

# Melody Maker

NOVEMBER 16, 1968

1s weekly

## STONES TV

## ROCK SHOW

Album out Nov. 22

THE Rolling Stones are to produce their own TV spectacular, called The Rolling Stones' Rock and Roll Circus.

The group will tape the show in a London TV studios in December. It will be made in colour and will be shown in Britain and America. Negotiations for the sale of the spectacular to one of Britain's TV companies will take place shortly.

Working on the show with the Stones will be Mike Lindsay-Hogg, who made the film of "Jumpin' Jack Flash" and who may be involved in filming the Beatles' forthcoming live performances.

### UNDERGROUND

Already fixed for the show are Traffic and two American underground attractions, Taj Mahal and Dr. John. A spokesman for the group said on Monday: "Other artists that the Stones dig are also being approached but these have not yet been finalised." The group also plan to feature clowns, dwarfs and animals.

It is likely that one of the principal independent TV companies such as London Weekend Television or Granada will purchase the programme for screening in Britain.

The Stones' long-awaited album "Beggar's Banquet" is finally to be released — on November 22.

A spokesman for the group announced this at presstime but said: "I have no further concrete details at the moment, but I think that the cover will have merely the words 'The Rolling Stones' and 'R.S.V.P.' on it."

The original cover which caused a dispute between the group and Decca Records featured a photograph of a wall covered in graffiti. This is not now likely to be used.

REMEMBER VOTE IN THE JAZZ POLL PAGE 10

## BLUES SCENE

SPECIAL PREVIEW OF THE

68

MM BLUES CONCERT AT LONDON'S FESTIVAL HALL



-P8



### Donovan: 2 British dates

DONOVAN, who returned from a highly successful month long tour of America on Tuesday, has been fixed for two British concert dates.

He stars at London's Royal Albert Hall on January 31 and Manchester's Free Trade Hall on February 1.

Agent Vic Lewis said on Monday that these would be Donovan's only British appearances for some time, apart from a probable appearance in Cilla Black's new BBC-TV series, probably in January.

### GROSS

Donovan arrived back from America having grossed more than 500,000 dollars for 28 concerts including New York's Carnegie Hall and the Hollywood Bowl.

Today (Thursday) he goes into the recording studios with recording manager Mickie Most to record four new songs he has composed. From these will be chosen a new single which will be rush-released in time for Christmas.

On December 7, he starts a 10-day tour of Europe which consists of concerts in major cities including Vienna and Berlin.

DON: Record

### COCKER TELLS

ALL page 15

### ENGLISH PUB



WITH MELODY MAKER READERS AT THE BERLIN JAZZ FESTIVAL - P10

# MELODY MAKER POP 30

- 1 (5) **ELOISE** Barry Ryan, MGM
- 2 (1) **WITH A LITTLE HELP FROM MY FRIENDS** Joe Cocker, Regal Zonophone
- 3 (2) **GOOD, BAD AND THE UGLY** Hugo Montenegro, RCA
- 4 (8) **THIS OLD HEART OF MINE** Isley Brothers, Tamla Motown
- 5 (3) **ONLY ONE WOMAN** Marbles, Polydor
- 6 (4) **THOSE WERE THE DAYS** Mary Hopkin, Apple
- 7 (6) **LIGHT MY FIRE** Jose Feliciano, RCA
- 8 (9) **ALL ALONG THE WATCHTOWER** Jimi Hendrix, Track
- 9 (17) **BREAKIN' DOWN THE WALLS OF HEARTACHE** Bandwagon, Direction
- 10 (7) **LITTLE ARROWS** Leapy Lee, MCA
- 11 (13) **MEXICO** Long John Baldry, Pye
- 12 (15) **LISTEN TO ME** Hollies, Parlophone
- 13 (11) **HEY JUDE** Beatles, Apple
- 14 (10) **MY LITTLE LADY** Tremeloes, CBS
- 15 (14) **JESAMINE** Casuels, Decca
- 16 (25) **ELENORE** Turtles, London
- 17 (12) **LES BICYCLETTES DE BELSIZE** Engelbert Humperdinck, Decca
- 18 (16) **A DAY WITHOUT LOVE** Love Affair, CBS
- 19 (23) **IF I KNEW THEN WHAT I KNOW NOW** Val Doonican, Pye
- 20 (22) **HARPER VALLEY P.T.A.** Jeannie C. Riley, Polydor
- 21 (27) **RUDI'S IN LOVE** Locomotive, Parlophone
- 22 (24) **YOU'RE ALL I NEED TO GET BY** Marvin Gaye and Tammi Terrell, Tamla Motown
- 23 (18) **THE WRECK OF THE ANTOINETTE** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 24 (21) **MAGIC BUS** Who, Track
- 25 (30) **MAY I HAVE THE LAST DREAM WITH YOU** Malcolm Roberts, Major Minor
- 26 (19) **THE RED BALLOON** Dave Clark Five, Columbia
- 27 (—) **I AIN'T GOT NO — I GOT LIFE** Nina Simone, RCA
- 28 (—) **I'M A TIGER** Lulu, Columbia
- 29 (—) **LILY THE PINK** Scaffold, Parlophone
- 30 (20) **LADY WILLPOWER** Gary Puckett and the Union Gap, CBS

## top twenty albums

- |  |  |
|--|--|
| 1 (2) <b>HOLLIES GREATEST HITS</b> Hollies, Parlophone                 | 12 (12) <b>THE GRADUATE</b> Soundtrack, CBS                    |
| 2 (1) <b>LIVE AT THE TALK OF THE TOWN</b> Seekers, Columbia            | 13 (14) <b>WHEELS OF FIRE (Double Album)</b> Cream, Polydor    |
| 3 (3) <b>IDEA</b> Bee Gees, Polydor                                    | 14 (16) <b>IMPACT</b> Various Artists, Columbia                |
| 4 (4) <b>BOOKENDS</b> Simon and Garfunkel, CBS                         | 15 (11) <b>BOOGIE WITH CANNED HEAT</b> Canned Heat, Liberty    |
| 5 (8) <b>THE GOOD, THE BAD AND THE UGLY</b> Soundtrack, United Artists | 16 (10) <b>A MAN WITHOUT LOVE</b> Engelbert Humperdinck, Decca |
| 6 (5) <b>THE SOUND OF MUSIC</b> Soundtrack, RCA                        | 17 (—) <b>FELICIANO</b> Jose Feliciano, RCA                    |
| 7 (9) <b>THIS WAS</b> Jethro Tull, Island                              | 18 (17) <b>IN SEARCH OF THE LOST CHORD</b> Moody Blues, Deram  |
| 8 (19) <b>ELECTRIC LADYLAND</b> Jimi Hendrix Experience, Track         | 19 (—) <b>JUNGLE BOOK</b> Soundtrack, Disneyland               |
| 9 (7) <b>TRAFFIC</b> Traffic, Island                                   | 20 (—) <b>WAITING FOR THE SUN</b> Doors, Elektra               |
| 10 (6) <b>DELILAH</b> Tom Jones, Decca                                 |  |
| 11 (15) <b>THE WORLD OF MANTOVANI</b> Mantovani, Decca                 |  |

## u.s. top ten

- |   |  |
|---|--|
| 1 (1) <b>HEY JUDE</b> Beatles, Apple                        | 6 (6) <b>WHITE ROOM</b> Cream, Atco                    |
| 2 (2) <b>THOSE WERE THE DAYS</b> Mary Hopkin, Apple         | 7 (4) <b>LITTLE GREEN APPLES</b> O. C. Smith, Columbia |
| 3 (3) <b>LOVE CHILD</b> Diana Ross and the Supremes, Motown | 8 (—) <b>WHO'S MAKING LOVE</b> Johnny Taylor, Stax     |
| 4 (7) <b>MAGIC CARPET RIDE</b> Steppenwolf, Dunhill         | 9 (—) <b>ABRAHAM, MARTIN AND JOHN</b> Dion, Laurie     |
| 5 (5) <b>HOLD ME TIGHT</b> Johnny Nash, JAD                 | 10 (8) <b>ELENORE</b> Turtles, White Whale             |



TREMELONES: German tour

## Tremeloes to release Bob Dylan single

A NEW single by the Tremeloes is to be rush-released on November 29. It's a Bob Dylan song, "I Shall Be Released."

The group heard the Marmalade performing the song when they toured together recently in Israel. The Marmalade did not want to record it, so the Tremeloes recorded the number immediately after returning from Israel. No B side has been decided yet.

The Tremeloes flew off to South America on Sunday to appear at a song festival in Buenos Aires and for concerts in Rio, Uruguay and Buenos Aires. They return to South America in February for a three week tour which will take in Chile and Venezuela.

On New Year's Eve, they fly to Sweden for a seven day tour, opening on December 31 in Stockholm and including dates in Denmark and Norway.

They visit Germany (January 9-12); Holland (13, 14); Belgium (15) and Germany again (16-19).

On November 26 they open for a week in cabaret, doubling the Latino South Shields and the La Dolce Vita, Newcastle.

## DYLAN TO RETURN

NEW YORK, Monday — Bob Dylan is expected to return to personal appearances next spring, reports Ren Grevatt.

Tentative plans revealed this week call for about 10 concerts in major showcases and it is reported that Dylan is asking 50,000 dollars per concert.

Dylan has been seen on a number of occasions recently on both the East and West Coasts.

(See Page nine)

## WITHERSPOON TOUR

AMERICAN JAZZ and blues singer Jimmy Witherspoon opens a new British tour at Haverfordwest on November 23.

On November 28 he plays a double date in London, at the Marquee Club and the Scotch Of St James.

Other dates set are: Boat Club, Nottingham (24), Quaintways Club, Chester, (25), Liverpool University (26), Ravensbourne College Of Art, Bromley (30), Leofric Hotel, Coventry (December 1), Black Prince, Bexley (2), Hull University (4), Leicester University (6) and Mothers Club, Birmingham (8).

**HENDRIX, CREAM NOW... MAYALL U.S. TOUR**

JOHN MAYALL and his group have been fixed for their third American tour.

They fly to the States on November 21.

(See page eight)

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## MELODY MAKER YEAR BOOK 1969

For full details turn to page 28

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**RCA**

## RECORDS OF THE WEEK "THE GOOD OL' DAYS"

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The Crowns — P.M. 745

"DOCTOR GOLDFOOT & HIS BIKINI MACHINE"

The Bees — P.M. 744

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## FIFTH COLUMN PLUS TWO

This week I'm going to have a go about FONTANA's lovely folk productions because nobody else seems to and they are all much too good to miss. First of all we have Wally Whyton's first LP for FONTANA with the lovely title of IT'S ME MUM! (STL 5476 stereo playable mono) which is a really smashing album and it's about time somebody shouted about it before old Nugent McSpurdley does IT'S ME MUM! is Wally's first "grown-up" record — by "grown-up" I mean we don't have lots of kiddies songs that we have come to expect from Wally through his TV shows, but some beautiful ballads (some written by Wally) plus songs like GREENBACK DOLLAR, 1913 MASSACRE, a very funny version of SAN FRANCISCO BAY BLUES and DON'T SEND MY MOTHER TO PRISON and, of course, the LP features Wally's very successful single — GENTLE ON MY MIND. Like I said earlier — this is a smashing record — go out and get it.

Another album you must get is JEREMY TAYLOR — HIS SONGS (STL 5475 stereo playable mono). If you don't know already Jeremy and John Wells wrote MRS. WILSON'S DIARY, and on Jeremy's LP he sings one of the songs from the show, HERE I KNEEL (Mrs. Wilson's Lament). Apart from that track Jeremy roars through the LP with 14 other titles including some very funny poems and some great send-ups of the establishment — Like I'M BACKING BRITAIN TALKING BLUES and PARLIAMENTARY QNE-STEP. There is one particularly sad song called YOUNG PAUL and then in complete contrast there is THE BELLE OF BARNSTAPLE, in fact, if you want an LP to really entertain you and make you think at the same time — this is just right for you. By the way — if you live Manchester way, I believe you see Jeremy quite a bit on TV — it's a shame his show isn't net-worked so that everyone can see him — he's a great entertainer.

