

Melody Maker

OCTOBER 19, 1968

1s weekly

RINGO IN SELLERS FILM



RINGO: signed

BEATLE Ringo Starr has signed for his second major film role.

He is to appear with Peter Sellers in *The Magic Christian*, which goes into production in Britain early in the New Year. Ringo will play Sellers' son in the film which is scripted by Terry Southern, who co-wrote *Candy* and wrote the script for the new Jane Fonda film *Barbarella*.

Candy is the book which was filmed in Rome last year with Ringo playing a Mexican gardener. This was the drummer's first screen acting role away from the other Beatles. The film still has not been shown in Britain.

The new film, which has no musical content at all, will be made in Britain. Peter Sellers is making some contributions to the script over the next few weeks.

The Beatles new double album has now been completed but Apple's Derek Taylor said on Monday that no title had been decided.

The four Beatles are scheduled to leave Britain on holiday this weekend. They are going to different destinations "for a rest."

George Harrison and his wife Patti are flying to America to stay with friends but the plans of the others were not revealed.

Concert

Nothing has been decided on a venue for the Beatles' projected live appearance, but Taylor again confirmed that the group would play a live concert before Christmas. "But it's just as likely to be at Twickenham Studios as the Albert Hall or even the Round House as has been suggested," he said.



LOUIS: good wishes

All-star line-up!

BLUES HEROES

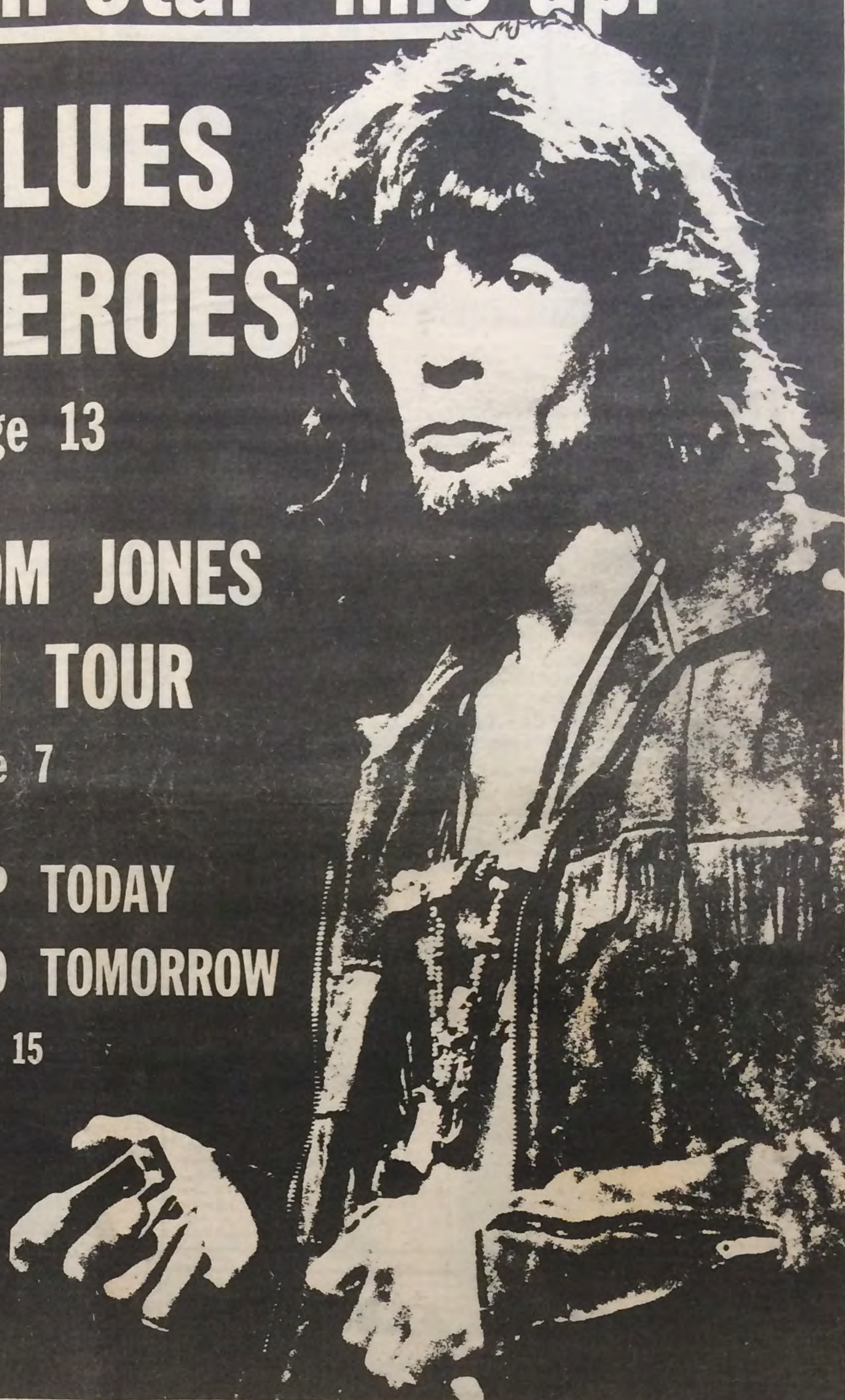
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TOM JONES ON TOUR

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POP TODAY AND TOMORROW

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Armstrong's British visit is cancelled

LOUIS ARMSTRONG'S European tour, which was to have taken in a two-week season at the Wakefield Theatre Club, starting December 1, has been cancelled because of Satchmo's ill health.

On Monday, Jack Higgins of London's Davison Agency told the MM: "The entire Armstrong All-Stars tour of Britain and the Continent is off for this year on account of his health. He is hospitalised and will not be fit to undertake any engagements for the rest of the year."

Les Perrin, Armstrong's British press representative, said that Louis' condition — reported to be blood clots

—still in hospital

in the leg — was responding to treatment.

"I spoke to his manager, Joe Glaser, this afternoon," said Perrin on Monday, "and he confirmed that Louis was getting along a lot better than he had been."

"He has had two weeks of intensive care and is now feeling much better. He would love to hear from his friends in Britain but, Joe added, no flowers and no fruit, just good wishes."

Satch is in Room 1161 of the Beth Israel Hospital, 16th and 1st Avenue, New York, USA.

JAZZ EXPO '68

starts on page 17

MELODY MAKER POP 30

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

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top twenty albums

- 1 (1) **HOLLIES GREATEST HITS** Hollies, Parlophone
- 2 (2) **LIVE AT THE TALK OF THE TOWN** Seekers, Columbia
- 3 (3) **BOOKENDS** Simon and Garfunkel, CBS
- 4 (8) **BOOGIE WITH CANNED HEAT** Canned Heat, Liberty
- 5 (4) **DELILAH** Tom Jones, Decca
- 6 (6) **WHEELS OF FIRE (Double Album)** Cream, Polydor
- 7 (10) **IDEA** Bee Gees, Polydor
- 8 (7) **IN SEARCH OF THE LOST CHORD** Moody Blues, Deram
- 9 (5) **THE SOUND OF MUSIC** Soundtrack, RCA
- 10 (12) **WAITING FOR THE SUN** Doors, Elektra
- 11 (9) **MR. WONDERFUL** Fleetwood Mac, Blue Horizon
- 12 (11) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 13 (13) **ARETHA NOW** Aretha Franklin, Atlantic
- 14 (19) **JUNGLE BOOK** Soundtrack, Disneyland
- 15 (16) **THIS IS SOUL** Various Artists, Atlantic
- 16 (17) **JOHNNY CASH AT FOLSOM PRISON** Johnny Cash, CBS
- 17 (15) **THE GRADUATE** Soundtrack, RCA
- (—) **SONGS OF LEONARD COHEN** Leonard Cohen, CBS
- 19 (17) **IMMORTAL OTIS REDDING** Otis Redding, Atlantic
- 20 (—) **THE GOOD, THE BAD AND THE UGLY** Soundtrack, United Artists (two titles tied for 17th position)

u.s. top ten

- 1 (1) **HEY JUDE** Beatles, Apple
- 2 (3) **FIRE** Crazy World Of Arthur Brown, Atlantic
- 3 (4) **LITTLE GREEN APPLES** O. C. Smith, Columbia
- 4 (2) **HARPER VALLEY P.T.A.** Jeannie C. Riley, Plantation
- 5 (5) **GIRL WATCHER** O'Kaysions, ABC
- 6 (6) **MIDNIGHT CONFESSIONS** Grassroots, Dunhill
- 7 (7) **MY SPECIAL ANGEL** Vogues, Reprise
- 8 (8) **I'VE GOTTA GET A MESSAGE TO YOU** Bee Gees, Atco
- 9 (9) **OVER YOU** Gary Puckett and the Union Gap, Columbia
- 10 (—) **SAY IT LOUD** James Brown, King

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ALBUM ALSO RELEASED IN NOVEMBER

VANITY FOLLOW-UP DUE NEXT MONTH

VANITY FARE'S follow-up single to "I Live For The Sun" will be "(I Remember) Summer Morning," written by Mike Kent and Jack Arthur.

It will be released on November 8 with "Betty Carter," a group original, as the B side.

The group's first album "The Sun—The Wind—And Other Things" will be released on November 1.



VANITY FARE: first LP release

BIG CHARITY GALA

A SPECIAL charity gala, starring Matt Monro, is to be held at London's Westminster Theatre on October 27.

The gala, in aid of ex-prisoners' social welfare, also stars Simon Dee, Marty Wilde, John Walker, Long John Baldry, Bert Weedon and Anna Hamilton.

SUPREMES CONCERT

SUPREMES AND Beach Boys are respectively lined up for concerts at the London Palladium this winter.

Supremes, who blew up a storm at London's Talk of the Town restaurant last February, return for concerts at the London Palladium on Sunday, November 24. The previous day (23), they play concerts at the Free Trade Hall, Manchester.

TV dates for the Supremes—Diana Ross, Cindy Birdsong and Mary Wilson—may be negotiated, but at present a spokesman for the group said it was "doubtful" if TV dates would be finalised.

Also on the Supremes dates are America's Fantastics, plus a 32-piece orchestra.

Beach Boys are provisionally set for the London Palladium on Sunday, December 1. album "Outsideinside" are released to coincide with the visit.

BLUE CHEER DUE

SAN FRANCISCAN group Blue Cheer were due to fly into London on Tuesday for their first British visit.

A new single "Feathers From Your Tree" and an



RECORDS OF THE WEEK

"TIPTOE"

by NORMAN T. WASHINGTON PM 741

"IF I LOVED YOU"

by THE BUTTERTOPS PM 742

D. D. DAY IS COMING

JAZZ AT THE TORRINGTON

High Road, North Finchley Thursday, Oct. 24th TONY COE



SOLOMON KING'S South African dates have now been finalised.

The American singer opens on December 2 for six days in Johannesburg followed by Pretoria (9), Pietermaritzburg (10), Durban (11 to 14), East London (17), Port Elizabeth (18) and on to Capetown from December 19 to 23.

The group play Blaises, London (October 15); Middle Earth Richmond (16); BBC-TV's How It Is (18); Round House, Chalk Farm (19).

DEE DEE VISITS

DEE DEE Warwick, sister of singer Dionne Warwick, arrives in Britain today (Thursday) for a two week promotional visit. A new single "I'll Be Better Off" will be released on October 25.

She appears at Liverpool's Mardi Gras and Victoriana clubs tomorrow (Friday); Town Hall, Walsall and London Flamingo on Saturday (19) and Clouds, Derby on Sunday (20).

She will be appearing here until November 4.

MATT TO RECORD

MATT MONRO is to record the title song for the new film

"Southern Star" which stars Ursula Andress, George Segal and Orson Welles. He will be heard on the film's soundtrack.

The record will be released later as a single in this country.

The last film song Matt recorded was "Born Free" which won an Academy award for his manager Don Black who wrote the lyric.

BAKERLOO SIGNED

BIRMINGHAM'S Bakerloo Blues Line has been signed to an agency contract by the Harold Davison Organisation. They are on John Peel's Top Gear on Sunday (20).

The group plays Henry's Blueshouse, Birmingham on Tuesday (22) and the following week (29) the club features Jethro Tull.



is appearing at last in this country.

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"SID'S BACK IN TOWN"

At THE RECORDERIE, 10 Buckingham Pde., Stanmore, Middx. (01-954 2940) on Saturday, 19th OCTOBER, at 12 NOON. You are invited to meet FRANKLIN ENGELMAN, who will introduce SID PHILLIP'S new Long-Playing Record—"SID'S BACK IN TOWN", on Halcyon HAL 3

Sid Phillips will appear personally to autograph each record. This is a "must" for all record fans of good taste. Autographed copies obtainable exclusively from The Recorderie—and the supply is limited.

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SOON FROM

Transatlantic

FIFTH COLUMN PLUS TWO

Nugent MacSpurdley has been moaning again—this time about VANGUARD. "Why don't you let us know what's been released so far," he said the other day, between bursts in the office—and I must say he's got something there—as long as I don't catch it. But he is right about VANGUARD. I should let you know what is available at this moment—and at this moment there are six lovely albums to get your teeth into.

SKIP JAMES is the first, and his LP is titled "SKIP JAMES — TODAY!" (SVRL 19001) stereo, playable mono). This is the music of a 66-year-old blues singer (this bit of information is for the uninitiated) who although he has spent his life travelling around the States as a professional singer has never recorded very much, just a few tracks on Paramount, as far as I can find out—anyway that's the sort of thing that should make you go out to your local dealer to buy it—because this really is one of yesterday's blues singers today.

BUDDY GUY is a blues singer of today and a pretty sensational one at that as you can hear on "A MAN AND THE BLUES" (SVRL 19002 stereo, playable mono). BUDDY has been seen over in Europe on the Folk Blues Festival tours and has built up a tremendous reputation. On this album he is backed by OTIS SPANN piano, WAYNE BENNETT guitar, JACK MEYERS bass, DONALD HAWKINS, AARON GORTHE and BOBBY FIELDS saxes, LONNY TAYLOR and FREDDIE BELOW drums. This is BUDDY'S first solo album with his own blues band and by no means his last—it's great—this is another to get.

Another great blues album is "THE IMMORTAL MISSISSIPPI JOHN HURT" (SVRL 19005 stereo, playable mono). These are the remaining tracks from the session which gave us "MISSISSIPPI JOHN HURT" (Fontana TFL 6079 mono only). The new LP features titles like SINCE I'VE LAID MY BURDEN DOWN, STAGOLEE, and NEARER MY GOD TO THEE. The production of the album was supervised by singer PATRICK SKY and he has done a great job because this album is a great memorial to JOHN HURT.

Getting away from blues, the new JOAN BAEZ album is something to be listened to; it's called "BAPTISM—A Journey Through Our Time" (SVRL 19000 stereo, playable mono). This LP is something of a departure from her usual material, the difference being that she includes many poems on it by writers ranging from William Blake to Walt Whitman. The idea for the album came from Maynard Solomon, the boss of VANGUARD RECORDS and I must say it's turned out beautifully and the musical backings are superb; they are by PETER SCHICKELE, who has been backing JOAN BAEZ on her latest albums—I think his arrangements on this are his best to date. There are works from 17 different writers on this LP which will create new markets for JOAN BAEZ.

A young gentleman called ERIC ANDERSEN is the next on the list. He has a new album titled "MORE HITS FROM TIN CAN ALLEY" (SVRL 19003 stereo, playable mono). ERIC has been described as follows: "One of the mainstays of the folk world—a graceful performer and composer—thin as one of his guitar strings," etc., etc. But all these things don't even start to tell you about him; the best thing to do is to get the LP and just sit and listen to it. The musical arrangements on 10 of the 12 tracks are by AL GORGONI. By the way, don't be misled by the title—you're meant to be. One thing I forgot—his songs have been recorded by JUDY COLLINS, PETE SEEGER, JOAN BAEZ, THE BROTHERS FOUR, THE MITCHELL TRIO and JOHNNY CASH—so you can see he's no slouch.

IAN AND SYLVIA had a very big hit with a song FOUR STRONG WINDS and on their new VANGUARD album "THE BEST OF IAN AND SYLVIA" (SVRL 19004 stereo, playable mono) it is a natural choice with 11 other tracks which include songs like EARLY MORNING RAIN, CHANGES, 24 HOURS FROM TULSA, and the song written by IAN AND SYLVIA, YOU WERE ON MY MIND. When you think that the sales of IAN AND SYLVIA records rival that of JOAN BAEZ you can see that an album featuring the best of them is sure to be something worth having in your collection. Well, there you go Nugent. Baby that's all that's on VANGUARD at the moment, but by this time next year we'll need more than one column to list them—you'll see.

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161 Fleet St. London EC4
Telephone: 01-353-5011
EDITOR

Jack Hutton
ASSISTANT EDITOR

Bob Houston
FEATURES EDITOR

Bob Dawbarn
NEWS EDITOR

Alan Walsh
STAFFMEN

Max Jones
Laurie Henshaw

Chris Hayes
Chris Welch

Bill Walker
Tony Wilson

ADVERTISEMENT
MANAGER

Peter Wilkinson
PROVINCIAL NEWS

EDITOR

Jerry Dawson
2-4 Oxford Road

Manchester 1
Telephone: Central 3232

MARY OFF FOR TOP U.S. TELEVISION SHOW

MARY HOPKINS—still unchallenged at the top of the MM's Pop 30 this week with "Those Were The Days" — is to fly to America later this month.

She flies to New York to appear on the Ed Sullivan networked TV show on October 27.

A spokesman for Apple told MM: "She has been fixed for the show but this is all she will be doing in the States." It will be the first American trip for Mary, whose single is climbing the American charts.

Mary is currently on holiday and Apple say they are searching for material for her first album which is expected to be released in time for Christmas.

LOVE AFFAIR LP

THE LOVE Affair, whose "A Day Without Love" reached number 8 in the Pop 30 this week, are to have their album "Everlasting Love Affair" rush-released tomorrow (Friday) by CBS Records.

The album has been brought forward a month because, say CBS, of "overwhelming demand."

During the next month, Love Affair are taking four days to make a 30-minute film which will include their three hit singles and will be flown to America to be shown to a conference of bookers in Charleston, South Carolina.

The group goes to Holland on November 29 for three days of TV dates and concerts.

EQUAL'S U.S. TRIP

TO FOLLOW on the success of "Baby Come Back" in the States, Equals plan a promotional trip there at the end of November or beginning of December. This would be their first American trip.

Equals make their cabaret debut from November 10 '06 at Club Astoria, Middlesbrough and Club Domino, Bedlington.

Yesterday (Wednesday) they returned to Ireland for further dates. This follows successful appearances in Ireland six weeks ago.

On October 22, group appears on TV in Paris and, after a few days' break, will work on their fourth LP, "Equals Supreme," due out at the beginning of November.

YARDBIRDS CHANGE

THE YARDBIRDS are to change their name after two

or separately as volumes one and two.

The group play Manchester Free Trade Hall tomorrow (Friday), Birmingham Town Hall (26); Liverpool Philharmonic (26); Nottingham Albert Hall (30); Brighton Dome (November 1) and Royal Albert Hall (2).

Sight and Sound are featured in the Dave Cash Show for a week from November 4 the Lawrence Wright Music Company and its associated companies are to be sold by tender... the Morgan James due to appear with the Johnny Patrick Big Band in Late Night Extra for a week from November 11.

Competing for the first time since 1962, the USSR achieved a major victory at the World Accordion Championships at Leicester when Juri Vostrelov won the 1968 Coupe Mondiale with a score of 89.39 per cent in the general classification.

Many leading drummers, including Joe Morello, Kenny Clare, Brian Bennett, Max Abrams and Clem Cattini attended an inaugural meeting held on Sunday to form a United Kingdom section of the National Association of Rudi-



MARY HOPKIN: first American trip

farewell performances this weekend — at London's Marquee tomorrow (Friday) and Liverpool University on Saturday.

From Sunday the group will be known as Led Zeppelin. The line-up is Jimmy Page (lead and steel gtr), John Paul Jones (bass gtr, organ), John Bonham (percussion) and Robert Plant (lead singer, bass gtr, harmonica).

The Led Zeppelin will make its record debut with an album which they have just completed and which will be released in December. A single will also be released around the same time.

CHAS WADE BACK

CHAS WADE, drummer with the Symbols, was released from hospital, after ten days suffering from glandular fever, on Sunday and flew with the rest of the group to America on Tuesday.

Because of Chas' illness, they missed the opening ten days of their U.S. tour, but pick it up today (Thursday) in Buffalo. The tour includes six days in Las Vegas, and ends in Boston on November 1.

Immediately on return from America they will finish their LP which is due for release in early December.

The group was accompanied by their co-manager, Danny O'Donovan, who is finalising new British tours by Ben E. King, Wilson Pickett, Patti La Belle and Joe Tex.

PICKETT FOR VISIT

R AND B singer Wilson Pickett is to visit Britain in February for a short promotional visit.

He will be attending the San Remo Song Contest from January 26-February 2 and will fly to Britain for three or four days afterwards.

A new single, "I Found A True Love" is released on November 1.

STATUS IN US CHART

STATUS QUO this week reached number 33 in the American charts with "Ice In The Sun" — currently at 13 in the MM Pop 30.

As a result their American trip has now been finalised to start on November 28 and comprise six days of TV and radio appearances.

This will tie in with the re-

mentary Drummers, the American organisation which provides examinations and set standards for U.S. drummers. It is hoped to form a British section to encourage the development of the percussive art.

James and Bobby Purify are at the Belfry, Wishaw, Sutton Coldfield on Saturday (19). Lucas and the Mike Cotton Sound will be there on Monday (21) and Manfred Mann (26).

Brian Mitchell has taken over from Derek Butterworth leading the orchestra at the Elizabethan Ballroom, Belle Vue, Manchester. Butterworth has moved to the Golden Carter, Wythenshawe, Manchester.

Max Bygraves gives two performances at the De Montfort Hall, Leicester, on November 3. Roy Castle, Kenneth McKellar and Sheila Southern are among the stars in a sponsored show at the Birmingham Theatre for a week from November 4.

The sessions with Sinatra, which Tony will be producing, will last from November 11 to 18.

The album will include five Trent-Hatch songs specially written for it as well as several of their standards.

Blues concert tickets selling fast



MAYALL



WATERS

JOHN MAYALL'S Bluesbreakers, the Muddy Waters Blues Band, Champion Jack Dupree and the Aynsley Dunbar Retaliation are the stars of the first MM Blues Concert at London's Royal Festival Hall on November 16 at 9 pm.

Tickets for this concert, presented in conjunction with the Harold Davison Organisation, have been selling fast — but there are a few left.

But if you want to be at the Blues showcase of the year, you'll have to hurry.

Ticket prices are: eight shillings, 10s 6d, 13s 6d, 16s 6d, and 21s and can now be obtained from the Royal Festival Hall box-office (01-928 3191).

This will be the happening presentation of blues in Britain. So, if you don't want to miss it, get your tickets now. And hurry!

GORDON JOINS NICE

■ New guitarist with the Nice, Gordon Langstaff recorded with the group in London last week. Langstaff has replaced David O'List in the group after an amicable split between the guitarist and the rest of the group. He is pictured here at the recording session.



WILLIAMS: new tour?

American stars due for Britain

AGENT VIC Lewis flew back from Hollywood this week with plans to present a number of top American artists in this country next year.

He has discussed a concert tour here in the Spring with Jose Feliciano and also hopes to bring Andy Williams back next September for a tour which would include dates in London and various provincial cities.

"This trip would be much longer than the last one," he said on Monday.

Lewis said prospects were good for Sergio Mendes and Brazil 66 to appear here next Spring.

He said that he had had further discussions with Monkees' managers Burt Schneider and Bob Rafelson about the group touring here. There is still a strong chance the Monkees will tour here some time next year, doing concerts in London and provincial cities before flying on for Continental dates.

Incredibles release double LP

THE INCREDIBLE String Band have a new double album released in November — which is also available as two separate LPs.

The title is "Wee Tan And The Big Hugs" and it contains 18 new tracks. It's available as a special double set

NEWS EXTRA

A NEW Dave Clark Five album "Five by Five" is released on November 1. Titles include his hit "The Red Balloon."

Max Collie's Rhythm Aces, just back from a tour of Switzerland, return in January for a tour with New Orleans clarinetist Albert Nicholas... the Freddie Mack Show has signed with Nems Enterprises for sole agency representation.

Alan Freeman has been signed to host a new mid-night show for Radio Luxembourg every day.

Elmer Gantry's Velvet Opera have a new single titled "I'm Gonna Break Every Bone In Your Body," released next month. Youngblood fly to Paris for a week's cabaret from November 6. Time Box and New Formula are to take part in a special Carol Service in the main square of Stockholm, Sweden, on New Year's Eve.

MARSHALL

—TODAY'S BIG SOUND—

for TODAY'S BIG GROUPS



- JIMI HENDRIX
- THE MONKEES
- BEE GEES
- THE WHO
- MOVE
- TRAFFIC
- THE HERD
- SPENCER DAVIS
- JEFF BECK
- MOODY BLUES
- JOHN MAYALL'S BLUESBREAKERS
- THE JIMMY JAMES SHOW

- THE SOFT MACHINE
- LOVE AFFAIR
- GEO WASHINGTON
- TREMELOES
- VANILLA FUDGE
- CAT STEVENS
- PLASTIC PENNY
- MANFRED MANN (TOM MCGUINNESS AND KLAUS VOORMAN)
- THE DEEP PURPLE
- SONS AND LOVERS
- GRAPEFRUIT
- FLEETWOOD MAC
- THE FAMILY

- MIKE STUART SPANN
- JIMMY CLIFF
- VIRGIN SLEEP
- MODE'S MODE
- WYNDER K. FROGG
- SPOOKY TOOTH
- TYRANNOSAURUS REX
- ROY ORBISON
- LORD DAVID SUTCH
- ROCKY ROBERTS (ITALY)
- DE MASKERS (HOLLAND)
- RAINBOW FOLLY
- THE LEN MARSHALL SHOW (D.J.)
- THE TOAST

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COME TO BERLIN WITH THE MM

THERE'S STILL time for you to get aboard the great Melody Maker trip to the Berlin Jazz Festival from November 7 to 10.

You can leave London on Friday morning (November 8) and arrive in Berlin in time to hear the Herbie Mann Group, Don Ellis's Berlin Dream Band and a Drum Workshop starring Art Blakey's Jazz Messengers, Max Roach, the Elvin Jones Trio and Sunny Murray.

After sightseeing on Saturday there is a great big band concert starring the bands of Maynard Ferguson, Don Cherry, Gustav Brom and Count Basie, plus Jon Hendricks, Annie Ross and Georgie Fame.

And on Saturday night you are invited to the late-night party with the Elvin Jones Trio, Barnev Wilen and a host of star sitters-in.

