in general. It rounds out 40 minutes of all blues.—M.J.

## JOHN HURT

**MISSISSIPPI JOHN HURT:** "The Immortal." Since I've Laid My Burden Down; Moaning The Blues; Buck Dance; Lazy Blues; Richard Womn Blues; Tender Virgins; Hop Joint; Monday Morning Blues; I've Got The Blues; Keep On Knocking; Chicken; Stagolee; Nearer My God To Thee. (Vanguard SVRL19005.)

**Hurt** (voc, gtr), **Patrick Sky** (gtr) on "Monday Morning" and "Moaning The Blues."

**JOHN HURT**—who nearly made it to this country with the Blues Festival just before his death—was one of the old generation of Southern folk artists.

He sang blues but was equally at home with ballads, spirituals, standards, ragtime tunes and other types of popular song.

He was born in Mississippi and did field work there for most of his life, but his music cannot be catalogued as Mississippi blues, certainly not Delta blues, in spite of some regional influences.

Stefan Grossman, who studies his guitar style, characterised by its alternating bass "played while the melody line is picked on the treble strings," says that Hurt seems not to have been affected by the work of other artists.

He is, then, an original (I'll write in the present tense as his music is very much alive) with a wide repertoire and the imaginative powers and technique to make most types of song interesting in a personal fashion. Without doubt, his appeal is greatest to guitarists.

Hurt's is not the raw, emotion-charged approach of country bluesmen such as Bukka White or Big Joe; he favours a softer, understated method which relies for much of its effect on well-prepared instrumental parts.

Some of the pieces on this LP are charming. "Stagolee" is a long, dramatised version—real old ballad stuff with bits of recitative—and "Got The Blues" is utterly delightful.

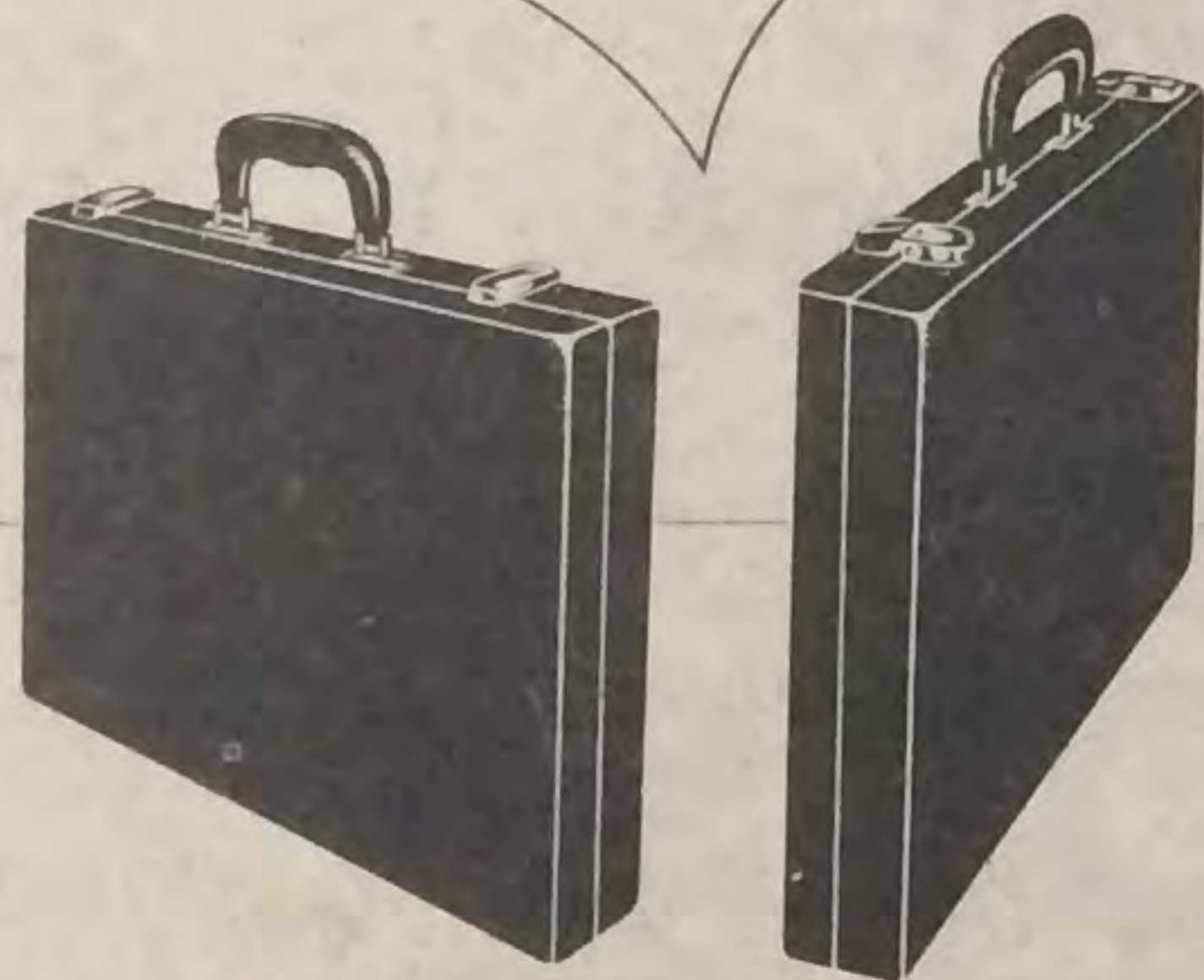
Throughout the latter the guitar playing, solo and accompanying, is a knockout; and a lot more pretty stuff crops up on "Stagolee," "Virgins," "Keep On Knocking" and "Buck Dance."

In fact, the finger-picking is exemplary on everything, including the two gospel items. If I prefer the earlier Vanguard release (out here on Fontana TFL6079) it is because it held a larger number of Hurt's finest pieces: "Candy Man," "Spike's Driver's," "Louis Collins," "If You Don't Want Me" and the ever-loving "Coffee Blues," for instance.

Indeed, those who respond to what Paul Oliver has called the pre-blues style should make a point of getting the Fontana, now being reissued in stereo-playable-mono, as soon as it reappears in the shops.—M.J.

\* The Country Blues Guitar by Stefan Grossman (Southern Music).

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## RADIO JAZZ

British Standard Time  
**FRIDAY (11)**  
 4.5 am J: All That Jazz (Fri, Mon-Thurs). 7.10 pm H2: Jazz. 7.30 V: Noel Kelehan Trio, Fox-Butler JB. 8.0 H2: Jazz. 8.5 J: Jazz. 8.23 A3: R and B (Nightly, except Sunday). 9.15 U: Aretha Franklin. 11.0 H1: Jazz. 11.30 T: Jackie Gleason. 12.0 T: Mike Wolford, John Guerin, Monty Budwig. 12.5 am B1 and 2: Jazz At Night.  
**SATURDAY (12)**  
 5.0 am J: Jazz Book. 9.5 J: Jazz Unlimited. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.0 pm E: Swing From Today. 2.45 H2: Radio Jazz Magazine. 10.30 Q: Pop and Jazz. 11.0 A1: Nathan Davis, Slide Hampton, Georges Arvanitas. 11.15 A2: Get To Know Jazz. 11.30 T: Count Basie, Mills Bros. 12.0 T: Eric Kloss (We're Going Up).  
**SUNDAY (13)**  
 3.5 am J: George Shearing. 7.0 pm B1: Make Raven's R and B Show. 8.30 B1: Jazz On One (Peter Clayton, Joe Henderson, Benny Green). 9.0 U: Nancy

Sinatra, Dean Martin, Frank Sinatra Jr., etc. 9.5 J: Finch Bandwagon. 12.5 am B1 and 2: The Best of Jazz Records (Humphrey Lyttelton).  
**MONDAY (14)**  
 3.45 pm H2: Dixietime. 11.0 A3: Free Jazz. 11.30 T: Kenny Burrell, Gil Evans Ork. 11.45 A3: Clark Terry (Hughes Pan-assie). 12.0 T: Dave Brubeck Trio.  
**TUESDAY (15)**  
 10.5 am J: Bobby Troup Show. 12.15 pm E: (1) Ray Conniff Ork (2) Nat King Cole. 5.45 B3: Jazz Today (Charles Fox). 11.0 U: Hot Jazz From A Swinging Era. 11.30 T: Percy Faith Ork. 12.0 T: Billy Taylor Trio.  
**WEDNESDAY (16)**  
 5.0 pm H1: Harlem Dixieland Band. 8.15 B1: Jazz Club (Last session at Six Bells, Chelsea, with Humphrey Lyttelton Band, Wally Fawkes, Kathy Stobart, John Chilton Swing Kings, Stan Gregg Trio, Bill Greenon). 10.20 E: (1) Si Zentner (2) Alice Babs (4) Juliette Greco (5) Acker Bilk. 11.30 T: Pop and Jazz 12.00

T: Richard Davis, Elvin Jones. 12.15 am E: Jazz.  
**THURSDAY (17)**  
 4.35 pm U: Jazz Magazine. 11.30 T: Stan Getz. 12.00 T: Jazz, Jazz-rock, Blues Guitar. Programmes subject to change.  
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BOOKS

BY GRAHAM COLLIER

Are you really serious, Bill...

THEORETICAL books on jazz are few and far between — probably a reflection of the fact that most jazz has been self-taught and that the music is an intuitive art rather than an intellectual one (that is assuming that any art can be intellectual.) **Jazz Composition & Orchestration** by William Russo (Published by The University of Chicago Press) is vast in size (824 pages and 2 inches thick) and cost (202s) — and if one is searching for a rule-laden approach to the problems of jazz composition and orchestration as Bill — sorry — William Russo sees them, then you may find this book worth the money.

I personally tend towards the belief that harmony, orchestration and composition techniques can be learnt from "straight" books (several of which Russo has obviously read and indeed recommends), and, while there is a need for a compiling of this sort of material in a more accessible form to suit the particular needs of jazz, I don't feel it has happened in this book.

What the novice jazz writer is in need of is some guidance towards the art of jazz writing, the differences between jazz and classical musics, the exploitation of these differences and the exploitation of the individualities of jazz musicians' personalities.

God knows there are few enough jazz composers, why can't somebody commission a book which tries to tell us about Mingus, Gil Evans and Duke (a start was made recently by Gunther Shuller to discuss Duke), instead of



BILL RUSSO

this vast, admittedly well laid-out, book of seemingly inflexible rules.

The quotation which follows is admittedly the worst example in the book, but is symptomatic of the disease from which the book suffers — a great sense of the writer's own importance. If I think it, I must be right, therefore I will lay down an inflexible rule for it.

The quotation is (and I kid you not): "If the composer elects to use the flute, say, he is well advised to use it throughout the piece...It is ungraceful in the extreme to see players putting down and picking up mutes and instruments during the course of a piece of music; and it does little good for the performance of the piece since it acts to disturb the players' concentration (not only those who are engaged in the acrobatics, but those who are seated nearby)."

Really, Bill... are you serious?

Jazzscene



Randy Weston has a lesson from Berber drummers in Morocco

**BUDDY RICH** is funny — nearly everyone will admit that — in addition to being a sensational drummer.

But some people think the band must find his humour a bit wearing, what with being so close to it and hearing his digs and ripostes so often.

So I asked one of the musicians, tenorman Don Menza, how he was bearing up under the pleasantries. Menza, seated next to Rich, occupies what you might call a brunt position. And I have to report that he looks to be flourishing — physically and in spirit.

"I smile through it all," he told me amiably. "I'm one of the oldest members of the band, and I'll tell you one thing—if I wasn't happy I wouldn't be there. You believe that."

"And I'll tell you something else. That man can play. It's fantastic how he does what he does every night. Two shows, three shows, makes no difference to Buddy. You quote me: I defy anybody else to get up there and play those arrangements every night like he does."

"Yes, Buddy has his enemies. He's direct and very honest in everything he says and plays. He's bull-headed if you like, goes straight ahead and says exactly what he thinks. Some people don't like it, naturally."

And what about the standard of the band, and the book it's using? I thought both were better than last time, but I've heard critics decrying the library as unambitious and the band little more than a Forties-type swing orchestra.

Don Menza fairly snorted at the suggestions, and being a well-built young man with a tenor-player's chest, he carries a formidable snort.

"Look, let these critics be constructive but not inaccurate. That book has some very good things in it, and it's difficult to play. Take Bill Holman's 'I'm Looking You Over' — that's very good in

DON MENZA

BY MAX JONES

Thank goodness a good old swing band

one direction, and there are excellent ballad arrangements, too.

"The library goes from one extreme to the other: from a roaring Basie arrangement to a real free-style thing. You know Al Porcino, and there's no better lead; he said the other night how strenuous the book was to play. 'There are four arrangements so difficult,' he said, 'that I can't make it.'"

"You say we've been called just a swing band. That's not a put-down. It's first and foremost in Buddy's mind that this is a swing band. He'd be proud to be related to the great Forties swing bands."