The other week the "MM" made TEN OF THE BEST WITH THE SPINNERS Folk LP of the month — and they're right, it's a great album — a sampler actually — at the very reasonable cost of 13/11 — the catalogue number is SFXL 51 (stereo playable mono). The idea of the album is to give a history of the SPINNERS in song — in fact it's an LP to celebrate their 10th anniversary as a group. There is one track for each year and you don't have to be a genius to work that out — that means ten lovely titles including MAGGIE MAY, A-ROVING, AMEN and PLEASANT AND DELIGHTFUL. I am sure this will be a very successful LP for these gentlemen — and I am sure it will bring them even more fans than they already have.

At last — FONTANA have this year's album by MARTIN CARTHY and DAVE SWARBRICK ready — it will be released later this month — so you'd better leap into your dealer and order it now. The title of the album is BUT TWO CAME BY (STL 5477 stereo playable mono). It has 11 tracks including two contemporary songs, one by SYDNEY CARTER called LORD OF THE DANCE, and the other is BRASS BAND MUSIC by LEON ROSSELSON. Other titles include SHIP IN DISTRESS, CREEPING JANE, LONG LAMKIN AND MATT HYLAND. As usual Martin's sleeve notes are really informative, they are a treat to read, Martin and Dave must have one of the most popular acts on the folk scene today — they always seem to be working — that's why I'm so pleased to announce that the LP is ready for release — now all we have to do is get them to start next year's LP — in the meantime go out and order their new album now.

Well, I feel a bit better now I've had a bit of a go so don't forget there are four lovely Fontana LPs for you to get before Christmas.

Don't forget to look for the next thrilling instalment of the 5th Column — 2

# Melody Maker

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## British tour for Byrds

AMERICA'S BYRDS are in line to tour Europe for three weeks for agent Vic Lewis. The trip, currently under negotiation, would probably be in February next year. The tour would be mainly in Europe with only one appearance (possibly for two concerts) at London's Royal Albert Hall.

## MARMALADE'S 1st LP

THE MARMALADE'S first album is released tomorrow (Friday) with the title "There's A Lot Of It About" not "Toast To The Marmalade" as originally announced. They open in cabaret on Sunday (17) doubling the Latino, South Shields and La Dolce Vita, Newcastle, for a week.

TOM JONES and Dusty Springfield had appearances on American television cancelled this week because of a musicians' strike.

Tom should have appeared on the Ed Sullivan Show and taped a spectacular with Nancy Sinatra, while Dusty should have taped a special. But at presstime, all shows were cancelled.

Tom flew to New York with agent Colin Berlin on Sunday for talks with the American CMA agency and for promotion with the hope that the strike would be off.

The TV special taped by Tom in London recently will be shown on American TV in January, reports Ren Grevatt. It has now been decided that his weekly TV series will start soon after that.

Tom Jones will visit Australia in the New Year for a season at Sydney's Chequers Hotel — venue of Cilla Black's recent trip.

Tom has been booked to guest on David Frost's TV show on December 1, and then visits Germany, Vienna and Paris, returning home for Christmas.

## DAVE CLARK SINGLE

A NEW SINGLE by the Dave Clark Five, "Live In The Sky" is rush-released tomorrow (Friday). The number was written by Dave Clark and lead singer Mike Smith.

The B side, written by Dave Clark and Dennis Payton, is "Children."

The A side features a recording of the 100,000 crowd at Wembley Stadium for the World Cup final in 1966.

Also rush released is a new album "5 By 5," to celebrate the group's five years as professionals.

## SUDHALTER LEAVES

AMERICAN CORNETTIST-pressman Dick Sudhalter leaves Britain tomorrow (Friday) for a journalistic post in Belgrade after two years in this country.

His departure probably means the break-up of the Anglo-American All Stars, a group featuring two U.S. players (Sudhalter and pianist

# MUSICIANS' STRIKE HITS TOM'S U.S. TV APPEARANCES



TOM JONES: Ed Sullivan date

Henry Francis), John R. T. Davies, of the AAA, told the MM on Monday: "I cannot see the band carrying on as it was. A few of us may get together from time to time, but when a man like Dick leaves he takes an awful lot with him."

Sudhalter and the AAA recorded last week for EMI. They were to have featured on BBC's Radio 1. Shows are also being transmitted on Radio 2 during the Christmas period.

## CAT'S U.S. TOUR

CAT STEVENS' American trip has been settled and he will fly to New York on February 2 for ten days of TV, radio and promotion appearances.

He will remain in the New York area with the possible exception of a two-day visit to the West Coast.

On February 22, Cat starts a ten-day Continental tour, spending two days each in Holland, Belgium and Luxembourg, three in Paris and one in Frankfurt, Germany.

Cat is also to write three songs for a Greek film and will go to Athens to work on the film next April 12.

## CHRISTMAS SPECIALS

ENGELBERT HUMPERDINCK, Johnny Cash and Val Doonican have all been signed for Christmas specials by BBC's Radio 1. Shows are also being transmitted on Radio 2 during the Christmas period.

On Monday, Engelbert recorded his show, which goes out on the afternoon of Christmas Day. Guests are Billie Davis, Casuals and Move.

Johnny Cash Show is transmitted on Boxing Day, while the Val Doonican Show had not been scheduled at presstime.

## TOM TO RETURN

TOM SPRINGFIELD is planning to resume the singing career he gave up when the Springfields folded five years ago.

His current album, "Sun



WHO

## Theatre manager drops curtains on Who concert during 'violent' act

CURTAINS WERE closed on the Who's concert last Friday at Walthamstow Granada because "of the violence of their act."

Curtains were closed by John Arm, booking manager for the Granada circuit.

Mr Arm told the MM on Monday: "I closed the curtains because I get a bit tired of violence on stage. It's not necessary. I've told the Who that before."

"They say violence is a big part of their act in America, but I said what they do in America is one thing, and what they do in England is entirely different."

"But everything went off all right at the Adelphi. Slight the following night."

"It was just a bit of a flare up on their part."

A spokesman for the Who said: "There was an objection to violence on stage and that the act was too long. The curtain was closed, but the Who's road manager raised it again." (See review on page 6.)

## BLUE HORIZON TOUR

CHICKEN SHACK, Fleetwood Mac and producer Mike Vernon fly to Sweden tomorrow for a 10-day tour titled "Mike Vernon and Blue Horizon present..." They will do concerts and TV and four days of radio interviews. The tour will also spend a

## STATUS DOUBLE

STATUS QUO currently have numbers one and three in the Spanish Hit Parade with "Pictures Of Matchstick Men" and "Ice In The Sun" respectively.

They go to Spain for three days of TV and radio work from December 9 and then return to Madrid from January 20 to 26 to record their own series of six TV spectaculars.

From January 1 to 10 the group goes to Germany and they start their three-week tour of Australia on March 6.

## Jeannie C. Riley due



JEANNIE

JEANNIE C. RILEY, girl who topped the American charts with "Harper Valley PTA" flies to Britain for a three-day record promotional trip next Tuesday (19).

She guests on Top Of The Pops on Thursday (21) and will also appear "live" on tape programmes for Radio 1 Club, Dave Cash, Seen And Heard and Country Style. Jeannie flies back to America on Friday (22).

day in Norway and Finland. Mike Vernon flies to America on December 17 for six weeks. He will be recording two groups for Blue Horizon — Winter, from Houston, Texas, and Sweet Stavin Chain, from Philadelphia. He is also having business meetings to set up distribution of Blue Horizon in America from February 1. The label will be distributed by Epic.

Fleetwood Mac's next British album "English Rose" will be a double album released in February and Chicken Shack's new LP "O.K. Ken?" will be released on January 10.

## PENTANGLE DATE

PENTANGLE are to appear in Coventry Cathedral on January 29 in a special solo concert arranged by the Lanchester College of Technology.

Pentangle guitarist Bert Jansch has completed a solo album for Transatlantic which will be released in January and bassist Danny Thompson is working on material for an album with his own trio.

The Pentangle's new album "Sweet Child" has now been released.

## BARRY HALL KILLED

BARRY HALL, drummer with Joe Brown's Bruvvers, was killed in an accident on the M1 motorway at the weekend.

Barry, who only joined the Bruvvers three days before the accident, was driving back to London after appearing with Joe Brown at the new Showboat, Middlesbrough. His car crashed. It is believed he may have fallen asleep at the wheel.

The group's MD, George Paterson, told MM: "We are all shocked because he had been working with the group that night and was on his way home."

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# SPECIAL AUDIENCE FOR BEATLES' LIVE SHOWS

## Stevie Wonder, Canned Heat, Four Tops, Little Richard for Britain

VISITS to Britain by Stevie Wonder, Canned Heat, Four Tops and Little Richard were all being finalised on Monday by promoter Arther Howes.

Stevie Wonder opens a three-week tour in London on March 7. Canned Heat plan a return trip to Britain in January.

Four Tops should open in Germany on January 6 and, following other continental dates, they fly to Britain.

Little Richard will also probably be here in January. Meanwhile only 100 first house and 70 second houses seats were available at pre-time for the Beach Boys opening date at the London Palladium on Sunday, December 1.

As reported in the MM a fortnight ago, the Beach Boys will record "live" during the show for a Capitol Records album.

The group have now decided to continue this "live recording" on another date — at the Finsbury Park Astoria on December 8.

### Cream to cut one more album

NEW YORK, Monday. — The Cream are to cut one more album before breaking up as a trio later this month.

Confirmed last week was a plan for producer Felix Pappalardi to fly to New York from California to start recording immediately with the group, reports Ren Grevatt.

Another LP of live performances taken from tapes of at least six American concerts, is being edited and packaged for January release.

In England, the Cream make their farewell concert appearances at the Royal Albert Hall on November 26. They will play two concerts (the first starting at 5.45 pm, and having no interval).

Each member of the group will record independently with their own groups but all still remain under the management of Robert Stigwood.

THE BEATLES' live appearance at London's Roundhouse will consist of a run-through, a dress rehearsal and a final show, each before a special invited audience.

The shows will take place between December 14 and 21 and the final date has not been finalised.

Press officer Derek Taylor told MM: "The group will be playing tracks from their album, old rock and roll tunes anything they feel like or can play. It'll be informal and flexible."

The audiences for the three appearances will be specially invited but no details have been decided about how tickets will be distributed.

A new Apple single, "Maybe Tomorrow" by the Iviets is released tomorrow (Friday) and an album by American singer James Taylor, titled "James Taylor" is released in December. "But he won't be able to promote it," said Taylor, "he is at present in hospital in New York with a nervous breakdown."

### CZECH SWAP

AGENT VIC Lewis flies to Prague, Czechoslovakia next week to start talks on an East-West pop exchange.

Lewis, who has already signed a Czech girl singer, Vera Maria, to a management, agency and recording contract, is to have talks with the Czech Department of Culture about inaugurating tours of Czech artists in the



BEATLES: "tracks from their album"

West (including America) and sending leading international pop artists to Czechoslovakia.

He told MM: "After the discovery of Vera Maria, I realised that there must be many singers, groups and musicians in Czechoslovakia whose work deserves exposure in Britain, America and Western Europe."

### CLEO'S NEW SHOWS

CLEO LAINE is to do a series of her one-woman shows for Peter Burman's Jazz Tete A Tete. She will be supported by the Johnny Dankworth Quartet.

First of the dates will be at the Colston Hall, Bristol, on

### JAZZ NEWS

THE original Ornette Coleman Quartet is to re-form to record an album in New York next month.

Trumpeter Don Cherry, who now lives in Stockholm, is flying to New York to join up with Ornette, Charlie Hayden (bass) and Billy Higgins (drs). Cherry and Hayden will also be recording together on a second album.

Trombonist Nick Evans, from Newport, South Wales, has joined the Graham Collier Sextet which goes to Hamburg for radio, TV and a concert from December 2 to 6. The Collier group plays Bishop Lonsdale College, Derby (November 16), Worcester College of Education (17), New Moon Club, Cardiff (19), Cwmbran Forum, Cwmbran New Town (20), Little

Theatre, Rochester (24) and London's Purcell Room (30).