Sunday afternoon has a mixture of avant garde jazz and Gospel music with Stars of Faith as the Ameri-

JOOLS-AUGE MAKE AMERICAN DEBUT

JULIE DRISCOLL and the Brian Auger Trinity make their first trip to America on November 15. They will be there for about a fortnight, making personal appearances and doing TV. Final itinerary has yet to be fixed, but it will include a show at San Francisco's Fillmore West.

The trip is primarily to promote Brian's new album, "Definitely What," and Julie's "Road To Cairo," both being released in the States.

"Jools" has now recovered from the wisdom tooth operation which kept her off a date with the Trinity at London's Bedford College, Hanover Lodge, on October 5. She appeared as scheduled with Brian Auger at Brighton's Top Rank last Friday.

NYJA CLASSES

THE NATIONAL Youth Jazz Association is offering up to five nights a week of classes for musicians under 21 at a cost of 10s a year.

Free classes in the London area will include Improvisations and Arranging in addition to tuitions on drums, guitar, saxophone, flute and brass, and the chance to work in big bands.

Among the teachers are Henry Lowther, Dave Gelly, Ken Gibson, Stan Robinson, Glyn Thomas, Bill Eyden, Derek Bailey, Dick Walter and Bill Ashton.

The Performing Rights Society has donated £250 to the Association.

Anyone interested should write to the Association at 11 Victor Road, Harrow, Middx.

EARTHA IN STOCKTON

EARTHA KITT stars for a week at Stockton's Fiesta Club from November 10.

Currently starring at the club is Frankie Vaughan. Other bookings include the Kinks (from October 20), Dusty Springfield (27), Solomon King and Tammy St John (November 3), Two Of Each (18), Anita Harris (December 1) and Georgie Fame and the Settlers (8).

LIB ACTING DEBUT

LONG JOHN Baldry is to make his dramatic acting debut at London's Mermaid Theatre this Christmas playing the lead in "Gulliver's Travels" which will be directed by Sean Kenny and produced by Bernard Miles.

The show, which has no music, is for children but is not a pantomime. It will be featured at the theatre for afternoon performances only. Baldry will be appearing in cabaret at a London venue in the evenings.

EARTHA KITT is reported to be travelling her £20,000 wardrobe for her two-week season at Baitley Variety Club where she opens on Sunday (20). This includes stage gowns of ocelot and mink - which should captivate the ladies at least!

She was due to arrive in London from Las Vegas last weekend, and tonight (Thursday) will appear in the networked Eamonn Andrews Show.

JANE RUSSELL, with London-born Beryl Davis and Jane's British-born adopted son Tommy who plays drums in the act, is to appear at four of the Bailey Organisation's provincial clubs next month.

On November 3, the act starts a week at La Dolce Vita, Birmingham, doubling with the Cavendish Club at Yardley, and the following week (starting 10)



JOOLS: TV dates

His new British single "Mexico" has been recorded in four languages and is being released all over the Continent. A special colour promotional film has been made to be shown by European TV stations.

BARRIER SINGLE

MARK EDWARDS, manager of The Barrier, flew to Holland this week to finalise the group's appearance at the Utrecht Pop Festival on

November 23, with America's Moby Grape.

Barrier's forthcoming single has changed its title from "Uhl!" to "Just Like ABC." The official reason is "to make things easier for deejays."

DR. K'S FIRST ALBUM

DR K'S BLUES Band have their first album released on November 8 on the new Spark label. Negotiations are under way for the LP to be released in America.

The group is also negotiating a Scandinavian tour. One-nighters include Cuffley, tomorrow (Friday), Reading University and London's Middle Earth (19) and Hoddesdon (20).

TOTP CELEBRATES

THERE WILL be a "carnival atmosphere" on Top Of The Pops when the show celebrates its 250th programme on Thursday, October 24.

A special feature will include all four TOTP deejays on the one show - Pete Murray, Alan Freeman, Stuart Henry and Jimmy Savile.

Bomb scare at Scott show



Scott Walker

A BOMB scare prevented Scott Walker from closing the second show at the ABC Theatre, Chesterfield, last Saturday.

A spokesman for Associated British Cinemas Ltd told the MM on Monday: "On police instructions, the Audience of just over 1,000 was cleared following a phone call to say a bomb had been placed in the theatre. Obviously, it was the work of a hoaxer."

The theatre was cleared while the Paper Dolls were performing on stage at about 10 pm.

CUPID'S INSPIRATION LOSE TWO MEMBERS

TWO members of Cupid's Inspiration have left the group after disagreements about musical policy.

They are lead guitarist Wyndham George and bass guitarist Laughton James. They have been replaced by Bernie Lee and Gordon Haskell.

Manager Ashley Kozak said on Monday: "The change came about because of a difference in musical tastes. Wyndham and Laughton want to play more blues material while the rest of the group want to expand the range of their music and appeal to a wider audience."

The split was amicable and Kozak intends to record the new group to be formed by George and James.

ROWLES IN LONDON

JOHN ROWLES is to make his first live appearance in

GUITARISTS GEORGE AND JAMES OUT

London on a concert with Vikki Carr at the New Victoria theatre on October 27.

John, who is this week at the Castaways Club, Birmingham, goes to Dublin for TV appearances on November 10 and 11.

He starts a week at the Ba-Ba Club, Barnsley, from November 17 and then plays weeks at Cesar's Palace, Dunstable (24) and the Showboat, Middlesboro' (December 9).

DUSTY'S U.S. TRIP

DUSTY SPRINGFIELD'S America visit has been brought forward 14 days and she now flies there on November 6 for three weeks.

During the visit she will complete her first album for



Manfred to concentrate on writing

MANFRED MANN is to accept "only occasional engagements" at the end of the month. Although it is denied the group are splitting up, Manfred Mann and Mike Hugg will concentrate on song writing and other extra-group activities.

Spokesman Brian Somerville told the MM on Monday: "There are certainly no plans to split up but the uppermost thing in their minds at the moment is recording."

A new single is being planned by the group but has not yet been selected yet.

Manfred flew to Spain this week for discussions on the film, Venus In Furs, for which he and Mike Hugg are writing the music.



MANFRED: new single

T-BONE FOR RONNIE SCOTT'S

TEXAS BLUES singer and guitarist Aaron T-Bone Walker, here next week with the American Folk Blues Festival '68, has been booked for a week at London's Ronnie Scott Club.

The bluesman, who tours with John Lee Hooker, Big Joe Williams, Jimmy Reed, Curtis Jones and the Eddie Taylor band from October 24 to November 3, opens at Ronnie's on Monday, November 4. He will work with a group led by Ronnie Scott.

Walker will follow American jazzmen Benny Carter and Barney Kessel into the Scott Club. He will be followed by the Horace Silver Quintet, which begins a three-week season on November 11.

CRANE JOINS BROWN

ORGANIST Vincent Crane is to rejoin the Crazy World Of Arthur Brown. He will travel with the group to America on November 19 for their six week U.S. tour.

Crane, one of the original members of the group, left after having a nervous breakdown. He was replaced by Bill Davy.

Arthur Brown are to make a short three day tour in November with the Who and Joe Cocker.

They play Slough Astoria (8); Walthamstow Granada (9), and Bristol Colston Hall (10).

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Club scene

COMPILED BY MM MEN THROUGHOUT BRITAIN

will appear at La Dolce Vita, in Newcastle and at Tito's Club, Stockton-on-Tees.

SOLOMON KING was not always a big-ballad singer. There were days when he sang mostly rock-'n'-roll—but even before that he was well-known in the Southern States as a "Country" singer.

He will return to that idiom when early in November he plays a week at Club Fiesta, Stockton, where he will be joined by the Riles Brothers' guitars-drums-piano act, who will back him in his "old love."

"I've always enjoyed singing Country and Western songs," explains Solomon. "I know that C&W is now very popular here and I'm looking forward to including it in my act."

LULU has been added to the list of stars due to appear

at the new Showboat Variety Club, Middlesbrough, which opens on November 7 when Joe Brown and the Bruvvers will be the attraction. Lulu starts a week at the club on December 15—and for the previous week Jimmy Saville will make one of his rare appearances in club cabaret.

In a "Too Of The Tops" show, Jim will be supported by John Rowles and a number of other guest stars.

"As the guests must essentially be in the Hit Parade during that very week, we can not yet announce names," says club booker David MacBeth, himself a singer.

"They will be chosen at the last possible moment and will depend entirely on availability."

A big New Year "name" for the club is that of Sandie Shaw who will star for the week of January 12



LULU: in Middlesbrough

MATT MONRO is due to travel down from Birmingham where this week he is appearing at the Cavendish Club.

Matt remains in this country until early December when he again flies to America to appear in the Hollywood Palace TV show and to appear for the second time in the Red Skelton Show. There are plans afoot for him again to visit Australia in the New Year.

A "mileage-millionaire" several times over, Matt has so far spent a total of four months in the West London home which he acquired three-and-a-half years ago.

FORMER press officer, 28-year-old Colin Hutchinson has been appointed general manager of the Fiesta club-circuit in the north-east. He was about to leave to take up a PR post with another circuit, when the appointment was offered—and accepted.

He will now supervise the opening planned for next year of the Club Fiesta in Sheffield, with similar establishments also on the stocks for Nottingham and Birmingham.

SINGER Joy Marshall opens a six week season at London's Latin Quarter on October 21. She opens a season at Wottingham's Parkside club on December 1. Tomorrow (Friday) she is featured in We Have Ways Of Making You Laugh for London Weekend TV.

DIARY DATES: Frankie Vaughan is this current week at Club Fiesta, Stockton. Frankie will be followed by the Kinks (20), and Dusty Springfield (27). Jazz Expo '68 opens at Wakefield Theatre Club on Sunday (20) when the "Story Of Soul" will be the first presentation followed by Dizzy Gillespie (21), Gary Burton-Red Norvo (22), Newport All-Stars (23), Dave Brubeck (24), Count Basie (25) and Earl Hines (26). Kiki Dee is this week at the Excel Cabaret Club, Middlesbrough, followed by the Karl Denver Trio (Sunday, 20), and the Witnesses Showband (27). George Huxley's Jazz Band plays each Friday at Malvern House Club, Solihull.

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A NEW TOM Jones single and a new album, titled "Help Yourself", will be released on November 15. There is no title fixed for the single but this and his current hit "Help Yourself" will be on the album.

NEW TOM JONES SINGLE AND ALBUM RELEASED

His present tour of Britain is a complete sell-out. Every seat for every concert has been sold and the Rank Organisation say this is the first time this has happened in their experience.

Tom's tour of Europe moves into its second phase in December — the British dates was the first phase — with dates in Germany, Austria and France. He appears in Munich (December 7); Hamburg (7); Berlin (9); Frankfurt (10); Vienna (12); Essen (14); and concludes with a concert at the Paris Olympia (16).

On November 7, he flies to America to appear on the Ed Sullivan TV Show and on November 17 he tapes a TV spectacular with Nancy Sinatra.



JONES: British tour sold-out

HERD FOR HOLLYWOOD

IF CURRENT negotiations are completed, the Herd will go to Hollywood for three months next summer to star in a film.

They will have acting roles and will not sing at all in the film. Shooting is expected to start next June, and they would go to Hollywood after their projected Japanese tour.

Ken Howard and Alan Blaikley, who wrote the group's first hits, this week issued a statement that they were taking High Court proceedings against the Herd "to defend our contractual rights."

The statement said: "Owing to many and conflicting reports concerning the dispute between the Herd and ourselves that have appeared in the press, we wish to point out that although an offer of settlement has been made to us by representatives of the Herd, it has not been found acceptable by us."

The Herd play the Top Rank Ballroom, Swansea, tomorrow (Friday), Brentwood (19) and Bridlington (26).

CAT IN HOSPITAL

CAT STEVENS, who recently returned to the pop business after a year's illness, was rushed into hospital last Friday night (11) with suspected pneumonia.

He was discharged on Monday.

MAGIC'S U.S. HIT

MAGIC LANTERNS look like being the latest British group with an American hit.

They are current at 81 in the American Cash Box chart with "Shame, Shame," their last single which didn't make the British chart at all.

BRUBECK ALBUM

JUST ISSUED by CBS to tie in with the Brubeck-Mulligan concert this Saturday at London's Royal Festival Hall is an album by the new Brubeck trio and baritone-saxist Gerry Mulligan.

Recorded live in Mexico, the album is titled "Compadres." Personnel comprises Dave Brubeck (piano), Gerry Mulligan, and Brubeck's new sidemen, Alan Dawson (drums) and Jack Six (bass). Alan and Jack respectively replace Joe Morello and Gene Wright, long-term members of the Brubeck Quartet which split last December.

(See Jazz Expo '68 Special starting on page 17).

BENEFIT NIGHT

A SPECIAL benefit night in aid of BIT, an "underground" organisation and the Free Bank, which aims to provide funds for people who would not normally be eligible for loans, will be held at the Hampstead Country Club on Sunday (October 20).

Among the artists who have agreed to appear are: Pete Drummond, the Third Earband, Pegasus Blues, Gordon Smith and Dorris Henderson.

NEW MOODYS' SINGLE

THE MOODY Blues new single, due to be released on October 25, will not now be "Rise My See Saw" as previously, but the untitled number which was to have been the B side.

The sides were flipped after the group recorded the B side which they considered the superior number. "See Saw" composition by Moodies' Mike Pinder.

The untitled track is a now becomes the B side.

RICHARDS DIES

NEW YORK, Tuesday. — Composer - arranger - band-leader Johnny Richards, who was associated with Stan Kenton during Kenton's "progressive jazz" period, died of cancer in New York's Roosevelt Hospital on October 7. He was 56.

Richards, whose real name was John Cascales, was born in Mexico but moved at an early age to Schenectady, New York, where he began his musical training.

In addition to writing for Kenton, he contributed to such bands as Boyd Raeburn, Charlie Barnet and Dizzy Gillespie. He formed his own big band in 1958 but returned to freelance writing after four years. He reformed the band briefly in 1965.

His best-known works included "Cuban Fire," "The Rites Of Diablo" and the pop hit, "Young At Heart."

COVER DISPUTE

THE DISPUTE between the Rolling Stones and Decca Records over the sleeve of the group's new album "Beggar's Banquet" had still not been resolved at presstime.

But the MM understands that a settlement may be near.

Mick Jagger appeared on David Frost's Frost on Saturday last weekend and discussed morality and marriage with Mrs Mary Whitehouse,

TOTAL MUSIC CHALLENGES THE BERLIN FESTIVAL

A GROUP of European avant garde jazzmen are to run their own three-day festival, called the Total Music, in Berlin on November 7, 8 and 9, in opposition to the official Berlin Jazz Festival.

John Stevens and the Spontaneous Music Ensemble will represent Britain. Other groups will include: the Peter Brotzmann Group, Manfred Schoof Quintet, Donata Hoffer Group, Gunther Hampfel's Time Is Now Group and the Globe Unit Orchestra which will include Stevens on drums. The concerts will start at 11 pm on the first two days and at 2 pm on the third.

Pianist-arranger Eddie Wilcox died of a heart attack in New York on September 29. He was 60. Wilcox played with the Jimmie Lunceford Orchestra from 1927 to 1947 and, after Lunceford's death, he directed the band jointly with tenorist Joe Thomas. During recent years he had his own trio at New York's Garden Cafe and gigged with dixieland combos.

London's Bull's Head, Barnes, is now running nine jazz sessions a week, having added Saturday lunchtime sessions featuring the resident Tony Lee Trio and guest stars.

The absence of Louis Armstrong, still in hospital, was obviously felt at the recent Dixieland At Disneyland festival which had the smallest turnout in its nine-year history, drawing only 12,900 customers.

Mick Burns, one-time leader of the New Sedalia band and late of Colin Kingwell's Jazz Bandits, now fronts his own band, the Mick Burns' Rhythm Kings, in Lancashire. The group plays Manchester Sports Guild on November 8.

Charles Lloyd has signed to compose and conduct the score for Lenny, described as a "multi-media theatrical treatment about the late



Lenny Bruce," which opens in New York on November 15.

Former Gary Burton guitarist Larry Coryell has begun a season at the Village Vanguard, New York . . . Steve Lane's Southern Stompers are in BBC Jazz Club on November 20.

Pianist Alan Hare has reformed his big band for a Sunday residency at Mister Smith's, Manchester . . . American tenorist Hank Mobley opens for four days at



CHARLES LLOYD: compose and conduct score

Manchester's Club 43 tonight (Thursday).

The Mike Westbrook Band has four concerts in the North East in November. They are at Pickering, Yorkshire (9), Whitley Bay (10), Ashington, Northumberland (11) and Bishop Auckland (12).

"Road Song," the album that Wes Montgomery completed just before his death last June, will be released by A&M in the States next month.

New Orleans trumpeter Kid Sheik is currently on holiday in Britain . . . Don Rendell guests with Tony Lee Trio at the Copper Jazz Club, Tower Bridge, on Sunday (20) . . . Acker Bilk returns to London's 100 Club on Sunday.

The Alan Elsdon band guests in Radio One's Pete Brady Show from October 19 for a week and Pete's People (20). Their one-nighters include Salisbury tonight (Thursday), Walthamstow (tomorrow), Nottingham (19), Accrington (20), Tonbridge (21) and Acker Bilk's new Bristol Club (24).

The Louisville Jazz Band now holds Thursday sessions at the Midland Hotel, West Didsbury . . . Bobby Breen guests with the John Taylor Trio at the Lord Napier, Thornton Heath, on Saturday (19) . . . the Rendell-Carr Quintet plays the Olde Gatehouse, Highgate Village, tomorrow (Friday).

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NEXT WEEK

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JAZZ EXPO '68

FULL COVERAGE OF ALL THAT'S HAPPENING IN MELODY MAKER

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TOM KEEPS IT ALL JUST THIS SIDE OF DECENCY

CAUGHT IN THE ACT

IF ANYONE doubted why thousands of London women seemingly disappeared last Thursday the answer is simple. They all went to the Tom Jones concerts at the New Victoria. It was almost like the old Beatlemania days except that the girls (and ladies) were much more polite to the earlier acts.

Apart from that there was that old familiar and frightening wave of hysteria as their hero appeared, bursting out of a beautifully nay, ingeniously tailored silk suit. He belted out his hits, "I Can't Stop Loving You," "Delilah," "Green Green Grass Of Home," cleverly teased his admirers and writhed about just this side of decency.

He is now a tremendous performer in the showbiz "star" sense. He knows his power and capabilities to the last sob, last sigh, last quiver. He pushes his voice to the limit, but always makes it.

Earlier, Della Reese proved herself an accomplished performer by getting the panting audience on her side simply by singing superbly, putting over a nice line in double entendre patter, and knowing when to finish. She won by sheer artistry.

Among her best efforts were "A House Is Not A Home," "Girl Talk" and "It Was A Very Good Year." The Ted Heath band under the leadership of Ralph Dollimore was sparked by the dynamic drumming of Kenny Clare. A value for money show. Full marks to Tom's tailor.—JACK HUTTON

JON HISEMAN

JON HISEMAN'S Colosseum is a colossus of sound and ideas. It is a new group that will quickly join the ranks of Nice and Jethro Tull as it marches across the nation conquering audiences.

The band made their debut in the highly together and affluent town of Scarborough on Friday last week, before affluent and well-dressed young Scarboroughians in the highly hip and singularly cool Scene Two Club.

No mere showcase for the drummer, as oft the case when stick-wielders form a band, Colosseum have a talented line-up, and Jon has ensured that proper use is made of their solo power within the framework of imaginative arrangements.

Sidemen are stalwarts Dick Heckstall-Smith (sax, soprano), Tony Reeves (bass) and Dave Greenslade (organ), plus newcomers James Litherland (vocals, guitar) and Jim Roche (lead guitar).

James from Manchester sings blues with strength and feeling, and Jim blows uncommonly fine guitar. Their twin guitar sound is a groove.

They're not a jazz band. They're not a pop band. They're a piece of mobile excitement with a store of creativity waiting to burst open.—CHRIS WELCH

OSCAR PETERSON

AS PRACTITIONERS of straight ahead hard-swinging uncomplicated jazz, there is no group to touch the Oscar Peterson Trio. Peterson makes no bones about his musical philosophy — his aim is to swing the tail off his Steinway while, at the same time, making lucid musical sense.

The extent to which he succeeds in this aim can always

be judged from the smiling faces and stamping feet of his audiences. If you can listen to Peterson storming through "Noreen's Nocturne"—a tour de force at this BBC-2 colour TV concert at the Maltings in Snape, Suffolk—without tapping your feet, an urgent visit to your undertaker is recommended.

Peterson opened this 25-minute set with a fairly brisk "Lili Darlin'" which, when it went into double time, swung with immense verve and vitality. Drummer Bobby Durham, a superb time-keeper and attentive accompanist, was outstanding.

Despite technical problems, which made it impossible for the group to get a good internal balance, this was a fine performance by a trio which is pretty well incapable of producing anything less.—STEVE HOLROYD

BILK CLUB

IT WAS the fulfilment of a dream for the Bilk boys—their own jazz centre in the city, Bristol, where it all began for Acker. I was one of the first to arrive at the official opening of the Old Granary, a picturesque wharfside retreat and I fractionally escaped being enlisted into an augmented last-minute labour force. The rush to get the centre ready in time was as hectic as that.

"I don't know how we did it," sighed brother David. "But we were determined to open on the appointed day." Although there were signs that the £20,000 conversion job was not quite completed, you soon forgot it in this warm intimate atmosphere, made for jazz men.

There were nearly 300 guests at the opening. They listened to the Johnny Parker Trio. And, of course, Acker blew a sweet note — watched admiringly by his mother—to fend the Old Granary on its way.—DAVID FOOTE

JANE RUSSELL

MAKING HER debut in Britain at the Broadway Club, Fallsouth, Manchester, and the Talk Of The North. Eccles, last week Hollywood film star Jane Russell, presented an act that in itself is something which every club artist should see.

The gorgeous dresses, and excellent arrangements allied to clever material and choice of songs, alone entitle her to full marks—but what a stroke of genius to include Beryl Davis!

But the whole act is presented as it would be at Las Vegas, or the London Palladium—which should give some club artists food for thought.—JERRY DAWSON

DENNIS FIELD

TRAD JAZZ enthusiasts in the Plumstead area are congregating at the Green Man in the High Road for Sunday lunchtime sessions by Dennis Field's Sunday Band.

Last Sunday cornetist Field led Dennis Croker (tmb), Eggy Ley (sop), Brian Masters (bjo), Pete Corrigan (bass) and Phil Franklin (drs) in a spritely hour-and-a-half set greeted by roars of appreciation from Sunday lunchtime. Field is an individualist with a fat tone and driving power.—JACK HUTTON

NEXT WEEK—JAZZ EXPO SPECIAL

JOE BROWN

JOE BROWN, now at London's Talk Of The Town, has developed into an assured performer. He larks about, indulges in repartee, and plays guitar, ukelele, bouzouki, and trumpet with enthusiasm. His act is a bit disjointed and would benefit from being streamlined from 18 numbers to 13 or so. He has a likeable personality.—JACK HUTTON

RUBY BRAFF

ON THE face of it, cornet and vibraphone seems a far from ideal front-line instrumentation. But at their Ronnie Scott Club opening on Monday, Ruby Braff and Red Norvo made the combination work like a dream. They played very much for, and with, each other, showing taste and restraint in solos and ensembles plus a great deal of melodic invention. Braff, already well liked in this country is a beautiful player. Admirably equipped with tone and technical command, he has a style which is personal to the point of being instantly recognised, but never weird or extreme.

Norvo, playing Britain for the first time, demonstrated skilled and thoughtful musicianship a delicate kind of swing, and all-round professionalism. These were blended with a humour that spoke of his apprenticeship in vaudeville. His chording behind Braff's crystal clear statements was extremely sensitive on songs like "If I Had You," "I Can't Give You." The last also offered an unusual muffled vibes solo played with odd-looking beaters of Norvo's own design, and superb open cornet for its climax.

Pianist George Wein did a very good job of catching the mood created by Red and Ruby, and in general they were well assisted by Kenny Napper (bass) and Ronnie Stephenson (drs), only an occasional goof as at the close of "Undecided" betrayed that the group was virtually unrehearsed.—MAX JONES

JAZZ CENTRE

UNDER the brave title "Jazz Is Alive And Well" the London Jazz Centre presented the first of a series of six concerts at London's Conway Hall last Friday featuring the storming avant garde emotion of John Surman's Quintet and the gentler, more lyrical music of the Don Rendell/Ian Carr Quintet.

The Rendell/Carr Quintet at last had the chance to extend themselves on a major London concert and they grabbed the opportunity. Rendell played beautifully on tenor, flute and soprano, gentle at times and ferocious when the mood took him. Carr was excellent in the ensembles and his solos soared with inventiveness though he sounded more restrained than I have heard him in the past. And the Quintet has unearthed a new musician of stature in guitarist Amancio D'Silva from Goa, a sensitive and brilliant player ideally showcased within Britain's finest modern jazz group.

John Surman, perhaps Europe's best baritonist, presented a Quintet which played fierce uncompromising new jazz, passion-charged and angry but with interludes of gentle charm. He was matched beautifully by altoist Mike Osborne and the drummers Alan Jackson and John Marshall.—ALAN WALSH

SPENCER Davis, the Tremeloes and Marmalade jived the night away to the exotic rhythms of the Mike Williamson Quartet on Sunday, with MM's Chris Welch on drums.

They were at a 21st birthday party for manager Peter Walsh's wife, at the Berystede Hotel, Ascot. Unfortunately the rhythm section collapsed after a tumbler of neat Scotch.

Faces digging Gary Burton at Ronnie Scott's included Hank Marvin, Brian Bennett, Georgie Fame and Barrie Wentzell, Britain's leading fashion photographer.

Pat Arnold split from Immediate, but has a groovy new album on her old label... Andrew Oldham writing music for Gulliver to star Long John Baldry at the Mermaid, at Christmas.

A nice card from Donovan in the States to our Bob Dawbarn reads: "The tour goes well—all audiences still and calm—except the security boys, and I have to whisper 'shush!' to the police. We're up in the clouds flying east. The north of America makes one homesick. My best wishes to all."

Lotte Lenya to record "Those Were The Days"? Asks Jiving K. Boots: "Could not the General Post Office be induced to seek legislation to prevent the British Broadcasting Corporation from repeatedly broadcasting by wireless telegraphy the recording 'Those Were The Days' by Mary Hopkin, in a manner liable to cause a public disturbance among those who are bored and even a trifle sickened by such monotonous transmissions?"

Says Wendy Potts: "Stamp out Jiving K. Boots' fans! M. Hopkin is fab, and what's more she has sold eleven million copies, not quite up to the King's total of sales in Commonwealth and Sterling area countries (and those affected by the 1948 Bonn Convention), but she's only young and given the right plugs she could beat El to the top. Come on all you David Whitfield fans, let's put Arthur Brown back where she belongs, at number one in the R&B chart."