"It is a swing band and a straight-ahead band, and thank goodness for that. But we

play some pretty good things. Buddy's so keen on doing everything."

"I played a month with Don Ellis' band and it was interesting. I'm not against electrified bands and I got quite a kick out of playing with Don. But I found it a bit hard, you know, when you can't stand up to take a solo because of all the wires binding you to your chair."

"A job is what you make it. Obviously you play differently with bands of different kinds; you listen to what's happening and try to fit in. Artistically, I'm getting as much satisfaction from Buddy's band as I did from Don's."

"And you should talk to Don about swing bands — that's what he wants to get back to. In so much jazz today everything's a secret up on the bandstand. He wants to get out to the public, to capture that old Forties spirit. And he's done it."

"So has Buddy. I mean, you have to look at him as well as listen. You have no choice. He's really a master. He does it, twice a night. I guess all the hippies get in a corner and think: 'He's successful in what he's doing. How can we put it down?'"

I knew Menza had worked with other big bands besides Rich's and Ellis'. The Clarke-Boland band and Maynard Ferguson are two of them. Was he satisfied with so much big-band work?

"Well," he said, "it's restricting, of course, because you don't often get a chance to stretch out. But how many musicians can really make it in small groups? I have a family, so I still have to make some compromises."

"I'm playing; that's the important thing. And I find it a challenge playing in a so-called Forties-style swing band and having to fit with what

Buddy's doing. I mean, I hear what he's doing and I dig it. I hear him playing a lot of different things on certain charts."

"So it's like I said before: they can talk all they want about Buddy. I'm interested in what happens on the bandstand. That's where it counts, and he can do it."

"As for Maynard, I joined him after I'd quit playing late in '58. The first time I auditioned for him I didn't make it. But I went back and practised and really listened."

"In 1960 I finally made it into the band and stayed for two enjoyable years. I had a chance to do a lot of writing for Maynard, too."

Like so many Americans, Menza got his first taste of European life with the U.S. Army.

"I was over here once in the Fall of 1956, but just walking around. I was then in Germany, and in the Seventh Army Symphony. We had symphony and jazz orchestras, and I was in that fabulous band with Don Ellis, Eddie Harris, Leo Wright, Cedar Walton, oh, and a lot more fine musicians. That was some band."

"Apart from playing and writing for the Army band, I played an awful lot in and around Frankfurt, well, Germany in general. I played in Albert Mangelsdorff's band, with Hans Koller, Attila Zeller and one or two more."

"All that happened between '56 and '58. Then I went back to the United States and quit playing. I just decided to stop, and to study commercial art and do a proper job. I was disillusioned with the music scene at that time, and didn't feel confident of what I was doing."

"In fact I sold my tenor and alto, clarinet and everything. Then, approximately a year later, I felt it was time to get going again. After Maynard I went into Stan Kenton's band, but only for six weeks. That was in '62."

FREEDOM

"The reason I left so soon was that there wasn't nearly as much freedom there as with the Ferguson band. I just didn't feel there was a chance to stretch out at all. And I was disappointed because I'd left Maynard's band, which was full of enthusiasm and spirit, to get myself a little more money."

"I went home to Buffalo, formed a quintet and did a lot of writing and playing, strictly jazz gigs. Maynard came to town in January, '64 with Dusko Goykovich — an old friend from '56 — in the trumpets, and Dusko suggested I write to Max Greger."

"So I did, and a few weeks later I was over in Munich. I'd made friends there and left a good reputation, and I wished to go back. My wife came with me and I stayed in Europe four years and our son was born there."

"Musically it was a great experience, working with Max, gigging, and writing a great deal. But when finally I returned to the States I practically had to start again from the beginning."

JAZZ IN AFRICA

BY VALERIE WILMER

Back to the African heartbeat

BOTH from necessity and by nature, jazz musicians are an itinerant breed, yet there can be few less likely areas for making jazz music than North Africa.

On paper, that is, for Randy Weston, the stalwart pianist and composer from Brooklyn, N.Y., is alive and well and living in Morocco where he has been since January.

Weston is making his seventh and, he plans, final trip to the African continent. Two years ago he realised he had to escape the stagnating American scene because he noticed his music was changing.

UGLY

"I write beautiful music," he explained, "and when I realised I hadn't written anything beautiful for a long time I looked at the situation and realised why. I saw there was nothing beautiful to write about."

"Everything around me was ugly — the people, the situation, the political setup. That's why even though I don't like the music that Archie Shepp and the rest of those cats are playing, I'll admit that it certainly is representative of what's going on in America today."

The pianist, who had previously visited the continent he calls "home" under the auspices of the US State Department and other such organisations, received the biggest response to his music from the most unlikely source.

"We had no idea what the Arab world would be like," he related. "We were told first of all that Morocco was such a beautiful country that we'd love it, but we were also told that Tunis was the centre of jazz in Africa."

His first contact with the Arab world was in the Lebanon where Beirut audiences have his sextet that featured Ray Copeland and Clifford Jordan a reception that was "just unbelievable." Cairo was even more enthusiastic, Algiers relatively indifferent.

"But when we got to Morocco, that was a different story! After our concerts, especially in Rabat, the capital, the people flooded the American Embassy and the radio station with letters and telephone calls, demanding that we come back."

"So all I can say about Morocco is that it was the

country that made the biggest and loudest effort for us to come back. We didn't choose Morocco, in fact, Morocco chose us."

"Us" includes Bill Wood, an exciting bassist unknown to British audiences and the consummate drummer, Edward Blackwell who, like Randy, has taken his family with him.

Since their arrival in Morocco, the trio have worked the country's leading hotel chain, broadcast and given concerts for the US Information Service.

And what is equally important, the pianist has started writing again. He finds the country's folklore inspiring and has produced several pieces based on Berber music.

Everywhere he travels, his uniquely adaptable Nagra tape machine goes with him, forever at the ready to pick up passing gems of folklore. Weston is a dedicated musician and now becoming a dedicated musicologist, too.

In Africa the pianist has found the kind of comradeship among musicians that he knew back in the Forties and Fifties in Brooklyn when every night was a session of talking or music. Over the years he has seen that feeling of bonhomie vanish.

Now, at 42, the pianist has finally found a home and an identity that was lacking all his life. Ever since he was a child he felt that he belonged to Africa. His father instilled the idea of his heritage in him, so that the first time he set foot in Nigeria he knew he was coming home. He heard the drums and the rest fell into place.

HEARTBEAT

"I think that the drum itself is as old as civilisation," he stated. "And I'm sure that this is because the heart was the first instrument that man became aware of. That's probably how the drum came to be because it's an imitation of the heartbeat and if you think about it, the whole world is based and built upon rhythm."

If any music ever echoed the heartbeat, it's the kind that comes from Randy's insistent, percussive piano, from the crying torment of Bill Wood's bass, the unleashed passion of Blackwell's drums.

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# THE RADIO ONE CONTROVERSY

**R**ADIO ONE chief Robin Scott this week hit back at Martin Young's thumbs down verdict on the BBC's year-old answer to the pop pirates.

Last week in the MM, Martin claimed Radio One has "failed miserably to accept the challenge of providing a bright and lively service for young people."

He went on: "Radio One is a giant juke box with occasional interruptions for inanities, station jingles and name checks."

## SOCIAL

"Radio is at its best when it is live and has an atmosphere of immediacy, yet Radio One shies away from live programmes as if they were somehow indecent."

Martin Young suggested there should be more discussion programmes, more live shows with audiences, more magazine-type programmes. "What about the other arts, politics, social issues?" he asked.

Comments Robin Scott: "Mr Young doesn't seem to be able to make up his mind whether Radio One should be avant-garde pop or light music all the time."

"Radio One was designed as a popular music series, and was laid down as such in a Government White Paper. To put out discussions on politics and social issues is just not on."

## PAPER

"This is on a par with saying that a paper like the Melody Maker — designed for pop and jazz readers — should not put out material on pop and jazz. This way, it would soon go out of business!"

"The BBC radio network covers plenty of good drama, good music and social and political subjects. Why should Radio One include this sort of mixture?"

"As for Mr Young's facts and figures — I'm wondering just where he got them."

"For instance, Saturday Club, combined with Melody Time, has at least half-a-million more listeners than the previous Saturday Club."

"He further says that the Tony Blackburn Show 'has an audience of around three-and-a-half million.'"

"In fact, Tony Blackburn's audience is well over six million. By eight o'clock, five million people are already listening to the show."

## ITEMS

"And if magazine programmes are so interesting, why, why didn't the pirates include them? Why didn't they include items of social significance and extracts from the classics?"

"Mr Young obviously doesn't like deejays. But he doesn't suggest we present pop music or anything else without anybody introducing it."



ROBIN SCOTT (kneeling) helps the Radio One Deejays cut the station's first birthday cake.

# BBC CHIEF HITS BACK

"As for a Top Tunes chart, ideally one should have a chart reflecting all tastes that would run side by side with the best-selling records charts."

"In fact, we are doing some research into the whole question of pop tastes."

"Meanwhile, one cannot ignore the record charts and the whole of the recording public. And the new material that does appear is reflected in our programmes."

"I am delighted that John Peel and 'Top Gear' won the MM Poll. But John would be the first to admit that his programme is not designed to appeal to all age groups. And he did in fact say this on Late-Night Extra. It would hardly be politic to put him on during the 10 to midday period. We have to cater for all tastes."

## LEAD

"One can cite the example of the Melody Maker. Last week, Mary Hopkin hit No 1 in the chart and the MM put her on the front page. Another lead item referred to a series by Tom Jones. The MM would be failing in its duty if it did not pay tribute to these artists, who fully deserve their tremendous success. But Mary Hopkin has nothing to do with avant-garde pop."

"I agree that live shows are the essence of good radio. And our Radio One Club being introduced from Octo-

ber 21 will be a live show. But our various deejay shows are also live in the sense that they are spontaneously

presented and not all pre-taped. "One would hardly present, say, the Joe Loss Show on Radio One during the early morning Tony Blackburn period."

## BALANCE

"Our objective is to preserve a good balance throughout the whole pop spectrum. This, I believe we do. And discussions on politics and social issues have no place in the context of Radio One — which, after all, aims to be a good commercial proposition catering for all POP tastes."

## Jim Webb — the poetic songwriter



JIM WEBB

Then I heard 'This Time Last Summer' being played through the door. I thought it sounded beautiful. But there I was — sitting as though I was waiting for the guillotine to fall.

"Well, sir, the man opened the door, and said would I please come in here. These were the most beautiful words I had ever heard. And when he said they would record the song with Brenda Holloway, I could have jumped right up there and then and kissed him."

## INFUSE

It was, however, "Up Up And Away" that made the world conscious of Jim Webb — the contemporary songwriter who has managed to infuse a

mundane pop market with a lyrical and poetic touch of magic.

Did Jim consider himself a poet or a songwriter? "A song is really a poem set to music," says Jim. "A lyric should be beautiful; it should be poetic. It should not be something just churned out to market."

"I wouldn't know how to cut a 'hit' record. Fortunately, there are enough people around who appreciate the type of material I have been doing. Paul Simon, of Simon and Garfunkel, has written some outstanding material, and the Beatles are always progressing. For instance, 'I Am The Walrus' is a surrealist masterpiece, no matter what anybody says."

Jim Webb freely admits that many of his songs have been inspired by an unfulfilled love affair that still haunts his memories.

## HARD

"The girl is married now," he says. "I was 17 when I met her. These things are sometimes hard to get over."

"I've become terribly cold and cynical about love right now. But, as adult-type people are fond of telling me this is probably just a phase I'm going through."

Jim Webb is, of course, delighted with the success of his material in Britain. His only disappointment — that the Johnny Mann version of "Up Up And Away" was the one that took off in the chart. "It should have been the original recording by the Fifth Dimension," he said. "To my chagrin and disappointment, the Johnny Mann recording was very poorly handled."

"That the other record was allowed to be released caused quite a setback for the Fifth Dimension in Britain. But they have been very successful since, and have just come up with a million-seller in the States with 'Stoned Soul Picnic'."—L.H.

## FIRST

"The first song I ever wrote was 'This Time Last Summer,' recorded by Brenda Holloway on Tamla Motown."

"I took it into this publisher's office on Sunset and Vine. A little man sitting at a desk said: 'We listen to demos only on Tuesdays!'"

"I said: 'I know you're very busy sir, but I've driven 65 miles to come up here. It's my only day off. I have to get back to school tomorrow. Won't you just please listen to it?'"

"He said: 'Wait here a minute' and closed the door."

# Only Jimmy left to form the new Yardbirds



JIMMY PAGE: good natured

**W**HATEVER happened to the Yardbirds? One of the great mysteries of our time, ranking with the Devil's footprints, the Marie Celeste and the Five Penny Post, is the disappearance of a group once hailed as the most progressive in Britain.

When one thinks back, the group that starred Keith Relf and had such distinguished alumni as Eric Clapton, Jeff Beck and Jimmy Page on guitars, were trying experimental pop long before today's Underground groups.