BBC Jazz Club on November 27 airs sections from Stan Tracey's forthcoming LP which is a tribute to Duke Ellington. Featured are ten brass and rhythm with guest soloists Don Rendell, Tony Coe, Joe Harriott, Ian Carr and Acker Bilk. The Tracey Big Band plays Belfast University on November 18 and Stan then flies to Guernsey for a guest appearance with Bobby Wellins (19) and Jersey (20). Stan's Quintet plays Aberystwyth (23).

Barry Guy, bassist with the Howard Riley Trio, has won a three-year scholarship to the

### Vince to leave Bee Gees

VINCE MELOUNY, lead guitarist who has been with the Bee Gees since they arrived from Australia, is leaving the group at the end of their current German tour.

He is not being replaced. Playing lead in his place on

March 4, and also fixed in an appearance at the Civic Hall, Guildford (12).

Three or further further shows are being lined up by Burman.

### NEW MOVE DISC

THE MOVE will have a new single released on November 29 — "The Blackberry Way," written by Roy Wood.

In future, the group plan to

sessions will be Maurice Gibb.

Agent Robert Stigwood told the MM on Monday: "Vince wanted to do more in the blues field. We have not decided about his future plans, but we shall work out something for him."

They go to Germany from December 2 to 7 and then to Sweden from January 2 to 9.

Their American tour has been confirmed to start on January 9 and will run through to February 5.

On December 1, at an as yet unsettled venue in London, the group plans to unveil its new light show which is reported to have cost £3,000 and is operated from an organ console.

Drummer Steve Bohannon was killed in a car crash in California on October 12. Bohannon, who was only 21, was in Britain this year with the Don Ellis band and had also worked with Stan Kenton's Neophonic Orchestra.

Roy Pellett (clt) is leaving Max Collier's Rhythm Aces... Hove's Sackville Jazzbar has given up the struggle to present jazz... Champion Jack Dupree visits Reading Jazz Club on Monday (18) followed by Eric Silk (25) and Terry Lightfoot (December 2).

Trombonist Len Baldwin has re-formed the Dauphin Street Six and is currently playing Fridays and Saturdays at the

Ship Aground pub in Leabridge Road, Clapton. The line-up has Gerry Turnham (clt), Des Hocking (tpt), John Bentley (bjo), Dick Mason (bass) and Bob Todd (drs).

The Tony Coe Quintet, featuring trombonist John Picard, plays West London's Kensington Hotel, this Saturday (16)... Cy Laurie's Jazz Band visits the 100 Club tomorrow (Friday).

The new City Jazzmen play the Fox And Hounds, Haywards Heath, on Sunday (17), followed by Danny Moss (24)... Michael Garrick stars in a poetry and jazz recital at the University of Sussex Jazz Club on November 20.

### LOCOMOTIVE DATES

LOCOMOTIVE, the Birmingham group whose "Rudi's In Love" moved to 21 this week in the Pop 30, fly to Brussels on November 24 for TV, followed by an appearance on Swiss TV from Zurich (25).

They appear at Spa Lounge, Cheltenham (19); Grand Spa, Bristol (20) and Key Club, Exeter (21).



Country Joe & the Fish turn it on. With "Together" they turn it even more so.



VANGUARD

Their new LP "Together" (SVRL19006) and their other two — "Electric Music for the Mind and Body" (S/TFL6081) and "I feel like I'm fixin' to die" (S/TFL6087) — make their whole scene.

# WHY WON'T THEY

# PLAY JOOLS'

# NEW SINGLE?



**W**HAT are they doing to Jools, Auge and the Trinity? You may remember they had a new single, "Road To Cairo" out a few weeks ago — a follow-up to their fantastically successful "This Wheel's On Fire." Since then, hardly anything has been heard of the record. Why? Because the television pop shows and BBC's Radio One have virtually ignored the record. And a record that doesn't get played, doesn't get bought.

Which is all rather surprising, because Julie, Brian and the group were hailed as one of the pop sensations of 1968, feted everywhere, and even voted by MM readers as the best new group of the year, while Jools herself became Top Girl Singer.

And Julie herself thinks that it's the lack of plugs that have prevented the record making an appearance in the Pop 30.

asks alan walsh

## PLUGS

"We've hardly had any plugs on it at all, I don't know why," said Jools last week from her hotel room in Berlin where the group had been appearing at the Berlin Jazz Festival.

Julie was feeling very brought down when I spoke to her — she was disappointed about the record, unhappy with her appearance at the Festival and on top of everything was feeling ill ("I feel dizzy and sick").

## MEAN

The group taped a spot for BBC's Top Of The Pops and ITV's Time For Blackburn, but only the Tony Blackburn show used it. "I think the BBC are waiting until it makes the chart — they don't seem to want to use us as Tip for the Top. It was the same with 'Wheel's On Fire,' and

I think it's a bit mean.

"The record's not a typically commercial thing and needs to be seen because it's a fantastically visual thing. I think it's a gas number and I'll be very disappointed if lack of plugs stops it being a hit. A lot of work went into it and it'll be a bit of a dang if nothing happens.

## CANCEL

"In fact, we are supposed to be going to America soon but I'd rather cancel that and concentrate on plugging the record.

"I think part of our trouble has been that we've spent too much time out of the country and not enough getting round in England. But it's so difficult, so many people want us in Europe. But I think it's been a mistake to spend too much time away and I'd like to make sure we spend more time in England in future. I'm very concerned about England. I really miss it when we're away."

As well as feeling groggy, Jools was disappointed with her performances at the Berlin Festival the night before. "Going over on the plane, I

asked Giorgio Gomelsky my manager if it was to be televised. When he said it was I got the horrors because I knew it would be just like the Montreux festival — all lights and cameras. I can't work under those conditions. I just go to pieces.

## LIGHT

"When I went on stage, there was this wall of white light and cameras everywhere and it completely threw me out. I thought I gave a terrible performance. I couldn't see the audience and when that happens I can't build up any rapport with them. I think I finally got it together on the last number 'When I Was A Young Girl' but I had the horrors all the way through."

There were 2,000 people in the Berlin Concert Hall — mostly jazz fans more used to digging Dizzy Gillespie than Jools, Brian and the Trinity. Julie thought they'd die a death. But they didn't.

## LOVELY

"The audience was lovely. It was just me, I didn't feel together. I think that of the 2,000 people there, only about 20 were heckling."

"But they didn't worry me. I couldn't see them for the TV lights and what I heard was very funny anyway."

## Excuse me haven't I seen you with...



The Who  
Jimi Hendrix  
Experience  
The Herd  
The Gass  
Dave Dee Dozey Beaky  
Mick and Titch  
Chris Lamb and  
the Universals  
Chris Farlowe and the  
Thunderbirds  
The Status Quo

Joe E Young  
and the Tonics  
The Neat Change  
The Plastic Penny  
Wainwrights  
Gentlemen  
Blue Cheer  
The Action  
Ainsley Dunbar  
Retaliation  
The Glass Menagerie  
The Kult

The Episode  
The Entire  
Sioux Nation  
The Election  
The Factory  
Fairport  
Convention  
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## MALCOLM — TV STAR BEFORE

## HIS HIT RECORD



**I**NTERIOR designer, painter in oils, actor, trumpeter, discotheque manager, bouncer in a strip club — and now a hit singer.

That's the colourful story of Malcolm Roberts, who's riding the chart with "May I Have The Next Dream With You."

Malcolm was born in Manchester on March 31, 1945. He studied interior design at art college and has been playing trumpet in an amateur capacity since the age of 13. "I still pick it up occasionally," he says.

Malcolm's ambition was to do stage design, but he joined the National Youth Theatre at 16 and appeared in plays ranging from Julius Caesar to Henry V. He was also in Coronation Street on TV and other TV plays.

He left college to star in West Side Story in Manchester, when he was invited to London to appear in Lionel Bart's Maggie May for 25 months. "After that, I was out of work for a while," he recalled. "I had really needed a personal manager."

Malcolm next ran the gamut of various jobs. After the strip club bit, he opened the Zebra Club discotheque under the famous Establishment in London's Greek Street. "Then I met Kenny Clayton—Shirley Bassey's pianist — and we started writing songs together. From there, I met Tony Lewis, who became my manager."

Malcolm has now been working in cabaret and on TV for 18 months. "Without a hit, I've had 48 TV shows," he says.

His first record was "Time Alone Will Tell," but "May I Have The Next Dream With You" is the one that took him into the chart — and on to last week's Top Of The Pops for the first time. And probably not the last.

by Leon

# NEWS in BRIEF

**LOUIS ARMSTRONG** left hospital last week. He is back home in Corona, New York, recuperating, and has okayed an April booking at New York's Latin Quarter. He has been suffering from phlebitis.

Both showings of the Bob Dylan film *Don't Look Back* at the London Film Festival on November 23 are sold out but there will be standing room for 40 people at each showing. Jackie Trent has a new single "Hollywood," released tomorrow (Friday).

## BLUES

Liberty Records release their first two LPs in the Groundhog series on November 29. They are "Scratching The Surface" by the Groundhogs and an anthology of white blues in Britain featuring Tony McPhee, Jo-Ann and Dave Kelly. Joy Marshall's new single on Major Minor, now titled "And I'll Find You" is released on November 29. Episode Six, P. J. Proby, David Essex, Sandie Shaw and Joe Cocker star on Time For Blackburn tomorrow (Friday) in the London area. Geno Washington's new single "Bring It To Me" is released tomorrow (Friday).

Ten Years After have had their current US tour extended until December 8. A single "Hear Me Calling" will be released here in January. Jimi Hendrix has bought a half share in British Group Eire Apparent deejay Roger Day is leaving Radio Luxembourg and will compare next month's Beach Boys tour. A new staff deejay Dave Christian joined the station this week.

## NUDE

The John Lennon-Yoko Ono "Two Virgins" album—featuring the couple nude on the front and rear—will be released here by Track and in the States by Tetragrammaton. The Fortunes wear a single "Seasons In The Sun" released on November 29. Dial-a-Disc, the GPO pop music by phone service, starts in the London area soon, beginning with St Albans and spreading all over the Greater London area later. The Foundations appear on Crackerjack on November 15. Flirtations are touring with Tom Jones in Germany from December 6 to 14.

A new Grapefruit single "Some Day" is released on December 6. They denied rumours (not in MM) that they were to join the Amen Corner-Small Faces tour. The Love Affair are in the studios from December 1-3 to record a new single for mid-January release. Election have added singer Dorris Henderson to replace Kerrilee Male who has left the group.

## GUEST

New Formula will be resident at London's Strand Lyceum Ballroom on Thursdays throughout December. Time Box have a new single released on Deram on November 22, titled "Don't Make Me Wait" and they guest in BBC-2's Colour Me Pop on December 7.

Amen Corner's second album will be completed by the end of December and released in January. They tour Germany from January 23-25 and visit Holland in February. Jon Hiseman's Coliseum play London University tomorrow (Friday) at Loughborough University on Saturday (16).

Gene Pitney arrived in London this week and stars in the cabaret spot at the Miss World contest tonight (Thursday). Oriol Clare makes her single debut for Rim Records on November 29 with "That's Life" and "Marnello." She guests on BBC-TV's Val Doonican Show on November 30. Spanish Flamenco guitarist Paco Pena plays a concert at Manchester's Trade Hall on December 1. The Spinners appear with Ken Dodd at Liverpool Stadium on November 18.

# MR. NINE PER CENT the loser agent



# Who/Cocker/Brown

## show a gas



AFTER A long boring summer, the winter season of tours got off to an explosive start at Walthamstow last Friday with a Kit Lambert-Chris Stamp promoted tour starring The Who, Arthur Brown and Joe Cocker. The show started with a new group called Yes! who came across with a thoughtful version of Leonard Bernstein's "Something's Coming." Next, the fantastic Joe Cocker and his equally great Grease Band who blasted into their version of "Can't Be So Bad," followed by "I Shall Be Released," and their first record "Marjorie." The band played beautifully as Joe sang his boots off, twitching and touching up the atmosphere with his nerve-racking hands. As expected they finished up with "With A Little Help From My Friends," and although the backing girls were missing, the sound and effect produced was unbelievable. After five minutes of darkness and nervous announcements, The Crazy World Of Arthur Brown, Britain's answer to napalm, took over. Arthur took the audience by the throat and never let go. "Come And Buy" and "The Spontaneous Apple Creation" led inevitably to "Fire Poem" and "Fire" in which Arthur used a strobe light to great advantage, leaping and cavoring with his flickering shadow, and looking like a necrophagous demon as the smoke bombs went off. A shattering end to part one. Between all the acts Tony Hall compered professionally, and must earn respect for proffering information rather than cheap gags.