Dozy kidnapped by Oxford University students (showing a startling lack of imagination), had to let him go when they couldn't find anybody to pay a ransom. Said Dave Dee publicist Brian Sommerville: "I told them I certainly wasn't going to pay good money to get him back.

Jiving the night away to exotic rhythms

I threatened them with the police." Yah boo Somerville, you old skinflint. Poor old Dozy could have languished for days at the mercy of rampaging idiots.

Now your Raver can reveal what goes on during the dark hours behind bushes on Wimbledon Common. Those men who signal to each other with lighted cigarettes and utter low moans, are... depositing litter. Clean up the Capital!

P. J. Proby producing records for Apple? Her Majesty the Queen to open a welk stall under Waterloo Bridge?

Students at the London Half-Wits University have produced a list of ransom rates for kidnapped pop stars. It includes Mick Jagger £1,000, Peter Frampton £920, Viv Stanshall two New Pence, Spencer Davis one million Deutschmarks, Jim Morrison three Embassy coupons and a Weetabix packet, Jonathan King two milk bottle tops, and Twinkle a tanner.

Says Laurie Henshaw: "I've got so much wax in my ears, Madame Tussaud's have got an option."

A Manfred Mann recording session had to be abandoned because one of Manfred's teeth kept coming unscrewed and dropping out... An Orson Carte recording session had to be abandoned when his wooden leg became unscrewed. His kidneys were in pretty bad shape as well.

Was Joe Cocker pleased by Emperor Rosko saying "Don't bother trying to buy this record, because it will be sold out!"

Jackie Farr blows brilliant cordabox—an electronic accordion... PR Keith Goodwin bought a Ferrari V12—the lucky swine... MCA rushing a single of the Cliff Adams Chorale singing a Guinness TV ad — "Take, O Take, Those Lips Away."

Sacha Distel for Royal Variety Show in November... David Symonds won the deejays stockcar race at Wimbledon. Ed Stewart, Rosko and Brighton's Clive Bennett all

smashed their cars. Okay, John's Children were the first group to appear nude—and look what happened! Pat Arnold may do a Cat Stevens' song for a single.

Fat lady seen emerging from cake at a group reception was pretty appalling. Own up, Idle Race, adds Jiving K. Boots.



The RAVER'S weekly tonic

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JAZZ EXPO '68

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Sunday, October 20

The Story of Soul, featuring THE HORACE SILVER QUINTET THE MUDDY WATERS BLUES BAND

Monday, October 21

THE DIZZY GILLESPIE BIG BAND REUNION

Tuesday, October 22

THE GARY BURTON QUARTET and RED NORVO

Wednesday, October 23

THE NEWPORT ALL-STARS with BARNEY KESSEL & BENNY CARTER

Thursday, October 24

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After a fan throws her wig on stage, it's champagne in little paper cups . . .

THE TRUTH ABOUT TOM JONES: PART THREE

For millions of Tom Jones fans, the moment they feel closest to him is when he is on tour and they can actually watch his action-packed, almost erotic, act at their local theatre. There they see Tom for 35 or 40 minutes belting out song after song. In this third part of the Tom Jones series, the MM spent hours with Tom. Here, we report the scene away from the stage, during the first night of the tour of London's New Victoria Theatre.

A TRICKLE of sweat that started at the hair-line ran slowly down towards Tom Jones' chin as he belted out a rocking version of "I Can't Stop Loving You." His muscular voice roared out over the auditorium at London's New Victoria.

But at the end of the song, there was no applause. For this was just rehearsals, although Tom Jones gave his song everything his powerhouse frame could muster.

AUDIENCE-PACKED

And rehearsal or audience-packed show, Tom gives an equally vigorous, virile performance. It's a clue to his dedication to his performance in stage that he tries so hard at rehearsals that manager Gordon Mills has to remind him gently to take it a bit easier.

It's 3.50 p.m. and Tom is rehearsing his act for the first night of his 1968 British tour with the Ted Heath Orchestra. The theatre is darkened and the band are casually dressed. Tom stands in a smart blue suit beside manager Gordon Mills in yellow cashmere sweater running through the programme with MD Ralph Dollimore. It's a rehearsal where Tom exudes almost as much energy as he does twice nightly for his fans. The band, one of the best in Britain although showing signs of unfamiliarity with some of the parts at rehearsals, have difficulties with some of the songs.

They patiently run over the tricky phrases again and again until Tom and Gordon are satisfied, then Mills takes a seat in the front row of the stalls while Tom runs through his whole 35 minute act. Most of the songs are fine, with just occasional tidying up in orchestrations and ending and at 4.55 p.m., the band breaks and Tom, Gordon and I take the theatre's shaky lift to his third floor dressing-room. "The last time I was here the lift hit the ground with a terrific bang as I was going down for second house," says Tom. "I had to climb out on all fours and go straight on stage. I hope it doesn't happen tonight."

In the dressing-room, road manager Chris Ellis is waiting with soft drinks and "bubblegum"—Tom's name for his favourite drink champagne. Tom looks cool and collected and lounges in a chair, though Gordon admits he has a few nerves. "Just first night nerves; they'll go," Publicist Chris Hutchins enters, carrying a tuxedo and dress shirt for another function he has to look in at that night. Tom walks over to a pile of telegrams wishing him success. "Let's see who's been thinking of me, then," he says. The cards are from predominantly show business people and include one from Tom's mum and dad and a cable from Engelbert Humperdinck in New York wishing him well.

At 5.30 p.m., there's a queue of hopeful people outside trying to get standing room tickets for the show. "It must be the first tour ever—since the Beatles anyway—that is completely sold out before it starts," says Hutchins and Tom's agent, Colin Berlin, a chirpy, pleasant man, smiles with a mixture of benevolence and pride.

"We've got a good thing going," jokes Gordon Mills. "Next year, we can call it 'Tom Jones' last tour' and



the year after that 'Definitely Tom Jones' last appearance. We can go on for years like that.

Chris Ellis, accompanied by Tony Cartwright, Engelbert's road manager, temporarily on holiday while Engel is away, go out in search of food for everyone. Tom gives him four pounds. "Get something for everyone. And get some tea if you can."

The pre-first house time is predominantly a rest time for Tom, which means he signs photographs, talks business and this afternoon, meets four female fans from the provinces who giggle and cling to him with adulation in their eyes. They ask him to pose for photographs. He agrees. The flash doesn't work and he helps them to fix the flashgun. The photos over, they say goodbye and leave for their seats with starry-eyed expressions.

TELEVISION

Most people in the dressing room sit down and chat. Tom smokes a cigar and a lot of banter, some banal, some earthy, but all good-humoured. Hutchins decides to wash his hair and change—to some ribald remarks from Tom and Gordon Comedian Charlie Callas comes in.

Callas is the featured comic on the bill which also includes American singer Della Reese. It's his first time in front of a British audience but Tom and Gordon re-assure him. "Couple of days, you'll really know them," says Tom.

The talk in the dressing room is varied and covers

lems with the band which annoy Gordon. "They'll have to be put right," he says.

Near the end, one exuberant fan hurls her wig on stage. Tom grins and throws it back.

Tom comes off after the performance wringing with sweat. The shirt and the tuxedo are consigned to the laundry by Chris Ellis. Tom strips to a pair of red briefs and puts on a dressing gown after mopping his face and neck with a towel. "Where's the bubblegum, Chris?" he demands, and champagne in little paper cups is distributed liberally.

There's 90 minutes before his next performance and Tom has to come down a bit from the exertions of first house.

A national newspaperman arrives, accepts a drink and the conversation turns to South Africa and the morality of whether artists should play under the present system of apartheid. Tom feels they should because there are fans there who want to see the artist.

OFFENSIVE

"The reason I won't go is that the British Musicians' Union won't let my musicians go there and I won't work with men I don't know. But you have a duty to the people who buy your records there."

Colin Berlin feels that an artist shouldn't get mixed up with politics. "As a Jew, I could say it's offensive to me to send artists to Germany. But that's ludicrous. An artist shouldn't get involved in politics. If artists don't play South Africa, it won't change the government policies."

The number of dressing room visitors grows. Friends of Wales are welcomed, as well as Tom's mum and dad. And deejay Peter Murray tapes an interview with Tom for his Saturday night programme and also has a quick chat with Tom's mum, who looks nice in a tasteful black cocktail dress.

The guests leave to take their seats for the show. Tom, Gordon and a few others are left in the dressing room. There's more talking, some serious; some hilarious—like Gordon's account of the antics of some of the rock idols of the Fifties when he was touring as a singer himself.

QUESTIONS

Then it's time to change again. A fresh dress shirt and tuxedo — and the German journalists re-appear, asking questions and clicking until it's time for the lift again.

The lift descends, containing Tom, Gordon myself and road manager Chris Ellis. It descends too rapidly and history repeats itself. It hits the bottom of the shaft with a crunch and there is a moment of panic when the doors won't open. But they do and once again Tom and party have to clamber out. "Give us a shove. This suit's bloody tight," yells Tom as he is propelled from the rear out of the lift shaft.

The orchestra is already into its first number. Then, within seconds, Tom is announced and leaps on stage to an even louder reception. Watching Tom from side, you get the impression of how little of the audience the singer actually sees, but you feel the response sweeping back from the seats across the footlights to the singer.

Tom's act is even more energetic than first house: he includes his hits like "Delilah" and "Green Green Grass Of Home" and ballads like "I Can't Stop Loving You" and "I'm Coming Home," working up to his now famous "It's Not Unusual" ending with a rip-roaring ver-

sion of "Land Of A Thousand Dances" which has the audience going potty with delight.

Going back up in the lift, Tom grins at me and says: "That was a better one." He was right.

Tom slips into his dressing room, climbs out of his again saturated clothes and into a dressing gown and gratefully grabs another cup of bubbly as guests begin to trickle in. They include various journalists, actress Wendy Craig and Tom's mum and dad again. His mum kisses him and says: "You're even better, now, Tommy."

Tom is slowly coming down again after the performance. He looks a little tired, but says he's happy to be on tour again and discusses plans for everyone to move across to a Mayfair restaurant for a late meal. Everyone is invited, but several people (myself included) have to decline. The theatre has emptied and Tom slips into another room to change.

With two exciting shows behind him, Tom can now relax. He has spent 10 hours at the theatre and not once has he displayed any trace of temperament at all. He has a smile and a handshake for everyone and his friendliness is genuine not affected.

Tom Jones on tour is like Tom Jones off duty: in many ways the man we'd all like to be.



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BY ALAN WALSH

ALAN WALSH ON THE MAN WHO'S EQUALLY AT HOME IN THE CHART OR SITTING IN AT A JAZZ CLUB

WHEN Jose Feliciano made a short promotional visit to Britain in the summer of last year, he set the music world on its ear. A fine guitarist and singer, he proved to be equally at home on a pop show or a jazz bill.

He did the rounds of the pop shows, but also knocked out the patrons of Ronnie Scott's club when he sat in with the house group.

It was confidently predicted that the blind Puerto Rican singer would soon be back for a tour, showcasing his talent to a much wider audience. But it took longer than anyone thought: 14 months later, his single "Light My Fire" has made the MM Pop 30.

WORKED

At the time of his visit, there was a great deal of pop interest in Feliciano because he had worked with Peter Tork of the Monkees in Greenwich Village. At the time, he dodged questions about Tork, mainly because he didn't want publicity from the reflected glory of the then immense Monkees, but also because he felt Tork wasn't a particularly good guitarist in the New York days and he didn't want to have to say so.

He told me then at his rented Baker Street flat that he dug all types of music from rock and roll to jazz and objected to being categorised. "I'm just a musician," he said. "Not a pop musician or a jazz musician; just a musician. I play guitar but I also regard my voice as an instrument. I don't really like to be placed into a compartment and type-cast be-



JOSE FELICIANO, MUSICIAN

cause I'd like to work on all levels of music." Jose, who was picking out the rudi-

ments of the trumpet on an old battered horn when I met him, strenuous pursuits (he has a pool

in his Newport Beach, California, home and he swims and surfs regularly).

He was born in Puerto Rico but moved soon after to New York. He has been blind from birth and this undoubtedly led him to an early appreciation of music, although he doesn't allow blindness to prevent him following more. He made his professional debut when he was 17—at Detroit's Rertort Coffee House where he was billed as a flamenco guitarist. "They were upset when they discovered I wasn't," he recalled.

FOLLOWING

This was in the Fifties when acts like Dion and the Belmonts and Frankie Lyman were making it in the States. Jose worked steadily through the years, exposing himself to all kinds of different music from Chuck Berry and Ray Charles to Miles Davis and John Coltrane.

Today, as an established cabaret, club and television performer, he works extensively all over the States and has a particularly big following in his native Puerto Rico and other parts of Latin America.

SENSITIVE

I found Feliciano to be a warm, sensitive man, dedicated to music of all kinds, but with a sense of humour, illustrated when I asked him about the British musical scene at that time. He dug it, but pointed out that clubs offering musical fare were all he could enjoy really.

"It's not much use my going to one of your Soho strip clubs—unless they cover the girls in Braille."



JOE COCKER

Joe captures that King of Soul sound

YOU would hardly expect a Yorkshire lad to sing like Ray Charles. Or, indeed, to be compared more than favourably with the King of Soul, as Joe Cocker convincingly proves on "With A Little Help From My Friends," he not only evokes a Ray Charles sound; he seems to have captured that essentially "Negro" vocal quality that so often eludes British-born singers. However much they try.

SINCERITY

Reviewing Cocker's "Friends" single, the MM's Chris Welch wrote: "His is a raw voice stamped with sincerity, and it would be pleasing to see this receive a roar of approval from a convinced public. Let's go with Joe!" Does he mind being likened to the great Ray? "Not really," he says. "I've always been one of Ray's greatest admirers. And I've been doing this song for a long time on stage. The recording just developed from this." And it has proved the breakthrough for Joe. Though he did have some success with his previous single, "Marjorine," which he wrote with his bass player, Chris Stainton.

CONTRACT

"This started off as a demo we recorded for about twenty-three shillings. We sent it to Tony Hall who brought it to the attention of Denny Cordell. The outcome is that we were signed to a contract by Regal Zonophone." Denny is the whizz-kid who produced the Moody Blues' "Go Now" and hits for George Fame, Procol Harum and Move. Joe Cocker, who started out as a gas fitter on leaving school, says an early influence was Lonnie Donegan. "I spent all my pocket money on his records when the skiffle thing was the scene," he re-

calls. "From Lonnie, I went on to people like Buddy Holly. Then Ray Charles—who has remained my biggest influence to this day."

"I joined my brother's skiffle group and we did a few jobs. We rarely earned more than £4, which was split between the five of us. "But we began to get known around the Sheffield area, playing in pubs mostly. By this time we were playing in the Ray Charles idiom, but up to March this year we didn't make much more than £15. We did five or six jobs a week, but the money still had to be split between the five of us."

Joe then made that demo—and the action started. And he pays tribute to Chris Stainton for his work on the multi-dubbed demo. "Chris played all the instruments — bass, piano, drums and guitar."

SIGNING

"After Tony Hall heard the demo, he rang me and asked us to write another six songs. Which we did." The signing with Regal-Zono followed. And so did "With A Little Help From My Friends," a wildly exciting version of the Lennon-McCartney song that proves it can pay off to step in where angels might fear to tread. For it must be admitted that it's a pretty chancy thing for a newcomer to essay a Beatles song. A venture of this sort just HAS to be good. Otherwise, the brickbats are bound to fly.

But Joe has broken through. And only recently returned from Los Angeles, where he cut some more originals with American sessionmen.

"We hope to have an album out in Britain before Christmas," says Joe.

If the album takes off, too, he'll be tempted to indulge in a spot of Christmas celebrations. But he'll have to cool it where tucking into the turkey is concerned.

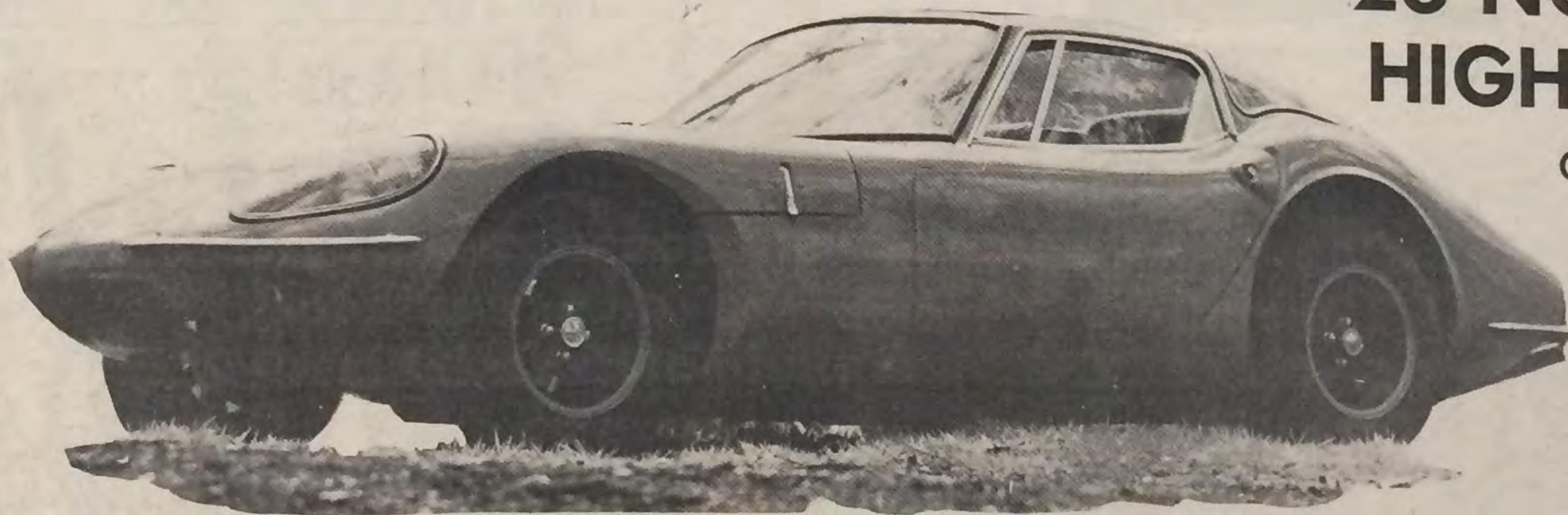
For if Joe has any problem, it's keeping his weight down. "I'm eleven-and-a-half stone now," says Joe. "Usually I'm around thirteen-and-a-half."

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TONY WILSON FINDS OUT TRAFFIC'S PLANS FOR THE FUTURE

Traffic plan it for free



WINWOOD: 'we are much more portable'

AFTER a six-month reconciliation, Dave Mason has quit Traffic again. Dave rejoined Traffic in May, after leaving in December, but it seems that Mason has not really fitted in with the group and they will continue as a trio.

STATESIDE TOUR

"We found it difficult to work with Dave in the context of the group," Stevie Winwood told Melody Maker last week. The group returned to Britain recently after curtailing their second Stateside tour.

Explaining the group's return home, Stevie said: "It was getting ridiculous. We just had to come back. There was a bad vibration in the group."

WRITTEN

"It built up and up and we had to do something about it." It was after this that Dave left, and for good.

"The first time we went to the States it was extremely successful, although the numbers we were playing weren't written for the trio and the numbers we were recording weren't trio numbers."

"Dave came back at the end of that tour. We didn't record anything as a trio

apart from one thing.

RUSHED

"As a trio, we are much more portable. We can set up and play anywhere. As soon as we get a generator fixed to the van we'll be able to play in the streets, anywhere."

"And we'll be able to record a lot quicker than before."

"There are lots of ways to play. You can play perfectly arranged things, or completely spontaneously, and it will still come up sounding the same."

"We work in a very free way. When we went to the States the first time, we were really rushed."

"Dave left before we went. It surprised me, and

everybody knew how well we got together."

Traffic are preparing a new album which will probably be released after Christmas, and will feature all trio work and there is a possibility of another single.

HAPPIER

Stevie, Jim Capaldi and Chris Wood have another American tour being set up

for them at a later date.

Were the group happier playing in America? "We have been," replied Stevie. "But we would like to play in a lot more places we haven't played here."

CONCERTS

"One of the hang-ups has been equipment, which is stupidity because it is not the size of amplifiers you use but what goes in before it comes out."

"I think if we play in a lot more places it will become easier."

"But the next thing to do is to make the album, a trio album as opposed to a quartet album. As soon as we have done that we are going to play in a lot more places, we are going to play everywhere—including more free concerts."

**BLIND DATE
BEE GEE
MAURICE
GIBB IN
THE HOT
SEAT
TURN TO
PAGE 14**

Vanity Fare live it up!



'We can concentrate on the music'

"SUCCESS is nice," agreed Vanity Fare's Dick Alix this week when I asked him what difference "I Live For The Sun" had made to the group.

CHANGE

"We have just come back from Germany and it was such a change for us — chauffer driven cars and the rest."

"And I suppose we are more or less able to take our pick of the jobs now, but we enjoy playing six or seven nights a week so we are trying to do everything."

"And it's nice not having to think where the next meal is coming from."

"It means we can concentrate on the music now we have the security of knowing the money is there."

VARIED

The group has already finished the follow-up to "I Live For The Sun." "It's something a bit slower, an original num-

ber called 'I Remember Summer Morning.'

"We have also finished our first LP called 'The Sun, The Wind And Other Things.'

"The album is more or less our stage act, which is very varied."

"We believe that groups are primarily entertainers and the people pay their money to be entertained."

"I don't think you should go on stage thinking: 'We like our form of music and if you don't like it we can't help it.'"

"Before we had the record we were doing a cabaret act."

THROWN

"When it hit, we were thrown immediately into the ballrooms. The first one was a bit of a disaster and we realised we couldn't do the cabaret act in ballrooms."

"You have to change the act to suit each venue." Vanity Fare has been going for about six years, though Dick only joined them this year.

"Trevor sings lead," he told me.

"It takes us about a week

to get the harmonies right on each number. We get it off instrumentally first."

"Then we play it and tape it so that we can hear the faults."

With the success of Vanity Fare and groups like the Fifth Dimension, is this type of essentially vocal harmony coming back into fashion?

"I think tunes and melodies are coming back," says Dick.

"We have always stuck to good tunes rather than get into any particular bag."

"I really believe that people are wanting songs they can hum again."

Dick said that the group as a whole work on their arrangements.

"Tony, the lead guitarist gets it down first and then we all change it around," he told me. "We always do our own arrangements."

"Future plans? Well, we are really looking forward to doing the Beach Boys tour in December."

"But today is our first day off in four weeks and I intend to spend it watching the Olympics on TV."—BOB DAW. BARN.

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RADIO ONE—



Robin Scott



Tony Blackburn



Mike Raven



Kenny Everett



John Peel



Johnny Howard

THE VERDICT IS YOURS!

TWO weeks ago the MM printed an article by Martin Young attacking Radio One—uncharitably enough on its first birthday—for “failing miserably to accept the challenge of providing a bright and lively service for young people.”

SPECTRUM

Last week, Radio One chief Robin Scott answered the charges and concluded: “Our objective is to preserve a good balance throughout the whole pop

MM READERS JOIN IN THE GREAT BROADCASTING CONTROVERSY

spectrum. This, I believe we do.”
 What, we asked, do readers think? And you have certainly let us know. The letters have poured in, each, it seems, with an entirely different gripe or view of Radio One. Here are a selection of the points raised:
 “The BBC has two stations (Radio One and Two) for playing modern music,” writes Edward Topping, of Watford. “Why do they not use them as two stations? Most of the time they are putting the same programme on each. If one station was used for ‘chart’ records and light music, together with things like The Dales, this would leave the other free for more serious music—jazz, blues, avant garde pop, etc.”

“The real problem is that listening figures don’t really reflect the public’s preferences,” says M. Micallef, of Preston, Lancs. “I listen to Breakfast Special for the time checks so if Mr Blackburn was sacked and a speaking clock substituted I wouldn’t notice.”

EGOS

Individual deejays come in for a lot of stick. “The greater part of the blame lies at the feet of the deejays,” complains David Eagle, of Billesley, Birmingham. “They are—with the exceptions of John Peel and Kenny Everett—a bunch of jabbering halfwits who are more concerned with promoting their own egos than

getting on with the business of playing music. Must they sing and make stupid noises when a record is playing?”
 He adds: “Another large part of the blame must lie at the feet of the planners. Don’t they know that 80 per cent of the potential audience is not able to listen between 9 am and 6 pm. The pop music public is able to listen between 6 pm and midnight—and it doesn’t get the music then.”
 Tricia Beavan, of Bristol 6, says she only listens to John Peel, Mike Raven and My Kind Of Folk. “Why?” she asks. “Because they treat their listeners as intelligent human beings, not a lot of mindless morons.”
 Roderick Marks, of Maccles-

field, Cheshire, is also fed up with being “preached down to by plastic deejays.” He, like many others, makes the point about the extremely bad reception which makes it impossible to get Radio One in the evening in many parts of Britain.
 Nicholas Pearson, of Hatfield, Herts, may have a point when he says: “Radio One has failed because it is not a radio station, as the pirates were, but a collection of programmes. The absence of a pop station between 7.30 pm and midnight is especially bad as most people are home from work or school then.”
 “I would not, like Martin Young, like to see more live programmes. The standard of

the music broadcast live on the mid-day shows has often been very poor.
 Mr Pearson does, however, believe that “the present chart system on Radio One is the best of the possible systems, as long as the LP charts are taken into account.”
 Fourteen-year-old S. Hurr, of Dagenham, Essex, makes the point that the same deejays are featured at the same time virtually every day. “Surely,” he (or is it she) says, “Radio One could change the deejays round every three weeks at least.”

IDEA

Keith Evans, of Bexley, Kent, comes up with a revolutionary idea. He says: “Why not do away with all formal programme boundaries and make Radio One an exciting mystery tour with creative musicians, drama, poetry and discussions.”

Colin Underwood, of North Acton, London, sees a sinister conspiracy: “I wouldn’t blame all Radio One deejays for the rubbish they put out as ‘Auntie’ like ‘Big Brother,’ is watching their every move. Once good deejays are now BBC robots.”

Jon Baldry, of Eltham, London, SE9, is one of Robin Scott’s sympathisers. “It is easy to criticise Radio One. Finding a better formula is marginally more difficult,” he says.

He goes on: “The old Light Programme scored when, as in most editions of Saturday Club, it presented good artists playing their own music, live—rather than studio musicians trying to massacre the already bad material found in the Top Tunes dungheap. Radio One scores when comparatively unaffected deejays play good pop and blues, which is found almost solely on LPs.”