But unfortunately they were either too early or lacked the drive to carry their breakaway from the original blues formula through to the public.

They found, as have so many British groups, more responsive audiences and better money in America.

Once they had an enormous following here, but this naturally dwindled with so few appearances and even fewer records. But prior to their departure for the States they had a period of vacillation.

The departure of Eric, first for a round the world hitchhike (or something), seemed a serious blow to the group. Keith hailed the arrival of Jeff Beck with much excitement, describing him as "The Guv'nor."

Jeff's guitar work had tremendous commercial appeal and numbers like "Jeff's Boogie" raised the group to its highest status and they even started getting hits.

But there were management problems, Paul Samwell-Smith, bass guitarist, left to concentrate on production, never to be heard of again. Jeff got fed up and wanted to quit.

Keith went through a period of infatuation with Bob Lind and released a solo single "Mr Zero."

Nobody quite seemed to know what the Yardbirds were doing. If you asked them, there would be a lot of serious shouting, denials, grumbles and bold future plans announced. Then Jeff left to form his own group.

Now sadly, even Keith Relf, Chris Dreja and Jim McCarty have leaving "new boy" Jimmy Page to form a New Yardbirds.

## GOOD NATURED

Jimmy is well-spoken, good looking and good natured. He was once one of Britain's youngest session guitarists, his ability to read and feel for modern pop making him much in demand. He gave up the security of the studios to hit the road and play his own solos.

Now Page tells his Yardbird story and describes his new group, which threatens to be a welcome piece of fire power to the armoury of British groups.

"We didn't do any gigs in England for two years, so no wonder we lost popularity. But just before we split we did a couple of colleges that were really fantastic. I was really knocked out."

"We were a happy group and used to get on well socially until we got on stage and Keith lost all enthusiasm. I used to say: 'Come on, let's make an effort,' but it had all gone. When they split, I don't think Jim wanted to leave, but Keith was depressed. I think it did us all a favour because the new chaps are only about 19 and full of enthusiasm. It was getting a bit of a trial in the old group."

The line-up of Jimmy's new band (and he's not sure whether to call them Yardbirds or not), includes John Paul Jones (organ and bass), Robert Plant (vocals) and John Bonham (drums). They made their debut in Denmark.

"It's blues basically, but not Fleetwood Mac style. I hate that phase progressive blues. It sounds like a hype, but it's more or less what the Yardbirds were playing at the end, but nobody knew about it because they never saw us. We're starting work on an LP and we're going to the States in early November. I'm hoping the Marquee will be a good scene. Robert can get up and sing against anybody. He gets up and sings against Terry Reid! Those two are like brothers together."

"I thought I'd never get a band together. I've always shied of leadership in the past because of all that ego thing. I know old Eric wanted to get a thing together with Stevie but neither of them like leading."

"I didn't want the Yardbirds to break up, but in the end it was too much of a headache. I just wanted to play guitar basically, but Keith always had this thing of being overshadowed by Jeff and that, which was nonsense. It was great when we had the two lead guitars."

Jimmy says all this with a smile and no ill-feeling. And he is far too excited about the future to worry about the past.

"It's refreshing to know that today you can go out and form a group to play the music you like and people will listen. It's what musicians have been waiting for twenty years."—C.W.

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# RADIO ONE

## next week MM readers give their verdict

### DON'T MISS IT





**Club scene**

COMPILED BY MM MEN THROUGHOUT BRITAIN

**JOE BROWN SET FOR TALK OF TOWN SEASON**

JOE BROWN makes his West End cabaret debut when he opens for two weeks on October 14 at The Talk Of The Town.

Joe follows up with club bookings at the new Astoria in Middlesbrough (November 3) and Cesar's Palace, Dunstable (17). He will play a straight part in a comedy-thriller to be screened by Thames TV in January.

He will play Buttons in Cinderella at Streatham Odeon at Christmas.

JOHN PEEL, voted top deejay in the 1968 MM Pop Poll, is certainly No 1 at Mother's Club, Birmingham's home of the blues and progressive sounds. John is lined up for no fewer than seven appearances at the club between now and the end of the year.

In fact, Mother's fans are looking forward to spending a Merry Christmas and a Happy New Year with John. He is due at the club along with the Family on Christmas Eve; on Boxing Day with the Chicken Shack; and is back again with Jethro Tull on New Year's Eve.

Says Mother's boss Phil Myatt: "Our members agree with MM readers, that John is the greatest. We are featuring the kind of groups he presents in 'Top Gear' and his authoritative comments will really help the sessions along."

BRUCE FORSYTH starred at last Sunday's opening of the Golden Garter—Forties newest Showbar Restaurant at Wythenshawe, Manchester, and will appear there until Saturday (12).

Decor of this 1,400 seater reproducing the golden age of Edwardian splendour is by Robert Nesbit who thought up London's Talk Of The Town.

Among stars scheduled to appear at the Golden Garter are Al Read (October 13), Dusty Springfield (20) and Norman Wisdom (27). Lulu opens for two weeks on November 24. Music will be provided by the Golden Garter Show Band directed by Derek Butterworth, and by Shep's Banjo Band.

HIS summer season at Blackpool's Central Pier completed, Solomon King has two weeks in Variety (at Bournemouth and at Wolverhampton), then returns to the club scene on November 3 for a



ANITA: dates in Northern clubs

week at the Club Fiesta, Stockton-on-Tees. On the same date, Matt Monro starts a week at the new Wakefield Theatre Club, and Morecambe and Wise open at Batley Variety Club.

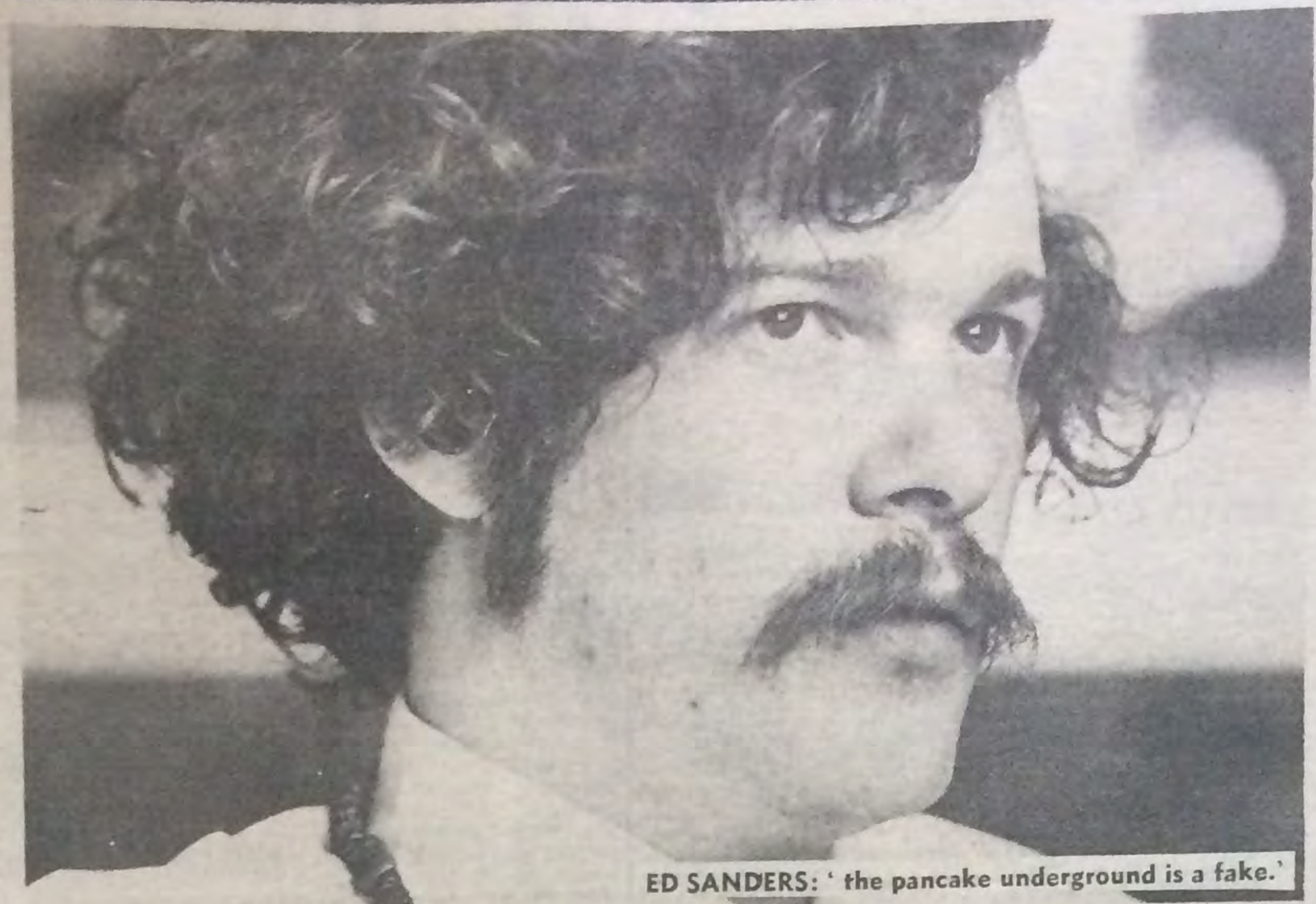
ANITA HARRIS returned on Monday (7) from the Rio de Janeiro Song Festival and immediately went to work on a new LP. On October 27 Anita starts a series of appearances in northern clubs doubling the Ace Of Clubs, Leeds, with the noted Greaseborough Social Club. She goes on to the Kon Tiki, Wakefield, doubling the Whitwood Social Club, Castleford (November 3), the Cleopatra Clubs at Newport and Piling, near Bristol, and for the week of December 1, doubles Club Fiesta, Stockton, and Club Astoria, Middlesbrough.

DEE DEE WARWICK, sister of Dionne Warwick is to appear at The Place, Hanley, on October 30. Work on the club's £20,000 facelift has already commenced but bossman Kevin Donovan is sticking to the "business as usual" bit during the alterations.

Set to appear there are Chris Barber (tonight, Thursday), Flirtations (Sunday, 13), the Platters (15), Overlanders (16), Jimmy Powell (17), Elastic Band (18), Katch (19), Herbie Goins (20), Rebel Rousers (22) and Billy J. Kramer (23).

GEORGE CHISHOLM teams up with Midland Jazz Club's Second City Jazzmen for a session at Ashby Road Sports Club, Hinckley, on October 30. Other trad bands booked for the Hinckley club are Alex Welsh (October 23), Monty Sunshine (November 6), George Melly with the Johnny Parker Good Time Band (13), Terry Lightfoot (20), Alan Elsdon (27) and Acker Bilk (December 18).

**TONY WILSON FINDS OUT WHAT THE FUG IS ALL ABOUT . . .**



ED SANDERS: 'the pancake underground is a fake.'

THE BRITISH hippies hailed the Mothers of Invention as part of the new wave of musical Messiahs little realising that they were playing Cleopatra to the Mothers' Asp ("Hey punk, where ya going with that flower in your hair").

They "discovered" them in the same way that they "discovered" Ginsburg, pot, flowers and India. Now they are about to make a new discovery — the Fugs.

Like the Mothers, the Fugs are in the vanguard of the musical shock troops. They wage warfare on the Establishment, its rules, written and unwritten, its values and postures. They are the terrorists attacking the police state of Society's mind.

**MEMBERS**

Formed some years ago, before the Mothers, there are three permanent members.

Tull Kuperberg, anarchist-part time professor at the Free University of New York, poet, with several books published, and playwright, he was immortalised in Allen Ginsburg's famous beat-era epic poem, "Howl," as the man who jumped off Brooklyn Bridge and survived.

Ken Weaver, humorist, widely published poet, and Russian linguist and translator, and Ed Sanders, graduate of New York University with a BA in Greek, published poet, subject of a Life Magazine cover (the hoorays apparently got hipped) and along with Tull and Ken appeared on the cover of the Saturday Evening Post (hip hooray again?), has also written a novel and an opera entitled "Peace Eye."

**ENERGY**

The Fugs first came together in a New York bookshop. "I formed the group," says Ed Sanders, "and six weeks after we formed we made our first record. We were just a bunch of poets and we went into the studio with all kinds of kazooz and energy."

"Now I'm able to control the medium because I know how to produce and mix. On the first album we went in screaming Swinburn and Blake, and all sorts of personal poetry."

The Fugs were hailed by the cognoscenti. In the New York Times, Robert Shelton wrote of their "originality, courage and wit." Another New York Times columnist, Richard Goldstein hailed the Fugs as "fast and funny," while Elizabeth Hardwick, New York Review of Books editor, rhapsodised, "wildly funny, new, mad and indefinable."

The group meanwhile were already beginning to make their names known with their theatre of "total assault" and succeeded eventually in getting themselves banned from most of the major venues in the States.

"We make use of language as a total assault. We try to blink peoples eyes open. Shock? Well, that's part of it. People can be shocked into awareness. But you can't use music as a tragedy shock."