The Mindbenders who reopened, looked very pleased with their new image. They played well, but there wasn't too much excitement here. The Who ended the show by proving they have lost none of their excitement. They tore into their first record "I Can't Explain." Then a tremendous arrangement of "Summertime Blues" which should have had the rockers everywhere spinning in their shallow graves. During their mini-opera "A Quick One," Pete Townshend proved he is still one of the most exciting guitarists, despite the "left hand" purists. The show finished with "Magic Bus" and chaos. The management closed the curtains as the group were still playing, but the Who kept blasting. The audience didn't know whether to go or stay, then someone opened the curtains again to reveal the Who taking part in their ritual immolation scene. A great show ended as the curtains closed, the lights went up and there was nowhere to go. — RAY TOLLIDAY

WHO: curtain closed on them

## DANNY LA RUE

"WATCHER MATES," the new show at Danny La Rue's is hilarious. The cast, Toni Palmer, Mary Preston, Jenny Logan, George Giles, David Ellen and Valerie Walsh, is exceptionally strong and they give Danny the support that allows him to carry on to his heart's content. His entire performance is magnificent. The script, in cold print would make a navy bluish, but Danny's glorious send-up technique takes the sting out of everything. Not to be missed on any account. Danny, by the way, enters the pop stakes on November 27 with

a new single, "On Mother Kelly's Doorstep."—JACK HUTTON

## NJO

AFTER A NONE too convincing start on "Stratosphunk" and "Nardis" (who would ever believe that Jon Hiseman could sound stodgy?) and a not wholly successful set with Norma Winston, the New Jazz Orchestra bounced back for the second half of their L.J.C. Society Concert at the Conway Hall on Friday with as stunning a programme of brilliantly conceived and executed jazz I have ever heard.

By this time the rhythm section of Hiseman (drs), Tony Reeves (bass), and Frank Ricotti (vbs) had got everything sorted out and the brass and woodwind were really together. The final number especially, a fifteen-minute version of "Dusk Fire," with the brass led by the mighty Derek Watkins through a series of shattering climaxes, and featuring "hairy" solos by Dave Gelly, Jimmy Philip (trp), Jon Hiseman and Tony Reeves, was tremendous. It offered convincing proof, if needed, that the band can roar with any of them when called upon to do so.

With a book by Mike Gibbs, Mike Taylor, Alan Cohen, Howard Riley, and of course, Neil Ardly himself, soloists of the calibre of Harry Becket, Ian Carr and Henry Lowther (tpis, tigs), Derek Wadsworth and Mike Gibbs (tms) and Dick Heckstall-Smith (trn), they played more jazz in that final hour and a quarter than most other bands of the dot-playing variety would get through in a month.—CHRISTOPHER BIRD

## PENTANGLE

ANOTHER CONCERT success for the Pentangle who won the acoustics battle effectively at the Royal Albert Hall last week although in the vastness of this venue their music often took on a more delicate nature than usual. It seems that the Pentangle rise to the occasion and, as at their first major London concert appearance at the Festival Hall, they gave a balanced, highly varied and musical programme.

Drummer Terry Cox performed "Moon Dog," his tribute to the New York busker, a haunting song to a lone hand-drum accompaniment, and Danny Thompson played a fine

bass solo, "Going to Fishing." Bert and John played excellent guitar throughout both in accompanying and solo roles and Jacqui McShee sang superbly with and without the musicians. —TONY WILSON

## BLUES CLUB

A SINGLE exposed electric bulb was sufficient to show and audience of 150-packed like sardines—the dominance of Ian Anderson and Mike Cooper when they opened the Farnham Country Blues Club at the Albion Hotel, Farnham, Surrey on Friday evening. And yet this lyrified the mood. For the atmosphere was electric because the audience, exposed to the raw qualities of the music, allowed themselves to be intoxicated by it.

With the help of local singers, Ian and Mike, assisted respectively by "harp" players Chris Turner of the Missouri Compromise Jugband and Gerry Kingett, were in uncompromising mood—and the audience loved it. The artists worked through their repertoire of songs by Robert Johnson, Blind Blake, Tommy Johnson and Fred McDowell—Mike with his superb knife style and Ian with characteristic projection and fast right hand technique. After the success of the Farnham Blues Festival earlier in the year, the formation of a club is a natural progression. It will meet on alternate Fridays. — JEREMY GILBERT

## YOURS NIGHTLY

AS THE barriers crumble on the folk club scene, we can expect more shows like "Yours Nightly" (Arts Theatre, London). Sydney Carter and Jeremy Taylor combined their own brands of living-commentary folk songs with the jazz and poetry of the Liverpool Scene. Sydney and Jeremy are familiar to folk audiences and the Liverpool Scene performs in an upstairs pub room, rather like a folk club.

The combination did not seem incongruous. The Scene's backing for many of Sydney's and Jeremy's numbers worked well. Adrian Henri's poems and Andy Roberts' songs all came across with a sense of excitement. I would like to see the show put on in a folk club—there should be some interesting reactions.—ERIC WINTER

## HORACE SILVER

IT IS grossly unfair that Horace Silver should continually be categorised merely as a leading practitioner of Soul Jazz. He is far more than that. His playing on the opening night of his quintet season at the Ronnie Scott club this week proved that his style continues to evolve.

And this must rank with the best of his groups. Randy Brecker is an aggressive, boppish trumpeter. Benny Maupin, though seemingly coasting a little on Monday night, has original things to say, and says them forcibly. John Williams is yet another of those thoroughly consistent American bass players.

But for me, the most fascinating member of the group is Billy Cobham Jr, the most interesting drummer I've heard in a long time. He can build enormous tension playing tight behind a soloist and then explode into a shower of accents, always adding to the music of the others.

Making her debut at the club is an 18-year-old English singer, Sandra King. She has a good voice, sings in tune with remarkable confidence and shows touches of Sarah Vaughan and Cleo Laine. If she as yet lacks a real stage personality, this will come with experience as she already has the basics for success.

Jeff Clyne deserves special mention for his beautiful bass playing, both behind Miss King and in the Pat Smythe Trio's own spot.—BOB DAWBARN.

# SHOCK FOR SPENCER DAVIS



The RAVER'S weekly tonic

THE FBI were the highly unwelcome hosts of the Spencer Davis Group in Chicago this week. Spencer—in full drag including his Russian hat—was about to board a plane at Chicago airport when he jokingly said to Ray Fenwick "Have you got the bombs with you?" "The four of us were pulled off the plane and taken to a tiny room," Spence told the MM. "There was talk of five-year prison sentences and the FBI certainly had me scared. It showed just how much of a neurosis the whole of the States seems to be living in. Luckily one of the airline's security men was a British immigrant from Bermondsey who understood what was going on after we had been held for three hours." And after all that, Spencer says the tour is "going like a bomb."

Former dog lover Geno Washington has given his Afghan Hound away. It destroyed a £3,000 tape made at live shows which Geno was hoping to use for his next album.

Johnnie Stewart readying his Fifth Anniversary Top Of The Pops show. John Walker flat hunting after neighbours objected to his early morning composing sessions.

Two head of cattle reportedly used for each pair of Long John Baldry's boots. Max Jones hoping for an Oscar for his brief appearance in the Bob Dylan film.

Legal trouble brewing over the rights to the Billie Holiday film story? Spencer Davis phoned from States to ask if MM's Chris Welch was taking good care of his bicycle.

## ODD SOUNDS

Some very odd sounds coming from behind the Fantastics on the David Frost Show. Keith Goodwin's latest publicity client is Glo Macari, the girl who uses mice in her act.

Fairport Convention, John McVie and Sacha Distel all buying posters in Grand Central, Charing Cross Road, last week. American reports say Benny Goodman has commissioned a concert piece from Malcolm Arnold.

Jimmy Young for panto at Golders Green this Christmas. So that's what he's been practising for every morning. Get well soon, Eric Morecambe.

Is Elkan Allen going to issue a soundtrack album from his new film?

Laurie Henshaw threatening to camp outside Jeannie C. Riley's hotel. Norrie Drummond suddenly quit the Chris Hutchins office. Will Barry Ryan's success cause other duo's to split?

Kink Dave Davies and MM's Tony Wilson both scored in 3-1 defeat of MM Football Team by Dick James Music on Sunday—unfortunately Wilson's was through his own goal.

Quincy Jones in town for six weeks. National newspaper headline: "Labour MPs Turn On Barbara Castle."

Mike Hennessey and Laurie Henshaw raving about Norman Winstone's Scott Club act.

Agent Don Aldridge looking for a group to go to Vietnam. Must include two girls, and he didn't say which side they would be entertaining. Peter Murray to comper Come Dancing!

## NON-STOP RAVE

BERLIN RAVINGS: Georgie Fame joined up with the non-stop until he dropped in his tracks at the sound of the Spontaneous Music Ensemble and fled. Drummer and Jones and Art Blakey.

MM's Bob Houston, Barrie Wentzell and Leon and singing "Milestones" and "Orange Blossom Special."

Page and Moy courier Tamara Walker seen being urged to ask Count Basie to play "Moonlight Serenade" "Happy Snaps" Wentzell to shout: "The revolution's over not the best place to suggest border guards grow long hair."

SILVER: a pity he's been categorised.

# MELODY MAKER PROBES THE JIMI HENDRIX EXPERIENCE BREAK-UP

A GROUP is riding high. Everything is grooving. Maybe they have top hits in the chart, plenty of radio TV and one-nighters. Then, one week come the shock headlines in the Melody Maker. Terse-ly, they spell out the news: the group is splitting.



HENDRIX: "should have his hair cut"

It happened with the Animals. A Ian Price quit to form his own group. It happened with the Manfreds. Paul Jones left to solo and was replaced by Michael D' Abo.

It happened with the Walker Brothers. Stevie Winwood left Spencer Davis. The Cream are going their separate ways. The Seekers are no more. Latest news to rock the pop world was revealed by the MM last week. It is that Jimi Hendrix is to break up his phenomenally successful Experience, featuring Mitch Mitchell on drums and Noel Redding on guitar.

## 'Jimi has enough talent to hold an audience himself'

BY LAURIE HENSHAW

Street, London, E.C.2:

"It's a bit stupid. They're a good group. They'll probably lose popularity if they split up. A group should try to keep together."

"But whatever happened, Jimi should have his hair cut now and again. It gets on some people's nerves. My mother likes Jimi as a person, but his hair puts her off him."

Melanie Jane Geoghegan (27), secretary, Pepperhill, Northfleet, Kent: "It's a pity, but nevertheless Jimi is a great guitarist, and he's got enough talent to hold an audience by himself."

"A group is entitled to find a new scene if they feel like it. That's the way the pop world goes — people looking for new scenes all the time."

Julie Barlow (18), typist, Ash Walk, Alkrington, Mid-

dleton, Lancs.: "I'm not concerned one way or the other. I listen to Jimi's records and always watch him on TV, but the break-up of the group wouldn't worry me unduly."

### UNIT

Janet Thornhill (18), clerk, Kingsway, Manchester 19: "I don't like to hear of any group of this standing deciding to break up. It is most disappointing when one forms an impression of a group as a complete unit only to find they are now failing us."

Jennifer Gernan (18), typist, Kings Crescent, Manchester 16: "The break-up doesn't affect me in the least. I'm not that keen on Jimi Hendrix — to me he is just another group."

### DATES

"Mitch and Noel want to get their own thing going... So very soon, probably in the New Year, we'll be breaking the group — apart from selected dates."

Sometimes these splits are amicable. Sometimes not. But the fans are less concerned with any internecine strife than with the way these disruptions are likely to affect them personally. Whether, for instance, they will continue to see their favourites on personal appearances, or hear them on hit recordings. Or whether the split means the danger of total disappearance from the pop scene.

Often this doesn't happen. Sometimes it does. Inevitably, dangers lie in wait for a group that dares to disrupt an established pattern that has won success.