“If all the background music—from Mantovani to the Bee Gees—could be sent to Radio Two in company with Joe Loss, Johnny Howard and the NDO, Radio One would have a chance of developing a personality.”

John Hone, of London, W12, sums up the views of a number of writers with: “Why do I listen to Radio One? What else is there to listen to?”

“John Peel’s Top Gear and Pete Drummond’s Midday Spin are the only two programmes I really listen to—the rest is just background music,” writes C. M. Sharpe, of St Albans, Herts.

Some readers criticise Radio One for not sounding like the pirates—others criticise it because it does.
 A. S. Cooper, of London, N12, says that deejays “play records that could be described as ‘competent’ and tell us they are ‘great,’ ‘beautiful,’ ‘fantastic’ and all the other hyperbole. The policy seems to be one of playing music designed to offend as few as possible—grey, nothing people. The promised swan has turned into a lame duck.”

Mr Scott, it seems, is on to a hiding to nothing



MARBLES: soaring, soulful song

THE COUSINS MAKE A CHART ENTRY

SINGLES seem to be taking much longer to happen now. A typical example of a “sleeper” is “Only One Woman,” by the Marbles, which hit the MM Top Thirty last week after some five or six weeks. Not that it doesn’t deserve to. This soaring, soulful song is one of the best things to make the chart in recent months.

BY TONY WILSON

It would be easy to mistake the Marbles for a coloured group but in truth they are two young men, both 20 years old and cousins, from Skegness, Lincolnshire. By name, Trevor Gordon and Graham Bonnet.
 Says Trevor, “We used to play together when we were twelve, you know, Everley Brothers stuff, Neil Sedaka, Elvis Presley.”
 In 1961 Trevor went to Australia and continued his music career including competing a children’s television show. He cut his first record at 14.
 In Australia he met and worked with the Bee Gees and they became firm friends. Meanwhile Graham was also working with his own group around the club and cabaret circuits.
 At the end of 1967 a letter from Graham brought Trevor back home to Britain and joining forces again they set about making a name for themselves as a duo.
 It was at this point that Trevor’s old pals the Bee Gees took a helping hand. Firstly, Barry Gibb came up with their name the Marbles although Maurice Gibb suggested the Peanuts and the Bee Gees manager, Robert Stigwood, who now manages the Marbles, suggested, perhaps appropriately, the Graveyard.
 Then the Gibb Brothers presented the Marbles with a song, and a hit, “Only One Woman.”
 With “Only One Woman,” the Marbles have the distinction of being the first singers to get a Bee Gees song into the chart not sung by the Bee Gees.
 But this connection with

the Bee Gees is one that is worrying the Marbles. They are hoping that they don’t get stuck with the Bee Gees tag for too long.
 Says Trevor “We definitely want to develop our scene. We don’t want anybody to do it for us.”
 “It’s great the help the Bee Gees have given us but we want to stand on our own merits.”
 The boys at one time thought that “Woman” was going to be just another single that never made it but fortunately that wasn’t the way it was to be.
 “We didn’t think anything of it,” recalls Graham. “We said, ‘That’s it, that’s the Marbles.’”
 The lead singer on the record is Trevor whose voice is so powerful that he stands about 15 feet from the microphones, “because of my operatic-type singing, I sing from my stomach not my throat. Barry Gibb kept saying ‘Go back, go back.’”
 The boys think their next single to follow up the success of “Only One Woman” is to be another Barry Gibb composition with a soul slant.
 The Marbles are also busy working on their first album which will feature some Bee Gees songs and some soul standards.
 They are planning live appearances for a later date although they will have a trial run when they go to Ireland for ballroom dates with Bluesology, ex-Long John Baldry and Paoré Dolls backing group.
 They hope eventually to get their own backing group together. “What we want is something like piano, bass, drums, tenor and baritone saxes and two trumpets,” says Trevor.

TEN YEARS AFTER

POP FACT-FINDER

TEN YEARS AFTER, currently on their second tour of the States, are one of the best, and most progressive, of the groups to emerge out of the blues scene. They are also one of John Gee’s Marquee “discoveries.”
 Formed in May, 1967, in London, guitarist Alvin Lee and bass guitarist Leo Lyons worked together in various groups for about seven years before forming TYA with drummer Ric Lee (no relation to Alvin) and organist Chic Churchill.



TEN YEARS AFTER

Alvin Lee, 23, comes from Nottingham and was exposed to the blues at an early age, his parents being blues record collectors. Alvin met Big Bill Broonzy when he was 12 years old and this inspired him to take up the guitar and at 13 he was playing with his father, mother and sister in a semi-professional country and western group playing at local concerts and clubs.
 He joined a local group called the Jail Breakers, playing rock and roll, and subsequently worked with different bands until he met Leo in 1958. Leo was working with the Atomites, a group from nearby Mansfield, and Alvin joined them. Then he and Leo came to London three times trying for a lucky break, the third time working as session musicians after which they formed Ten Years After. Alvin’s influences include Bill Broonzy, Scotty Moore, Chet Atkins, Luiz Bonfá and Charlie Byrd.
 Leo Lyons began his musical career in the Boy Scouts, eventually progressing to local Mansfield groups and teaming up with Alvin Lee. 24-year-old Leo claims Scott La Faro, Charlie Mingus, Elvis Presley’s early bassist Bill Black, Eddie Gomez, Richard Davis and Charlie Haden as his influences at various times.
 Drummer Ric Lee, 22, also from Mansfield, began his professional music career in 1964 as a member of a local group, the Mansfields, playing with them a year before moving to London where he met up with Alvin and Leo while working on sessions. Joe Morello, Buddy Rich, and Louie Bellson are named as influences.
 Chic Churchill, youngest of the group at 21, studied classical piano for eight years, worked as an office clerk for two years and then joined the group as road manager. He was such a bad “roadie” the group thought it safer to have him playing organ for them. Chic includes Jimmy Smith, Jimmy McGriff, Thelonious Monk and Oscar Peterson among his influences.
 The group have made two albums, “Ten Years After” and “Undead,” recorded live at Kloooks Kleek, West Hampstead, London, earlier this year and made initially for the American market, and one single, “Portable People,” all on the Deram label.
 The group are managed by Chris Wright, who with his partner Terry Ellis, formed the successful Ellis-Wright Agency and are now operating the new Chrysalis organisation.

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MOODY BLUES: big album sales

THE FIVE WISE MEN OF POP

GIVE a hand to Five Wise Men of the music scene, who've come bearing rare album gifts that have certainly paid off big dividends to discerning listeners. And, incidentally, big dividends to them.

They're Mike Pinder, Graeme Edge, Ray Thomas, John Lodge and Justin Hayward. Collectively known as the Moody Blues.

The Moody Blues blazed their success trail on the single charts scene with "Go Now" and "Night In White Satin." Both topped the million in sales.

But now the Moodies are concentrating more and more on albums. And have rung the bell here, too.

Their "Days Of Future Passed" has already sold 132,000 in America, "In Search Of The Lost Chord" — although only recently released in the States — has hit the 100,000 mark, and is similarly a Top Ten LP rider in Britain, where it has sold over 35,000.

Not that the Moodies have turned their backs on singles. Their latest is "Voices In The Sky."

But the sights are set on the album market, for this, think the Moody Blues, is where the way to progress lies.

"We wanted to get out of the singles rat race," says Mike Pinder. "We didn't want to record singles we didn't believe in."

"This didn't apply to 'Go Now.' At the time we recorded it — three years ago — it wasn't a commercial song in the commercial sense."

"But we wanted to write down our own stuff and develop more." Hence the Moodies' concentration on the album scene. "The album market is

growing on a world-wide scale," says Mike. "Sales in America particularly are phenomenal. And they're growing here, too with the increasing sales of stereo equipment."

"Sales of stereo records are now up to about 30 per cent in Britain. In America, stereo accounts for 60 per cent of the album market."

"I think LPs are really better value than singles. And people are buying them more because they are fed up with the same old sounds they get on singles."

"Albums give us a chance to experiment with new ideas. And buyers realise they offer more than just music to dance to. They can sit down and listen — get away on a trip of musical exploration."

"People like the Beatles and the Stones have appreciated this."

The Moody Blues are not bugged with any problems of recreating their studio sound "live."

"We're very successful on stage," adds Mike. "We get very near to our recorded sound."

They're so involved with their musical approach these days, in fact, that they are not even concerned that they probably passed up a chance to make a single that has now hit No. 1 in the chart. To wit: "Those Were The Days."

"We were playing second on the bill with the Beatles on their last tour of Britain," recalls Mike.

"Paul came into our dressing-room and showed us this song. We liked it — but never got around to recording it."

A trifle lucky, perhaps, for Miss Mary Hopkin that the Moody Blues didn't jump in first when they had the chance! — LAURIE HENSHAW.

Tremeloes upset the Bond Street businessmen

A GAGGLE of irate Bond Street business people burst into CBS recording studios one afternoon last week with their hands firmly pressed over their ears. Inside the studios were the Tremeloes recording a new single.

But why the panic? The Tremeloes aren't noted for ear-splitting freak-out explosions or sound. Not up to now, that is.

Tremeloes Alan Blaikley explained: "We were recording a new single specially for America and we were playing louder than we've ever played before."

"It was so loud, people from offices in the building came rushing in in the middle of a take shouting for us to stop."

There was a row and the group were forced to stop recording until the adjacent offices had closed and their nine-to-five inhabitants had departed for their semis in Surbiton.

"We finished the record after the other offices had closed. It's a big Jimi Hendrix freak-out thing specially for America."

The group are trying to change their image in the States. "Over there, we are regarded as a teenybopper group, playing simple three chord music."

"Frankly, because we have this image, because our records like 'Silence Is Golden' have been in the top ten, the college circuit won't have anything to do with us."

BY ALAN WALSH



TREMELOES: 'people came rushing in'

"But we can't say what it is because someone will rush a cover job out straight away," said Alan.

Back home, the group are cutting down on their ballroom dates and one-nighters because they are finding that other pursuits than playing are claiming their time.

Their music publishing company, Sid and Dick Music, and record production for other people.

"We are also changing our act a bit. We're going to lump all the hits together into a medley and start doing a lot of more complicated things."

"You get fed up doing the same, fairly simple things all the time, though we've got to be a bit careful be-

cause we've done all right so far and we don't want to ruin things for ourselves."

Alan and Len Hawkes are very interested in record production and are soon to produce a Christmas record.

"John Hughes, the floor manager from Top Of The Pops, asked us a few weeks ago if we'd like to make a record with children. We said yes, and we're doing it

soon for the Christmas market."

"It's a song by Ken Howard and Alan Blakely called 'Little Star' and we'll be using the Corona Kids and a 21-piece orchestra."

The Tremeloes' latest hit, "My Little Lady," is the record that surprised them all. "We never thought of it as a huge hit. We thought it'd perhaps

make the top ten and we're amazed that it looks like going into the top three."

LITTLE

They thought it was a pleasant little song, nothing more.

"A fortnight ago we weren't sure it'd even be a hit. But it is and naturally, we're chuffed."

MONEY

"We signed with a big agent over there, but he couldn't come up with one booking on the circuit we want to play—the colleges, where the money is."

"It has choked us that we can't play the same sort of places that the Cream and Jimi Hendrix do, because the money that's to be made there is unbelievable."

"We told the agents to tell the colleges that we would do a different sort of act, but it wasn't any use."

HIT

"So we've got to get a really freaky, complicated record out over there — to show them we can do it — and follow it up with some promotion work and try to make it a hit. Then, maybe, we'll get some bookings in the colleges."

The record, which may be released here as a single if it's an American hit, is a remake of a record that has already been released.

DON VERSUS HOLIDAYMAKERS

"IT'S so boring here, I shall be glad to bet back to London, I'm never going to do another summer season," said a browned-off Don Partridge.

He was speaking from Blackpool last week on the penultimate night of his first summer season.

"Three months is a long time to spend in one place you don't want to be. The whole thing is a bit weird. Everybody was trying to convince me in the way I should think. I either ended up making enemies or convincing them."

The ex-busker has already gained a reputation for slugging his audiences if he has a mind to.

How were the holidaymakers as an audience? "Oh, they were just family audiences," replied Don. "The reaction was mild contemot. I couldn't be bothered. I did what I felt like doing and then went off."

"I had 14 minutes to fill in. I wasn't a success."

Don now faces promotion work for his new single, his



PARTRIDGE: 'no success'

third, "Top Man," written for him by the Maitland and Kerr team that wrote his second hit single, "Blue Eyes."

It features Don's new electronic one-man band sound. Was Don hoping for a third hit after "Rosie" and "Blue Eyes"? "I'm hoping but not all that much," he answered.

Don was sounding pretty fed-up with the pop business. "I wouldn't be cheated off with the pop business if I wasn't stuck in one place

although tours are just as bad the other way.

"With tours there's too much travelling around. I'm looking for a happy medium that would suit me."

So now Don returns to London — but watch out.

"When I come back down I'm planning to smash them all down," he warned.

"Those I can't get at verbally, I'll slice up and I'll blow up Parliament."

"That's the way I feel at the moment — but I'll probably be too tired. But I'll smash someone before the year's out."

"The trouble is, I don't know who my friend is and who my enemy is."

Steering Don away from this dangerous course, the talk turned to the future.

"What I'm more interested in is producing a one-man lasting an hour and a half with a basis of a bit of music and some comedy."

"Something on the lines of Victor Borge."

Which sounds infinitely more peaceful than Don's threat to do somebody. — TONY WILSON.

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POP SINGLES



BY BOB DAWBARN

The long wait is over — and it's Jimi's best

JIMI HENDRIX EXPERIENCE: "All Along The Watchtower" (Track). We've waited long enough for a new Hendrix single but it was worth it. This, for my money, is his best yet.

It's a Bob Dylan song and, though Jimi occasionally seems to have a little trouble timing the lyrics to the backing, there are great dollops of magnificent Hendrix guitar.

If this isn't a hit I'll buy up all the Mary Hopkin records and use them for a bonfire on Hampstead Heath on November 5.

DEPTH

BLUE CHEER: "Feathers From Your Tree" (Philips). Blue Cheer should be in our midst about now with the reputation of being the loudest group in the world.

Fortunately, by the wonders of modern science, I can turn the player down to a comfortable number of decibels and discover they make pleasantly undisciplined music.

A nice arrangement of a group original, it builds up the excitement through sheer depth of sound. With Blue Cheer



HENDRIX: great dollops of magnificent guitar

here to plug it, it could well be a hit.

STEVE MILLER BAND: "Living In The U.S.A." (Capitol). Amazing what you can do with two or three old blues riffs.

RUSTY

Backed by a heavy off-beat from what sounds like somebody hitting a tin

roof with a rusty truss, this punches you right between the eyes with chanted vocals, traffic noises, organ chords, the lot.

I like it and it's just right for discotheques who want to ease on to the blues thing.

FRANCOISE HARDY: "Loving You" (United Artists). Cor, hasn't it gone quiet.

Mademoiselle Hardy is no vocal gymnast but she manages to convey large helpings of rather forlorn sex with that breathy, monotonous voice.

The trouble is the song is nothing and the arrangement, apart from some neat guitar, is just too sickly.

I am surprised to see it took four of them to write that song.

STOMP

SPRINGFIELD PARK: "Never An Everyday Thing" (CBS). The group was formed by Sidney Bacon and John Cokell who invented the Love Affair and the whole thing has a very Love Affair sound about it — even the tune sounds like a compendium of their singles.

The lead singer sounds a little uncertain at the beginning of each chorus and there is such an army of sessionmen stomping about behind him it's difficult to pass an opinion on the rest of the group.

Still, if Love Affair did it, why shouldn't Springfield Park have a hit?

DEENA WEBSTER: "Scarborough Fair" (Parlophone). "Trad arr. Simon-Garfunkel" it says on the label, which isn't a bad start.

I liked Miss Webster's last

single and this is nice, though I'm not sure the double-tracking on her voice really adds anything. The arrangement helps and retains a folksy feel.

Not sure about chart potential, but I find it most pleasant listening.

SIMPLE

ART MOVEMENT: "Loving Touch" (Decca). The name holds horrifying dangers for careless deejays, but I don't think they will be troubled too much.

An ordinary song, reasonably well performed and, yet again, an arranger getting over-clever — this would have sounded much better with a nice, simple treatment.

SHARON TANDY: "Hold On" (Atlantic). Here's another singer who should have had a string of hits by now.

This time, however, she is almost completely swamped by heavy guitars and drums. And could "Hold On" really be a hit right now?

Back to the drawing board, folks, and come up with the right material for the talented Miss Tandy.

CORN

JUDI RYLAND: "You Ain't Got The Right" (Rim). New label and new singer.

I suppose you could call it avant garde corn with what sounds like a euphonium oom-pahing under a jolly little sing-

along tune. The result is just weird enough to make it. It's all very goodnatured and hummable.

GRANNY'S INTENTIONS: "Never An Everyday Thing" (Deram). Hard to understand the thinking behind this.

It all sounds so familiar, right down to those brass cliches. It does have what the deejays might call a hit sound and the vocal performance is competent enough, but it sounds like a thousand other releases.

MERRY

NEW YORK PUBLIC LIBRARY: "Love Me Two Times" (MCA). A Doors song and the performance sounds a bit Doors-ish too.

Nice though — it sounds as though they believe what they are doing.

A big, rolling beat helps it along and I wouldn't mind seeing this in the chart at all.

THE TAGES: "Halcyon Days" (MGM). A Swedish group with a sort of Herman's Hermits bonhomie and touch of the Sgt Pepper's about some of the background writing.

It has the sort of instant appeal which could take off if plugged enough by Robin Scott's merry puppets.

QUICK FLASHES: Smokey Robinson and the Miracles are about two years too late with "Special Occasion" (Tama Motown).

Jerry Butler should be a chart regular but he has missed with better material than "Send A Telegram" (Mercury) so he'll have to wait a while yet.

SOUL

Favourites of the Northern variety clubs, Root and Jenny Jackson have been called Britain's Ike & Tina Turner. They get a nice soul thing going on "Lean On Me" (Beacon), but it's an unfashionable sound chartwise. Pity!

A passing mouse seems to have taken a bite out of Cleo Laine's "Don't Go Love, Don't Go" (Fontana). The rest of it is a pretty ballad, beautifully sung of course and just right for those late night shows.

I suppose Chuck Berry could be in for a new lease of life at the R&B end of the blues thing. If so, "St Louis To Frisco" (Mercury) is pretty good Berry.

CHRIS WELCH will be back reviewing pop singles next week

NEW POP ALBUMS

THE WHO: "Direct Hits" (Track). The Who remain one of Britain's most original and influential groups. Until their new album comes up, we can make do with this collection of previous hits that include "I'm A Boy," "Pictures Of Lily," "I Can See For Miles," "Happy Jack" and "Dogs." The songs sound as fresh as ever and the performances have that highly individual stamp.

JOHNNY BURNETTE: "Dreamin'" (Sunset). Burnette hits of yesterday like "Dreamin'," "You're Sixteen" and "Big Big World" are included on this budget-price set. Much of it has a faintly old-fashioned air about it but if you fancy a bit of rock nostalgia give it a try.

MARTIN DENNY: "Sayonara" (Sunset). Gentle cocktail piano, with vibes, rhythm and occasional birdwhistles on a set for late-night listening that includes "Paradise," "My Funny Valentine" and "Tenderly."

NANCY WILSON: "Easy" (Capitol). This girl just has too much talent — just listen to the relaxed, easy way she makes the most difficult phrasing sound simple. She sings eleven fine, and little-known, ballads backed by smooth strings and some excellent trumpet that sounds a little like Harry Edison. A beautiful album that includes delightful versions of Jobim's "How Insensitive" and "Wave," Bricusse's "When I Look In Your Eyes" and Don Black's "Walk Away."

SOLOMON BURKE: "I Wish I Knew" (Atlantic). Soul may be getting unfashionable in the singles chart, but the best of its practitioners sell a lot of albums. Burke deserves to sell a stack of this one with nice, bouncing versions of songs like "I Wish I Knew," "Get Out Of My Life Woman," "Meet Me In Church" and "What'd I Say."

JOE LOSS: "Latin A La Loss" (Columbia Studio 2 Stereo). Typical danceable music from the Loss Orchestra, this time with a Latin flavour in recorded in impressive stereo. Tracks include "Wheels," "A Man Without Love," "Joanna" and "Tequila."

MOTOWN MEMORIES Vol 2 (Tama Motown). Who said Motown all sounds the same? Not on this, it doesn't. Here we have a set of lesser-known, and mainly fascinating, tracks from such as Barret Strong, Marvelettes, Shorty Long, Kim Weston, Eddie Holland, Barbara McNair, R. Dean Taylor and Carolyn Crawford as well as items from the Supremes, Mary Wells and Martha Reeves. A must for Motown collectors.

PRETTY PURDIE: "Soul Drums" (CBS Direction). Bernard Lee "Pretty" Purdie is a session drummer who has apparently worked with such notables as James Brown, Nina Simone and Brook Benton. Now he's been given his own album which is, predictably, a vehicle for drum solos at various points on each track which, unless you are a drum addict or some kind of musical masochist, it becomes a bit of a drag with all those solos breaking into some quite passable soul session blowing.

THE MOON: "Without Sky" (Liberty). Pleasant harmony singing is the main feature of this otherwise rather ordinary album from the Moon. None of the tracks stands out for special mention and it all adds up to a nice try that doesn't make it.

CHAMBERS BROTHERS: "The Time Has Come" (CBS Direction). Initially the Chambers Brothers, Willie, George, Lester and Joe, with white drummer Brian Keenan, made a home for themselves on the American folk scene with gospel and blues oriented material but on this album they are into a soul slanted bag. Good vocal and harmony work help build up the excitement on numbers such as Curtis Mayfield's "People Get Ready," "In The Midnight Hour," the Cropper / Pickett collaboration, "Uptown" and originals like "Romeo And Juliet," "I Can't Stand It," "Please Don't Leave Me" and the very good title track. Well worth a listen.

VARIOUS PERFORMERS: "Golden Goodies" Nos 1 & 2 (Roulette / Major Minor). These two budget priced albums contain sixteen tracks apiece of recordings made in

the late fifties and early-Sixties Record 1, as well as having such Golden Goodies as Frankie Lyman and the Teenagers' "Goody, Goody" and "Itty Bitty Pretty One," the Chantels' "I'm Confessin'," "Crying In The Chapel" by Sonny Till and the Orioles and "Glory Of Love" by the Angels, also has some Mouldy Oldies like the terrible "Beep Beep" by the Playmates and Jimmy Rodgers' "Oh, Oh I'm Falling In Love Again" and "Kisses Sweeter Than Wine." Record 2 is the better of the two with some great tracks like the Regents' "Barbara-Ann," "I need Your Lovin'," by Don and Dee Dee Ford, Wilbur Harris' "Kansas City," Frankie Lyman's "Why Do Fools Fall In Love" and "I'm Not A Juvenile Delinquent" (both fine period pieces), the Essex with "Easier Said Than Done," Buster Brown's "Fanny Mae" and three good tracks by Joey Dee and the Starlighters, "Peppermint Twist Part 1," "Shout Part 1" and "Hot Pastrami With Mashed Potatoes." Both albums are excellent value for money, particularly the second.

THE DOORS: "Waiting For The Sun" (Elektra). Another powerful set from the Doors. Ray Manzarek (organ), Robbie Krieger (gtr) and John Densmore (drms) back up Jim Morrison's strong vocal work. Included on this album are two singles, "The Unknown Soldier" and their latest, "Hello, I Love You." Manzarek's organ dominates most of the backing although Krieger's guitar highlights the instrumental work with thoughtful phrasing. Densmore underpins the whole thing with solid drum work. Morrison injects intensity into tracks such as "Not To Touch The Earth" and the lengthy "Five To One," while the easy paced "Love Street" provides contrast. "Summer's Almost Gone" and "Yes, The River Knows" are slow and moody with "Wintertime Love" being given a three-four beat. The two unusual tracks, and perhaps the most compelling on the album, are "Spanish Caravan," a flamenco styled number and "My Wild Love."

RAY KING SOUL BAND: "Live At The Playboy Club" (Direction). Nothing new here but it's soul with a healthy sound and big beat. Nicely played too, but songs like "Respect," "Knock On Wood" and "I'm A Man" are nearing retirement, for a while at least. The recording is occasionally a little muzzy and off balance but they do build a fair degree of excitement.

IAN STEWART: "A Medley Of Musical Shows" (Decca). Whoever buys this type of album, it isn't anybody who noticed too much of what was happening to popular music over the past ten years. Tunes, some schmaltzy, some decidedly jolly, from such shows as "The Sound Of Music," "The Dancing Years," "Hello Dolly" and "Charlie Girl" starring Mr Stewart's piano. Charlie Kunz would have been proud of him.

BILL ANDERSON & JAN HOWARD: "For Loving You" (MCA). Smooth C&W, complete with oo-gooing choir, which combines quite unusually sickening sentimentality — the title track must be the most nauseating recording in many a year — with some bright country-type songs. Included are: "Above And Beyond," "I Thank God For You," "Born To Be With You" and "I Love You Because."

BOBBY VEE (Sunset). Odd how old-fashioned most of this sounds. Cooing strings and voices provide the backings for Bobby's vibrato-laden voice. He extracts every ounce of sentiment from the lyrics of such songs as "Sincerely," "More Than I Can Say," "Sweet Little Sixteen" and "The Girl Can't Help It."

FATS DOMINO: "Stompin'" (Sunset). Typical Domino performances of songs like "All By Myself," "Be My Guest," "Along The Navajo Trail," "Teenage Love." The formula may be unchanged but Fats remains one of the grooviest singers in his idiom.

GLORIA LYNNE: "I Wish You Love" (Sunset). This is quite an experience. Gloria has a beautiful voice and relaxed, jazzy style, a tremendous sense of phrasing and a sound all of her own. She also sings superb songs like "Little Girl Blue," "For All We Know," "I Wish You Love"

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THE BLUES British style

BOB DAWBARN CONCLUDES THIS GREAT MELODY MAKER FEATURE WITH A CLOSER LOOK AT WHO'S WHO IN TODAY'S BRITISH BLUES SCENE



LEFT TO RIGHT: Gordon Smith / Dave Kelly/Ductor K / Christine Perfect / Jo-Ann Kelly/Duster Bennett/Mike Cooper

If there is one dominating figure on the current British Blues scene then it must be John Mayall.

And anyway Mayall must take a good share of the credit for the rising popularity of blues today. A man utterly dedicated to his music he organised, a year or so back, a Blues Crusade which had his fans bombarding journalists and promoters with demands for more of Mayall.