**CHANCE**

The first Fugs' albums were on the ESP label and were imported into Britain but now the group record for Reprise in America, although their latest album, "Tenderness Junction," instead of being issued by Pye, Reprise's British outlet, is being released by Transatlantic Records. This will be the first real chance for the uninitiated to experience Fuggery.

The Fugs music can vary

**FUGGERY!**

from stark horror to calm and restful poetry. Ed Sanders says of "Tenderness Junction," "The whole album is saying 'Be true to each other,' 'War Song' is horror ('The puke hangs out of the nose and the shattered ganglion twitch out of the dead man's spine'). It's designed to present the facts — to tell it how it is."

This song contrasts strongly with the gentleness of "Dover Beach," Kuperberg's setting of a Matthew Arnold poem. Another interesting track is the five-part "Aphrodite Mass." "It's a statement about love," says Sanders. "It covers all kinds of spiritual and physical love — but it's also about death."

**HEARING**

Buyers of "Tenderness Junction" have the added bonus of hearing Allen Ginsburg lead the Fugs in the "Hare Krishna" mantra. "A lot of us have been aware of mantras and meditation long before the Maharishi," Sanders looks on the Maharishi as a mass cult but denounces him — without denouncing mantras or meditation. "We also advocate yoga. Sex Yoga. Prone Meditation. Meditation through the tube."

If the Fugs music is at times ugly, it is because the subject of the song is ugly, as in "War Song." The backing on "Tenderness Junction" is fairly simple, built around guitar, bass and drums but on their new album, "It Crawled Into My Hand, Honest," Sanders and the Fugs have tried some different approaches. "We've used several New York jazz groups, orchestras and college tapes. It's much more involved than "Tenderness Junction." I may go back and remix that so you can hear the words. They seem paranoid about it."

**FRANK**

Sanders is right. The mixing on "Junction" isn't all it could be. It seems Reprise are trying to avoid some sort of embarrassment over the frank lyrics of the songs.

Although they are not overtly political in their music, the Fugs, because of their approach, views and choice of subjects cannot avoid a certain amount of political content in their songs.

Sanders himself is a politically conscious individual. "I was very active with the Yippies (Youth International Party), and I got very deeply involved in Chicago."

**PASTRY**

It was the Yippies who proposed a pig for President. Sanders has dropped out of the Yippies' activities because he is working on a Broadway show. "I'm worried about what Hair is doing. It's very pastry. They took a lot from us and the

as they say it is now, we want to find out. "We've tentatively called it Golden Filth, but we may think of some other metaphysical title for it. That's the title of a live album we recorded at the Fillmore East."

Another project that Sanders is thinking about is recording a situation under a terror. "We want to jump out of 'plane on parachutes with a sound engineer, trying to do a single between Point A and point B. Also we'd like to record in jungles and caves."

"I experimented in Chicago. I took acid in the middle of all the tear gas. It was fantastic, like a tape of emergency. That's what's needed. You don't get it in a studio. So falling out of a plane trying to record a single, while difficult in recording, is getting the energy concerned in life."

**PANCAKE**

Taxed about the "underground," Sanders replies: "It's a pancake underground. The people who invented it were on top in the money-making world. The pancake underground is a fake. But there are people living underground who have really dropped out and are working and creating."

"So saying 'Let's be underground so people say you're a genius and you make money' is all crap. A bunch of kids saying 'Let's form an underground group,' is like the skiffle craze, it doesn't mean a thing — it's like saying 'Let's be Bill Hayley.'"

"This thing about rock songs. The reason so many good musical groups write bad lyrics is that the kids don't take enough time over writing them. All the kids taking up guitar should sit and write a hundred pages of poetry every day. Then they'd get a sense of language. They should try setting words to Beethoven. They don't spend enough time learning the craft."

**ATTACKS**

The Fugs and the Mothers are heading in the same direction hurling their musical and lyrical attacks at the bastions of "society," ridiculing, reviling, slashing at the shibboleths that they consider restrictive and repugnant.

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BRIAN PETE GOLBEY STANLEY DIZ DISLEY  
THE CRAYFOLK. Bar extension till 11.45 pm.

DAVE WARD DEN OF INIQUITY, HIGH STREET, SOUTH-GATE, BEHIND FIRE STATION 7.30.

GREENWICH THEATRE Folk Club, The Gloucester, King William Walk, Greenwich, SE10. 7.30 p.m.

**NOEL MURPHY**  
Free raffle ticket before 8.30.

PEANUTS, King's Arms, 215 Bishopsgate.  
COME ALL YE SINGERS FREE

THE L.C.S. presents THE SINGERS' CLUB—EWAN MACCOLL, PEGGY SEEGER & FINBAR FURY, UNION TAVERN, King's Cross Road, opposite Mount Pleasant Hotel.

TROUBADOUR, 10.30, 265 Old Brompton Road.  
**LOVE LILT LAUGHTER**

with **JEANNIE REDPATH**

WHITE HART, Collier Row, Romford.

THE GREHAN SISTERS and Tony and Kay.

YMCA, WESTOVER ROAD  
**SINNERMEN & SARA**  
BOURNEMOUTH PLUZ JAZZ, 8 P.M.

**SUNDAY**

AT CECIL Sharp House, NW1  
**LONDON FOLK MUSIC FESTIVAL 1968**  
CONCERT 3.30 p.m. Dave and Toni ARTHUR, YETTIES and others. See Fri and Sat.

BOUNDS GREEN FOLK CLUB is at Springfield Park Tavern, Bounds Green Road, N22. Every Sunday at 3 p.m. commencing October 28 with NOEL MURPHY.

BROMLEY STAR AND GARTER  
**DIZ DISLEY**

CHARLTON FOLK, Assembly Halls The Village, S.E.7  
**JEREMY TAYLOR**  
John Bailey, Celia Congdon, 8 pm

HAMPSTEAD ENTERPRISE, Opp. Chalk Farm Stn., 7.30

**JEAN REDPATH TERRY GOULD MARIAN MCKENZIE DON BONITO**  
Come early!

**SUNDAY cont.**

MAG'S HEAD FOLK CLUB  
Guest artist  
**PAT NELSON**  
with JOHN TIMPANY  
280 York Road, Battersea S7. members

PRESENTING  
**PLAIN, DAVE PLANE**  
EGHAM

Thanks to  
**ROGER EVANS**  
for an excellent evening's entertainment  
**JOHN TIMPANY**

THE ALBERT Hotel, Kingston Hill, Lynn Breeze.

**THE YETTIES**  
plus THE CRAYFOLK, Railway Hotel, DARTFORD.

TROUBADOUR, 9.30. MIKE COOPER.

**MONDAY**

AT CATFORD, RISING SUN  
**THE YETTIES**  
CRAYFOLK QUAGGYSIDERS

AT THE MINOTAUR, "The Bull's Head," Old Town, S.W.4 John Townsend and Keith Clark. Joe Taylor and Tony residents and many others.

ENFIELD FOLK CLUB  
Hop-poles, Baker St, Enfield  
**JEANNIE REDPATH**

EWAN MACCOLL and PEGGY SEEGER, Herga, Royal Oak, Wealdstone.

FOLK CENTRE, HAMMERSMITH  
**LIAM CLANCY**  
reads the MIDNIGHT COURT

Brian Merryman's controversial poems translated from the Irish by Frank O'Connor, followed by an evening of song with **PAT NELSON**

Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.  
**HANGING LAMP**, Richmond, The Vineyard 8.15.

**JOHN JAMES**  
with FRANK MCCONNELL and VERITY STEPHENS

IN CONCERT—Al Stewart, Jackson C. Frank, Marc Ellington, Simon & Steve, John James—October 28th at Purley Halls, Purley, Surrey. Tickets 12s 6d from J. Leech, 53 St James's Road, West Croydon.

**TUESDAY**

AT COVENFOLK, Ram, Wandsworth, presenting  
**JOHN TIMPANY**

HUNGRY I Cellar, London Road, W. Croydon. Noel Murphy - 7.30.

OPENING TUESDAY, October 22nd, 8 p.m.

**THE ARCHWAY FOLK CLUB**  
Opp. Archway Tube

**NOEL MURPHY**  
Residents:

**THE EXILES**

PIED BULL, 1 Liverpool Rd. N.1.  
**TIM GREENWOOD HOSTS COME ALL YE**

TROUBADOUR, 9.30. JIM MCCANN.

**WEDNESDAY**

AT COUSINS  
7.30 - 11 p.m. 49 Greek Street  
**THE SALLY ANGIE GORDON GILTRAP**  
Admission 5/-

\*\*\*\*\*  
AT LA FIESTA, 168 Fulham Road, Chelsea

**FROM AMERICA GARY PETERSON**  
10.00 - 2.00 a.m.

Gary must be seen to be believed, folk, blues, jazz. Gary does it, even comical to watch. Leaves a great impact wherever he goes, especially with his ragtime music. Admission 5/-  
\*\*\*\*\*

HOLY GROUND, 4a Inverness Place, Baywater.  
Mike Absalom introduces  
**THE WOLFE TONES**

Top of the Irish charts. Tickets 10s in advance from club, 12s 6d at door.  
Also LEA NICHOLSON  
Next: Alex Campbell

LEON ROSSELSON, Angel, Ilford, 7.30 pm. near station.

OPENING NIGHT, KING'S HEAD, Upper Street, Islington, 8 o'clock. Tony Foxworthy, Tappers Traditional Music Band, Barry Dransfield, Marsden Rattlers, Rod and Danny Stradling, and many more

SURBITON, Assembly Rooms, 8 pm. DEREK SARJEANT, JOHN FRASER, SOUTHERN RAMBLERS.

THE HILL FOLK and guests. OSTERLEY JAZZ CLUB, 8 pm.

TROUBADOUR, 9.30, Ian Anderson

WESTMINSTER HOSPITAL FOLK CLUB, 8 am IN BASEMENT. GUEST SINGERS DAVE AND DAVE.

**FOCUS ON FOLK**

**The Corries combine both worlds**

MOST professional folk music artists find it enough to be just this. The Corries, however, combine their roles as successful singers and musicians with that of being their own tour and concert promoters.

"In Scotland we do all our own promoting," explains Ronnie Browne "and we have done some in England. We prefer to do it ourselves because we've got our ideas on publicity and so on and we've found it has been successful"

Ronnie and fellow Corrie, Roy Williamson, recently completed a tour with Roy Harper and the Fury Brothers, Finbar and Eddie, and earlier in the year appeared in a nine week television series, Degrees of Folk, on BBC-1, which was recorded in universities throughout Britain.

**TONY WILSON**

album to be recorded in Edinburgh this month at the Lyceum Theatre and is aimed at the Christmas market. "This is our first live album," says Ronnie. "We felt we should record the live record in Edinburgh because it is our base and we felt it right that it should be recorded with our staunch fans. "Our records have been very much in contradiction to what we do on stage. With this LP we are going very much for atmosphere as well as the music."

**LETTERS**

"The reaction was very good as far as audience was concerned. The producer had a lot of letters," says Ronnie "What bothers me slightly though was that most of the other regions didn't take all the programmes despite getting letters from all over the country. "But it's done us more good than Hootenany, although at that stage of development, Hootenany was good."

"Degrees Of Folk gave us a chance to show a much wider range of folk music, and we include ourselves on this and the guest performers who were very good." Continued Ronnie, "We don't do many clubs now but this is because we don't have the time."

One event the Corries always look forward to is their three week show during the Edinburgh Festival. This gives them a chance to play for both visitors to the Festival and their own home-town following. They are now planning a live

**RECORD**

After Christmas the Corries take their fifteen instruments including Northumbrian pipes, flutes, mandolin, 28-string guitar, bouzouki and concertina off on another tour of British universities where they will record seven more programmes for their Degrees Of Folk series.

The Corries have built up a strong following in the North and are now doing the same in the South, says Ronnie. "We don't make any concessions in England and we are delighted to find everything goes down well, not only with the exiles, but with the usual folk following."

**FOLK NEWS**

BY TONY WILSON

ROY GUEST, with partners JIM LLOYD and JULIA CREAM, have shifted their centre of operations from 6 Parkway, London, NW1, to NEMS Enterprises, 3 Hill Street, London, W1. Says Roy, "Julia will continue to book artists and I will continue to promote concerts under the NEMS banner." NEMS is the organisation founded by the late Brian Epstein, manager of the Beatles.

THE LEESIDERS tour Germany from October 10. Their two week visit will take in Osnabruck Folk Festival, as well as club, concert, radio and tv dates. On October 10 they can be seen on Gramppin Television's Cairngorm Cabaret, which will be the Liverpool duo's 75th broadcast. They have an EP out soon on Ash Records, a Birmingham record company and they have short tours in Wales and Scotland coming up.