### FEARS

So what of the future for Hendrix? That the fans have mixed fears is revealed in this MM probe:

Says Chris Curzon (18), schoolboy, of Willowby Crescent, Eastbourne: "From what I've seen of Jimi Hendrix, I'm quite sorry to hear of the break-up. It's like the Stevie Winwood-Spencer Davis split, which doesn't seem to me to have been such a commercial success."

"I don't think it's in the interests of a group to break-up if it is well liked."

David Moule (17), stock-broker, Meadgate Avenue, Woodford Bridge, Essex: "It's a bit of a shame if a group is good, it should really stick together. And Jimi's does well on records. They're great."

James Westwood (16), bank clerk, Old Broad

### NEXT WEEK

## BANDWAGON SPECIAL



EQUALS: ambition

If groups ever lie awake at night worrying, it's about one thing: their follow-up record. It's hard enough to get a hit first-time round, but the second successful single provides the real headache. The problem is: to repeat a successful formula or strike out for something new. For pop people it's the stuff that nightmares are made of.

The Equals, who hit it big with "Baby Come Back" were faced with the problem and decided to release a more progressive single, "Laurel And Hardy." And instead of a top ten hit, it barely crept into the Pop 30. "It was a mistake," admitted guitarist Eddie Grant this week. "After 'Baby' we thought we could get away with doing

something different as long as it was good. It should have been successful but it wasn't." But the Equals — an integrated group of two white boys and three coloured — haven't felt the draught financially. "It didn't make any difference to the bookings at all. "Before 'Baby' was a hit, we were already one of the

biggest draws in the clubs and the record didn't change that. So even though the second one wasn't as big we still had plenty of bookings. The records didn't matter from that point of view." Why did they matter then? "A chart record helps to establish the name as an everyday name. And that's always been our ambition: to

make the name Equals known everywhere. That's why it's important." Meanwhile, the group's new album "Equals Supreme" is out and they are very happy with it. "It's fine, it's just us," said Eddie. "We've tried to get back to simplicity, to the roots and I think we've succeeded." —AW

# The Pentangle "Sweet Child"



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## Transatlantic

## Equals — getting back to the roots

united artists



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SHIRLEY BASSEY



TO GIVE/ MY LOVE HAS TWO FACES UP 2254 A sensational recording of the great Frankie Valli song.

DAN BAILEY



WALK AMONG THE ROSES/ TIME AFTER TIME UP 2257 Sentimentally yours— Dan Bailey from "Opportunity Knocks".

SAMMY DAVIS JR.



SALT AND PEPPER/ I LIKE THE WAY YOU DANCE UP 2241 A swinging combination— Sammy Davis and John Dankworth (also together on the LP SALT AND PEPPER SJULP 1202). \*from the film SALT AND PEPPER

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

BLUES SCENE '68

A SPECIAL PREVIEW OF THE MELODY MAKER CONCERT AT THE ROYAL FESTIVAL HALL THIS SATURDAY AT 9PM

Britain's true blues messenger



DUNBAR: played violin

Aynsley —today's modern man

A YNSLEY DUNBAR'S Retaliation is one of the few British blues groups to stand high in the estimation of John Mayall, the founder and father of the blues scene this side of the Atlantic.

"The Retaliation are a fine band," says John. "They are one of the few British groups playing contemporary blues music reflecting the world today and not just reproducing blues from years ago that the audience have on record at home."

PRAISE

High praise from Mayall for one of his former drummers, but the Retaliation—Dunbar (drs), Victor Brox (12-string, organ, cnt, vocals), Alex Dmochowski (bass gtr) and John Moorshead (lead gtr)—have built up a strong following since they burst on the scene at the National Blues and Jazz Festival at Windsor 18 months ago.

Aynsley started playing drums at nine after switching from violin and progressed through pop and rock and roll to blues. He'd liked the music and continued playing it. He was featured at one time as the driving force behind John Mayall's Bluesbreakers before splitting away to form his own band.

FINEST

The Retaliation record for Liberty Records and had an album "Aynsley Dunbar's Retaliation" and a single "Watch 'n' Chain." A new single is planned for the next couple of months and their second album "Dr Dunbar's Prescription" is released tomorrow (Friday).

The Retaliation will be presenting some of the finest British blues at the MM's Royal Festival Hall Concert.

BLUES RECORDS

AN album which should be appreciated by Jimmy Reed enthusiasts, and indeed welcomed by many blues lovers, has been put out by Jay Records. It is JIMMY REED, THE LEGEND—THE MAN (Joy 111), a collection subtitled, "Great Moments, Preserved On Record." Starting with "High And Lonesome," Reed's first recording (made in '53 for Vee-Jay), it moves through the years via what I take to be his most substantial sellers. "You Don't Have To Go," "Ain't That Lovin' You," "Going To New York," "Baby What You Want Me To Do," "Big Boss Man," "Bright Lights,"

BRITISH

blues are best, says John Mayall, just back from an extensive and highly successful 10 week American tour.

But, says John, a perfectionist

dedicated to carry the blues message wherever he can, our own musicians still aren't playing enough contemporary music and are too intent in re-creating the sounds of the past instead of creating the blues music of the future.

"British blues groups are, for the most part, better than white blues musicians in America, but they aren't really playing the right music," said John. In the States, the blues scene is predominantly white and emanating from the West Coast. Negro musicians are repressed by their ghetto situation in cities like Chicago and are mainly playing in small clubs and bars.

"And what they are playing is usually soul and R&B music. There are a few blues artists—people like B. B. King and Magic Sam who are working in the blues field, but others, like Junior Wells and Otis Rush are doing things like 'In The Midnight Hour.' I thought when I heard them that they would do this for white audiences and the blues for Negro audiences. But it isn't so, they do the same whatever gig they are playing."

MOULD

"On the white blues scene—although I have reservations about how much blues is in their music—the big names are groups like Big Brother and the Holding Company, Canned Heat, Blue Cheer, the Doors and Jefferson Airplane, but even these groups are modelling themselves on the early Paul Butterfield white blues band mould without seemingly realising that the blues has a 100-year-old heritage to draw on.

"But the blues scene is emerging from underground. There was always an FM radio blues scene, but thanks to groups like the Cream and Jimi Hendrix, it's breaking through and is becoming a force that's



JOHN MAYALL is one of the stars of the MM concert. Also on the bill are the Muddy Waters Blues Band, Aynsley Dunbar's Retaliation and Champion Jack Dupree. All seats are sold

working to change the face of pop. But still, in America, the big blues names are English, which is ironic considering that the music is American in origin and heritage."

John dispelled rumours that he was planning to move to America permanently, but he is planning to spend half the year there in future.

HAPPY

"I'm happy wherever I'm playing because I'm working then to get the music across. What I want to do is spend six months a year in America, in two three month intervals, and the rest of the time here and on the Continent.

"In America, I want to try and close the racial gap that exists there. I'm planning to start my own subsidiary blues label there—like Mike Vernon does here with his Blue Horizon label—and really dig out the new bluesmen, not the people who are already in their thirties, but new names in their teens and twenties because with these people lies the future of the music."

Mayall realises that a new label will take a lot of time and effort and is wondering how to plan next year so that he has time free to find and record new talent, Negro and white, for his label, which will very likely have a European outlet. He will record the blues artists himself and have close control over what is recorded and released.

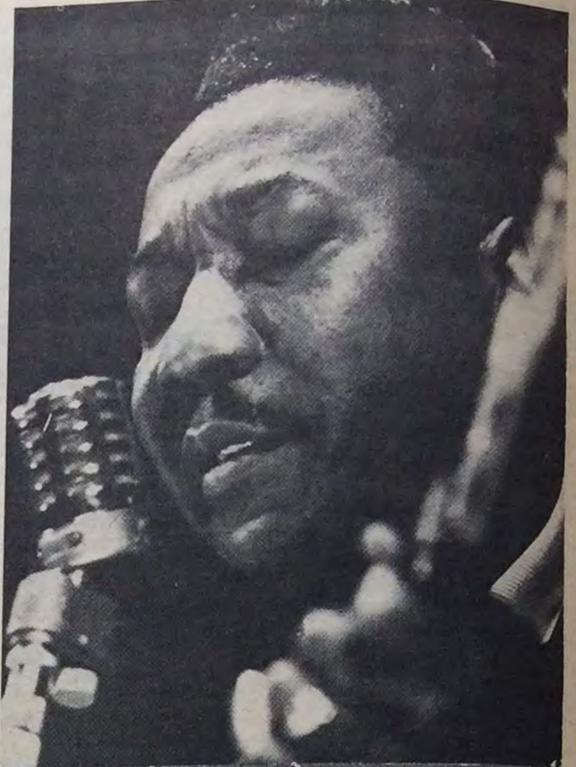
EMULATE

At home, he is concerned with the growing popularity of the blues because of fears that the "blues boom" will emulate the "trad boom" of a few years ago. "I see lots of new blues groups growing up and I'm appalled at the standards for the most part. For example, one group the Taste

has become quite big but in my opinion they are a poor group.

"But the trad boom was not an electric music, so there's more chance of the music surviving. But all these groups which are springing up because there is a boom in the music are so indiscriminate and derivative..."

John was looking forward to appearing on the MM's

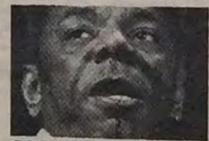


MEN WHO MAKE THE BLUES BY MAX JONES

Blues Scene concert. "It's an honour, quite simply. It's the first time that the music has been presented in a major concert hall and I'm pleased.

"I was told when I got back that the concert was a sell-out, which is marvelous because it means that there'll be more. That's what the music needs."—ALAN WALSH.

The genuine voice of America urban blues



DUPREE: prize fighter

HIS present address may be Halifax, Yorkshire, but Champion Jack Dupree is an authentic blues singer and barrelhouse piano player from New Orleans.

Jack settled in England three years ago after spending more than five years on the Continent and has become one of the leading blues attractions on Britain's thriving and expanding blues scene.

Jack's New Orleans-styled blues-and-humour has carved a place for him in this country and Jack is content to present his music here.

Born in 1910, Jack was orphaned as a young child and placed in the New Orleans Waifs' Home which housed another famous musician a decade before—Louis Armstrong. After leaving the home, he gravitated to New Orleans' Red Light district where he began to learn his rolling blues piano style and some of his vast repertoire of blues and songs, playing for patrons of the dives and speakeasys of the city.

PROFESSIONAL BOXER

In the Thirties, he was affected like many others by the Depression and turned to prize fighting to earn a living. He was a professional boxer for eight years—with only one defeat.

In 1940 he returned to playing the piano and singing blues and in that year he recorded over 20 titles for the famous Okeh label. He worked as a blues entertainer all over America until 1959 when he came to Europe for the first time.

He made his home on the Continent—in Copenhagen and in Switzerland before coming to settle in Britain three years ago in Halifax with his English wife and two daughters. "I like to live among the ordinary people. Everybody in Halifax knows me—who the hell in London or Manchester knows me?" he asks. The answer is quite a lot among blues enthusiasts at any rate.

Champion Jack Dupree is the genuine voice of American urban blues right here in our midst and a worthy attraction at the MM's Blues Concert.

Two albums which mirror his style accurately are "Blues From The Gutter" on the Atlantic label and the newer, just released "When You Feel The Feeling You Was Feeling" on the Blue Horizon label.

A welcome look at Jimmy Reed —the legend and the man

"Shame Shame" and "Hush Your Mouth" are all here. The story ends at 1964 with "I'm Going Upside Your Head," one of only two songs not credited to Jimmy (or Mama) Reed. The

opening track features a less percussive sound than the guitar-filled group sound usually associated with Reed, but the drum-and-cymbal beat is soon well to the fore. It is possible to

say that Reed's style crystallises into a routine (the different use of harmonica, when you compare the opener with later performances, is one aspect of the change), but the selection

of songs presented here is sufficiently melodic and, if you like, spontaneous to hold most listeners' attention to the end. What adds an unusual taste to the set is the dialogue between Jimmy and A&R man Calvin Carter before each track. We don't learn a powerful amount from it, but it helps to point up once you know the chat you need to dodge it when playing Reed Jr must be on most of the tracks; Eddie Taylor told me he was on here from the first song; and the drummers are Earl Phillips and, later, the frisky Al Duncan. —MAX JONES.