Schooling

The man is as forceful as his music and, at 34, he has seen more of life than most — including 18 months in Korea with the Royal Engineers. Born in Macclesfield he formed a blues group, the John Mayall Powerhouse Four while at Manchester's Regional College of Arts in 1956. Nobody really wanted to know. Then in 1963 he formed the Blues Syndicate and was persuaded by Alexis Korner to leave Manchester for London where he formed the Blues Breakers.

Myall's Blues Breakers have provided the basic schooling for what reads like a Who's Who of British Blues — his sidemen have included Eric Clapton, Peter

Green, Aynsley Dunbar, John McVie, Jack Bruce and many more.

He sets an exacting standard for his musicians — and for himself. Only a remarkable character would have disbanded the group which made the "Bare Wires" LP because "I was just one of seven joining in a blowing session. It produced some exciting things but it was nearer to jazz than blues." Mayall has returned to a more basic formula with Mick Taylor (gtr), Steve Thompson (bass gtr) and Colin Allen (drs).

If Mayall is probably the strongest internal influence on British Blues, then Peter Green's Fleetwood Mac is the best known to the public. The group features no less than three lead guitars — Green, Jeremy Spencer and Danny Kirwan — along with John McVie (bass gtr) and Mick Fleetwood (drs).

Rave

"I took up guitar when I was about eleven, in the skiffle era," says Peter. "It cost me about £2 10s and I used to play the Shadows' tunes." He later took up bass and, on that instrument, first played blues with a group called the Muskrats.

"Actually I was first conscious of the blues when I heard a Muddy Waters 78 when I was about 14," he says. "And I'd always liked things like Humphrey Lyttelton's 'Bad Penny Blues'."

Peter is the least dogmatic of bluesmen and is quite happy that people come to see the group because "we rave it up." Asked about influences, he said: "Robert Johnson, Elmore James and B. B. King were influences, but not now. The Beatles are the only influence on me now."

One of the few blues groups to achieve Pop 30 success is the Chicken Shack — Stan Webb (gtr, vcls), Christine Perfect (pno, vcls), Andy Silvester

continued on page 23



It's all happening - Denson style

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THE NEW BLIND DATE

Bee Gee Maurice Gibb

JOHN COLTRANE/DON CHERRY: "The Blessing" from the album "The Avante Garde" (Atlantic).

A jazz group? Is this meant for the chart? I find this very dull. If it's a try for the charts, forget it. It swings but it's very difficult to understand. I can't understand it. I don't like this at all. It's very uninteresting to me and I've no idea at all who it is.

THE DOORS: "Light My Fire" (Elektra).

Doors. I love the Jose Feliciano version of this, but I heard this version by the Doors in New York and I don't like it. It's very loud and the whole production is very messy. I think they're quite good... Jim Morrison's very good looking, but I don't like this version of the song. The Feliciano version is better... a knockout.

CAT STEVENS: "Here Comes My Wife" (Deram).

Cat Stevens. Yes. This guy's beautiful when he does some of those songs of his. This will be a hit but I don't think it'll be as big a hit as some of the things like "Mathew And Son." It's very over-arranged. I'd like to have heard a lot more of his voice. I prefer the things he does when the arrangements aren't so messy. But I think he writes some tremendous songs. I hope it's a hit for him though. He hasn't had one for some time. He's a very good songwriter.

THE BACHELORS: "Turn Around, Look At Me" (Decca).

The Bachelors? We recorded this song about six years ago in Australia. It didn't do a bloody thing then and I don't think this version will do anything today. We did a perfect take-off of the Bachelors on our version. I'll be honest. We copied their style, but no one at all wanted to know. We copied everyone... the Beatles, the Bachelors. It was the only way people would even listen to you. This is like listening to ourselves again. But I think that England's had this big ballad, religious-type ballads. They've had so many songs like it. No one wants to know any more.



BEE GEES HAVE TWO MORE YEARS

BARRY GIBB, Bee Gee brother and singer, lives in opulent luxury in a £100-a-week penthouse within the sound of St Paul's Cathedral organ and an easy stroll from the MM's Fleet Street lunatic asylum.

He lives now in a manner which he hopes to make permanent. The penthouse, a huge double-floored home with deep-pile carpets, is a classic example of film star renaissance. Fitting, too, because it's the film world that Barry Gibb is casting covetous eyes on at the moment.

The truth about his much-publicised departure from the Bee Gees is that he won't be splitting for two years, for contractual reasons. But he'll be laying the foundations for a solo acting career long before then.

Lanky guy

"The group are making their first film, Lord Kitchener's Little Drummer Boys, later this year in South Africa, but three or four months after that I'm making a solo film," he told me, dispensing tea and Coke liberally while his huge white shaggy dog padded round lapping up liquid and gnawing at a bone.

The film is a Western, to be filmed either in Hollywood or in Nevada and Barry said he didn't really know much about it.

"I know I play a lanky guy with a gun, that's about all. I don't know the title or the plot, just that I'm definitely doing it.

"I know that the Bee Gees can only make one group film. If they make more than one, there's a dire financial danger. That's why the Beatles are so apprehensive about their third feature film.



B. B. KING: "The Woman I Love" (Blue Horizon).

Can I ask who that is? B. B. King? Well, that's great. Nice. I'm not a big blues fan really but I like that very much. I don't know anyone who doesn't dig B. B. King. It's got a great beat and really a marvellous blues drive. I don't think it'll make the charts but I hope it does. It's not terribly well recorded but then they don't bother too much with the balance and things on blues records. But it's got terrific drive.

YOUNG BLOOD: "Bang-Shang-A-Lang" (Pye).

What's that called? Bang-Shang-A-Lang. Who's it done by? Young Blood—it sounds bloody old to me. They need a transfusion. I don't like records which over-commercialise. This is determined to make you remember it, so every second word is "Bang-Shang-A-Lang." Actually, I've heard the American version and it's nicer because it's not so simple and the harmonies are nice.

MALCOLM ROBERTS: "May I Have The Next Dream With You" (Major Minor).

I hate this kind of song. There are so many like it. It'll get the plays — Jimmy Young will play it for instance. It's not Jimmy Young singing it is it? No. He'll probably sing it on his programme. There are too many of this type of ballad around—the Des O'Connor type of thing. I think there should be a lot less. I'm not against ballad singers. Engelbert's all right and Tom Jones is great, but I don't like ballads that are made just because that style is selling at the moment. I hate all that. Imagine what'd happen if everyone recorded things in "Hey Jude" style. I'd like to have heard him try something really different.

A TASTE OF HONEY: "Goody Goody Gum Drops" (Rim).

It's very well produced. Very short, isn't it? I don't think it's commercial enough, though they are trying to be with that repeating bit that sticks in the mind. No, I don't like it. Is it American? It sounds like a take-off of the Association or that other thing, "Simon Says" by the 1910 Fruit Gum Company. Nice harmonies though, but I don't think it'll be a hit.

JIMMY SMITH: "The Duel" from the album "The Incredible Jimmy Smith" (Blue Note).

It's a groove organ player but I don't know who it is. It's great for jazz lovers and for devotees of the organ like Brian Auger's brother. We like melodies and I hate it when a jazz group takes a number with a great melody and mangles it so the melody is unrecognisable. It makes the whole song seem like an ad-lib jam, which to me, is what jazz is. Is this Jimmy Smith? Nice if you like it but I don't particularly.

NEXT WEEK'S BLIND DATE: LIONEL BART

"One film is all any group can do and get away with it. And the western film can be done by only one Bee Gee." The Bee Gee is Barry. And it will provide him with valuable experience on which to base a future acting career.

He thinks the Bee Gees will carry on for another two years and then split up. For the time, they'll go on making singles, albums and special appearances.

"Then I think we'll all go our own way. Colin and Vince will get into a blues thing. That's not for me because it's intelligent music and I prefer to stay in commercial pop. Maurice and Robin, I think, will go into films, too. They want to act as well."

So the Bee Gees, Barry predicts, will die as a group by 1971. "But two years is a hell of a long time—time to do a lot of things."

Barry doesn't even think about the possibility of not enjoying acting after the first taste. "I've wanted to go into films for so long that I just know I'll enjoy it," he says confidently.

Barry is also investing in property elsewhere—back in Australia, to be exact.

"I have decided to buy a motel at Surfers' Paradise, which is a resort about 50 miles from Brisbane. The weather there is in the eighties all year and it's a tremendous investment." Land in this sun-baked seaside valhalla is comparatively cheap at present and Barry is getting in on the ground floor as an investment for life.

"In Australia at the moment there are few people and a very rich country. Buying land there now must be a good investment for the future."

But he doesn't think he'll go back to live in Australia. In fact, his eyes are fixed in another direction: towards a land of Cadillacs, swimming pools and Grauman's Chinese Restaurant.—A.W.

BOB DAWBARN probes the record scene in part two of



THE SWING IS TO ALBUMS

HAS the pop single had it? Not yet, of course, but the emphasis is swinging more and more towards albums.

One reason for this is the pop split I discussed last week between the traditional and progressive groups. The Progressives—or Underground groups if you prefer the current terminology — have built up an audience for deeper, more varied pop music which cannot be displayed on a 4-minute single.

Today there are many groups who, despite the occasional sally into the Pop 30, are earning top money and drawing big audiences largely on the strength of their albums. The Doors, Cream, Fleetwood Mac, Tyrannosaurus Rex, Mothers Of Invention — these are just a few examples.

"Things are definitely swinging towards LPs," agrees record producer Steve Rowland. "I think it's a very good thing. In the past, for an act to get away it has meant doing something blatantly commercial for a single."



"Take an act like the Herd. They feel they have a lot more to offer than commerciality and want to express themselves to the public the way they are. The only way they can do this is on an album.



"And the rising album market has given a chance to groups like Tyrannosaurus Rex, Fleetwood Mac, the Chicken Shack — in fact all the blues groups and all the Underground groups — who would only be able to show one small aspect of their musical personalities within the limitations of a single. It's the same for solo artists too. Tim Buckley and Tom Rush are examples of artists who sell fantastically well on albums but mean little to the single market."



"Groups and artists are fed up with being confined to singles," agrees Mark Edwards, of Eye-mark, who makes both records and pop promotion films. "The business of singles becoming longer is all part of this."

From top to bottom, Chicken Shack, Mothers of Invention, Fleetwood Mac. They are examples of groups who earn big money due to album sales.

Tim Ormiston, Promotion chief of Rim Records, makes a further point: "I think it will eventually be the same here as in the States where a single is often just a trailer for an album."

"The approach to albums here has altered. An artist used to make a single and, if that took off, he would follow up with an album. Now you find a good group with good material, put them in the studio and record an album. And

POP TODAY AND TOMORROW



● JIM MORRISON of the Doors — a big album draw.

● The singles chart is beginning to lose some of its influence. That can only be to the good ●

orchestra playing versions of hit songs — you are not trying to sell that orchestra as an act going the rounds. They are also fine for reissues, but I don't think it is a good idea for new artists and material."

Mark Edwards disagrees: "I think the prejudice against budget discs is going, largely because of Music For Pleasure and similar labels which have put out very fine albums. The basic problem remains one of reducing prices of all records — and so much of the price is Purchase Tax."

To be successful with cheap labels, says Tim Ormiston, you need an enormous amount of catalogue material.

"Long-established companies can do it with stuff that has already paid its way and can have special departments set up to deal with the particular problems of distributing and marketing budget discs," he says.

"But I don't think it is much of a proposition for small independents. Independents have a further problem. Rim, for example, goes out through Philips Records. Obviously there must be a problem in that Philips' records have to flog the established artists on their labels. But, in fact, we are getting tremendous co-operation from them."

My own belief is that the singles chart is beginning to lose some of its all-pervading influence in the pop business. I also believe that can only be to the good.

"To get in the chart a record has to sell a lot in a short period of time," points out Steve Rowland. "Advance orders on a Dave Dee single are usually around 25,000. It will get up to the Top Five and sell around 150,000 or 160,000."

"But a record, like some of the Tamla things, for example, can sell around the same number but over a much longer period and so not get into the chart. The trouble has been that unless you were in the chart you couldn't earn the really big money. Take Leapy Lee — I've known him for around three years and he has always been a good cabaret artist and never out of work."

He gets a Top Five record and can charge three times the money — but he hasn't changed as an artist.

"I believe the LP chart gives a much better picture because albums are a much more steady commodity."

This year has also seen the virtual extinction of the mono record.

"All LPs are compatible now," says Mark Edwards. "Actually that is often a bit of a con — a lot of so-called compatible albums are really just stereo records. But I think it is a good thing from everyone's point of view to only have to produce one copy of a record."

David Bettridge, Sales

Director of Island Records, also predicts a big increase in the market for tapes over the next ten years. He also believes that records will be reduced in size—with 2-inch or 3-inch singles used as previews for albums.

Another revolutionary prediction comes from Mark Edwards: "People are becoming far more interested in film—not so much a bit of film to go with a record for TV, but something complete in itself."

"I think films could eventually be marketed with records. It is already happening to a small extent in France and there have been experiments in America,



● JOSE FELICIANO older buyers

too. It would be perfectly possible for people to show these films together with the record in their own homes."

Pop music, it seems, is busting out all over. Next week we will take a look at some of the musical revolutionaries and their views of Pop Tomorrow.

from those tracks you select a single."

Albums obviously cost more money to make, three times the money — but he hasn't changed as an artist.

"I believe the LP chart but the profit can be much larger than on singles."

"Of course, the single turnover is quicker," says Steve Rowland. "On the average you reckon it will have about an eight-week run. An album will sell for a year—and in the case of a Sinatra for several years, long after the next one is out."

Do singles and album buyers fall into different age groups?

Says Steve: "That depends rather on the artist and the song. All age groups buy the Beatles, Scott Walker and the Mama's and Papa's. I think the mums and dads have started to buy Dave Dee singles, but that is new. The older buyers don't buy the Monkees, but they do buy Jose Feliciano or Mason Williams."

"One curious thing is

that it wasn't the teenyboppers who gave the Herd their first hit with 'From The Underworld.' We did a research job and found that it had been bought mainly by people in the 18 to 26 age bracket. The teenyboppers caught on to the Herd after they were in the chart."

"I think it is true that the kids do make up the large majority of the singles market — but this is because albums are too expensive for them."

Is there then a big future for budget albums — Saga, for example, have recently launched albums at only 10s each and most of the companies run at least one cheap series. The experts seem doubtful.

"Putting a new artist out on a budget label can ruin his chances," alleges Steve Rowland. "Everything in this business, as in most others, depends on how you present it. If you present something as cheap then the public will regard it as cheap. Budget labels are fine if you are recording an

THE SCAFFOLD

THERE ARE TWO SIDES TO THE SCAFFOLD
THERE ARE TWO SIDES TO THIS RECORD

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THE
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AND 'BUTTONS OF YOUR MIND'

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EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD

Trade talk

CHARLES EDWARD CROSS, founder of Cross and Ticher Ltd, died on September 9. He served as a major in the British Army in Africa during the war and became Entertainment Officer for Northern Command. He started business relationships with the German Democratic Republic in 1953.

DOBELL'S Jazz Record Shop have again produced their popular greeting cards with illustrations of jazz stars in time for Christmas. Costing 1s each or a set of 11 for 10s (postage 6d) they depict Duke, Brubeck, Louis, Garner, Coltrane, Miles, Holiday, Monk, Basie, Dizzy and Hawk.

Philips are now marketing a compact modern cassettephone called the Mood Matcher, which is battery-operated for play-back anywhere anytime

but has a mains adapter if required. Controls are fitted in the carrying handle and the machine retails at 13 gns.

Pepe Rush, electronics engineer son of pre-war jazz singer Pat Hyde and violinist Peter Rush, has developed a portable two-deck discotheque for use by travelling d-js. It has a cue-in mike, headphones and many unique features and details are available from Rush Equipment Ltd, 7 Portland Mews, London, W1.

Dallas Arbitrator Ltd are to sponsor a United Kingdom branch of the National Association of Rudimental Drummers. Formed by drummers and teachers, the organisation has been operating successfully for many years in the States with William F. Ludwig Sr as President. Leading drummers will constitute the committee.



SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

I'D like to know the details of the organ and amplifier used by Keith Emerson of the Nice. — Nils Midtsand, Midtsawdan, Norway.

To get the true organ sound, fitted a 122R Leslie Tone Cabinet to the Hammond L200 organ. To obtain the weird effects, I supplemented the set-up with an Attenuator Unit to drive a 100-watt Marshall Super amplifier, used in conjunction with an Impact 4 x 12 speaker cabinet and a Pressure Unit containing a Goodmans 18in speaker and a Vitavox 8in pressure horn. The circuit also incorporates a Dallas Arbitrator Fuzz-Face. — MICHAEL GOMEZ, St Giles Music Centre, St Giles High Street, London, W.C.1.



NICE

I HAVE a Spanish guitar with steel strings and I would like to fit a pick-up to it. I cannot afford an amplifier but I've been told that I could

plug into my record-player, which is an Ultra 5-watt. Is this so? — S.M.G., Lanarkshire.

The sensitivity of the average record player is too low

to accept a pick-up. It is possible to use a small self-powered pre-amp, but in any case, the undistorted output of the record player and the handling capacity of the loud speaker makes its use very limited. You should consult your radio dealer before making any addition, because many portable record players use an AC/DC amplifying circuit, which could prove dangerous in use with the guitar. — TEDDY WALLACE, Wallace Amplifiers, 4 Soho Street,

the Matchbox label, was reviewed a few weeks ago in the MM, but I've been unable to obtain it anywhere. — Miss B. Clark, Reading.

Unfortunately, there were initial distribution difficulties, although it was and still is obtainable from specialist dealers like Dobell's, Collet's, and James Asman. It is now being distributed by Keith Prowse and should be available at all record shops. — IAN ANDERSON, Matchbox.

WHAT was the theme song in the Bette Davis film, Now Voyager, made about 20 years ago, and who recorded it? — A. Lucas, West Croydon.

The tune was "It Can't Be Wrong." It was published by Chappell, who state that it was never recorded.

WHAT trombone does George Chisholm play, how many does he possess, which mutes does he use, and what sounds do they get? — J. Darlington, Swansea.

I own only one trombone, the Boosey and Hawkes Imperial. I bought my present model nine months ago. My mutes and their effects are: bucket (sounds as if you're playing into a bowler hat), shastock (smooth, liquid tone, a la Tommy Dorsey), cup (very soft, intimate and sweet), straight (nasal, edgy, sharp sound), wa-wa (can be used for buzzy effect or with hand over the end to create the wa-wa), plunger (placed over end of the bell and opened and shut with the hand, giving an open trombone wa-wa). — GEORGE CHISHOLM.

I'M a great admirer of guitarist Dave Goldberg but I never see his name on a record. Are there any available by him as a soloist or with a group? — A. D. Watson, Co. Durham.

Those I've done have been deleted. They include (1) Peter Burman's Jazz Tete-A-Tete, Columbia LP 33SX 1552, with the Alan Clare Trio on "Luxury Flat" and the Pat Smythe Trio on "Nardis," "Old Devil Moon" and "Mendacity" (2) Dizzy Reece Quartet LP, "Progress Report," Tempo TAP 9, on "Basie Line" and "Chorous" (3) Robert Farnon and his Orchestra on "Don't Blame Me," no idea which label. — DAVE GOLDBERG.

AS a professional bass-player, I envy the beautiful sound achieved by Tab Martin, bass-guitarist with the Peddlers. How does he get it? — A. Dowdeswell, Perthshire.

I have modified. I've put another pick-up (De Armand) down by the tailpiece and connected it through to the treble and volume control switches. I changed the resistors on the tone control of the original pick-up, getting a lot of resistors and trying them all until I found what I wanted. I have the second pick-up on very slightly to lose the "boom" sound of the original pick-up. The result is more "cut," creating a string-bass sound. My strings are Rotosound steel-wound and my amplifier is a 30-watt Fender Bassman, but I also use an Ampeg. — TAB MARTIN.

WHAT is the best way for an amateur songwriter to submit his songs with the prospect of publication? — Jack Mercer, Leyton.

Work out why songs are hits. Study their make-up, style, lyrics, etc. Base your songs on this analysis, but give them a personal touch. Write to suit the style, sound and rhythm of certain artists. Don't send songs to artists or managements. The people to approach are music publishers. Don't send them songs through the post. Write or ring for an appointment. Play your songs over on piano or take along a demo recording. It must be a good performance by a capable artist. Don't try doing it yourself at home. If you're sure you can do so, don't let anyone put you off. — Songwriter TONY MACAULEY, recording manager with Pye.

AN LP titled "Blues Like A Shower Of Rain," on

RADIO JAZZ

British Standard Time
FRIDAY (18)
 4.5 am J: All That Jazz (Fri, Mon-Thurs), 7.30 pm V: Best Of The Jazz Scene '68, 7.10 H2: Jazz Rendezvous, 8.5 J: Jazz, 8.23 A3: R. and B. (Nightly, except Sunday), 9.40 U: Liza Minelli, 11.5 E: Mixed Jazz, 11.30 T: Barbra Streisand, 12.0 T: Henry Red Allen, 12.5 am B1 & 2: Jazz At Night, 12.15 E: (1) Sarah Vaughan (2), Dave Brubeck Quartet.

SATURDAY (19)
 5.0 am J: Jazz Book, 9.5 J: Jazz Unlimited, 12.0 noon B3: Jazz Record Requests (Ken Sykes), 2.45 pm H2: Radio Jazz Magazine, 11.5 A1: Boy Edgar, Don Ellis, 11.15 A2: Get To Know Jazz, 11.30 T: Jimmy Smith, 12.0 T: Illinois Jacquet.

SUNDAY (20)
 3.5 am J: George Shearing, 7.0

pm B1: Mike Raven's R. and B. Show, 7.30 E: Kurt Edelhagen All Stars, Milt Buckner, 8.30 B1: Jazz On One (Peter Clayton, Ernie Royal, Derek Jewell), 9.5 J: Finch Bandwagon, 12.5 am B1 and 2: The Best Of Jazz Records (Humph).

MONDAY (21)
 3.45 pm H2: Dixietime, 4.35 U: Soul, 9.30 H2: Jazz, 10.20 E: Kurt Edelhagen Ork, Maynard Ferguson, 10.30 U: Shirley Scott, 11.0 A3: Free Jazz, 11.30 T: Pop and Jazz, 11.45 A3: Eddie Davis (Hugues Panassie), 12.0 T: New Jazz Records.

TUESDAY (22)
 10.5 am J: Bobby Troup Show, 5.25 pm H2: Jazz, 5.45 B3: Jazz Today (Charles Fox), 7.30 E: Big Band Jazz, 11.0 U: Milt Buckner, Kurt Edelhagen Ork, 11.30 T: Herbie Mann, 12.0 T: George Benson.

WEDNESDAY (23)
 3.45 pm H1: Sammy Davis, 8.15 B1: Jazz Club (Chris Barber and Kenny Ball Bands, Max Collie's Rhythm Aces), 11.20 H2: Radio Jazz Magazine, 11.30 T: Sergio Franchi, 12.0 T: Graham Collier Septet, 12.15 am E: Jazz Discussion.

THURSDAY (24)
 4.35 pm U: (1) Blues Festival (2) Eddie Cleanhead Vinson, 7.30 E: Kurt Edelhagen Ork with Guest Stars, 11.30 T: Ramsey Lewis, 12.0 T: Ravi Shankar, Sonny Criss. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES: A: RTF France 1-1829, 2-348, 3-280/214, B: BBC 1-247, 2-1500/VHF, 3-484/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

WHO made the scratchplate fitted to the Epiphone Jumbo guitar being played by Graham Nash, of the Hollies, in a photo published in the MM on June 1, 1968? — A. Waterfield, Bootle.

It was made for Graham to his own specifications by Jennings Vox. But I don't think they market these. It was just a favour to us — ROD SHIELDS, road manager with the Hollies.

WHICH make of flute is played by Ian Anderson, of the Jethro Tull, how much did it cost, where can it be obtained, and what is best for playing jazz? — A. J. Finister, Liverpool.

My "tin-whistle" is a Selmer Gold Seal and I'm the last person to know what is suitable for playing jazz, but I would imagine that any Boehm system concert flute would be OK. If you're learning, I suggest you do what I did and look around for the cheapest flute you can get, although a new one would only cost £30-35. Mine cost £5 and I can't tell you where I got it because I haven't paid for it yet! — IAN ANDERSON.

CAN you tell me anything about an old Cyril Davies/Alexis Korner LP called "Blues At The Roundhouse?" — John E. Kent, Derby.

It was recorded live at the Roundhouse on February 13, 1957, by Doug Dobell, and issued on 7" LP2. It had a limited edition of 100 and is long since out of print. Titles were: Leaving Blues, Rotten Break, Alberta, Roundhouse Stomp, Skip To My Lou, Good Morning, Boll Weevil and Ella Speed. Line-up was Cyril Davies (gtr, harp), Alexis Korner (gtrs, mandolin, vcls), Mike Collins (washboard) and Terry Plant (bass).

ON the sleeve-notes of a Glenn Miller LP which I have just purchased there is a reference to the Schwann record catalogue, but local dealers have never heard of it. — Colin Hughes, Aintree.

It is a comprehensive American catalogue, published monthly, and can be obtained from Dobell's Jazz Record Shop, 77 Charing Cross Road, London, W.C.2, price 5s 6d, plus 1s 6d postage.

PLEASE recommend an efficient transistorised tape recorder which can be carried anywhere for recording live stage shows with a highly-sensitive microphone. — M. M. Hassan, Army Band, Colombo, Ceylon.

Two excellent and inexpensive tape-recorders which would meet your requirements are the Philips or the Stella. If you can raise the price, consider the Fi-cord International or the Uher. Alternatively, there is a remarkable range made in Japan by Sanyo and the one you would want is the MR 151. These are very elaborate four-track machines which work off self-contained batteries or A.C. mains. They will record stereo or multi-track mono. I do not, of course, know the availability or cost of these machines in Ceylon — Electronics engineer WALLACE HERON.