NOEL MURPHY, DEREK BRIMSTONE and AL STEWART open the folk night at the new Old Granary Club, Welshback, Bristol on October 18. This is the club that Acker Bilk has interest in and jazz will be featured heavily. Among the guests lined-up for the future include ROBIN HALL and JIMMY MCGREGOR, the CORRIES, YOUNG TRADITION, the IAN CAMPBELL GROUP, JACKSON C. FRANK and the SPINNERS.

BARRY BEATTIE, now recovered from an accident which invalidated him recently, has joined JULIE and DES BYRNE, ex-CREE FOLK members, in a new folk trio as yet unnamed. They ask if anyone can think of something suitable send it them care of me at Melody Maker. The group have already got a six-month booking alternating at Caister and Silver Sands holiday camps next summer season.

DAVE and DAVE, the FEN-NARIO FOLK, ROGER WATSON and COLIN CATER are among the singers expected to drop in at the London Folk Music Festival at Cecil Sharp House on October 11, 12 and 13.

**NATIVE**

HEDY WEST tours Scotland between October 14 and 21 and returns to her native America for a tour from October 26 to November 11.

A new club opens on October 22 at the Archway Tavern, at the junction of Archway Road and Highgate Hill. Residents will be a group called the EXILES (Ced Bradshaw, Ken Ather, Jack Armstrong) from the Midlands. NOEL MURPHY is the first guest and he is followed by DIZ DISLEY, GERRY LOCKRAN and JEREMY TAYLOR.



CORRIES: tour and concert promoters

**QUEEN ELIZABETH HALL**  
Wednesday, Oct. 23rd, at 7.45 p.m.  
Basil Douglas Ltd. presents  
**PACO PEÑA**  
Flamenco Guitarist  
Only London recital this Season  
Programme includes: Alegrias Cordobesas; Alegrias Tradicionales; Toques por Solera; Guajiras; Rondeña  
Tickets: 20/-, 15/-, 10/-, 7/6, 5/-, from Box Office, Royal Festival Hall (01-928 3191)

**Folk music in the 'Boneyard' every night...**  
Monday to Saturday for great nights of live Folk Music.  
Wide selection of top-quality beers wines and spirits. Snacks, too!  
**The King's Arms**  
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Bishopsgate, E.C.2

**THE MARY HOPKIN POSTER**  
THIS AND THE FANTASTIC 'HEY JUDE' POSTER ARE NOW OBTAINABLE  
Send s.a.e. for full details and poster catalogue to: Audrey Hoare, Dept. M, 49 Kensington Park Road, London, W.11.

**FOLK GROUP SINNERMEN & SARA**  
(MGM recording artists)  
Management: 28 New Row, St. Martin's Lane London, W.C.2. 01-836 3150

**THE SOUTHERN RAMBLERS**  
having completed a holiday theatre season at Bullins, are now available for club work  
Listen to the **B.B.C.'s "C.M.F."**  
on OCTOBER 26 to hear these bluegrass specialists  
Phone 01-854 2673

**'BLUES LIKE SHOWERS OF RAIN'**  
Enquiries welcome for bluesman **CURTIS JONES** NOVEMBER TOUR  
(By arrangement with Sheila Davis Promotions)  
Also Country Bluesman **IAN ANDERSON MIKE COOPER** and good recording blues band  
Phone 01-229 8131  
BLUES FEDERATION AGENCY  
39 Chapelstow Rd., Baywater, W.1

**ROYAL ALBERT HALL**  
Saturday, November 2nd, at 7.30 p.m.  
**THE INCREDIBLE STRING BAND**  
Tickets: 25/-, 20/-, 15/-, 10/6, 7/6, 3/6







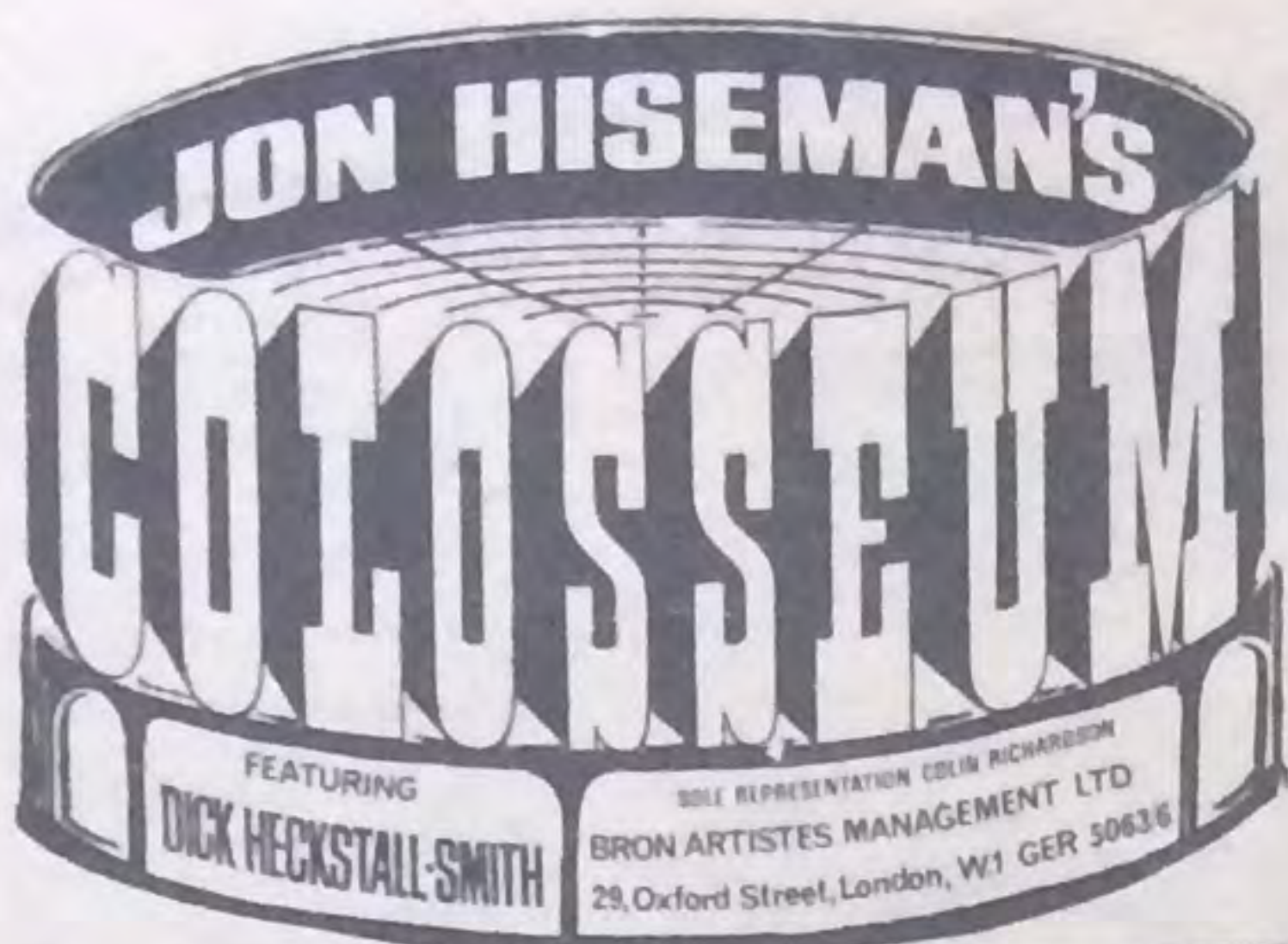
**MIDDLE EARTH ROUNDHOUSE**  
 CHALK FARM • 229 1438

SATURDAY, OCTOBER 12th 10.30-Dawn

**PETE GREEN'S FLEETWOOD MAC**

**JOE COCKER**  
 JULY • RADHA KRISHNA TEMPLE  
 FILMS • LIGHTS • GOOD VIBES

NEXT WEEK, SATURDAY, 19th  
**PINK FLOYD**



**THE BAL TABARIN**  
 adjoining TAVERN, DOWNHAM WAY, BROMLEY, KENT  
 South-East London's New Jazz Club

Saturday, Oct. 12th, proudly presents 8-Midn't  
**MONTY SUNSHINE**  
 AND HIS JAZZBAND

ADMISSION 7/6 FULLY LICENSED AMPLE CAR PARK  
 Monday, October 14th 7.30-11 p.m.  
 S.E. London's Brightest  
**DISCOTHEQUE**  
 FURTHER DETAILS PHONE: 698 0952

RED LION HOTEL  
 HIGH ROAD  
 LEYTONSTONE, E11

**BLUES CLUB**

ADMISSION FREE with this cut out  
 OPENING NITE THURS., OCT. 17th

**CHICKEN SHACK**

COMING ATTRACTIONS:

Thurs., Oct. 24 JETHRO TULL  
 Thurs., Oct. 31 SAVOY BROWN  
 Thurs., Nov. 7 TASTE  
 Thurs., Nov. 14 FLEETWOOD MAC  
 Thurs., Nov. 28 NICE

Following them we have  
**JOHN MAYALL SPOOKY TOOTH TEN YEARS AFTER**

LICENSED BAR  
 Buses 235, 262, 10, 236 ON THE CENTRAL LINE

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 5A PRAED STREET, PADDINGTON, W.2  
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Monday till Thursday  
**COUNT SUCKLE SOUND SYSTEM**  
 with BAND  
 Latest records from U.S.A. & J.A.  
 Friday, October 11th

**SKATALITES BAND**  
 Saturday, October 12th

**AMBOY DUKES SHOWBAND**  
 Sunday, October 13th

**COUNT SUCKLE SOUND SYSTEM**

Club open 7 nights a week  
 Licensed Bar  
 LADIES' FREE NIGHT TUESDAY & THURSDAY  
 GENTLEMEN'S FREE NIGHT WEDNESDAY  
 Please apply for Membership

brunel university students' union  
 Groups booked through Hadley Artists Limited

**midnite rave**  
 12.30 to 7 a.m., fri. night, oct. 18th/19th  
 at the lyceum, strand, w.c.2

**WHO**

**CRAZY WORLD OF ARTHUR BROWN**  
**ALAN BOWN ★ ELMER GANTRY**  
 ★ SKIP BIFFERTY, etc.

Licensed Bar till 3 a.m.  
 LIMITED TICKETS AVAILABLE: 18/- in advance, send s.a.e. and money to social sec., brunel university students' union, acton, w.3 one guinea on night (s.u. club cards)  
 Tickets at door not guaranteed  
 dress anyhow — now you can enter "mecca" in your hippest gear!

**PitiFUL SOULS**

Fri., 11th Bury F.C. Social Club  
 Sat., 12th Private Booking  
 Sun., 13th Nelson Imperial Ballroom

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**LYCEUM** STRAND, W.C.2

The search is on to find **BRITAIN'S TOP DISC JOCKEY**  
 Open to Amateurs or Professionals

**FABULOUS PRIZES**  
**£100 CASH** | **£50 CLOTHES VOUCHER**  
 from Harry Fenton  
 PLUS The Winner will be offered AN AUDITION WITH B.B.C.

**EVERY TUESDAY**  
 FROM TUESDAY, OCTOBER 15th

Details: Lyceum Ballroom in the Strand

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 3 Floors of Fun in Royal Kensington  
 Open 8.30-2.30 (EX. SUN.) Fully Licensed

**ELEGANT CASINO**  
 Dice • Roulette • Black Jack • Pontoon • Poker

**HARRY'S INTERNATIONAL BAR AND RESTAURANT**  
 GREATEST ATMOSPHERE IN TOWN

**ENGLAND'S FAMOUS DISCOTHEQUE AND RESTAURANT**  
 Top Guest Groups Every Night

**BEFORE 11 PM (MON - FRI)!** FREE ENTRY FOR GIRLS PLUS FREE DRINK OF YOUR CHOICE PUB PRICES IN ALL BARS  
 EVEN AFTER 11pm OUR PRICES WILL NOT SPOIL YOUR FUN!!!

**3 Cromwell Rd. Sth. Kensington**  
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 (FONTANA RECORDING ARTISTS)  
 Sole rep. JOHN EDWARD ENT. AGENCY  
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ST. THOMAS HALL, Eastfield Road, Brentwood  
 SATURDAY, 19th OCT., 8 p.m.

**THE HERD**  
 + ALMOND MARZIPAN

**JUNIORS EYES**

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**ROOT 'N' JENNY JACKSON**  
 with The Hightimers.  
 Zenith 6, The Willows, Leeds 17.  
 Tele. Leeds. 687196/688126

**CALIFORNIA BALLROOM**  
 Whipsnade Road, Dunstable 02804

Friday, October 11th  
**CHICKEN SHACK**

Saturday, October 12th  
**GENO WASHINGTON and the RAM JAM**  
 Car Park • Supporting Groups • Bar extn.