MUDDY WATERS is without any doubt one of the key figures in modern blues. He personifies the development of the traditional Mississippi deep song from a regional folk style—performed on one or more acoustic guitars with, perhaps, the help of fiddle, mandolin or harmonica—to an internationally popular music characterised by drive, volume, maximum electrification and a raw emotional quality known variously as "soul," "down-home style" or just plain "blues feeling." This new group sound—created by an instrumentation commonly consisting of two amplified guitars, bass and drums, plus harmonica maybe, or piano—matured in Chicago during the post-war years. Muddy Waters played an important part in the transition from country to city ghetto music, thence to worldwide hit music. Muddy was born McKinley Morganfield in 1915 in Rolling Fork, Mississippi, in the heart of cotton and blues country. He got his nickname early, because he was "always playing in the creek and getting dirty." His sisters (there were five, and six brothers) named him Muddy Waters and it stuck—a good, poetic name for a blues singer. While still a young child he was taken to Clarksdale, where he went to school for a time before being sent to work in the fields. He grew up with Mississippi blues and folksong as part of his life, learning harmonica at 13 and guitar a few years later. Folklorist Alan Lomax recorded him on Stovall's Plantation in '41 and those songs show the heavy influence exerted by Son House and Robert Johnson. Muddy took his vocal and bottleneck style to Chicago around '43 and began to work and record with Southern bluesmen already there. He made his home in the Windy City and, in the years that followed, his records began to reach large audiences, first in the States and later abroad. Many successful R&B groups have been based on his citified-Delta vocal technique and the vigorous, roughly expressive sound of his well-amplified band. And many a "white urban" bluesman has helped himself to Muddy's distinctive material. No stranger to Britain, Muddy Waters—with his longtime pianist-partner, Otis Spann, and his Blues Band—is currently touring here and starring on Saturday's MM Blues Scene bash.

# MAX JONES REPORTS ON THE NEW DYLAN FILM

# TELLING THE TRUTH ABOUT DYLAN

**D**ON'T Look Back, the Bob Dylan film, is out at last, if not exactly about, and a pretty impressive documentary it is. That is, I must add, if you are capable of being impressed by Bob Dylan's strange voice and character. Non-admirers would probably wish to leave before the last crowd.

One good point is that the film, a cinéma-verité portrait of Dylan and entourage, tells the truth about Dylan. Or as much of the truth as it was possible, or thought to be politic, to show.

No attempt was made to polish him up or gloss over the thorny side of his nature. And the way his music is used, the way his performances have been selected and cut in, gives a just impression of what he can do.

A note in the National Film Theatre's bulletin about the London Film Festival says: "This informally filmed record of Bob Dylan's 1965 English tour is unlikely to alter anyone's assessment of his artistic merits."

## ALTER

Correct, and no more will it alter their feelings about his personal charm, or lack of it. He is as I expected him to be, and the hard time he gives reporters and would-be interviewers in the film is much like the treatment I saw handed out at other gatherings on the tour. The softer, more engaging characteristics, the humour and the preoccupation with music are caught too.

Director Don Pennebaker and his cameras watched the singer as he relaxed, sang, played harmonica, guitar or piano, walked, talked, typed, rode in cars, dodged fans and pressmen, listened or sat thinking.

## SERIOUS

They also watched his enigmatic manager, Albert Grossman, and brood of friends and semi-intimates, and the people who suddenly came into his life—usually to leave it bewildered or truculent.

That is the plot, or non-plot, and its purpose is to show us a serious, question-

ing artist-entertainer at work and recreation. The film could have gone further; it would have done no harm to know more of what Dylan feels about the music-stream he comes from and contributes to, and less perhaps of what he thinks of uninformed interviewers. But that is what it set out to do, and it is strikingly successful. Maybe if the journalists had asked wiser questions they'd have got more answers.

As American critic Ralph Gleason put it, the filmmakers took advantage of whatever came up. If so, the questions don't say much for British perspicacity.

Personally, though, I treasure the moment when Don Short is seen asking Bobby to repeat an answer to some query about his electric light bulb. "I didn't quite get that," says Short with his blandest smile.

## HONEST

It may be significant that we never see a confrontation between Dylan and anyone his weight in verbal cut and thrust. Or, as the film is an honest one, it may be that no one with wit ever tangled with him. Ah, well.

When the tour was over, and the American combatants had returned home, "the footage was edited, at a ratio of about 20 to 1, down into the 90-minute documentary which shows Dylan on and off stage, nasty, sweet, arrogant, humble, shy and disdainful." Thus Gleason\*, in a fair summing up.

Of course, Don't Look Back offers more than



A SHOT FROM DON'T LOOK BACK SHOWING DYLAN READING A COPY OF THE MM.

Dylan although he is its centrepiece. One remarkable scene eavesdrops on Grossman and Tito Burns in Tito's office, working up the price for a Dylan TV show.

Others show Joan Baez singing and playing, Alan Price playing piano, talking and drinking, Donovan singing a song to Dylan and friends. Derroll Adams has a small part, and I'm sure I saw Marianne Faithfull, John Maycull, Frank Smythe, Maureen Cleave, Ken Pitt and other familiar sights.

## SONGS

On the music level, the film introduces performances (mostly in part) of quite a few Dylan songs.

It begins, most invitingly, with "Subterranean Homesick," marked off by the hero showing the camera a series of cards containing such key-words as "Base-ment," "Users," "Parking

Meters" and so on. Some are incorrect, some are wrongly spelled. As the song ends, the final card reads "What?"

Among the other numbers are "Maggie's Farm," "Gates Of Eden," "It's Alright Ma," "Times They Are A-Changin'," "Don't Think Twice," "Hattie Carroll" and "Talking World War 3 Blues." An engrossing sequence shows a younger, short-haired Dylan playing and singing "Pawn In Their Game" to a group of farm labourers, presumably in the South.

I liked the film a great deal for most of its 90 minutes plus, finding it hilarious as well as affecting, a bit self-absorbed and indulgent, and revealing as well as unrevealing.

## ODDLY

Relationships are oddly de-personalised and, in spite of sundry female forms draped about, de-sexed. Perhaps this doesn't matter in a film about a young artist and his attitudes.

Dylan appears as a man who never sleeps, never eats, seldom drinks and refuses to give away much except on stage. It is enough for anyone who admires his artistry or, I suspect, his good looks.

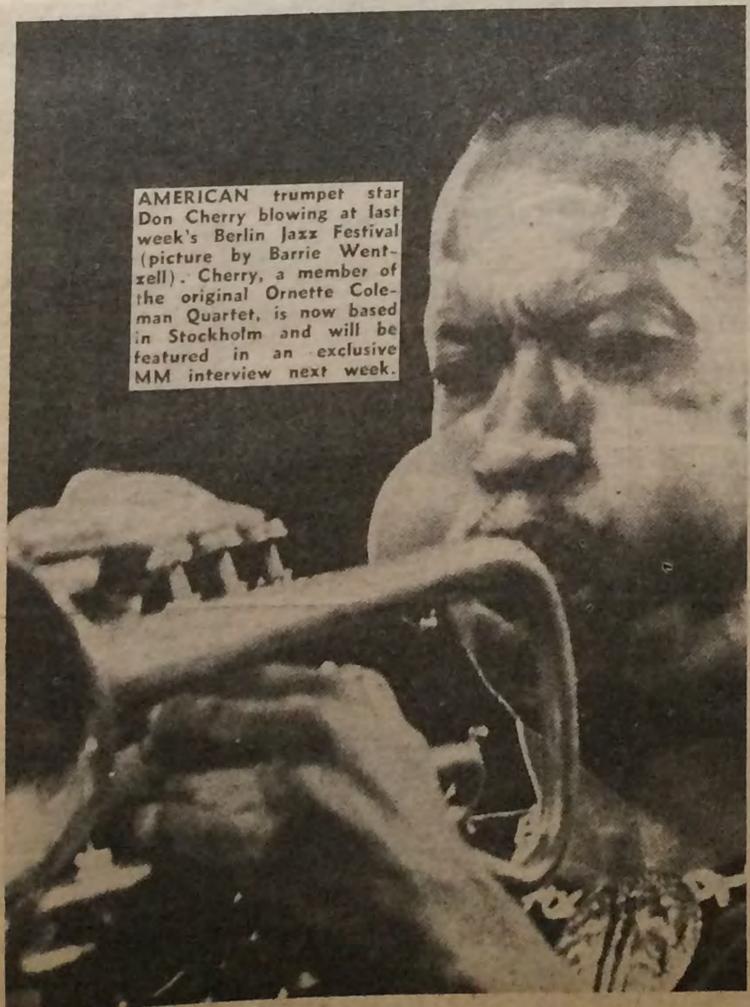
\*Jazz and Pop Magazine.



BOB DYLAN: the film is an honest one

AMERICAN trumpet star Don Cherry blowing at last week's Berlin Jazz Festival (picture by Barrie Wentzell). Cherry, a member of the original Ornette Coleman Quartet, is now based in Stockholm and will be featured in an exclusive MM interview next week.

PICTURE BY BARRIE WENTZELL



NIGHTMARE c/w MUSIC MAN



604 026



THE CRAZY WORLD OF ARTHUR BROWN

# JAZZ SCENE

**MUDDY WATERS** and **Otis Spann** won a triumph for pure blues at the 1968 Berlin Jazz Festival, last weekend, in the face of all the best (or worst) contemporary jazz can offer.

And 200 exhausted but happy *Melody Maker* readers were there to enjoy three out of four days of concerts, jam sessions, sightseeing and rave-ups.

## HECTIC

Two plane-loads of jazz fans made the hectic weekend trip organised by the MM, leaving Luton on Friday morning and returning in the early hours of Monday.

The festival opened on Thursday with Gary Burton, Red Norvo, Dizzy Gillespie's Reunion Band and Quintet, and our own Brian Auger, Julie Driscoll and the Trinity.

Said Auger later: "We got a couple of boos from people who won't accept anything new. I made some remarks about music being music and everybody else clapped like mad."

The MM team caught up with the marathon on Friday night at the superb Philharmonic concert hall, of futuristic design and faultless acoustics.

## PRETTY

Herbie Mann's flute sounding tasteful and pretty, especially on Simon and Garfunkel's "Scarborough Fair," paved the way for Don Ellis and the Berlin Dream Band with the Peter Cornelius Chorus, or "Barnum and Bailey" as British jazz Graham Collier, who was among the MM trippers, commented later.

Ellis filled the stage with four drummers, including himself, when he wasn't blowing trumpet through an echo chamber, punching brass and reed sections featuring Carmel Jones and Leo Wright, plus a



Don Cherry and Albert Mangelsdorff at the Berlin Philharmonic

## BERLINER JAZZTAGE

# Festivals, festivals all over the place . . .

BY CHRIS WELCH

quick-change team of percussion men.

It was an ambitious and entertaining project that won a barrage of cheers and boos, with Auge and Jools seen leading the cheers.

One of the high spots of the festival came in the second half with Dizzy making an unexpected guest appearance with Max Roach in the Drum Workshop, a programme much the same as seen on Jazz Expo.

I was fortunate enough to be able to watch Elvin Jones at work from the side of the

stage. After a solo he came off upset with his own playing and the drums, apparently not his own kit. MM reader and drummer Ted Pope assured him: "It sounded all right," which seemed to cheer him up a bit, and Elvin went back on to teach the drums a lesson.

After the concerts were fanned out around town to various jazz clubs . . . the Blue Note, Jazz Gallery, and the Quasimodo, where an underground festival was being held featuring some wild and hairy avant garde groups

— Peter Brotzmann, Gunter Hampel (vibes), Johnny McLaughlin (guitar), Manfred Schoof's Quintet and the Spontaneous Music Ensemble.

## NOISE

Most impressive in the sweating TV camera strewn cellar were Dutch drummer Han Bennink, who plays with staggering violence, and Gunter Hampel's pulsating vibes playing.

Georgie Fame and Al Gaines Count Basie's manager, left in

anguish at the noise, while Mr Nine Per Cent cartoonist Leon, clutched his head in despair at the musical punch-up properly described as a "Total Music Meeting."