For expert advice on purchasing and playing—see your local dealer

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<p>J. P. CORNELL 31 SPRING BANK, HULL Tel. 215335 The Musician's Shop <i>Selmer</i> DEALER</p>	<p>WEDNESDAY (23) 3.45 pm H1: Sammy Davis, 8.15 B1: Jazz Club (Chris Barber and Kenny Ball Bands, Max Collie's Rhythm Aces), 11.20 H2: Radio Jazz Magazine, 11.30 T: Sergio Franchi, 12.0 T: Graham Collier Septet, 12.15 am E: Jazz Discussion.</p>	<p>THURSDAY (24) 4.35 pm U: (1) Blues Festival (2) Eddie Cleanhead Vinson, 7.30 E: Kurt Edelhagen Ork with Guest Stars, 11.30 T: Ramsey Lewis, 12.0 T: Ravi Shankar, Sonny Criss. Programmes subject to change.</p>	<p>SUNDAY (20) 3.5 am J: George Shearing, 7.0</p>

JAZZ EXPO '68 A MELODY MAKER SPECIAL

JAZZ EXPO '68, the Newport Festival in Britain, is due to start this weekend. Once more, Harold Davison and Jack Higgins of the Davison Agency and George Wein, Newport organiser, have joined forces to present in this country a jazz bill larger and more varied than anything yet seen here. ● The eight days of concerts begin at London's Royal Festival Hall on

Saturday (19) and continue at the Odeon, Hammersmith, from Sunday until Saturday (26). ● Almost every type of jazz, from the array of big bands, British and American, to the controlled delicacy of Gary Burton's fabulous quartet, will be exhibited. The full list of artists is: Dave Brubeck Quartet, Rendell-Carr Quintet; Dizzy Gillespie Big Band, Mike Westbrook Concert

Band; Drum Workshop featuring Ginger Johnson, Art Blakey, Elvin Jones, Max Roach and Sonny Murray; the History Of Soul featuring Horace Silver's Quintet, the Muddy Waters Blues Band, Joe Simon and the Stars of Faith; the Gary Burton Quartet, Red Norvo, Ronnie Scott and the Band, Michael Garrick Sextet; the American Folk Blues Festival

featuring T-Bone Walker, John Lee Hooker, Jimmy Reed, Big Joe Williams, Curtis Jones and Eddie Taylor; Earl Hines All-Stars, Newport All-Stars, Salena Jones and her Trombone Band, Roy Budd Trio and Alex Welsh and his band; Count Basie band and Stan Tracey's Big Band ● The Melody Maker previews the festival in a four-page special this week



Dave Brubeck



Sonny Murray



Mike Westbrook



Stan Tracey



Gary Burton



Gerry Mulligan



John Lee Hooker



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BIG JOE WILLIAMS: unchanged by trends

THIS YEAR'S Folk Blues Festival is made up mainly of familiar faces. At the most ethnic level is Big Joe Williams, the Mississippi nine-string guitarist, who made his first recordings over 30 years ago and was here with the 1963 Festival. Big Joe remains an original and exciting country blues performer, unchanged by trends — Delmark have just reissued his comeback album (DL 60Z).

A younger man from similar background is John Lee Hooker, who came to Britain with the first Blues Festival back in 1962, as did T-bone Walker. Hooker is most impressive in the solo context, where the often sinister voice finds a hard pillow in the unique and unschooled electric guitar style. But he has fitted in surprisingly well on more sophisticated recording sessions in Detroit, ranging from the usual small blues band to riffing saxes with the Vandellas providing a vocal background.

On these concerts it is most likely that he will perform solo, though it is to be hoped he may be joined on at least one number by Jimmy Reed or Walter Horton on harmonica and T-Bone Walker or Curtis Jones on piano, plus bass and drums. A good representative album is Joy 101 "I'm John Lee Hooker," with Eddie Taylor on bass-guitar on most tracks and Jimmy Reed playing harmonica on "Time Is Marching."

Another man who recorded extensively for the same Detroit label as Hooker (the now defunct Vee-Jay company) is Jimmy Reed, who visited the U.K. on a club tour a few years ago. He has the reputation of being an erratic performer, but the discipline of the Festival context and the presence of his old buddy Eddie Taylor should ensure a

FOLK BLUES FESTIVAL

BY DAVID ILLINGWORTH

New face Eddie may steal the blues concert

good set. He is a singer and harmonica player with a peculiar lazy style, accentuated on record by the boogie rhythm of his own guitar, and Taylor's bass. Born in Mississippi in 1923 Eddie Taylor is one of the most solid bass-guitarists in the blues but also a competent guitarist and a good but neglected down-home singer. He could be the star of the show if he gets the chance. None of his records

have been issued in U.K., though four tracks are on a French Top Rank anthology "Bluesville Chicago" (RLP 909) although not his most famous number "Big Town Playboy." At press-time the line up of Eddie's band for the Festival is Walter Horton, Jerome Arnold and drummer J. C. (Jesse) Lewis. "Shaky" Horton was on the 1965 Festival bill, where his harmonica style (akin to that of Little Walter Jacobs) was well re-

ceived (hear him on the new Otis Spann single "Bloody Murder" — Blue Horizon 57-3142). Jerome Arnold is the brother of singer/harmonica player Billy Boy Arnold, and has played bass-guitar with the great Howling Wolf band, as well as with Paul Butterfield.

Sixty-two-year-old Curtis Jones is this year's pianist, though it is not certain whether he will fill the "house" pianist role, probably concentrating on his own act with possible rhythm assistance.

Finally, a man who is always popular—T-Bone Walker. His last visit to Britain was with the Jazz From The Philharmonic tour, on which he played with top jazzmen who obviously thought it beneath their dignity to accompany a bluesman. On this occasion he should find sympathetic support and as well as his guitar playing (he is loosely the link between Lonnie Johnson and B. B. King) he may provide some piano accompaniments as he did on the first Blues Festival.

It should be an entertaining bill, and a safe financial bet, though one could wish for more fresh faces, like say Juke Boy Bonner or Magic Sam. Meanwhile one new face, Eddie Taylor, could provide the surprise.

DIZZY GILLESPIE

BY BOB DAWBARN

Big band be-bopper

THE MELODY MAKER files are full of gems from the past. Looking through the cuttings to check a couple of dates I came across a yellowing cutting — its author, date and origin unfortunately not named—which included the statement: "Dizzy is the boy who invented the be-bops, a technique now spreading with great fanfare from Coast-to-Coast, and his word is law."

Dizzy may not have invented "the be-bops" single-handed, but his role in the "New Music" of the 1940s became a dominating one as much because of his character as because of the revolutionary nature of his music.

And, as one who had been reared, jazzwise, among the big bands, it was not surprising that this showman-virtuoso should have been the first to put a bop big band on the road.

Dizzy, in fact, had replaced his early idol, Roy Eldridge, in the Teddy Hill band in 1937 and that year first visited Britain with Hill. He later worked with the orchestras of Mercer Ellington, Cab Calloway, Ella Fitzgerald, Benny Carter, Charlie Barnet, Lucky Millinder and Earl Hines before, in 1943, starting to work with small groups on New York's 52nd Street.

But the following year he was back in the big band business, this time with Billy Eckstine, whose orchestra became something of a bop breeding ground.

Dizzy left to front his own combo briefly and then, early in 1945, formed the first of the bop big bands. It lasted a matter of months, but he reformed in 1946 and took it to Europe.

Among the sidemen who passed through that history-making orchestra were Milt Jackson, Ray Brown, James Moody and Cecil Payne — Moody will provide a link with those days when he takes the stand with the current Gillespie line-up at Jazz Expo on October 20.

Somewhat Dizzy managed to keep the 1946 band together for four years, despite endless financial problems and some critical hostility which seems remarkable when one listens today to the recordings they made.

But the bandleader in Dizzy wasn't to be stifled. With the aid of Quincy Jones he reformed in 1956 and this was the first jazz orchestra to undertake an overseas tour under the auspices of the American State Department.

Except for a starring role in a Norman Granz Jazz At The Phil tour, Dizzy managed — once more against difficulties which would have caused almost anyone else to quit — to keep the big band together until January, 1958.

Even then he was not prepared to give up the unequal struggle against the economics of the jazz business. He took every opportunity to front an orchestra — his appearances at Monterey Festival, where he unveiled the arrangements of Lalo Schiffrin.

Dizzy with his quintet is a treat for any jazz fan. Dizzy soaring above a wild, shouting big band is something for all to treasure.



GILLESPIE: a treat

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JAZZ EXPO '68

3

AT LAST year's Jazz Expo in London, voices were raised—most of them musicians' voices, it's true—protesting about the small number of British musicians on the bill.

This year our profession is better represented. The bill includes local talent on six of the festival's eight nights, and Wednesday looks like seeing a preponderance of local faces on the Odeon stage.

On opening day, Saturday (19), the Rendell-Carr Quintet gets the festival under way with something over half an hour of its original music.

"We'll be featuring a couple of new things," Don Rendell told me this week. "One is a composition by Ian, the other is mine."

The Quintet at London's Royal Festival Hall, where it shares the programme with Dave Brubeck, will consist of Don Rendell (tnr, sop), Ian Carr (tpt, flugel), Michael

THE BRITISH TEAM

BY MAX JONES

A well-assorted cast to represent Britain

Garrick (pno), Trevor Tomkins (drs) and Dave Green (bass).

After these two opening shows (6.15 and 9 pm), Jazz Expo moves over to the Hammersmith Odeon for a week.

First of the larger outfits to take the stage at the festival will be Mike Westbrook's Concert Band. This, the third

Concert Band formed to do "Realease" in February this year, is the ten-piece ensemble. It opens the proceedings on Sunday (20).

The band will line up like this: Westbrook (pno), Dave Holdsworth (tpt, flugel), Malcolm Griffiths (tmb), Paul Rutherford (tmb), Mike Osborne (alto, clt), Bernie Living

(alto, flute), Alan Skidmore (tnr, flute), John Surman (bari, sop), Harry Miller (bass) and Alan Jackson (drs).

Like all the Westbrook ensembles it is built around the basic sextet (Westbrook, Surman, Osborne, Griffiths, Miller and Jackson). The band has been in existence ten years, in various forms, and

saxophonist Surman has been with it for eight of those years.

The band's programme will consist of excerpts from "Release," a work which lasts in its entirety for rather more than two hours. I understand the Expo excerpts will run for perhaps 40 minutes.

On Monday (21), the festival presents Drum Workshop, featuring Art Blakey, Elvin Jones, Max Roach, Sonny Murray and Ginger Johnson. The last-named will provide the non-American part of this percussion marathon.

According to Johnson, who leads the troupe with his talking drums and others, we shall have a lot to look at and listen to during his performance.

"We have six dancers and eight musicians, and the instruments include African bush piano and flute as well as guitar and drums, war drums among them. We do everything from traditional African music to modernised popular music and jazz."

Wednesday's sons of Britain are Michael Garrick, with sextet, and Ronnie Scott, leading the Band which—in its short life so far—has picked up a great many compliments, and deservedly so.

It already promises to be one of the hairiest "small" big bands this country has seen, and a team of imaginative arrangers are building a book the musicians can get their teeth into.

With Ronnie (tnr) on October 23 expect to see Kenny Wheeler (tpt, flugel), Chris Payne (tmb), Ray Warleigh (alto), John Surman (bari—his second Expo appearance), Gordon Beck (pno), Ron Methewson (bass), Tony Oxley and Tony Crombie (drs).

The Garrick Sextet will feature the leader on piano, also Art Themen (tnr, sop, clt, flute), Jimmy Philip (tnr, clt, flute), Ian Carr (tpt, flugel), John Marshall (drs) and Coleridge Goode (bass).

Friday (25) is the next night for British entries, when



JOHN SURMAN: on Sunday

THE STORY OF SOUL

BY ALAN WALSH

Silver—one of the founder members



MUDDY WATERS

HORACE SILVER was playing soul music long before the term was bastardised to mean almost everything from pop to New Wave jazz.

Silver, a 40-year-old pianist and composer, is one of the outstanding modern jazz exponents of the funky, bluesy piano style that started almost a cult in jazz a few years ago.

Born in Norwalk, Connecticut in 1928, he was playing with his own trio at a Hartford club when tenorist Stan Getz guested with the group. He was so impressed, he hired the trio. Silver

stayed with Getz for a year and then remained resident in New York, working with people like Art Blakey, Terry Gibbs, Coleman Hawkins and Oscar Pettiford. He formed his own group again in 1956.

He worked extensively with his quintet all over the States and visited Europe first in 1962. He appeared at the Antibes Jazz Festival on the French Riviera in 1964. And at that time explained his music to the MM.

The Muddy Waters Blues band, which features Mississippi blues singer and pianist Otis Spann, Paul Oscher, "Pee Wee" Madison, S. P. Leary, Laurence Wim-

berley and Lucious Brinson, show another aspect of blues and soul music: the Mississippi blues style of which Muddy is perhaps the finest living exponent.

Born in Rolling Fork, Mississippi in 1915, Muddy followed in the footsteps of the great Robert Johnson. He was a pupil of Son House and credits Son with teaching him Johnson's songs.

The Stars of Faith appeared at the 1967 Antibes Jazz Festival and I can report first hand that they created a tremendous impression with their wild, exciting Gospel sound.

the field will be relatively crowded. To begin with, the Newport All-Stars sport a couple of Britishers in the rhythm section—Tony Crombie and Kenny Baldock.

Then there is Salena Jones, almost a local by now, with her Trombone Band and, in addition, the Roy Budd Trio and Alex Welsh Band.

Alex's band, veterans of last year's Expo and the parent Newport Festival, line up as usual: Welsh (tpt), Roy Williams (tmb), John Barnes (bari, alto, clt), Al Gay (tnr), Fred Hunt (pno), Ronnie Rae (bass), Jim Douglas (gtr) and Lennie Hastings (drs).

Finally, on Saturday (26), Stan Tracey's Big Band kicks off the festival's last evening with a 35-minute performance consisting of "Blues For This Year" (from the new "Blue Bilk" album), "Pen Pals"

and "AM Mahem" (from the "Milk Wood" suite), and "Fantasies In Bloom." Afro-Charlie and "Murdering The Time" from the "Alice In Jazzland" LP.

All these are Tracey compositions. "Afro" is a feature for tenor sax (Wellins) and "Mayhem" spotlights Keith Christie and Ronnie Scott.

Full personnel of the orchestra is Tracey (pno) with Derek Watkins, Ian Hamer, Greg Bowen, Hank Shaw (tpts), Keith Christie, Chris Payne, Mike Gibbs (tmb), Peter King, Frank Ricotti, Bobby Wellins, Ronnie Scott, Harry Klein (saxes), Lennie Bush (bass) and Ronnie Stephenson (drs).

So there it is: a well-assorted cast to represent the old country at Newport in London.

HAROLD DAVISON, GEORGE WEIN and JACK HIGGINS PRESENT

"JAZZ EXPO '68"

THE NEWPORT JAZZ FESTIVAL IN LONDON

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BRUBECK

BY LAURIE HENSHAW

Dave teams up with his old buddy

DAVE BRUBECK is featuring an old buddy of the West Coast jazz scene when Gerry Mulligan makes his British bow with the Brubeck Quartet at London's Royal Festival Hall on October 19.

The Quartet is completed by bassist Jack Six and Alan Dawson on drums — in place of Gene Wright and Joe Morello.

How did baritone saxist Gerry come to join Brubeck? "He filled in on three concerts last year when Paul Desmond was having some dental work done," Dave told the MM this week over the transatlantic phone.

"Then he came with us on a tour for George Wein down in Mexico. He's on our new album 'Compadres.' Gerry has also been playing with us on several other dates.

"Compadres" features about three originals by Gerry, three by me and a couple of standards.

"I wouldn't say there's any great permanency to the teaming with Gerry. But the work we have done has turned out to be great, so Gerry said: 'As long as it's fun, let's do it!'"

"I haven't been working a lot of dates with the Quartet, though everybody wants to get us. I am concentrating on writing. I have just recorded two albums for Decca of my 'Oratorio' which I hope to feature at the Festival Hall. And I understand BBC-TV will be taping us.

"The 'Oratorio' is quite heavy. It has already been recorded by the Cincinnati Symphony Orchestra and a hundred-voice choir from Miami University.

"We are going to tour Europe in May or June with the Orchestra, choir and me at the piano. We shall also appear at the Royal Albert Hall."

Obviously, the substitution of Gerry Mulligan for altoist Paul Desmond is a departure for the Brubeck Quartet — always associated with the lyrical sound of Desmond. But the change isn't that radical.

"It's just that Gerry has more of a driving approach than Paul, who was more on a lyrical thing. But Gerry can also be very lyrical when he wants to. But naturally the baritone sax, coupled with Gerry's approach, puts more emphasis on a driving sound.

"I used Jack Six for the first time for the premier of the 'Oratorio.' Jack most recently played with Herbie Mann. Alan was at Berklee School of Music in Boston. He's in great demand as a teacher."

And what's happened to Joe Morello, Paul Desmond and Gene Wright since the split on December 26 last?

"Paul's in New York taking a well-earned vacation," says Dave. "He's been writing a book about his work with the Quartet."

"Joe is busy on his drum clinics, and the last I heard of Gene was that he had been playing in Israel with Paul Winter's group."



ROACH: one of the true pioneers

NEWPORT ALL-STARS

MAX JONES

Wein's All-Stars are masters of mainstream

THE NEWPORT All-Stars are a band of mainstream musicians maintained on an irregular basis by George Wein, pianist and club owner and producer of the Newport Festival.

Players like Pee Wee Russell and Ruby Braff, Vic Dickenson, Bud Freeman and Buddy Tate, these are the kind of men Wein likes to assemble on the concert stage to illustrate that good jazz doesn't have to be very trad or very mod.

This year he brings over Ruby Braff, Barney Kessel and Benny Carter, all well known to British audiences, and vibraphonist Red Norvo. It sounds a volatile mixture.

So far as I'm concerned, it will be interesting indeed to hear Braff and Carter playing in this framework, and the presence of Norvo, mallet wielder extraordinary, should add an almost experimental quality to the group's music. Imagine Ruby's cornet, Carter's alto and Red's vibes in a collective improvisation!

Red Norvo, who comes from Beardstown, Illinois, where he was born Kenneth Norville in March, 1908, was first to popularize the unpromising xylophone as a jazz voice.

And for years, from the early Thirties until '43 when he forsook the "wood" for the more sophisticated vibraphone, he was the only

jazzman to produce consistently high-standard solos on the instrument, though others occasionally employed it.

During his time with Paul Whiteman on NBC, Norvo met the sweet-voiced Mildred Bailey, then singing with the orchestra. They were married, around '31 or '32, and while the band was in New York Red left and decided to live there.

In 1935 he had his own octet at the Hickory House. We can hear Norvo's small-group approach on the early recordings he made for Columbia with his Swing Septet (including Artie Shaw, Jack Jenney and Teddy Wilson) in '34 and Swing Octet (Bunny Berigan, Chu Berry, Jenney and Wilson) in January, '35.

These Swing Octet records, on which he used a few bandleaders of the future (Gene Krupa was drummer with the Octet), caused quite a stir when released here on Parlophone. They were not Red's first to do so.

In '33 he gained some reputation as a modernist with two originals, "Knockin' On Wood" and "Hole In The Wall," made with a rhythm section and Jimmy Dorsey's clarinet, followed by marimba versions of Bix's "In A Mist" and his own "Dance Of The Octopus" on which Benny Goodman played bass clarinet.

Arranger Eddie Sauter, who later played mellophone on Norvo's 1936 records and wrote for his first big band, recalls how their association began.

"Red Norvo and I came together in Charlie Barnet's band — he was playing piano. We were working in New Orleans when the group got into financial difficulties and the guys had to get back to New York under their own steam.

"Mildred had a theatre date in Jersey City and Red suggested I do some arranging for her. He was always talking, dreaming about the group he'd have some day, what he wanted to do with it, and I guess I got caught up in it. 'Dance Of The Octopus' was really my big influence then."

All of these early recordings, plus four of the big band arrangements Sauter did for Norvo and Bailey between '36 and '38, have been reissued on Epic's "Red Norvo And His All Stars," which should be

obtainable from the import dealers, and may be out here soon. And there are some Norvo band tracks, with his wife, on the CBS Mildred Bailey album.

Later, around 1940, the band split up. Red led sundry smaller groups through '43 and '44 but turned in leading to work with Benny Goodman ('45) and Woody Herman ('46).

During this period, and then with his own groups again, he continued to make records, including some with Gillespie and Parker in '45 and others with Mildred Bailey from whom he had separated. He was now heard mainly on vibes.

In 1950, Norvo formed a trio and with this came to Europe for the first time in January, '54. The Jazz Club USA package was unable to visit Britain, though Billie Holiday made it over for her first trip, so Norvo has yet to set foot here.

His discerning solo playing and relaxed sympathetic background work should rate high among the pleasures of Jazz Expo '68. And this belated British debut could very well lead to regular visits from a musicians' musician who seems to have been forgotten by the jazz enthusiasts of the Sixties.

WORKSHOP

BY BOB HOUSTON

What it's all about, drumwise

THE PROSPECT of a stageful of drummers is not one that fills most jazz fans' hearts with delight.

All those who think Tony Williams is too loud (if he was, don't you think Miles would soon settle his hash?) and feel that the greatest compliment that a drummer can be paid is "unobtrusive," will certainly settle for Panorama on Monday night rather than the Hammersmith Odeon when four of the world's greatest jazz drummers will be providing the entertainment.

The Elvin Jones Quartet, Art Blakey's Sextet, Sonny Murray and Max Roach is a line-up which must have had drummers all over Britain missing lunches for months.

The intriguing aspect of the Drum Workshop, for me, will be the appearance of Sonny Murray, Murray, for long the drummer with pianist Cecil Taylor's foraging groups, is reckoned to be the greatest exponent of "free" drumming. He's never been in this country before and it will be illuminating to see and hear him in this rather sparse setting with only another drummer to keep him company.

While some may still question Murray's position in the jazz drumming hierarchy, there can be no doubting the credentials of the other three.

POWER

Max Roach, who had a stormy period in Britain last year, was the man to whom Kenny Clarke passed the baton in the mid-Forties in the race to keep drum techniques up to date with the revolutionary bop developments.

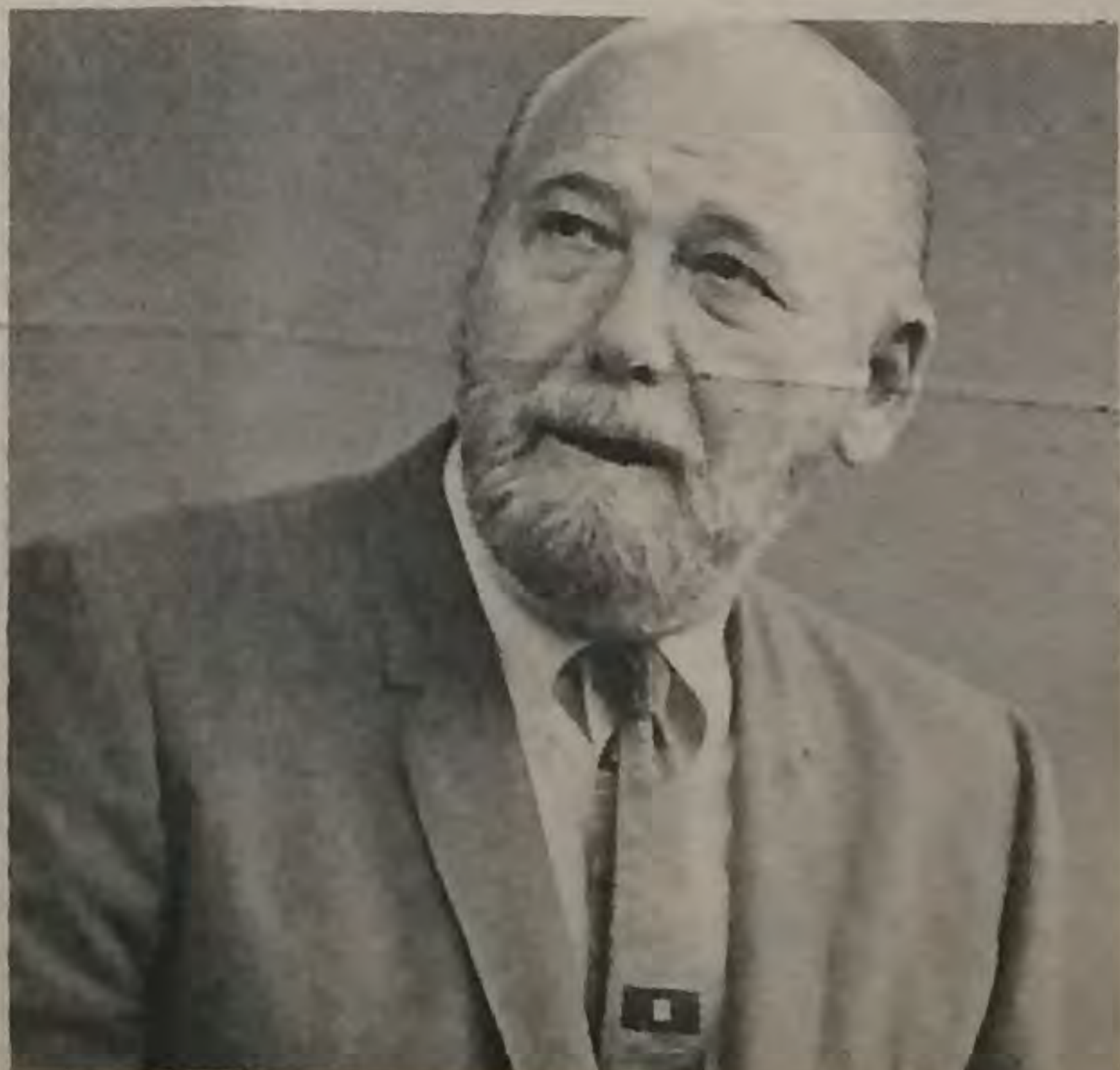
Art Blakey's unique drumming has sparked various groups of Jazz Messengers over the years in combos which have proved a natural breeding ground for young talent. The sheer power of the Blakey press roll is one of the joys of jazz, and the massive energy which is so typical of his style seems amazing from a man so small physically.

IDIOM

Elvin Jones' career with the late John Coltrane's Quartet provided the inspiration for an entire generation of drummers, leading right into the Sonny Murray idiom. Many pop drummers will admit to having been influenced by Elvin as well, and his extremely complicated urging undoubtedly had much to do with the directions in which the Coltrane Quartet travelled.

APPRECIATE

It should be a remarkable experience for all those jazz fans who appreciate jazz drumming. There won't be one-handed rolls or quips, but we should hear what it's really all about, drumwise.



NORVO: mallet wielder extraordinary

NEW JAZZ RECORDS

HAPPY JAZZ WITH NO FRILLS

RONNIE ROSS: "Cleopatra's Needle." Dolphin Square (a); Smiling Jack (b); Eucalyptus Kid (b); Tibufa (b); Stand By (a); Brewer's Castle (b). (Fontana SFJL915.)
(a)—Ross (bari), Les Condon (tp), Art Elefson (tr), Bill Le Sage (pno, vibes), Spike Heatley (bass), Ronnie Stephenson (drs).
(b)—Ross, Elefson, Le Sage, Heatley, Tony Carr (drs).

IT'S almost unbelievable that this is Ronnie Ross's first album as a leader — until the arrival of John Surman he seemed to have the baritone section of the MM Poll all to himself for so many years.