Send your CLASSIFIED ADS to  
**MELODY MAKER**  
 161-166 FLEET ST., E.C.4  
 01-353 5011  
 Extn. 171, 176 and 234

**THE TOAST**

Thurs., Oct 10 LONDON  
 Fri., Oct 11 KENSINGTON  
 Sat., Oct 12 Garibaldi Club, GT. YARMOUTH  
 Sun., Oct 13 Georgian Club MANCHESTER  
 Mon., Oct 14 Top Rank, BURTON-ON-TRENT  
 Tues., Oct 15 Overseas Visitors' Club, LONDON  
 Wed., Oct 16 Day Off

Sole representation  
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**ALAN ELSDON JAZZBAND**  
 01-422 1055

**JOHNNY HOWARD BAND**  
 RABIN AGENCY 01-836 2616 7/8

**JOE COCKER plus SPOOKY TOOTH**

Saturday, 12th October  
 7.30-11.30

**The Polytechnic**  
 Little Titchfield Street, W.1  
 Oxford Circus Tube

Licensed Bar  
 Tickets in advance 6/-, door 7/6

the **KILLING FLOOR** blues  
 Sole rep. JOHN EDWARD ENT. AGENCY  
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FREDDY MACK'S SUNDAY NIGHT AT THE WHISKY A'GOGO  
 OCTOBER 13th

WOW! **THE FREDDY MACK SHOW** COME 'n' GET IT  
**HITS TOWN ON SUNDAY**

Featuring: THE MACK SOUND SPECIAL GUEST GROUP DANCE FINALE and F. M. HIMSELF

Get Hip Get Ready 'cause THIS IS THE SCENE TO MAKE MERCY MERCY!

**SOUTH BANK ARTISTES** PRESENT AT  
**EEL PIE ISLAND**  
 TWICKENHAM, MIDDX.

WED., OCTOBER 16th  
**JON HISEMAN'S COLOSSEUM**  
 Featuring DICK HECKSTALL-SMITH SPIRIT OF JOHN MORGAN PROTEUS DAVID BOOTH

SUN.. OCT. 13 — BLUES — VIRGINIA WATER

TOMORROW, OCT. 11th  
 THE REVOLUTION STARTS AT THE UNDERWORLD DISCOTHEQUE  
 HAMBOROUGH TAVERN, SOUTHALL  
 Lights Events  
 First night admission free  
 Membership 3/6

**MINT TULIP**

Fri., Oct 11 Silver Blades, Streatham, S.W.16  
 Sat., Oct 12 Cryptic One Club, Paddington  
 Mon., Oct 14 Hatchells, Piccadilly  
 Tues., Oct 15 Hatchells, Piccadilly  
 Wed., Oct 16 RECORDING  
 Thurs., Oct 17 Black Sheep, White Horse Street, W.1  
 Fri., Oct 18 Black Sheep, White Horse Street, W.1  
 Sat., Oct 19 Blues, Queensgate, S.W.7

MAGUIRE MANAGEMENT  
 Burgess Hill, Sussex. Burgess Hill 5982

SEAN McGOWRAN PRESENTS  
 an evening with  
**THE DUBLINERS**

CONCERT DATES AND VENUES:

Sun., Oct 20th	Newcastle City Hall	7.30
Mon., Oct 21st	City Hall, Glasgow	7 p.m. and 9.30
Tues., Oct 22nd	Usher Hall, Edinburgh	7.30
Thurs., Oct 24th	Town Hall, Leeds	8.0
Fri., Oct 25th	Free Trade Hall, Manchester	7.45
Fri., Nov 1st	Philharmonic Hall, Liverpool	8.0
Sat., Nov 2nd	Town Hall, Birmingham	7.30
Sun., Nov 3rd	Fairfield Hall, Croydon	8.0
Sat., Nov 4th	Guildhall, Portsmouth	8.0
Sun., Nov 5th	Colston Hall, Bristol	7.30

THE REFECTORY BALLROOM (Opp. Golders Green Tube)  
 LIVE  
 From Sun., 13th, every Sun., Wed., Sat.

**SUPERSOUL**  
 EVERY MON., FRI.  
 SOUL R&B POP DISCOTHEQUE  
 7.30-11 Licensed Bar

**CLAPHAM MANOR BATHS**  
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 LICENSED BAR 7.30-11.30 p.m.

**THE DYNAMIC DELROY WILLIAMS SOUL SHOWBAND**  
 plus SOUNDS LIKE SIX  
**FRIDAY, OCTOBER 11th**

SATURDAY DANCES BEGIN AT THE SHREWSBURY MUSIC HALL

THIS SATURDAY, OCTOBER 12th "MARMALADE"

Sat., Oct. 19th	FREDDY MACK SHOW	Admission 10/6
Sat., Oct. 26th	HONEY-BUS	Admission 10/6
Sat., Nov 2nd	REBEL ROUSERS	Admission 8/6
Sat., Nov 9th	DAVE DEE & CO.	Admission 12/6
Sat., Nov 16th	AMEN CORNER	Admission 12/6

Tickets by post: Nova Productions, 49 Belvidere Road, Shrewsbury

**R. & P. ENTERPRISES** presents  
**THE LINKS**  
 MAXWELL ROAD BOREHAM WOOD, HERTS.

Saturday, October 12th  
 FROM AMERICA **THE FANTASTICS**  
 PLUS THE FRAGRANT BLEND  
 Doors open 7 p.m. Fully Licensed Bar Free Car Park



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7.30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)

Thursday, October 10th  
**BEAT DANCE**  
**THE NEW YORK PUBLIC LIBRARY and THE LOCOMOTIVE**

Friday, October 11th  
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Saturday, October 12th  
**ALEX WELSH**

Sunday, October 13th  
**KEN COLYER**

Monday, October 14th  
**THE LIONEL GREGSON SEXTET**  
with **PETE BURDON**  
plus **THE BRIAN SMITH TRIO**

Tuesday, October 15th  
**BRIAN GREEN'S JAZZBAND**

Wednesday, October 16th  
**NEW ERA JAZZBAND**

Thursday, October 17th  
**CHRIS BARBER**  
A free drink to all members  
**FULLY LICENSED BAR**

REDUCED RATES FOR STUDENT MEMBERS  
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**KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE

Saturday, October 12th, 7.30 p.m.  
**KEN COLYER'S JAZZMEN**

Sunday, Oct. 13th, afternoon, 3-6 p.m.  
**JO-ANN KELLY**  
**COUNTRY BLUES**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, October 11th  
**CY LAURIE & HIS JAZZBAND**

Saturday, October 12th  
**ALEXANDER'S JAZZMEN**

Sunday, October 13th  
**ERIC SILK & HIS**  
**SOUTHERN JAZZBAND**

**WOOD GREEN (Fishmonger's Arms)**  
SUNDAY  
**TUBBY HAYES QRT!!**

TUESDAY  
**SAVOY BROWN!!**

**THE KENSINGTON**  
RUSSELL GDNs., HOLLAND ROAD  
KENSINGTON, W.14  
Buses 49, 27, 73, 9

**SATURDAY, OCT. 12th**  
**JOHN CHILTON'S**  
**SWING KINGS**

**THE THREE TUNS**  
BECKENHAM  
presents  
**THE SLIM BLUES**  
on Saturday, October 12

Drink and make merry with Mick Kirby

**LUCAS and the MIKE COTTON SOUND**  
Fri., Oct. 11 NEWPORT, Agricultural Clggo.  
Sun., Oct. 13 CRYSTAL PALACE, Hotel

Mon., Oct. 14 } Recording  
Tues., Oct. 15 }  
Wed., Oct. 16 SAMANTHA'S  
CANA VARIETY AGENCY  
43-64 Albemarle Street, London, W.1  
MAYfair 1436

**COUNTRY CLUB**  
210e HAVERSTOCK HILL, N.W.3  
Sun., Oct. 13th, 8-11.15 p.m.

**AYNSLEY DUNBAR**  
plus **FLAMES**  
Wed., Oct. 16th, 8.15-11.30 p.m.

**DUSTER BENNETT**

# THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRI., OCT. 11th (8.00-5.00 a.m.)

**THE ALL-NITER SESSION**  
**WHERE THE ACTION IS!!**  
**BLUEBEAT • SOUL • R&B**

FOR GOOD MUSIC AND IF YOU WANT TO ENJOY YOURSELF AND MEET NEW FRIENDS IN A CONVIVIAL ATMOSPHERE JOIN THE CROWD LISTENING AND DANCING TO THE

★ **HARLEM SPEAKEASY** PLUS THE  
**FANTASTIC SOUNDS OF LONDONS No.1 DEEJAY JOHNNY FARLOWE**

WITH THE MOST FABULOUS SOUNDS YOU'VE EVER HEARD. DON'T MISS HIS KNOCKOUT PERFORMANCE—COME EARLY!  
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SAT., OCT. 12th (7.30-6.00 a.m.)

**GREAT ALL-NITER SET**  
**ROCK STEADY AND SOUL**  
WITH THE MOST FABULOUS SOUNDS YOU'VE EVER HEARD FROM 3 EXCITING ARTISTS:

★ **THE PHILLY DOGS**  
★ **SALENA MONROE** AND THE  
★ **STATE EXPRESS**

★ **AND JOHNNY FARLOWE**  
**NEXT WEEK**  
**FIRST LONDON SHOW**

★ **DEE DEE WARWICK**  
**AND ALL STAR SHOW**  
\*\*\*\*\*  
SUN., OCT. 13th (7.30-11.30 a.m.)

DON'T MISS THE GREATEST DISCO THEQUE SOUNDS WITH THE VERY LATEST PRE-RELEASES OF SOUL AND R & B

**MR. EXCITEMENT!!**  
★ **JOHNNY FARLOWE**  
ALL GIRLS CARRYING MELODY MAKER ADMITTED FREE

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**EVERY WEDNESDAY**  
WED., OCT. 16th (7.30-11.30 a.m.)  
THE MIDWEEK BIG NITE OUT

★ **HE'S HERE WITH THE JOHNNY FARLOWE SHOW**

Discs, live groups, star guests with swinging sounds on and off the record,  
\*\*\*\*\*  
**THURSDAY**

**BIRD CURTIS** Quintet, Brockley Jack, S.E.4. Modern jazz every Thursday. Admission free.  
**FISHMONGER'S ARMS, WOOD GREEN. EVERY THURSDAY FROM November 7, 8-10.30**

**FREDDY RANDALL AND HIS BAND**  
with guests

**JAZZ AT THE TORRINGTON**  
High Road, North Finchley, Oct 10 Pete King. Unfortunately no jazz Thurs. 17th, but back again on the 24th. See Wednesday.

**JOHN KEEN** Jazzband. RAILWAY HOTEL, Putney.  
**JULIA DOG,** Peter Bond Quartet, Bickley Arms, Chislehurst.

**MEMPHIS EXPRESS**  
Cambridge Hotel, Camberley  
**NEW STATE JAZZBAND,** Green Man, Plumstead.

**THE ORIGINAL EAST SIDE STOMPERS,** Guildford.  
**THREE TUNS,** Beckenham. **JOE HARRIOTT, HARRY SOUTH.**

**FRIDAY**  
ALL-NITER SESSION AT THE FLAMINGO FROM 8 p.m. TILL DAWN. LIVE BANDS PLUS JOHNNY FARLOWE DISCO THEQUE. SEE MAIN ADVERT IN COLUMN 2.

**BLACK BOTTOM STOMPERS,** Norfolk Arms, Wembley.  
**BRUNEL UNIVERSITY,** Acton W3.

**DUSTER BENNETT**  
**HIGHGATE JAZZ CLUB**  
CLOSED OCTOBER 11  
NEXT WEEK  
**THE DON RENDELL/IAN CARR QUINTET**

**JAZZ AT DOWNE** (South of Bromley, off A21). **ROD KELLY** band plus **DAVE QUINCY.**

**JAZZ IS ALIVE AND WELL TONIGHT.** Conway Hall, Red Lion Square, W.C.1. 7.30. Rendell/Carr Quintet, John Surman Trio. Tickets at door.

**LORD NAPIER,** Thornton Heath. Fort Neef Band.  
**NEW ERA JAZZBAND**  
Elm Park Hotel, Hornchurch.

**OSTERLEY JAZZ CLUB.** ALEX WELSH BAND plus Mike Messenger Band.

**ROYAL OAK M.J.S. CLUB**  
PHIL SEAMAN, STAN TRACEY, COLIN PURBROOK, DANNY MOSS

# CLUBS

**FRIDAY cont.**

**THE EPISODE**  
Sir John Cass College  
Jewry Street, Aldgate  
Nr. Aldgate tube, 8 p.m. 6/-

**THE GEORGIANS** — Thurlow Arms, near West Norwood Station.

**THE INCREDIBLE SMOKEY RICE**  
BLUES BAND  
Dolphin, Maidenhead. The SRBB loves you, masticates nobody. For gigs: 01-373 0591 evenings.