I found it either wildly exciting or furiously aggravating, and when a waiter emptied a tray of drinks all over myself, our photographer Barrie Wentzell and Graham Collier, during a particularly riotous dinner gong solo, decidedly dangerous.

Maynard Ferguson was given a hard time on Saturday night, with loud boos,

jeers and laughter greeting his histrionics on "Maria." But Maynard was swinging nicely at other moments.

There are those among us who would utter the cry "rubbish" to the Don Cherry Big Band with Pharaoh Sanders. Admittedly, it was literally impossible to detect the change between the group tuning up and going into "their thing," but as a late convert to much of the "new music" there were many moments of compulsive listening as well as boredom in their waves of collective improvisation.

## RAVED

The Count Basie Band was beautiful, in cracking form, blowing their brass off, a gas — you got it! "Whirlybird," Harold Jones solid drums, Oscar Brashear's trumpet on "Night In Tunisia" and Basie's stride piano inspired one to mutter inwardly: "Yeah."

The band were joined by Jon Hendricks, who also contributed some intelligent and amusing compering, and Georgie Fame with Annie Ross for some trio scatting on "One O'Clock Jump," etc.

After the show was the Jazz Party with a terrible "Free Rock Group" and a superb Elvin Jones Trio that raved on until 4.30 am.

## CHEERS

A mixed, but exciting festival concluded with the standing ovation, presentation of flowers, foot stamping, cheers and whistles for Muddy and Otis. Carla Thomas and the Stars Of Faith, who closed with "When The Saints Go Marching In," which was much more exciting than it sounds.

Too much happened to describe in full, but as reader Pat Collins, of London, summed up "It's been a terrific weekend, I loved Count Basie and Jon Hendricks was great. I didn't like much of the avant garde, but I think it's unfair to boo. If you don't like it, why bother?"

"This was my first MM trip and I've enjoyed every minute."

## LOUIS STEWART

BY TONY WILSON

# Louis— new face with the Tubby Band

WHEN THE new Tubby Hayes quartet played its first week's engagement at the Ronnie Scott club last week, featured in the group was a young Dublin-born guitarist, 24-year-old Louis Stewart.

The modest, quietly spoken Stewart had broken with the London Palladium orchestra to work with Tubby at Scott's, a situation he finds far more enjoyable than being in the Palladium pit gazing at Cliff Richard's boots.

Earlier this year, at the Montreaux Jazz Festival, where he appeared with an Irish jazz group, the Jim Doherty quintet, Louis' fine guitar playing was recognised by a Press jury who awarded him a soloist award and it was after that Louis came to London at the persuasion of a pianist friend.

He heard that Hayes was looking for a guitarist and decided to offer his service and was accepted. "It was all very casual at first," recalls Louis. "Tubby said it was the kind of thing he was looking for. Initially we rehearsed a lot. Some of Tubby's compositions are quite unusual with different bar lengths and things like that."



LOUIS STEWART

"This was quite different from what I'd been doing before. I'd been working with organ and tenor playing ordinary kind of things but Tubby has been very helpful and patient."

"It's very challenging because I haven't played anything like this before. There are some fast tempos that I haven't experienced."

Like most jazzmen Louis is trying to get into his own thing but names Charlie Christian, Tal Farlowe and Barney Kessel as his earliest influences. "But I love all the guitarists," he adds. "One of the guys I'm really digging at the moment is Kenny Burrell."

Regarding Tubby's new group, Louis says, "I think he'd like to keep the group together. He's been taking in a few dates lately and we're getting more material together. There's been a change in group recently. Tony Levin replaced Bill Eyden although we did have Tony Oxley working with us early in the week at Ronnies."

And Louis? "If Tubby wants to keep me," he says, "I'll be very happy."

## NEXT WEEK

**SECOND OPINION**  
**BENNY GOODMAN**

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## MELODY MAKER

# 1968 JAZZ POLL

IT'S JAZZ POLL TIME AGAIN — time for you to vote in the annual, world-famous Melody Maker Readers' Poll. Make sure your favourite musicians, bands and singers get their full share of votes by filling in the coupon now and sending it to Jazz Poll, Melody Maker, 161 Fleet Street, London, E.C.4. Past winners in the New Star category are not eligible for votes in that category. They are: Britain — Peter King, Brian Dee, Dick Morrissey, Alan Haven, Brian Auger, Ernest Ranglin, Roy Budd and John Surman. World — Benny Golson, Ray Bryant, Leo Wright, Roland Kirk, Freddie Hubbard, Tony Williams, Albert Ayler, Archie Shepp and Gary Burton. Every MM reader is entitled to fill in one coupon. SO VOTE TODAY.

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## Year old 'Rudi' gets Locomotive rolling

"THINK of what the Electric Flag are doing and then progress from there—that's our music," said Norman Haines, lead singer and organist with Birmingham's Locomotive, whose second single "Rudi's In Love" nipped into the MM Pop 30 recently.

The group describe the music they are playing as progressive modern music—they shun the words pop or soul—and claim a unique sound. "We have deliberately dropped the formal idea of using a lead guitar, because in most groups, the guitarist twangs away, drowning everyone else and becoming the focal point of attention."

Instead, the Locomotive who say a hit record is probably more important to them than they even realise, feature organ, bass guitar, trumpet, tenor sax and drums and claim that this line-up enables them to create a sound which is their own and owes nothing to any other group.

Norman contributes most of the group's original material as well as handling vocals and playing organ and the rest of the band are: Bob Lamb (drs), Bill Madge on tenor, Mike Hincks on bass guitar and Mike Taylor (tpt).

The record was recorded by T. H. E. Enterprises last Christmas and the group say it is by no means typical of the music they play today. They had released a number called "Broken Heart" last year which was issued on CBS but was not a hit. Their second recording for T.H.E.—run by former Decca man Tony Hall—was "Rudi's In Love" which was turned down by CBS but accepted by EMI.

"We used to play rock-steady ska and that's the sound on the record," said Mike Hincks. "But in the time between the song being recorded and released we completely changed our style and that's not the sort of sound we have now, although we still do the number on stage and it gets a great response."

The group are another example of the fact that provincial groups can make it. Their manager Jim Simpson is an agent based in Birmingham who doesn't intend to move to London and the group say they have experienced no difficulty getting work from the provinces.

"We've been working steadily all the time, all over the country. Birmingham is in fact an ideal base, because it's central." They have in fact been playing regularly in London and Home Counties clubs for months.

The group have experienced an immediate boost from the success of the record: their earning potential has gone up from £40 a night midweek (£50 weekends) to £75 midweek and up to £150 at weekends.

# MARBLES—OUT TO CHANGE THE IMAGE OF THE DUO

"THEY won't say boo to a goose" said the man from the Marbles.

Maybe not, but Graham Bonnet and Trevor Gordon could well exclaim "huzzah" to an elk or even ejaculate "Geronimo" to a vole. They are by no means softies, nambypambies, or even "Southern Jessies" as they have it in the North—and don't they have it in the North.

## SOFTY

Trevor and Graham are hard at work to dispel the softy image that pop duos have suffered in the past. While they are indeed quietly spoken, pleasant lads, they are not duffers or cads of the type condemned by Boys Own Paper in the early 'twenties.

The man from the Marbles took me to meet them in a London cafe this week where they attempted to cure Mao flu, contracted in Ireland strangely enough, with coffee and eggs.

## PUBLIC

Trevor is the quieter of the two, while Graham tends to make the more controversial remarks.

"I've got to go and see a doctor," said Trevor, sniffing. "I'm going to get a glass nose, I think."

At present the Marbles have not made any live performances, but they are rehearsing with a backing band and are expecting to hit the public in the New Year.

"We don't learn any songs,"



MARBLES: Will they be another Grapefruit

• WE DON'T WANT TO DO TOO MANY P.A.'S BECAUSE YOU CAN BECOME TOO ORDINARY •

said Graham, "We just know them already. And Bluesology who will be backing us are such a great band, they know just what we want. Our first album will be out in January and it'll be just the two of us backed by guitars and a strings on a few tracks.

"We've made a few appear-

ances in Ireland and the kids went mad. They grabbed at us."

Why did Marbles become a duo instead of forming a group?

"It wasn't our idea," said Graham, decisively. "We wanted to have a group. It was Robert Stigwood's idea to have a duo because it would be some-

thing different, and Barry Gibb wanted someone to sing his songs."

Said Trevor: "There are so many groups but we'd like to change the status of duos anyway, they got sort of a bad reputation." "The Everly Brothers and the Righteous Brothers are the only great duos," continued Trevor, "oh and

Simon and Garfunkel." Who are the bad duos? "We'd rather not talk about them."

What have Marbles got to make them different?

"Most British duos tend to sing together in close harmony. I think we've got a different sound because between us we have a range of about three and a half octaves which is ridiculous. We won't be singing all the same stuff all the time."

## ARTISTS

"We'll have a wide selection of material. One of our favourite artists is Neil Sedaka, he made some great old records. We'd rather Neil Sedaka than some of the stuff

they churn out today. All that Jefferson Airplane scene was just the Rolling Stones five years ago, and Arthur Brown is just another Screaming Lord Sutch." How much staying power do Marbles have? Will they be another Grapefruit?

## CLICHE

"We don't want to do too many P.A.'s because you can become too ordinary or familiar. We want to do concerts. The reason Procol Harum flopped after their first hit was because they did too many appearances. It's not just getting to the top—it's staying there. Sorry about the cliché folks!" apologised Graham.

"Grapefruit were too closely associated with the Beatles and it was sort of, 'Look how we dress them up.' We're confident we can survive and change with the scene, or maybe we can change the scene ourselves. Maybe groups will die out and there will be thousands of Marbles"

## NEXT WEEK

COUNTRY  
JOE

MM BLUES  
CONCERT  
REVIEW

"SUNBURNED? I was looking gorgeous," bubbled Cilla, fresh back last week from her Australian trip. "Now I'm peeling and flaking all over. The only place where I'm brown is on my belly—and that's no good to anybody!"

"But I have lost half a stone. I'm down to seven-and-a-half now. Isn't that wonderful? I do tend to put on weight when I go abroad. Especially in France, where the food's so great."

"But I didn't get a chance to eat a thing in Sydney. I was working so hard, I didn't get time to have more than one meal a day."

"My first show was at 7 p.m. and the second went on at 11.30. I was so tired, I slept too late to have breakfast. So there was just lunch."

## Cilla captures the Aussie's hearts

"I don't like to eat before doing my act. I don't like to feel blown out before going on stage, then burping into the mike over everybody."

Cilla may have shed weight, but she came back well loaded with souvenirs of her trip, which took in such places as Karachi, Manila and Hong Kong en route to Australia.

"I had intended to buy lots of exotic things, but I've brought back a load of old rubbish," she laughed gaily. "You know, like all those Blackie poolies who buy funny hats

with 'Kiss Me Quick' on."

"Doing cabaret in Sydney was great. Isn't Tom Jones going there in January? He should rip the place apart."

"Last time I was in Australia was in 1965 with Freddie and the Dreamers, Mark Wynter and Sounds Incorporated. But we were flying everywhere by air and didn't get a chance to see the place."

"It was different this time, me being in Sydney for three weeks. I took the opportunity to do some filming for my TV show which starts on Christmas

Eve. I thought it would be nice for viewers to see some of their relatives in Australia."

"There are so many English people in Australia. It seemed I had gone 13,000 miles to perform to a lot of English people. It was ironic really. But a lot of them had never seen me before—those that had been in Australia 20 years. So it was nice, really."

"Australian audiences are much less reserved than British ones. Even more so than those up North. The Australians are much more saucy. They like the

point numbers, and bits of dialogue.