The music of Ross and his colleagues here was crystallised in the late 1950s and early '60s, but only the "It has to be happening now to be valid" boys will find anything wrong with that. I find it a thoroughly enjoyable album, full of good things — none of the soloists is ever less than good, each has something individual to say and all the themes are by Ross, Elefson, Le Sage, Heatley or Condon.

I particularly enjoy the two saxes, both individually and in the contrapuntal passages where they bounce off each other.

This is largely happy jazz that swings and has few pretensions beyond conveying a feeling of pleasure to the listener. It achieves all it sets out to do.

I must, however, award nought out of ten for whoever made up the sleeve notes. The placement of the picture has made it virtually impossible to read. — B.D.

STAN TRACEY

STAN TRACEY TRIO: "Little Klunk." L'il Ol' Pottsville; Dream Of Many Colours; Little Klunk; Boo-Boo; Baby Blue; A Walk In The Park; We'll Call You; Free. (Ace O Clubs ACL1259.)
Tracey (pno, vbs), Kenny Napper (bass), Phil Seamen (dr).

STAN TRACEY is widely recognised now as one of the most stimulating and creative of British jazz musicians on all fronts—writing, arranging, and playing.

When this set was recorded in 1959, this artistic acclaim had still to come his way, but it is quite remarkable how durable Tracey's music is. These eight tracks amply illustrate how well formed the pianist's conception was even then.

Like Monk, Tracey is a very percussive pianist whose

rhythmic intensity is often ignored by those who would pigeon-hole him as a mere Monk imitator. The ingenuity of Tracey's lines are shown here in his eight originals as well as in his solos, and the sturdy rhythm section of Napper and Seamen is excellent.

Decca have done British jazz a service by re-issuing this on their cheap Ace Of Clubs label. In a way, it's one of the landmarks of British jazz and well worth acquiring.—B.H.

Before he plunged headlong into the rapids of the current avant garde scene, Jimmy Giuffre produced many memorable albums with his unique trio which specialised in a pastoral, almost folksy, approach to jazz. Some excellent and unusual Giuffre from this period appears on FOUR BROTHERS (Atlantic Special 590 022) where the tenorist has double-tracked to produce a four tenor ensemble sound with occasional support from the then members of his trio, Jim Hall on guitar and Bob Brookmeyer, laying aside his trusty valve trombone to play piano. The music is ingenious and a rare compliment to Giuffre's skill both as a tenorist and an arranger; but it is his gentle style, rather like a lightweight Blue Webster, which gives the album its charm. Tracks include "Four Brothers," "I Got A Right To Sing The Blues," "Ol' Folks" and two unaccompanied tracks in "Ode To Switzerland" and "Come Rain Or Come Shine." Warmly recommended. — B.H.

There's nothing wrong with organ-led blowing sessions that a couple of fresh voices won't cure. And although trumpeter Joe Newman and saxist Jerome Richardson are far from being new faces, they certainly haven't been worn down by the treadmill which this particular format often becomes. It's because of this that A BAG FULL OF BLUES (Solid State) under the nominal leadership of organist Jimmy McGriff is more successful than the usual run of releases. Organ fans will like it, as McGriff is certainly one of the top men on the instrument, but the intelligent use of the horns, good solos and the impeccable rhythm section of Richard Davis (bass) and Mel Lewis (drs), make it well worth a listen for those who normally shy clear of organ-led combos. — B.H.

Corny evolution

"Smack" had many others to call on.

Joe Smith, whose gently expressive solos and fine lead in numbers such as "St Louis Blues" influenced many players of the time, is heard on "Variety Stomp," "Ain't She Sweet," "Snag It" (third trumpet chorus, the break solo), "Wabash Blues" (first solo) and others.

Buster Bailey plays on "St Louis Blues," "Sweet," "Cornfed" and most numbers with clarinet. Hawkins, staccato-inclined but fast and hot, takes care of all tenor duties (as well as playing clarinet and bass sax), and Benny Morton and the groundbreaking Jimmy Harrison are the trombone men.

It wasn't a bad team of stars, and it was supplemented by others — Henderson himself, Don Redman on a few tracks, Bobby on the (e) session — who contributed, too. But this wasn't just a soloists' band; Redman (or Henderson) wrote arranged jazz which often had the fire and feeling of New Orleans jazz, at least for a minute or two.

Ladnier, in particular, leaped from the ensemble in the most rousing manner, and his improvised utterances in the more righteous tunes (the band played plenty of Tin Pan Alley products as well) provide the best of the lasting moments here.

A warning: contemporary ears will find the music corny, but if they stick with it, the charms and melodic ideas of pieces like "St Louis Shuffle" and "Variety Stomp" will begin to get through. Personnel details are probably wrong re the (b) tracks, as Redman sings on "Wang Wang" and seems to solo on Shuffle. — M.J.

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RAW JAZZ RECORDS

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

ELVIN JONES TRIO: "Puttin' It Together." Rezo, Sweet Little Mama, Kei Ko's Birthday March, Village Greene, Jay-See, For Heaven's Sake, Gingerbread Boy. (Blue Note Stereo BST84282.) Jones (drs), Joe Farrell (ftr, sop, flt), Jimmy Garrison (bass).

ELVIN JONES and Jimmy Garrison made up one of the great rhythm sections during their years with the late John Coltrane, and this LP is enough to convince me that this group under the drummer's leadership might well be the musical sensation of this year's Jazz Expo.

With the rhythmic chores handled brilliantly, the onus falls on reedman Joe Farrell to prove himself up to such a demanding role in such exalted company. That he does so brilliantly only adds to the enjoyment of what would have been a good set with even a mediocre horn player.

His tenor style obviously derives the bulk of its inspiration from Coltrane, and he builds that relentless, pounding atmosphere which was so typical of mid-period Trane, on his tenor features— notably "Village Greene," "Jay-See" and "Gingerbread Boy." His soprano and flute work are also excellent.

This is a beautifully integrated group, playing strong material. Jones and Garrison are a delight on every track and this is by far one of the best albums of the month.—B.H.

FRIEDRICH GULDA

FRIEDRICH GULDA: "Music For 4 Soloists And Band No. 1." 1st Movement, 2nd Movement, 3rd Movement, Minuet, Prelude And Fugue. (Polydor 583709.)

Soloists: Gulda (pno), Freddie Hubbard (ftr), J. J. Johnson (trb) and Sahib Shihab (bari, flte), with the Eurojazz Orchestra: Stan Roderick (ftr), Robert Politzer (flugelhorn), Kenny Wheeler (mellophone), Harry Roche (valve trb), Erich Kleinschuster (trb), Rudolf Josi (bass trb), Alfie Reece (tuba), Herb Geller (alto), Rolf Kuhn (cit, trr), Tubby Hayes (ftr, flte), Pierre Cavalli (gtr), Ron Carter (bass), Mel Lewis (drs).

THIS is what used to be known as Third Stream, an attempt to weld jazz and classical forms. As a general rule it's an experiment which defeated the majority of those who have made the attempt.

This, however, I like a great deal. Gulda has solved the problem by imposing strict discipline on his soloists who, I should guess, play largely

IN BRIEF

Planned as a supplement to Alan Lomax's "Roots Of The Blues," the second volume "Blues Roll On" (Atlantic 590025), developed by chance into a memorial for Joe B. Pugh, a harmonica player and singer in the tradition of the first Sonny Boy Williamson. Pugh, known as Forest City Joe, is heard here doing "She Lived Her Life Too Fast," "She Don't Love Me That Way," "Stop Breaking Down" and "Forest City Jump"—all country blues, medium-tempo dance music, accompanied by Sonny Boy Rogers' guitar and Thomas Martin's rough, heavy drumming. Pugh also played guitar and piano, and his primitive but attractive blues piano makes an interesting second voice on "Red Cross Store." At least as effective as Forest City Joe is Fred McDowell (another Lomax find), handsomely featured on "Estes' Drop Down Mama" and a real Delta-style "Write Me A Few Little Lines." Other exceptional things on this fine, cheap LP include Lonnie and Ed Young's "Top Of The World," astonishing folk music by voice, cane life and percussion; John Dudley's fiddle-filled "Cool Water Blues," sung and picked in the Mississippi Penitentiary; and Rosalie Hill's stark old blues, "Bullyin' Well," accompanied by her own compelling guitar lines. All this music, recorded in '59 but much of it ancient in style,

Elvin's men may be the Expo '68 sensation

from a written score apart from the odd few bars here and there. The result does have consistency and the writing, though oddly old-fashioned in patches, is generally very interesting.

The four soloists do all that can be expected of them and Shihab plays some impressive bubbling baritone and breathy flute. Gulda himself bothers me a little—whenever he takes off I have a mental picture of Anton Walbrook miming his way through the "Warsaw Concerto"—but that is a minor flaw in a thoroughly enjoyable work.

The orchestra, drawn from five countries, is excellent, playing with tremendous precision and attack. And with a rhythm section including Ron Carter and Mel Lewis there can be no worries in that department.

All-in-all, a fascinating album.—B.D.

GREAT SWING BANDS

"GREAT SWING BANDS OF THE FORTIES." Lucky Millinder: Ram-Bunk-Shushy, Backslider's Ball, Old Spice; Heavy Sugar, Charlie Spivak: O Sole Mio; Sentimental Trumpet, Erskine Hawkins: Double Shot, Down The Alley, Steel Guitar Rag, Elliott Lawrence: Let's Have A Little Wake Up Music. (Ember CJS808.)

IN SOME respects a misnomer—because many fans would hesitate to include any of these with the great swing bands, and the bulk of the contents dates from '52—this low-priced LP nevertheless has interest for admirers of big, swinging sounds.

survives wonderfully well. Hear both these field recordings if you missed them on London first time round. Great value at 24s 9d.—M.J.

BUDDY GUY: A Man And The Blues (Vanguard SVRL 19002). Guy is a terrific performer. Steeped in blues tradition his work in tidier than many without losing any power or feeling. Here he has the great Otis Spann on piano, plus saxes, rhythm guitar, bass and drums. His solo guitar is adventurous, his notes hang with a pregnant timelessness, his phrases dig to the roots of the blues. His slightly husky voice lends a great sense of excitement to his performance. The blues piano of Otis Spann is worth getting this record for—especially when he duets with Buddy. Includes "I Can't Quit The Blues," "Money (That's What Want)," "Just Playing My Axe," "Worry, Worry," and "Jam On A Monday Morning"—J.H.

GYPSY SWING: FOR DJANGO (Columbia SX 6275) is a peculiar record. It's a sort of up-to-date Hot Club of France group with violin, guitars, bass and drums and varying combinations of these instruments. Solo guitarist is John O'Brien-Docker who wrote a lot of the material for the album and he has an

exciting sound. The Hot Club rhythm sound is reborn and stomps away on numbers like "Black Eyes," "Minor Swing," "Sweet Chorus" as well as the originals. Though limited in its appeal, this album will be of great interest to guitarists all over the country who get together for a blow.—J.H.

The Millinders, also full-toned and fairly simple in approach to swing and orchestration, have similar dance appeal. "Old Spice," indeed, with its opening muted trumpet (by Frank Galbraith?), could almost be a Hawkins performance.

"Sugar," a leisurely band boogie, and "Backslider's" (which seems to suffer from a "slide" recording) both make use of Sonny Thompson's piano and feature some driving blues ensemble.

"Ram-Bunk," the remaining Millinder, is yet another illustration of how these Negro dance bands could swing without effort. Never mind the accredited rhythm force; every section swung, bang to rights, with fluid suspension.

I won't say move on to the Spivak titles, because it wouldn't be a comparison. They hold nothing of interest

to jazz enthusiasts. But the Elliot Lawrence reveals some of the fundamental differences: it's very well played and attacked but somehow tighter, more clenched rhythmically, less expressive in tone. The Johnny Mandall score is quite impressive, though.

Recording isn't all that hot, but the album has undeniable charms for swing fans at 2d under the pound.—M.J.

Lou Donaldson's MIDNIGHT CREEPER (Blue Note BST84280) is beautifully packaged; has Donaldson (alto), Blue Mitchell (tp), George Benson (gtr), Lonnie Smith (organ), Leo Morris (drs); and would probably appeal to a jazz-inclined Marian. But to an earthman who has already heard something similar about 8,436,229 times this year it is a giant bore. It seems a sad waste of talent to produce yet another discheque album of soul-jazz.—B.D.



ELVIN JONES: a beautifully integrated group

McCOY TYNER

McCOY TYNER: "Tender Moments." Made To John, Man From Tanganyika, The High Priest, Utopia, All My Yesterdays (a); Lee Plus Three (b). (Blue Note Stereo BST84275.)

(a) Tyner (pno), Lee Morgan (tp), Julian Priester (trb), James Spaulding (alto, flt), Bennie Maupin (ftr), Bob Northern (french horn), Howard Johnson (tuba), Herbie Lewis (bass), Joe Chambers (drs). (b) Tyner, Morgan, Lewis, Chambers.

PIANIST McCoy Tyner is already assured of his place in the archives for his work with the John Coltrane Quartet. But despite his great achievements with Coltrane, he is still a young man and this album proves that he has no need to rely on past glories.

Tyner seems to have been inspired to step out of his normal trio environment after a spell with Art Blakey's Jazz Messengers, and his tunes (all six are his compositions) and arrangements show that his talents are not merely confined to the piano.

The instrumentation is rather unusual, and Johnson's tuba, in particular, is utilised in a most intelligent manner. Morgan, Maupin, and Spaulding all have solo space, but it is Tyner's lucid piano that provides the best moments. Intelligently conceived, immaculately played music with a high standard of solo work as an added bonus.—B.H.

OLIVER NELSON

THE THREE SOUNDS AND THE OLIVER NELSON ORCHESTRA: "Coldwater Flat." Lonely Battles, The Look Of Love, Georgia, Grass Is Greener, Coldwater Flat, Last Train To Clarksville, My Romance, I Remember Bird, Do Do Do (What Now Is Next), Star Trek (Blue Note BST 84285.)

Gene Harris (pno), Andrew Simpkins (bass), Donald Bailey (drs) backed by the Oliver Nelson Orchestra.

THE trouble with this record is that the backing is more exciting than the featured players. Not quite fair perhaps, as the whole should be judged as an entity. But the teaming of the Three Sounds and the Oliver Nelson Orchestra results in the antithesis of what glowing sleeve note writer Herb Wong

Herbie comes up with a gem of an album

HERBIE HANCOCK: "Speak Like A Child." Riot, Speak Like A Child, First Trip, Toys, Goodbye To Childhood, The Sorcerer. (Blue Note Stereo BST84279.)

HANCOCK, the man filling the piano chair in the Miles Davis Quintet, has produced a gem of an album which not only emphasises his skill as one of the most satisfying of pianists, but also reveals him as an arranger of skill and imagination.

The three horns, for example, rarely used solely for ensemble purposes and Hancock's writing for them produces a sound like a Gil Evans' score in miniature—Hancock (pno), Thad Jones (flugel), Peter Phillips (bass trb), Jerry Dodgion (alto flt), Ron Carter (bass), Mickey Roker (drs).

With the horns used as a carefully voiced backdrop, Hancock's piano ranges far and wide, displaying its more overt jazz qualities on the happy "First Trip" and perhaps reaching its peak for the album on the title track.

A far from spectacular, but nevertheless extremely satisfying, album which most record buyers will find becoming more and more attractive with each playing.—B.H.



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THE FIFE RIEVERS — MAUREEN KENNEDY and their 11-year-old guitar whizz son, RUSSELL — have been recorded by DON PAUL, who manages and records DON PARTRIDGE. They have recorded six titles so far, including originals, "Dry Leaves" and "Spring," and Don hopes that a single will be released by the group before Christmas.

Top Irish folk group, the WOLFETONES, appear at the White Hart, Collier Row, Romford, on Saturday. Residents at the club are DON and BILL and guests lined up for future nights include JON BETMEAD, ALEX CAMPBELL, NOEL MURPHY and the STRAWBS, who can be currently heard on Radio One's late-night show, Night Ride, for which they are doing 60 songs, of which 50 are Strawbs originals.

JOHN BARKER, DICK MOORE, JOHN KIXTER and SUSAN SMYTHE are residents at the Newtark Folk Song Club at the Rutland Arms Barnby Gate, where JILL and HUTCH are the guests on October 22. They are followed by DOUG PORTER (29) JOHN PEARSE (Nov. 19) and JON BETMEAD (26). The KINFOLK are the guests of the BBC Folk Song Club on October 21. The YETTIES appear on November 4 and SHIRLEY BLAND on November 18. This club, which meets at the Marquis of Clanricarde, Southwick Street, Paddington, is also known as the Clan folk club but shouldn't be confused with another club, the Clann, recently mentioned in this column.

Irish folk trio, the BOYS OF LOUGH (ROBIN MORTON, TOMMY GUNN and CATHAL MCCONNELL), who feature traditional Irish music, appear at the Aberdeen Folk Music Festival this weekend then at Falkirk folk club on October 21, Shetley Bridge folk club (22) and Leicester University folk music society (25).

PAUL McNEILL and LINDA PETERS guest at the Troubadour, Old Brompton Road, London, SW5, this Saturday. Canadian singer / songwriter VERA JOHNSON follows them on Sunday. Other singers due to appear are DAVE TRAVIS (22), BRENDA WOOTTON and JOHN THE FISHER from Cornwall's Pipers Folk Club (26), DES and JULIE RAINEY (27). Later in the year REDD SULLIVAN and MARTIN WINSOR will be presenting the HOUSE OF COMMONS YO-YO TEAM, the BAND OF THE COLDSTREAM GUARDS and the TILLER GIRLS.

JOHN MARTYN, whose second album, "The Tumbler," is just being released by Island records, recently returned to guest at the Glasgow Folk Centre, 45 Montrose Street, where he was one time resident. DIZ DIZLEY appears there this weekend and next week features blues singer IAN ANDERSON.

MAUREEN KENNEDY, MARTIN and NOEL MURPHY play the Manchester Sports Guild on Saturday and the Nottingham Traditional Music Club group and MARY ASQUITH are there on Sunday. On October 25 the GREHAN SISTERS are the guests, then the IRISH TINKERS (26) and HAMISH IMLACH and the BROWNVILLE JUG BAND (27). THE RAMBLING BOY folk club at the Royal Oak, Tooley Street, London, SE1, which closed on October 9 will be reopened on October 23 by BILL VINCENT and ROGER CLARKE with a grand come-all-ye.

SHELACH MacDONALD is the first guest at the club at the Plough, Fairfield, Gloucestershire. The first two sessions of the club featured local singers. Residents are SHEILA WITCOMB and MARTIN STEVENS.

TONY FOXWORTHY, the TAPPERS, BARRY DRANSFIELD and CLIVE COLLINS, JIM BAINBRIDGE, TREVOR SHERIDAN, ROD and DANNY STRADLING, DAVE MAYERS and KEN HAMER present traditional music at the King's Head, Upper Street, Islington. They hope, in the future, to have as their guests JACK SMITH, PHEBE SMITH, LIZZIE HIGGINS, SCAN TESTER and FRED JORDAN.

Help magazine has an article on folk music in issue No 5. It explores songs from the 13th century onwards and includes a colour photograph section of singers in action plus a supplement on books, records, instruments, record reviews and folk clubs. Help is a very good publication, costs 5s and is available from 2 Arundel Street, London, WC2.

The Accrington Folk Club, Sportsmen's Club, Peel Park, and Burnley folk club, on October 23 and 24 feature TOM GILFELLOW from Newcastle and ALEX CAMPBELL on October 30 and 31.

ROY HARRIS, one of the Nottingham Traditional Music Club's residents, appears at clubs in Worthington, Whitehaven, Ripley, Nelson, Manchester and Croydon this month. With Roy at Nottingham are GIL HARPER, ALAN BURKE, IAN STEWART and IAN STEVENSON complete the resident team.

by Tony Wilson

NEW FOLK ALBUMS

The legendary Cisco, singing Guthrie



CISCO Houston is a name that may not be familiar to younger folk music fans. He was one of the mainstays in the early American folk revival and a close friend and travelling partner of the great Woody Guthrie. Cisco is heard on "I Ain't Got A Home" (Fontana FJL 4127), formerly released on the American Vanguard label.

His singing style is simple with just a hint of Woody's distinctive delivery about it, allowing the song to speak for itself. Cisco accompanies himself on guitar with a technique that though unremarkable, is adequate and fitting to his approach.

In his travels around the U.S.A., and the world, working as a miner or merchant seaman or any other job he could get, Cisco picked up songs and possibly assimilated something of the styles in which he heard them.

There are a number of Guthrie songs among the tracks and these include "New York Town," "Bonnieville Dam," the classic "This Land Is Your Land" and the epic "Tom Joad" based on John Steinbeck's dust bowl novel, Grapes Of Wrath. Other titles are "Talking Guitar Blues," "Wreck Of The Old '97," "Trouble In Mind" and "My Girl," a version of "Black Girl."

Cisco died of cancer in 1961 but not without gaining some acknowledgement from the modern revival in the States. This album is probably one of the best to be issued of the now legendary Cisco, a man who helped re-establish interest in America's national musical heritage and who, like others in the late 30's and 40's, found much in folk music that related to their own outlook on life.

THE danger which a singer faces with recording songs already recorded, particularly those by singer / songwriters, is comparison with the original versions. Julie Felix, on "This World Goes Around and Around" (Fontana TL 5473) lays herself open to this kind of comparison with songs like "Painting Box" and "The Hedgehog's Song," from the Incredible String Band, Joni Mitchell's "Both Sides Now" and the Tom Paxton title song. To be honest, the originals come off better in some cases but this is not to say that Julie does not handle the material competently with good arrangement to back her up, as in "Dirty Old Town," the MacColl perennial and Dylan's "This Wheel's On Fire," which is given a more relaxed treatment than the Julie Driscoll version.

ONE of the best of the young singer / songwriters to emerge on the British folk scene in the last year is John Martyn, a young Glaswegian. John has already made his album debut with "London Conversation" on the Island label. Now this company have released his second album "The Tumbler."

On the first album, the Jansch-Incredible String Band influences were noticeable but this album is very much more John's own work. There is plenty of variety and among the outstanding tracks are the happy, evocative "Sing A Song Of Summer," the sinister "The Gardeners," which has a science fiction feel about it, a bluesy "Going Down To Memphis," with some nice slide guitar work, "A Day At The Sea," an instrumental track with some good Jansch-Renbourn school playing, another Martyn original "Seven Black Roses," mainly guitar with John; shifting his capo for key change effects, Jelly Roll Morton's "Winding Boy" and "Fishing Blues," credited to John although very similar to a version recorded years ago by Henry "Ragtime Texas" Thomas and more recently by Mike Seeger — T.W.

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THE BLUES—BRITISH STYLE

● Continued from Page 13



MAYALL: the dominating figure

(bass gtr) and Dave Bidwell (drs). The group was originally from Birmingham and were the hit of the 1967 National Jazz and Blues Festival at Windsor.

The group, though fervent blues supporters, believe entertainment to be an equally important part of their act.

Ten Years After object to being labelled a blues group, but with Alvin Lee's brilliant guitar a major feature, they will have trouble persuading me that everything they do isn't firmly rooted in blues. Currently on a highly successful American tour, the line-up is completed by Chick Churchill (organ), Leo Lyons (bass gtr) and

Rick Lee (drs). The group was formed early in 1967.

After steadily building popularity in the clubs over the past year, the Aynsley Dunbar Retaliation must soon be one of the most influential bands on the British scene. Led by Liverpool-born drummer Aynsley, another ex-Mayall sideman, the group is completed by Victor Brox (organ, vcels), John Morshead (gtr) and Alex Dmochowski (bass gtr).

Says Aynsley: "I was first interested in the blues when I joined Mayall. I had been playing pop and jazz—but with jazz I felt you didn't get the audience appreciation. Blues seems to have the best of both worlds—the satisfaction of playing jazz and the audience reaction of pop." Fastest rising of the solo

bluesmen is Duster Bennett whose tastes spread from Otis Redding—"One of the greatest blues singers ever"—and Robert Parker to such esoteric names as Juke Boy Bonner, Snooky Pryor and Papa Lightfoot.

"I played and sang Country Blues, progressed through the coarsest, simplest things to a more sophisticated approach," he says. "In a year I may form my own band." He believes that "blues has very little validity unless it is about real life" and writes a high proportion of his own material.

The closest to jazz of all the British blues bands is Jethro Tull—Ian Anderson (flute, mouth organ, clag-horn, vcels), Mick Abrahams (gtr, vcels), Glenn Cornick (bass gtr) and Clive Bunker (drs). Conversing with Ian

is a pretty far out experience.

"I don't know much about the blues," he says. "I heard a record today that I thought was the Chicken Shack and they told me it was B. B. King. I hadn't heard him before. I haven't a clue what we play."

Ian had a guitar when he was ten "I used to play that blues classic 'Living Doll'—and bought a flute because I sold somebody else's amplifier and wanted to buy something weird. It was really because of this 35-year-old hippy who kept on about Ornette. I don't play the flute. I can only play in four keys and it's an instrument, like harmonica, where the audience can't tell whether you can really play it or not. I've decided to give it up and I've bought a mandolin."

The American group Canned Heat were greatly impressed by Jo-Anne Kelly, the best of Britain's female Country Blues singers.

A singer who has moved over from the folk clubs and now holds his own with the electric bands is Gordon Smith who started singing about a year ago in a folk club in his native South Shields. He names Robert Johnson, Fred McDowell and Blind Will Johnson among his influences.

The Savoy Brown Blues Band has been around quite a while and, says singer Chris Youlden: "So far we have found our records are more popular in America."

John Dummer's band has been on the scene for two years and includes Dave Kelly (vcels, bottleneck gtr), the brother of Jo-Anne Kelly who is equally well known as a solo performer on the Country blues scene. Rest of the line-up, with Dummer on drums, is "Putty" (gtr) and Ian Thompson (bass).

Bob Brunning, leader of the Brunning Sunflower Blues Band, has played bass guitar with Fleetwood Mac and Savoy Brown. The line-up is completed by Colin Jordan and Mick Halls (gtrs), Jeff Russell (drs) and Pete French (vcels).

Black Cat Bones have had their present policy and line-up—Bob Weston, Derek Brookes (gtrs), Stuart Brookes (bass gtr), Terry Simms (drs) and Paul Tiller (vcels)—for eight months and have already built up a strong one-nighter following.

Drummer Keef Hartley, who left Mayall in April, now leads his own blues group with Owen Finnegan (vcels), Spit James (gtr), Peter Dines (organ) and Gary Thain (bass gtr). They have just signed with Decca Records.

These are just a few of the names likely to mean a great deal more to the general public by this time next year. For make no mistake, the Blues is about to boom.