**THE ORIGINAL EAST SIDE STOMPERS,** Romford.

**UNION BLUES**  
Staircase, Wardour Street

**SATURDAY**  
**BLACKBOTTOM STOMPERS,** Green Man, Blackheath  
**CASA LOMA** Jazz Band, Railway Hotel, Putney High Street  
**FROGISLAND JAZZBAND,** Brewery Tap, Ware

**MEMPHIS EXPRESS**  
B.E.A. LONDON AIRPORT  
**ROYAL OAK M.J.S. CLUB**  
PHIL SEAMAN, STAN TRACEY, COLIN PURBROOK.

**THE COFFIN,** 39 Gerrard St., W.1. Saturday and every night, 10 to 4, dancing, Sinatra, Count Basie, Matt Monro, Sinatra Society members welcomed.

**UNION BLUES**  
St. Moritz, Wardour Street

**SUNDAY**  
ALL THE LATEST PRE-RELEASES BLUEBEAT: SOUL: S&A: ROCK STEADY RECORDS FROM JOHNNY FARLOWE AT THE FLAMINGO TONIGHT. SEE MAIN ADVERT IN COLUMN 2.

AT PUTNEY, Railway Hotel, NEW IBERIA STOMPERS. Free!  
AT THE CLERKENWELL TAV-ERN, THE KEN GIBSON BIG BAND.  
**BILL BRUNSKILLS JAZZMEN,** Fighting Cocks, Kingston

**BILL GREENOW**  
STRONG JAZZ  
12-2 p.m. Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).

**BLACKBOTTOM STOMPERS,** Old Ignatians, Woodford.

**THURSDAY**  
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**NEW ERA JAZZBAND**  
Elm Park Hotel, Hornchurch.

**OSTERLEY JAZZ CLUB.** ALEX WELSH BAND plus Mike Messenger Band.

# CLEO'S NIGHT

AT  
**RONNIE SCOTT'S**  
47 FRITH ST.  
LONDON  
W.1  
WATCH OUT FOR THE DATE

**SUNDAY cont.**

**BLACK PRINCE** Hotel, Bexley.  
**SPOOKY TOOTH**

**BOTTLENECK BLUES CLUB**  
**FREE**  
Pale Green Limousine Lights  
Railway Tavern, Angel Lane, E.15  
Miracle Maggot is the Phantom Saddle Sniffer

**COOKS, CHINGFORD**  
Royal Forest Hotel  
HILLTOP PARADISE OF JAZZ  
KENNY BALL'S JAZZMEN

**CY LAURIE JAZZCLUB,** 7.30-11 p.m., Bedford Corner Hotel, Bayley St. London, W.C.1. Bar opens to 11.30 p.m.

**ELM PARK HOTEL**  
New Era Jazzband, lunchtime jam session.  
**ERIC SILK,** Thames Hotel, Hampton Court.  
**LORD NAPIER,** Thornton Heath. Fort Neef Band, lunchtime.

**MEMPHIS EXPRESS**  
HESDIN YOUTH CLUB, RUISLIP

**SCAFFOLD & LITTLE WOMEN**  
Guildhall, Cambridge  
Two performances 7.15 and 9.45

**THE COPPER**  
JAZZ ON TOWER BRIDGE  
**PETE KING**  
QUARTET  
Commencing 8 p.m.

**THE ORIGINAL EAST SIDE STOMPERS,** Green Man, Blackheath.  
**THREE TUNS,** Beckenham.  
**DAVE QUINCY** QUARTET.

**TOBY JUG,** Tolworth, Surrey.  
**THE SHEVELLES**

**MONDAY**  
**ALBANY JAZZMEN** look forward to seeing their many friends at Green Man, Plumstead.  
**BIRD CURTIS** Quintet, Green Man, Blackheath Hill. Modern jazz every Monday. Admission free.

**BLACK PRINCE** Hotel, Bexley, Kent, Bill Niles.  
**COOKS FERRY INN**  
Angel Road, Edmonton (N. Circular)  
**TIMEBOX**

**FISHMONGER'S ARMS, WOOD GREEN. EVERY SUNDAY MORN-ING 12-2**  
**FREDDY RANDALL AND HIS BAND**

**GOthic JAZZBAND.** Earl of Sandwich, WC2.  
**HATFIELD, Red Lion, KENNY BALL.**

**PLOUGH STOCKWELL, S.W.9**  
**JIMMY SKIDMORE**  
READING, "SHIP," MAX COLLIE.

**THE BLUE HORIZON**  
**SAVOY BROWN**  
Nag's Head, 205 York Rd., S.W.11. Buses 44 and 170

**THE ORIGINAL EAST SIDE STOMPERS,** Green Man, High Road, Leytonstone.

**ED. FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES**  
Len Hooker Dick Brennan  
Alan Berry  
01-427 9100  
every Wednesday  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
Wednesday, October 16th  
**FRANK RICOTTI**  
QUARTET  
Admission 6/- Students 4/-  
every Thursday, Friday, Saturday and Sunday

**JAZZ AT THE PALM COURT**  
RICHMOND, SURREY  
Thurs., 10th ALAN BERRY TRIO  
Fri., 11th BOBBY WELLS  
Sat., 12th PETE KING  
Sun., 13th IAN HAMER  
Admission 2/6

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Trio  
TONY LEE CHRIS KARAN TONY ARCHER  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
BILL LE SAGE TRIO  
Fri., Oct 11  
HAROLD McNAIR  
Sat., Oct 12 Lunchtime  
TONY LEE TRIO  
Evening  
TOMMY WHITTLE  
Sun., Oct 13 Lunchtime & Evening  
HAROLD McNAIR & DANNY MOSS  
Man., Oct 14  
Promotion of the  
RONNIE ROSS SEXTET  
new album  
Tues., Oct 15  
BOBBY BREEN  
Wed., Oct 16  
A Guest  
Thurs., Oct 17  
PETE KING

**ronnie scott's**  
**OPEN NOW**  
with 3 floors of entertainment including jazz, wining, dining, dancing, films, discotheque and anything else within reason.

Featuring in the new ground floor room until 12th October

**GARY BURTON**  
**QUARTET**  
with  
**ROY HAYNES**  
also  
**NICK TAYLOR**

Commencing October 14th  
**RED NORVO** and  
**RUBY BRAFF**  
etc., etc.  
Upstairs  
Saturday, October 12th  
**THE AFFINITY**  
Tuesday, October 15th  
**JUNIORS EYES**  
and records, films, etc.

47 Frith Street, W.1  
Gerrard 4752/4239

**MONDAY cont.**

**THE RESURRECTION**  
BLACK BULL, WHETSTONE, N20.  
**JUNIORS EYES**  
PLUS PALE GREEN LIMOUSINE

**TUESDAY**  
AT THE PLOUGH, ILFORD  
HENRY LOWTHER  
JOHNNY MARSH TRIO  
BRIAN EVERINGTON QNT.

**BERKHAMSTED,** King's Hall, Max Collie.  
**ERIC SILK,** George Hotel, Morden.

**LORD NAPIER,** Thornton Heath. Sammy Rimington

**WEDNESDAY**  
ALL THE LATEST PRE-RELEASE BLUEBEAT: SOUL: S&A: ROCK STEADY RECORDS FROM JOHNNY FARLOWE AT THE FLAMINGO TONIGHT. SEE MAIN ADVERT IN COLUMN 2.

**BLACKBOTTOM STOMPERS,** Green Man, Blackheath.  
**COLIN PURBROOK.** Modern Jazz trio, Pontefract Castle, Old Marylebone Road, NW1.

**FELTHAM "CRICKETERS."**  
MIKE DANIELS.  
FOR ONE Wednesday only. Jazz at the Torrington, High Road, North Finchley, Oct 16, Tommy Whittle.

**GOthic JAZZBAND.** Earl of Sandwich, WC2.  
**HITCHIN, Hermitage Ballroom.** ACKER BILK.  
**NEW SEDALIA,** Holloway Castle (opposite Holloway Prison).

**RICHMOND**  
ATHLETIC GROUND 7.30-11  
**BLOSSOM TOES**  
Lic. bar. Car park. Adm. 7s. 6d.

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**TOBY JUG,** Tolworth, Surrey.  
**JETHRO TULL**

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**CASUALS** Official Fan Club, S.a.e. Josephine Payne, 9 Talles Hill, Ewell, Surrey.  
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**KENNY BALL** Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.  
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**VINCE EDWARD FAN CLUB.** Sae Ruth Conich, United Artists Records, 37 Mortimer Street, W.1.

**HOPBINE** nr. N. Wembley Station  
**THE TOMMY WHITTLE CLUB**  
presents  
**JOHNNY DANKWORTH**  
This Thursday, Oct. 10th, 8 p.m.  
Oct. 17th: HAROLD McNAIR

**ED. FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES**  
Len Hooker Dick Brennan  
Alan Berry  
01-427 9100  
every Wednesday  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
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Admission 2/6

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Tuesday, October 15th  
**JUNIORS EYES**  
and records, films, etc.

47 Frith Street, W.1  
Gerrard 4752/4239

# marquee

90 Wardour Street London W.1

Thursday, October 10th (7.30-11.00)  
★ **SPOOKY TOOTH**  
★ **ASHTON, GARDNER & DYKE**

Friday, October 11th (7.30-11.00)  
★ **BLUES NIGHT**  
★ **JETHRO TULL**  
★ **JOHN MORGAN**

Saturday, October 12th (8.00-11.30)  
★ **DREAM POLICE**  
★ **THE VILLAGE**  
Sunday, October 13th (7.30-11.30)  
★ **HOUSE OF LORDS**  
★ **TV Personality** STUART HENRY

Monday, October 14th (7.30-11.00)  
★ **BLUES NIGHT**  
★ **FREE**  
★ **RED LIGHT DISTRICT**

Tuesday, October 15th (7.30-11.00)  
★ **JIMMY JAMES**  
and the  
**VAGABONDS**

★ Supporting Programme  
Wednesday, October 16th (7.30-11.00)  
★ **THE LOVE**  
**SCULPTURE**  
★ **DR. K'S BLUES BAND**

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'THE HORNSEY WOOD TAVERN', 376 Seven Sisters Rd. 2 mins. walk from HANCOCK HOUSE

Friday  
October 11th  
**THE NICE**

Next Friday  
October 18th  
**THE CHICKEN SHACK**

**SAVOY (FORMERLY "WITCHDOCTOR") CATFORD**  
SATURDAY, OCTOBER 12th

**COLOURED RAISINS**

EVERY SUNDAY THE  
**STEVE MAXTED SHOW**

**BURTON'S · UXBRIDGE**  
SAT. OCT. 12th  
**THE COUNTS**  
WITH  
TONY GREGORY & COUNT MILLER

EVERY FRIDAY  
**STEVE MAXTED SHOW**

★ **RAILWAY HOTEL · WEALDSTONE** ★  
THURSDAY  
**SPIRIT OF JOHN MORGAN!!**  
17th COLOSSEUM!!  
31st PETER GREEN!! (Tickets now!!)

SUNDAY  
**SOUL BROTHERS!!**  
Next Sunday  
SONNY BURKE!  
EVERY FRIDAY — **BARON RAY SOUND!!**



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Hours 9.0-5.30 All day SAT

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SELMER Mk. VI, choice of 3, new £179  
SELMER Mk. VI, new £100  
SELMER SUPER ACTION, immaculate £90  
HOMNER, excellent £60  
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**TENOR SAXOPHONES**  
SELMER Mk. VI, new £205  
BUFFET, new £195  
SELMER SUPER ACTION, superb £110  
KARL MEYER, excellent £60

**FLUTES**  
GEMINHARDT, low B, open hole, new £120  
NOBLET, silver plated, new £73  
NORMANDY, new £57  
GRASSI, nickel plated £38

**FOR THE FIRST TIME IN BRITAIN**  
"Signature", "Geometric" and "Kellona" saxophones for all clarinets and saxophones. Send for Free Brochure

**CLARINETS**  
LEBLANC, new £120  
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BESSION "35", excellent £28  
B. & H. EDWARDS, reconditioned £28  
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**TRUMPETS**  
KING LIBERTY, new, complete £171  
OLDS RECORDING, £130  
KING TROMBONE, complete £124  
COURTOS Bb/C/D, all bores, new £113

**TROMBONES**  
KING 3B, F attachment, new, comp. £225  
CONN DIRECTOR, superb £75  
BUNDY, reconditioned £60  
LIGNATONE, new, complete £33

### MUSICIANS WANTED 1/- per word

**A LEAD** guitarist, organist, drummer (young), commercial sound vocals asset. North London — Day 02407-2673, After 6, 868-4099.

**ANYONE INTERESTED** in joining mainstream band, Southall area, nothing fixed at present — 373 3136

**A STAFF BAND** requires instrumentalists. Keen beginners may be accepted. Re-enlistments from R. Marines and Army particularly welcome. — Write Capt A. J. Richards, FTCL, LRAM psm, 1st Royal Tank Regiment, Catterick Camp, York-shire.

**BASS** and drummer needed for original progressive group — Andy 889-2745 after 7 pm.

**BASS AND LEAD** guitarist with transport for W. London group. Must practice. — FRO 3314.

**BASS GUITAR** / vocals for recording group, with future — Box 7836.

**BASS GUITARIST** / vocals, required for steady work. Contin. good money — 202 9876.

**BASSIST COLOURED**. Experienced. — TUL 5170, Room 7.

**BASS PLAYER/VOCALIST**. Image, 5ft 6in. to 5ft 8in., wanted immediately to join Beach Boys Association harmony group. Must be willing to travel. Tel. 061-236 1158.