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 Monday, October 21st 7.30-11 p.m.
 S.E. London's Brightest
DISCOTHEQUE
 FURTHER DETAILS PHONE: 698 0952

UE CLUB
 5A PRAD STREET, PADDINGTON, W.2
 TEL. PAD 5274
 Monday till Thursday
COUNT SUCKLE SOUND SYSTEM
 with BAND
 Latest records from U.S.A. & J.A.
 Friday, October 18th
 from America
JAMES & BOBBY PURIFY SHOW
 Saturday, October 19th
THE JACKIE EDWARDS SHOW
 Sunday, October 20th
COUNT SUCKLE SOUND SYSTEM
 with BAND
 Club open 7 nights a week
 Licensed Bar
 LADIES' FREE NIGHT TUESDAY & THURSDAY
 GENTLEMEN'S FREE NIGHT WEDNESDAY
 Please apply for Membership

KATCH 22
 (FONTANA RECORDING ARTISTS)
 Sole rep. JOHN EDWARD ENT. AGENCY
 01-806 4645/6494

SOUTHBANK ARTISTES
 PRESENT AT
EEL PIE ISLAND
 TWICKENHAM, MIDDX.
 WEDNESDAY, OCTOBER 23
ALAN BOWN
 GETH SEMANE
 PROTEUS • DAVID BOOTH
 SUNDAY, BLUES NIGHT

ST. THOMAS HALL, Eastfield Road, Brentwood
 SATURDAY, 19th OCT., 8 p.m.
THE HERD
 + ALMOND MARZIPAN

Sat Oct 19
 Coronation Hall
 Kingston
VANITY FARE
 Appletree Promotion
 With Rob Randall and Supporting Group
 Licensed Bar Go-Go Dancers
 7.30-11.30
 members 9/6 Admission 12/6 students 10/-

'THE GREATEST SHOW ON EARTH'
 featuring **OSSIE LAYNE**
 Thurs., 17th Recording
 Fri., 18th Shades Club, Sheffield
 Sat., 19th Gaiety Ballroom, Ramsey
 Sun., 20th The Leofric, Coventry
 Mon., 21st Civic Hall, Dunstable
 Tues., 22nd H.M.S. Dryad, Fareham
 Wed., 23rd The Revolution, W.1
 Management:
LEE ALLEN ENTERPRISES
 01-836 0031
 Agency:
LONDON CITY AGENCY
 01-836 3831

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 Bars till 3 a.m.
 21/- at door (SU-ULU-NUS or Club Cards)
 advance tickets from lyceum
 dress anyhow — now you can enter "mecca" in your hippest gear!

LUCAS and the MIKE COTTON SOUND
 Fri., Oct. 18 ILMINSTER Shrubbery Hotel
 Sat., Oct. 19 CREWE Training College
 Sun., Oct. 20 BEXLEY, Black Prince
 Mon., Oct. 21 SUTTON COLDFIELD Belfry Hotel
 Tues., Oct. 22 Revolution Club CANA VARIETY AGENCY
 43-44 Albemarle Street, London, W.1
 MAYfair 1436

THE REFECTORY BALLROOM
 (Opp. Golders Green Tube)
 LIVE
 EVERY SUN., WED., SAT.
SUPERSOUL
 EVERY MON., FRI.
 SOUL R&B POP
 DISCOTHEQUE
 7.30-11
 Licensed Bar

FREDDY MACK apologises to the Manager and Fans of Samanthas for not appearing on 3rd due to a prior engagement at the Whisky A'GoGo on 13th which involved Barring Clauses.

JOHNNY HOWARD BAND
 RABIN AGENCY 01-836 2816/7/8

PUBLIC NOTICE
 The **FREDDY MACK SHOW** hereby informs all Promoters, Club Managers and other agents, Fans and Friends that there is no longer any Agency connections with London City Agency. As of October 16th, all enquiries should be directed to Colin Johnson, NEMS Enterprises. Tel. 629 6341.

"WOODMAN", BLACKFEN Nr. Bexleyheath off A2
 DANCE TO
THE CO. LTD. | THE EXIT
 ★ Top Soul and Pop Groups — 25th October

PAPERBACK EDITION ALL NIGHT WORKERS
 TOTAL MANAGEMENT Entertainment Ltd.
 146 Chamberlayne Rd., London, N.W.10, 01-969 4368

LEADING EXPONENTS OF PROGRESSIVE BLUES
MOOCHE THE BAND
 WITH SOMETHING TO SAY
 RING BRAINTREE (Mike Heard) 230

THE **TOAST**
 Thurs., Oct. 17 Birdcage, HARLOW
 Fri., Oct. 18 The Grange Club, MIDDLESEX
 Sat., Oct. 19 Dorothy Ballroom, CAMBRIDGE
 Sun., Oct. 20 Pantiles, BAGSHOT
 Mon., Oct. 21 Day Off
 Tues., Oct. 22 Recording
 Wed., Oct. 23 Marquee
 Sole representation
 JOHN EDWARD ENT. AGENCY
 01-806 4645/6494

GRAND THEATRE WOLVERHAMPTON
 BOX OFFICE 25244/5
 6 p.m. SUNDAY, OCTOBER 27 8.30 p.m.
 HAROLD DAVISON PRESENTS
THE KING OF DIXIELAND JAZZ
EARL HINES
ALL STARS
 15/6, 13/6, 10/6, 8/6, 7/6

MOTHERS THE HOME OF GOOD SOUNDS
 A STAGGERING WEEKEND!!
 THIS FRI., OCT. 18th
JUNIORS EYES
 Plus, Plus "JULY"
 SAT. OCT. 19th **BLONDE ON BLONDE** ALSO **TRAMLINE** SOUNDS & THINGS
 SUN. OCT. 20th **FAIRPORT CONVENTION**
 Next week: Deviants, Action, Fleetwood Mac

JUNIORS EYES
 Marquee Martin Agency — 01-REG-7464

THE FELLOWSHIP INN
 Randlesdown Road BELLINGHAM, S.E.6
 (adjoining Bellingham B.R. Stn., 2 mins. from Bellingham Bus Garage)
 Saturday, October 19th
SELOFANE
 Wednesday, October 23rd
FLEETWOOD MAC

BATTERSEA TOWN HALL
 Lavender Hill, S.W.11 (Lower Hall)
 For one night only
 Tuesday, October 22nd
FLEETWOOD MAC
 Doors open 7 p.m.

SURREY ROOMS
 Oval, Kennington, S.E.11
 Sunday, October 20th
LITTLE JOHN AND THE SHADROCKS
 Sunday, October 27th
AMBOY DUKES

Former light-heavyweight contender **FREDDY MACK** who, on February 3rd, 1965, k.o.'d the late Chick Calderwood and then retired afterwards to form the **FREDDY MACK SHOW**, is now making a comeback and is training daily at Solomon's gymnasium from 4.30-7.0.

CRICKETERS INN SOUTHBEND FLEETWOOD MAC
 Stevenson's Blues Dept.
THURS., OCT. 24th

R. & P. ENTERPRISES
 presents at
THE LINKS MAXWELL ROAD BOREHAM WOOD, HERTS.
 Saturday, October 19th
GRAPEFRUIT
 and supporting groups
 Doors open 7 p.m. Fully Licensed Bar Free Car Park

LSE Houghton St WC2
 Holborn ⊕ Temple
Aynsley Dunbar
Retaliation Deviants
Sat 19th Oct 8pm 7/6

THE BIRDCAGE TOWN CENTRE • HARLOW presents
FRIDAY EVENING LATE LATE SHOWS 9 p.m.-2 a.m. Licensed Bars 1.30 a.m. on all dates

Friday, October 18th FELICE TAYLOR LLOYD ALEXANDER REAL ESTATE	Friday, October 25th FANTASTIC U.S.A. SHOW SOUL BROS. WILLIAM BELL BABY MAY THE MAZE QUOTATIONS PLUS THE SONNY BURKE SHOW	Friday, November 1st CHUCK JACKSON/ CARLA THOMAS PLUS THE FANTASTICS	Friday, November 8th THE ORIGINAL IMPRESSIONS PLUS SUPPORTING GROUP	Friday, November 15th INEZ and CHARLIE FOX PLUS SUPPORTING GROUP	Friday, November 22nd THE RONETTES PLUS SUPPORTING GROUP
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100 CLUB

100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)
Thursday, October 17th
CHRIS BARBER
A free drink to all members

Friday, October 18th
TIA JUANA JAZZBAND
Saturday, October 19th
TERRY LIGHTFOOT'S ALL-STAR JAZZBAND

Sunday, October 20th
MR. ACKER BILK AND THE PARAMOUNT JAZZBAND

Monday, October 21st
TERRY SMITH QUINTET

Tuesday, October 22nd
ERIC SILK

Wednesday, October 23rd
TERRY LIGHTFOOT'S ALL-STAR JAZZBAND
FULLY LICENSED BAR
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(Clerk 0337)
Club Telephone No.: MU5eum 0933

STUDIO 51
KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, October 19th, 7.30 p.m.
GOthic JAZZBAND
Sunday, October 20th, 7.30 p.m.
JOHN DUMMER BLUES BAND
Sunday, October 20th, 7.30 p.m.
New Orleans Party Night
BARRY MARTYN'S RAGTIME BAND
with special guests

THAMES HOTEL
Hampton Court, Middlesex
Friday, October 18th
TERRY LIGHTFOOT'S JAZZMEN
Saturday, October 19th
ERIC SILK & HIS SOUTHERN JAZZBAND
Sunday, October 20th
MAX COLLIE'S RHYTHM ACES

WOOD GREEN (Fishmonger's Arms)
SUNDAY
JOHNNY PARKER !!
TUESDAY
JETHRO TULL !!
Special guest: ALEXIS KORNER

THE KENSINGTON
RUSSELL Gdns., HOLLAND ROAD
KENSINGTON, W.14
Buses 49, 27, 73, 9
SATURDAY, OCT. 19th
HUMPH

PitiFUL SOULS
Thurs., 17th Kimberworth & Wing, Rotherham
Fri., 18th Forest Hotel, Blidworth, Nottm.
Sat., 19th Baachcomber, Nottm.
Sun., 20th Tabernacle, Stockport
Mon., 21st Shades, Sheffield
Personal Management
GEORGE CATTERALL
0282 66811/2

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
Sun., Oct. 20th, 7.30-11.15 p.m.
TIME OUT
FREEBANK BENEFIT
Wed., Oct. 23rd, 8.15-11.30 p.m.
JUNIORS EYES
plus SLEEPY

THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI., OCT. 18th (8.00-5.00 a.m.)
TONEIT, ANYONE CARRYING
MELODY MAKER ADMITTED
FREE

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

***NATIONAL HOTHOUSE**
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!

SAT., OCT. 19th (7.30-6.00 a.m.)
TONIGHT

INTRODUCING FROM U.S.A.
AN ALL STAR SHOW
FIRST LONDON CONCERT
***D.D. WARWICK**
(SISTER OF THE FABULOUS
DIONNE WARWICK, MAKES HER
FIRST LONDON APPEARANCE
AT THE FLAMINGO)
COME EARLY FOR THE

***DEE DEE WARWICK**
ALL STAR SHOW WITH
CEDAR SET
***MEMPHIS EXPRESS**
AND JOHNNY FARLOWE
GREAT ALL-NITER SET
***ROCK STEADY AND SOUL**
WITH THE MOST FABULOUS
SOUNDS YOU'VE EVER HEARD.
FROM 4 EXCITING ARTISTS:

SUN., OCT. 20th (7.30-11.30 a.m.)
DON'T MISS THE GREATEST
DISCOTHEQUE SOUNDS WITH
THE VERY LATEST PRE-
RELEASES OF SOUL AND R & B
MR. EXCITEMENT !!

***JOHNNY FARLOWE**
ALL GIRLS CARRYING MELODY
MAKER ADMITTED FREE

WED., OCT. 23rd (7.30-11.30 a.m.)
THE MIDWEEK BIG NITE OUT
HE'S HERE WITH THE
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THE MIDWEEK BIG NITE OUT
HE'S HERE WITH THE
JOHNNY FARLOWE SHOW

CLUBS

SATURDAY
BLACKBOTTOM STOMPERS.
Green Man, Blackheath.
BOBBY BREEN, John Taylor
Trio. — Lord Napier, Thornton
Heath.
CASA LOMA Jazz Band, Rail-
way Hotel, Putney High Street.

CROMWELLIAN
MADDENING CROWD
MANAGER WEYBRIDGE 43709
ERIC SILK, Thames Hotel,
Hampton Court.
FROGISLAND JAZZBAND,
George & Dragon, Bedford.
GLASTONBURY TOWN HALL
(SOMERSET)
This Saturday, 19 October Adm 7/6

SKIP BIFFERTY!
ALSO TIME CYCLE
MEMPHIS EXPRESS
FLAMINGO.
NEW ERA JAZZBAND
Waterman's Arms, Isle of Dogs
Also Sunday
ROYAL OAK, M.J.S. CLUB —
PHIL SEAMAN QUARTET with
STAN ROBINSON.

SAM APPLE PIE
BARKING COLLEGE
THE COFFIN, 39 Gerrard St.,
W.1. Saturday and every night,
10 to 4, dancing, Sinatra, Count
Basie, Matt Monro, Sinatra
Society members welcomed.

SUNDAY
ALL THE LATEST PRE-RELEASES
BLUEBEAT: SOUL: SKA: ROCK
STEADY RECORDS FROM
JOHNNY FARLOWE AT THE
FLAMINGO TONIGHT. SEE MAIN
ADVERT IN COLUMN 2.
BILL BRUNSKILLS Jazzmen,
Fighting Cocks, Kingston.
BILL GREENOW
STRONG JAZZ
12-2 p.m. Prince of Wales, Dall-
ing Road, Hammersmith (next
Ravenscourt Park Tube).

BOTTLENECK BLUES CLUB
SAM APPLE PIE
& HIS EXPLODING GUM BOOTS
BRIGHT GREEN OCTOPUS KNEES
LIGHTSHOW. RAILWAY TAVERN,
ANGEL LANE, STRATFORD
OPENING FRI., OCT. 25

ASGARD
SEE NEXT WEEK FOR DETAILS

THURSDAY
ERIC SILK, Whittington Hotel,
Pinner.
FISHMONGER'S ARMS, WOOD
GREEN, EVERY THURSDAY from
November 7. 8-10.30
FREDDY RANDALL
AND HIS BAND
with guests
JAZZ ORGAN and Blues with
the Jeff Reed Trio and Peter
Demmer, The Grapes, Hayes.
JOHN KEEN Jazzband, RAIL-
WAY HOTEL, Putney.
JULIA DOIG, Peter Bond Quar-
tel, Bickley Arms, Chislehurst.
NEW STATE JAZZBAND, Green
Man, Plumstead.
THREE TUNS, Beckenham.
TREVOR TOMKINS quartet, fea-
turing Peter Shade, vibes.

FRIDAY
ALL-NITER SESSION AT THE
FLAMINGO FROM 8 p.m. TILL
DAWN. LIVE BANDS PLUS
JOHNNY FARLOWE DIS-
COTHEQUE. SEE MAIN ADVERT
IN COLUMN 2.
ELMER CRUMBLEY'S JAZZ
BABES, Red Lion, Brentford.
FORT NEEF band — Lord
Napier, Thornton Heath.
HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
**THE DON RENDELL/
IAN CARR QUINTET**
JOHN PETTIFER TRIO
JAZZ AT DOWNE (South of
Bromley, off A21) **ROD KELLY**
Band plus **DAVE HOLDSWORTH.**

MEMPHIS EXPRESS
CROWN HOTEL, MARLOW
MODERN JAZZ at the White
Hart, Southall. Tony Keys Sextet.
NEW ERA JAZZBAND
Elm Park Hotel, Hornchurch
OSTERLEY JAZZ CLUB, BILL
NILE BAND.
ROYAL OAK M.J.S. CLUB —
PHIL SEAMAN QUARTET with
PETE KING.

SUNDAY cont.
BLACK PRINCE Hotel, Bexley,
K at Mike Cotton sound with
Lucas.
COOKS, CHINGFORD
Royal Forest Hotel
HILLTOP PARADISE OF JAZZ
TERRY LIGHTFOOT'S JAZZMEN
CY LAURIE JAZZCLUB, 7.30-
11 pm, Bedford Corner Hotel,
Bayley St, London, WC1. Bar
opens to 11.30 pm.
FORT NEEF band — Lord
Napier, Thornton Heath lunch.
Time.
GRAVESEND TERMINUS, Stuart
Road, **ART THEMAN / DAVE**
GELLY plus **MICK HAMER** trio —
Forecast: Outside, persistent rain,
inside, a raving scene.
ELM PARK HOTEL
New Era Jazzband Lunchtime Jam
Session
THE COPPER
JAZZ ON TOWER BRIDGE
DON RENDELL
TONY LEE TRIO
COMMENCING 8 PM
THE ORIGINAL EAST SIDE
STOMPERS, Camberley.
TOBY JUG, TOLWORTH, SURREY
FROM U.S.A.
THE FANTASTICS
AN INCREDIBLE SHOW — YOU
MUST SEE IT.

MONDAY
AT LAST the incredible
SMOKEY RICE
BLUES BAND, LOFT, AYLESBURY
BLACK PRINCE Hotel, Bexley,
Kent. Max Collie.
COOKS FERRY INN
ANGEL ROAD, EDMONTON
CHICKEN SHACK
FISHMONGER'S ARMS, WOOD
GREEN, EVERY SUNDAY MORN-
ING 12-2
FREDDY RANDALL
AND HIS BAND
GOthic JAZZBAND, Earl of
Sandwich, W.C.2.
HALF MOON, PUTNEY
CHRIS WALKER'S
JAZZBAND
HIGHWAYMAN, Camberley.
RENDELL-CARR QUINTET.
MAIDSTONE, "Tudor House,"
TERRY LIGHTFOOT.
PYE RECORDING ARTISTS
SHAKY VICK
AT THE CROWN, BOREHAMWOOD
READING "SHIP," BOB
WALLIS.
THE BLUE HORIZON
GETHSEMANE
Nag's Head, 205 York Rd., S.W.11.
Buses 44 and 170
THE ORIGINAL EAST SIDE
STOMPERS, "Green Man," High
Road, Leytonstone.
THE RESURRECTION
BLACK BULL, WHETSTONE, N20
PEGASUS
+ PALE GREEN LIMOUSINE
NEXT WEEK
JON HISEMAN COLLOSSEUM

TUESDAY
AT THE PLOUGH ILFORD
AFRO-CUBAN NITE
BRIAN EVERINGTON QNT
BAKERLOO BLUES LINE,
HENRY'S BLUESHOUSE
CROWN HOTEL, STATION STREET
BIRMINGHAM

TUESDAY cont.
ERIC SILK, 100 Club, Oxford
Street.
"GEORGE," MORDEN: TERRY
LIGHTFOOT.
PEANUTS — Kings Arms,
Bishopsgate The Noel McPhie Group.
SAMMY RIMINGTON QUARTET
Lord Napier, Beulah Road, Thorn-
ton Heath.
SLOUGH, "Good Companions":
ALEX WELSH.

WEDNESDAY
ALL THE LATEST PRE-RELEASE
BLUEBEAT: SOUL: SKA: 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.
CRAWDADDY
Athletic Ground
RICHMOND
7.30-11
SAM APPLE PIE
Lic. Bar. Car Park D.J. Pat. B.
FELTHAM, "CRICKETERS,"
MONTY SUNSHINE.
GOthic JAZZBAND, Earl of
Sandwich, W.C.2.
HITCHIN, Hermitage Ballroom,
Cy Laurie.
NEW SEDALIA, Holloway
Castle (opposite Holloway Prison).
TOBY JUG, TOLWORTH, SURREY
THE COLOSSEUM
**JON HISEMAN/
DICK HECKSTALL SMITH**

FAN CLUBS
1/4 per word
CASUALS Official Fan Club,
S.a.e. Josephine Payne, 9 Tallies
Hill, Ewell, Surrey.
KENNY BALL Appreciation So-
ciety. — S.a.e. to Miss Pat Saun-
ders, 18 Carlisle Street, W.1.
THE OFFICIAL PLASTIC PEN-
NY FAN CLUB. — S.a.e. to Char-
lotte & Maureen, c/o Dick James
Music, 71-75 New Oxford Street,
W.C.1.
VINCE EDWARD FAN CLUB.
Sae. Ruth Conich, United Artists
Records, 37 Mortimer Street, W.1.

HOTELS
1/4 per word
STONEHALL HOUSE HOTEL (20
minutes West End). First class
room and breakfast hotel. Terms
from 22s. 6d. daily. Hot and
cold, fully centrally heated all
rooms. Showers/bath inclusive.
TV / Radio lounge. AA/RAC re-
commended. 37 Westcombe Park
Road, Blackheath, London, S.E.3.
01-858-1595.

HOPBINE nr. N. Wembley Station
THE TOMMY WHITTLE CLUB
presents
HAROLD McNAIR
This Thursday, Oct. 17th, 8 p.m.
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CLEO'S NIGHT

AT
RONNIE
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SUNDAY
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8.30 p.m.

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London Debut of
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Blues is the healthiest thing on the British musical front

Before long British blues will be No. 1 in the hit parade

IN REPLY to your correspondent George Piggot (Mailbag 5/10/68) we would like to say that here at Saydisc Matchbox we feel that the British Blues scene is the healthiest thing happening on the musical front in Britain at the moment.

This American music has been taken by British artists and moulded into something new and convincing and here at Matchbox we are amazed at the interest the Americans, and the world generally, are showing in British Country Blues.

Before long British Blues will be at No 1 in the Hit Parade.—GEF LUCENA, Managing Director, Saydisc (Matchbox) Ltd, Badminton, Gloucestershire.

a good look at some of the groups who have had number one hits in this country. I don't see them wearing bowler hats and pinstripe suits.—BOB KENDRICK, London, SW1.

POP RECORDS very often sell simply because they are good for dancing. Blues music is generally for listening to and is a more specialised type of music.

The popularity of Blues is illustrated quite clearly by glancing at the LP chart and the MM Poll.—TONY ROSETTI, Nottingham.

NOTE: Mr Piggot's anti-Blues letter drew the largest number of letters in the history of Mailbag.—Editor.

IN AN LP review (MM 5.10.68) a nameless reviewer criticises British studios in general and makes a particular criticism of the best recording engineer in the country, Glyn Johns.

Firstly, Glyn Johns was not the engineer on the Nice's album, "The Thoughts of Everlist Davjack." Second, if the Cream's "Disraeli Gears" is an example of what an American studio can do, forget it. The recording quality on both that album and "Wheels Of Fire" leaves a lot to be desired.

It's about time people stopped knocking British studios and engineers, especially since a group of the calibre of the Steve Miller Band chose to come to London to record their first album, and took Glyn Johns back to America to record their second.—MIKE WILLIS, London, SW1.

What's wrong with audiences?

I HAVE just returned from the very entertaining Scott Walker package show. All the artists were extremely good, especially Terry Reid, who has a fantastic voice, and Scott himself was excellent, as usual.



SCOTT: 'excellent'

What spoiled the evening for me was the behaviour of some of the audience. Two girls sitting next to me talked incessantly in loud voices all the way through, got up at least half a dozen times, and started swearing at Scott in the middle of a very moving number.

What prompts people to pay good money to see a show and then sit and discuss what they had for dinner two weeks ago?—JANICE MORRIS, London, N16.

I RECENTLY went to see Sinnerman And Sara who were advertised as "one of England's best folk groups." And yet they only did one English folk song. I don't deny that they make

a tolerable job of songs like "Green Back Dollar," but surely England's best folk groups should be able to do English folk songs as well as American.—M. COLE, London, SW9.

POP PROGRESSIVES call for a more meaningful approach to music. The Wallpaper-Bubblegum sect cry out for simplicity. The Beatles succeeded years ago in combining the two and as a result have deservedly retained their position at the top of the scale.—C. EVANS, Tredegar, Mon.

ALAN FREEMAN from New York on Pick Of The Pops was 'orrible. Those sickly one-sided conversations with Pete Murray are revolting.

And that phone call Mr Freeman made to Shirley Bassey was the absolute end. I almost threw up into my Sunday afternoon beans on toast.—ROY LAWRENCE, London, SW15.

SOMEBODY PLEASE have a word in Tony Blackburn's ear and tell him it's Mary Hopkin, not Hopkins.—R. HARRISON, Great Yarmouth.

I WAS surprised that Christopher Bird, in his article on the New Jazz Orchestra, did not mention the absence of sax man Tom Harris. Harris is, now of course, doing great things with the Web, bringing pop and jazz that little bit closer.—R. S. HEFFER, London, SE12.

THANK YOU, Pete Drummond, for bringing some much appreciated light into my normally dull Friday mornings.

With the help of some interesting and progressive records he has transformed Midday Spin from a boring barrage of sock-it-to-me sounds to a worthwhile hour's entertainment.—T. G. McBRIDE, Co Cork.

FOR THOSE MM readers who are trying to choose between pop, blues and soul, I suggest they listen to some of the old Hendrix and Cream LPs. These records combine all categories and provide entertainment for all people.—MISS JAYNE GOULD, Rushden, Northants.

SURELY MR PIGGOT is joking? So John Mayall, Fleetwood Mac and Chicken Shack play rubbish and the proof is their lack of hit records? As far as I can see the Pop 30 is hardly a very accurate guide as to what is rubbish and what is not. I would point out to Mr Piggot that all three groups have had records in the LP Chart. But perhaps Mr Piggot failed to notice this in his eagerness to inform us that nobody he knows likes them.—GUY COOPER, Secretary, Leicestershire Blues Appreciation Society, Loughborough.

AS JOHN MAYALL has said: "Blues is a reflection of a man's life," and since most blues is about the basic trouble, worry and dissatisfaction of life, do you really think Mr Piggot that a bluesman could portray these feelings sincerely if he wore a suit or flower shirt which suggest the opposite?—PADDY CASE, Oxford.

NO, GEORGE PIGGOT, John Mayall has never had a number one. Neither have Maria Callas, Yehudi Menuhin, Ravi Shankar, Spike Milligan, the Band of the Coldstream Guards, the Berlin Philharmonic Orchestra and one or two others.

How does "everyone you know" feel about these artists?—JACKIE HAYDEN, Sandford, Co Dublin. ● LP WINNER

IF MR PIGGOT feels so strongly that British Blues groups have a bad influence on teenagers because of their dress, may I suggest he takes

PETE'S ONE OF BRITAIN'S BEST

PETER KING is one of our most underrated players and I congratulate you on the full page bit. I think Peter was wise to forget the Ray Charles offer as he has so much to offer us himself.

The great idea of Peter and Philly Joe Jones together will really be something to look forward to. I was most fortunate to have a play with King one time at Ted Pope's pub at Plumstead and found him a very pleasing person, not at all affected, just intent on playing his horns and getting involved in the music around him.—P. LAPPER, London, N5.



PETE KING

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