**BASS/VOCALS** for residency, no freaks. Not available — Bedford 5982.

**BLUES GUITARIST**. Work waiting — Frank, 650-3959.

**COLOURED ORGANIST/TRUMPET** wanted for East London group. Must be good soloist. — Lloyd, 476-5440 or Ray 247-2253.

**DRUMMER**, hairy friend, hard, articulate raver, for new hairy, friendly, hard, articulate, raving group — 373 5512.

**DRUMMER REQUIRED** by the Ivor Kenney Band, resident Palais Leicesters, 8 nights per week, excellent money, must read — Tel. Leicester 884748.

**EXCELLENT** semi-professional drummer and lead guitarist required. Good organist and bass player to form outstanding blues/jazz group, must be dedicated musicians, own transport preferred. — Phone Keith, Weybridge 42025 (days).

### ENGAGEMENTS WANTED

**HAWAIIAN GUITARIST**, Trio — 579 5450

**JOHN FINCH**, trombone player, wants work, jazz/dance — 01 854 4398

**LEAD GUITAR** (Vocals, still) seeking really good organised group in North London — PR 56352

**LEON SEVI** Drums — Phone 748 1777

**NEED A BREAK** EXPERIENCED PROGRESSIVE BLUES GROUP, DEDICATED, HARD WORKING, BASED IN NORTH WEST, REQUIRES WORK, BEST SUITED TO UNIVERSITIES, COLLEGES AND CLUBS. Appreciative audiences more important than money — Phone PRESTON 76360.

**ORGANIST / BASS PLAYER** wishes to join Association Beach Boys type group, Ilford area — Box 7852.

**ORGANIST**, creative, seeks working group to collaborate on original material — Tel. 01-373 1301

**ORGANIST**, own Rhythm Ace electronic drummer, seeks residency — Tel. (Uxbridge) UX 32654

**ORGANIST PRO** Hammond / Leslie, available residency. Drummer/comper, vocals also available — 01-703 9444

**ORGANIST / VOCALS / JAZZ / POP**, requires work in Midlands. — Apply Box 7853.

**PIANIST** and girl drummer, gigs, residency — 874 1043.

**PIANIST / ORGANIST / VOCALIST** pro, road, busk, acc., cabaret, dance, jazz, straight, requires work in Birmingham — Great-barr 5161

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**PIANIST, RESIDENCY** / Gigs. — 736 2817

**PIANIST, SEEKS** Lounge work — 01-204 3195

**PIANIST/VOCALIST**, young pro, gigs, residency 01-393-4496

**PRO**, ex-radio and Butlins, Fender double-neck, pedal steel guitarist, with fender twin reverb amp, wishes to team up with pro/c/w. Bluegrass or Hawaiian outfit anywhere — Box 7859

**TENOR ALTO / CLT.** Gigs — EWE 8060

**TENOR/CLARINET**, young, experienced, pro, residency required. — Phone Epping 2420

**TENOR** — WEM 7926

**TRIO** would like West End/Central London residency, 3 to 6 nights a week. — Phone Mr. Mike Gough, Maida Vale 7711, Ext. 19

**TRUMPET** and tenor (unit) young, experienced, ex-names, gigs — 806-4591

**TRUMPET, GUITARIST, VOCALIST**, good reader, young pro, now available — 01-366 0673

**TRUMPET**, semi-pro now free, experienced. — Box 7850

**URGENT, EXPERIENCED, BAKERISH DRUMMER**, 20 double kit, seeks ambitious, working group, pro or semi-pro, blues? ANYTHING considered. — Chris, c/o Dick, 460 8386 after 9 p.m.

**YOUNG DRUMMER** with show kit wishes to join good semi pro group, Kingston area. Please phone Day 340-6934. Evenings 398-5732. Steve

**YOUNG HAMMOND** lead/vocals, soul/pop. Requires weekend residency — 671 8061

**YOUNG LEAD** / rhythm guitarist seeks semi-pro blues-type group, 60 wats. — 539 5941

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**ROBIN PHILIP CAREW** intends applying to West Suffolk County Council for licence as Bury Theatrical Agency 28A St. John's Street, Bury St Edmunds

### SPECIAL NOTICES

**ACKNOWLEDGED** as the best! **IVOR MAIRANTS' POSTAL COURSES FOR PLECTRUM and FINGERSTYLE GUITAR**. Largest selection of guitars in stock. — Particulars: **IVOR MAIRANTS MUSICENTER**, 56 Rathbone Place, London, W1P-1AB.

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**A BAND** able available. — 876 4542

**ABOUT 100** top groups and dance bands immediately available. Travel anywhere. Reasonable prices. — Clayman Agency, 7-8 High Street, E.C.3. Tel R15 5531 (10 am-6 pm)

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**AFRO-CUBANO** — 242-5855

**ALBANY JAZZMEN**. Eight piece vintage. NEW 5921

**ALEXANDER'S OMNIBUS**, soul, standards, etc. Available November onwards — Basildon 42443

**AUSTIN BAPTISTE** Quintet, Cabaret, Steel band and Limbo dancers. — FIN 3984

**BILLY BOY** and the Phoenix, fantastic soul, R/B show band requires work urgently. — Telephone 349-9697

**BOB BARTER ORCHESTRA**, with Julie Stevens. 01-393-9439

**BRITAIN'S BRIGHTEST BAND** sound for your big night atmosphere. **THE TREVOR HALL BAND**. Full details from Enterprol, HARROW 3737 (day) or Leatherhead 4976 (evenings).

**CONTINENTAL QUARTET**. Cabaret experienced, all vocals, in six different languages, 969 6960

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**EDDIE HINDS** quartet/quintet/sextet, versatile, own PA system. 01-673 5956

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**FULLY PROFESSIONAL** instrumental / vocal quartet with or without girl singer. Dance / pops / anything. Play anywhere, home or abroad. Photographs and tapes for anyone with contract to offer — 01-KEL-4441. J. Holmes, 157 Ramsden, London, SW12

**HOWARD BAKER** Bands. Cabaret, anywhere. — 69 Glenwood Gardens, Ilford. 01-550 4043

**LOU PREGAR'S PRESENTATIONS**. Bands and Cabaret — 69 Glenwood Gdns., Ilford 01-550 4043

**MEZZANINE**. Blues influenced. — 835 2889

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VOX solid state Comperator amp with VOX 100w speaker cabinet 149 gm  
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TRUYOICE 100w amp 60 gm  
TRUYOICE 50w amp with pair Tru-voice 50w speakers 115 gm

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GIBSON ES145 Stereo, Sunburst, gold-pl. Bigly, in Gibson case 199 gm  
GIBSON ES175, Sunburst, new road 173 gm  
GIBSON ES335, cherry red, perfect 125 gm  
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THE RESULTS of the MM Poll show again what a great following Elvis Presley still has in a country in which he has never performed.

He must rank with Bob Dylan and Lennon-McCartney as one of the greatest influences on pop music of the last decade. It seems a pity that his great potential as an original artist has not been allowed to fully develop. Paul McCartney's ambition to produce an Elvis LP, if fulfilled, would probably be a landmark in pop music.—NIGEL CURRIE, Newark, Notts.

● LP WINNER

HOW APPROPRIATE in this year of violence and riot that the MM Poll records the victory of "U.S. Male" in the International Single section.

This gentle, peace-loving record fully deserves its success if only for its delicate lyrics such as "I'm gonna lay one on yer" and similar phrases.

Surely John Peel should have made it his record of the year instead of the sadomasochistic rubbish brought out by Tyrannosaurus Rex and Leonard Cohen.—ROBIN R. WISEMAN, London, SW17.

HOW SUCH a highly respected and long-established paper as the MM could actually put into print that Eric Clapton, Don Partridge etc are ranked in Britain's top pop musicians just beats me.

The most popular maybe, but on musical capabilities alongside a lot of the people struggling to get on in this "rats" business in unknown groups they would be made to look a trifle foolish. Let's give them a nice acoustic guitar, some chords on the lines of D13 b5 b9 and see what sort of sound they reproduce.

In case anybody is interested I am not 86, but 22, with long hair, have been in the business for six years, played all over Europe and Africa, have never taken drugs and play the guitar, although I

# ELVIS — ONE OF POP'S GREATEST INFLUENCES



PRESLEY: 'great potential'

naturally and modestly will always command the love and respect of fellow musicians everywhere.—GEOFF UNWIN, Eric Robinson Organisation, London, W.1.

I HAVE just heard the Chris MacGregor Sextet on Radio Three. I wish I hadn't. A load of crap from beginning to end. Their playing had neither structure, a solid background on which to improvise nor, dare I mention such a pop word, soul.

Would someone mind explaining what it's all about.—R. GOWLAND, Newcastle upon Tyne.

SO CHRIS Denning (Radio One's Best Of The New Releases, 21/9/68) thinks Pop Workshop's "Fairylane" is about gnomes, elves, pixies and suchlike.

May I respectfully suggest that if the good Mr Denning

or black to love or hate, to feel good or bad or have pity.

If a person of any colour or background feels that he can express these feelings best on blues, who is Ray Charles to say he can't? —MILES KIRKE, Clun, Salop.

IT MAKES me sad to think that perhaps only a small percentage of your readers will have read and appreciated the tribute to Bill Bramwell (MM 28/9/68).

I had the privilege of working with Bill on possibly the last assignment of his career: putting the music to a children's TV film. I came to respect and appreciate the dignity of effort he put into what could be described as just another slice of TV time. The exacting professionalism which Bill Bramwell displayed so

sometimes wonder if it's worth it.—P. ROSENBERG, London N5.

MANY ARTISTS fail to make hit singles but their albums sell in huge quantities. It would be nice to see an Album Of The Week spot on Top Of The Pops as a change from the dismal New Release which we hear so much on the radio anyway.—DAVID CAHILL, Woolavington, Nr Bridgwater, Somerset.

● LP WINNER

I HAVE always thought of Ray Charles as a profound and perceptive singer. However I can see little perception of depth in his comment in the MM that only poor Negroes can sing the blues. You neither have to be poor

## There's no blues upsurge in Britain

CONTRARY TO popular belief there is no upsurge of blues in this country, merely an increase in the number of bands copying John Mayall, Fleetwood Mac and Cream.

Neither the blues purists nor the disciples of Peter Green seem to realise that blues is not a way of playing guitar. It's not even a form of music. It's a feeling, a state of mind.

Don't stop at "Bare Wires," listen to Leonard Cohen, Procol Harum and J. S. Bach. You won't hear a harp or a bottleneck, you won't hear mention of a Greyhound Bus or a Southbound Train. But if you listen carefully you'll hear the blues. NIGEL SUMMERLEY, Kettering, Northants.

value for our money than "Friends."

"Friends" just hasn't enough material. It lasts for a grand total of 25 minutes 19 seconds, whereas the last LP I purchased, "The Songs Of Leonard Cohen," lasts for 41 minutes 43 seconds.

It takes a long time to save 38s to buy an album and the record buyer deserves to be thought of.—CONOR P. KELLY, Blackrock, Co Dublin.

● LP WINNER

RADIO ONE has done it yet again. Yet another world scoop. The Fun 30 has been dropped in favour of the Terrific 20, so that now Penny Lane and Tony Steven have 20 tunes to choose from instead of 30.

Keep up these changes Radio One and you should definitely be on a par with the pirates by 1978.—COLIN R. FENN, Cuffley, Herts.

IN MY considered opinion, Joe Cocker is one of the best soul singers in this country. To see him performing live is a great excitement and his version of the Beatles' "With A Little Help" is an absolute knockout.—G. I. DOUGLAS, London, W.12.

THE ONLY blemish on the recent outstanding evening of Contemporary Folk Song at the Royal Festival Hall was the Fairport Convention's rendition of Leonard Cohen's "Suzanne."

In announcing it, a member of the group stressed the importance of the song's presence in the current scene and then proceeded to destroy its gently thought by gross over-instrumentation. The thumping guitar work almost completely masked the singing and in so doing the flowing poetry which is "Suzanne's" essence was lost.—DAVE OLIVER, Chelmsford.

THANK YOU BBC-TV for showing many people the great ability of Erroll Garner. Let's have more shows like the Garner one—busting with talent.—WILLIAM HOOPER, Cheltenham.

IS THE health of pop stars lower than that of the general public? Every week I read of collapse and breakdown among the youthful ranks of musicians.

I, personally, have never seen anyone collapse of exhaustion in the course of their work. Should I feel deprived on this count or is this a subterfuge for broken contracts?—A. HOPKINS, Wormley, Herts.

THE LONDON Underground says: "Obstructing the Doors causes delays and can be dangerous." How right they are.—ALAN J. HAYNES, Morden, Surrey.

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