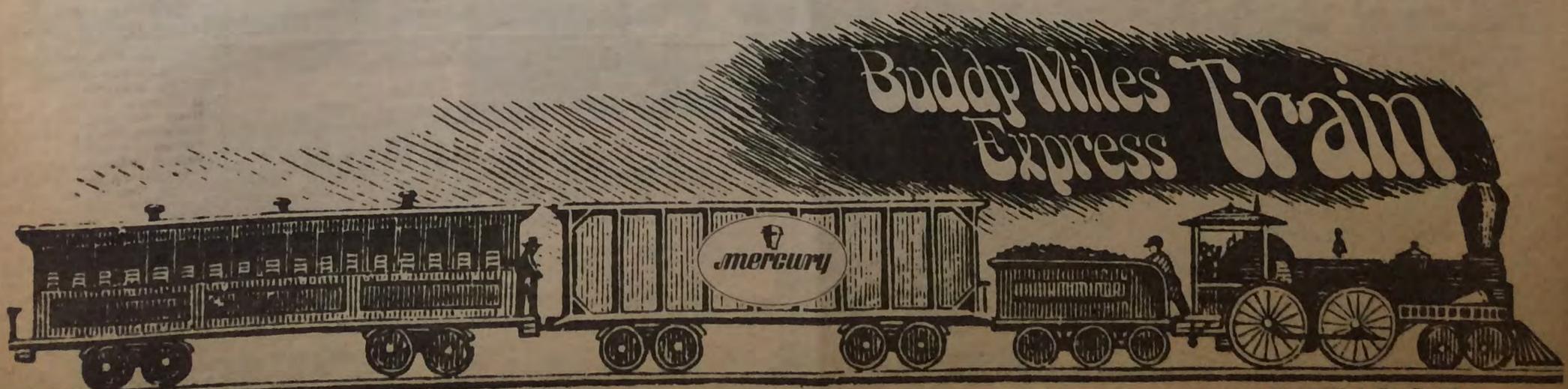
"And they treat me more as a woman over there. Whereas in England, I'm just their 'Cilla'. They never seem to think I've grown up—even though I'm 25."

"Anyway, it's lovely to be



CILLA BLACK

back. Now I'm off to see me Mum and Dad in Liverpool—with some of the presents I brought back."



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NO. 4 IN THIS GREAT NEW JAZZ SERIES

TAKING ANY kind of retrospective look at Ray Charles immediately poses problems, for which Ray Charles do you examine? Do you peer at the Ray Charles of the early Atlantic singles like 'Hallelujah I Love Her So' or the man who sings Country and Western as though he "believes to his heart" in the rolling prairies? Do you glance at the many faces of the popular Ray Charles or at the man who is still the daddy of soul piano where the 'in-crowd' are concerned?

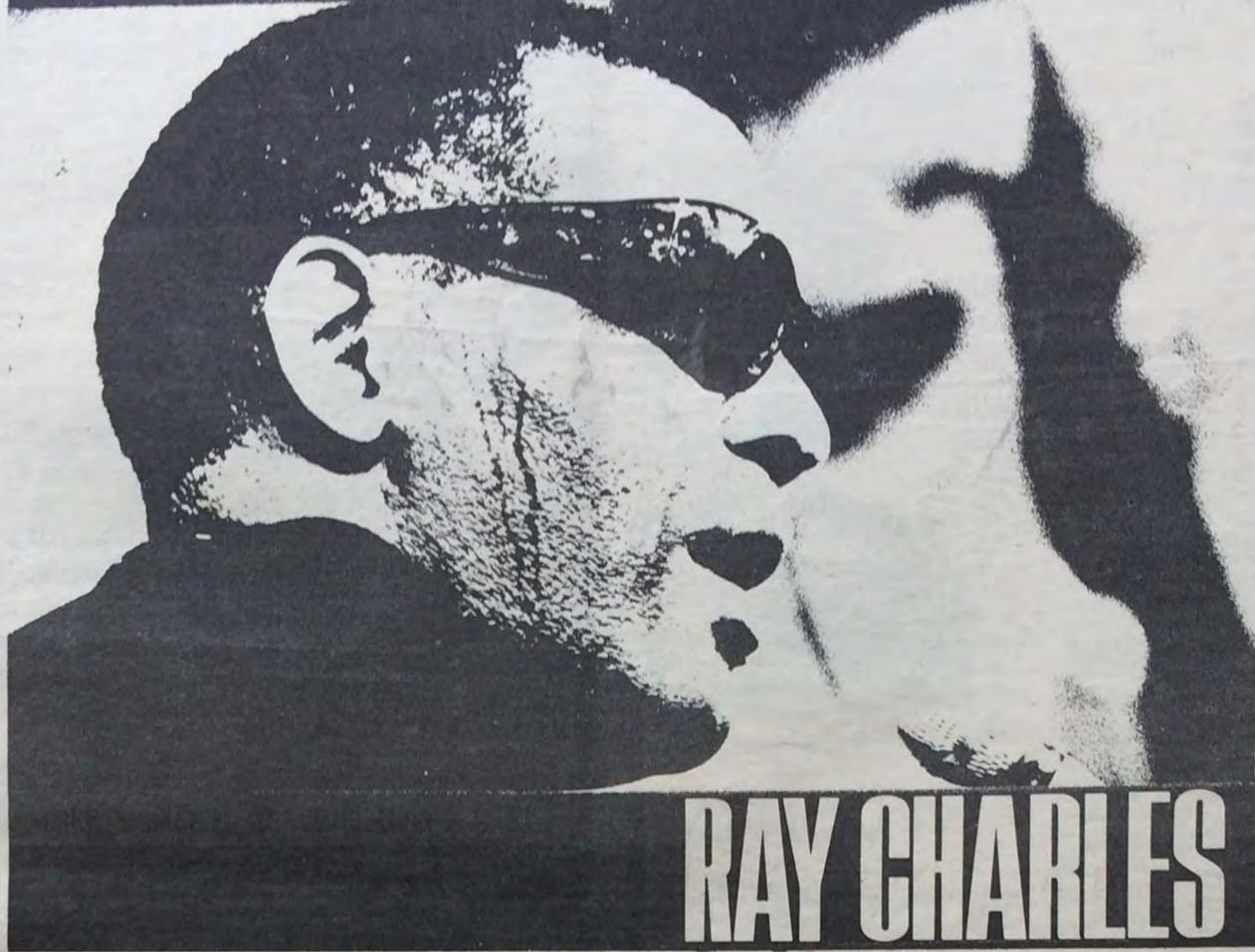
**PRAISE**

Or do you challenge the "Genius" tag? This last course will probably win you the most support, for however much the average jazz listener goes for Charles, he would prefer that the superlative in praise be reserved for creators of the stature of Charlie Parker or John Coltrane. On the other hand, ask any musician who has ever worked with him in one of those erratic orchestras that are at one moment the epitome of down-home, soulful swinging and at the next minute a hopeless shambles and they'll tell you firmly: "Ray Charles is a genius! Any blind man who can walk into a rehearsal and tell you just which musician played a note a half-tone out has got to be a genius!"

Musicians, of course, often make questionable critics because they tend to dwell on technical accomplishments to the exclusion of artistry. No one could deny Charles his ear, but to me, the label of genius is one that must be used sparingly.

I suppose I heard more about Ray Charles than I actually heard of his music until one memorable night in 1958. I was

# SECOND OPINION



**RAY CHARLES**

brushing-up for my GCE at the time but the radio was tuned into the Continent. Suddenly I heard this fantastic blues-drenched voice and piano fighting a losing battle with the atmospherics. I recall glueing my ear to the set and trying to prise out the amazing "Sinner's Prayer" from amid the squalling and whistling.

**SEARCH**

I didn't even have to be told who was singing the Lowell Fulson number, and the very next day I set up a search for this shattering plea. I found it on the original Atlantic album, "Rock and Roll with Ray Charles," which is still the best thing he ever did. His voice cries and moans across 14 chill-



**VALERIE WILMER**

British correspondent for Down Beat magazine, takes a very personal second look at Ray Charles, the doyen of the soul movement. Charles' stature as a performer has seldom been disputed, but does he really merit the genius tag?

inspiring tracks and his compulsively rhythmic piano is unrelenting. Till then, I was entirely ignorant of the Gospel influence on popular Negro music; this album turned me around.

I've just been listening to as much of the singer's work as I can find in order to reassess his importance. Charles has produced an ever-increasing number of albums, including some relatively indifferent in-

strumental ones like his first Atlantic issue, the 1956 "Great Ray Charles," just re-released here by Polydor.

On this, he plays funky but unexceptional jazz piano, and apart from the towering "Genius Plus Soul Equals Jazz," where he is showcased in Quincy Jones' charts with the Count Basie Orchestra, Charles' records have gradually become less convincing. In person, Charles is also an enigma. Apart

from the out-and-out commercial numbers like "Don't Set Me Free," which he used to do preacher-style with responses from the Raellets' fiery Margie Hendrix, he has never moved me the way he is supposed to get the people going.

**OUTPUT**

The interest that most jazz listeners had in the early Ray Charles gradually tailed off as his output grew more commercial. Of course, when an artist starts to command substantial record sales, the powers-that-be may dictate a policy with which he personally is out of favour yet must adhere to for contractual reasons.

Nevertheless, one would imagine that the Ray Charles of

today could call his own tune more than he appears to do. If it is mandatory for him to bow to the whim of the executive, he should at least be able to sing pop material better suited to his style than the disastrous "Eleanor Rigby" — sung by Paul McCartney a charming antique air, by the soulful Charles an awkward anachronism.

**STYLE**

All of which brings us to the important question of style. The early Charles was a self-admitted Nat "King" Cole copyist, but when he signed with Atlantic he delved back into his church beginnings to come up with the grits 'n' greens flavoured vocal and revivalist church piano. (Even the instrument he first recorded on sounds as though it were rustled up from his Georgia birthplace for the date!) This was fine, but as Charles grew in popularity, so his voice became more artificially "soulful" and so for me, at least, less poignant and emotive.

Since emerging from my initial love-affair with traditional jazz some ten years ago, I have become increasingly suspicious of anyone who makes a self-conscious "return to the roots" as Ray Charles has done. Much as I enjoy his early preaching, in retrospect his emotional approach is somewhat unconvincing.

And when the feeling's played out, Ray Charles has little more to offer than competent blues piano and a voice that is now no more remarkable than was the late Otis Redding's.

**TREND**

What is more important is that through his exceptional popularity, Charles gave the black singer carte blanche to be himself. Whether he started the "soul" trend single-handedly or whether his emergence paralleled the increasing assertion of Black Pride is hard to say, but obviously his acceptance by the masses paved the way for Redding and Aretha Franklin to come out shouting. This, in its turn, made for more honest popular music all round at a time when black artists were in danger of losing their inherent funkiness.

So, to me at any rate, Charles is more important for what he stood for and continues to represent than for what he has actually produced musically since leaving the Atlantic label.

And just in case you should accuse me of raising a controversial issue for the sake of it, try to get hold of "Rock and Roll with Ray Charles." Then Ray himself will hip you to the way it used to be when he had the field all to himself. You'll hear the difference.

**SONNY ROLLINS FILM**

## A personal portrait of Sonny Rollins

BY MAX JONES

IT'S NOT every month you can see a film about jazz, folk or pop music that bears the stamp of authenticity. To see two in one week is to know the meaning of plenitude.

Last week I saw, besides the study of Bob Dylan called Don't Look Back, a documentary about Sonny Rollins. It was screened on BBC2 in colour on Monday. It lasts for a half hour and, like the Dylan film, is a profile of a musician who is an individualist and at odds with American society.

In Sonny Rollins, Musician — as this short is titled — we see the tenorman playing alone on the Williamsburg Bridge over the East River, or while walking slowly through the leaves in the woods — above Palisades, New York, I am told.

We see him, too, playing on his favourite bridge, situated close to his Brooklyn apartment, with a tenorist friend, Paul Jeffrey. And we follow him into his



**ROLLINS: not militant**

home to hear him talking with Jeffrey (who recently came here with Dizzy Gillespie's band) and philosophising on his own. He is a deep-voiced but gentle speaker, a calm, moody, dignified man.

It is a personal portrait of Rollins, as Don't Look Back is of Dylan, and there the resemblance ends.

This is in colour — restful, muted sort of colours — and photographed by Richard Leiterman with loving attention to the beauty of the trees and the rugged patterns created by

trains, the girders of the walkway, the traffic and headlights below, and the saxophonist wrestling with problems of tone and harmony.

In this world of Rollins, as producer-director Dick Fontaine captures it, the subject is mostly alone. Aside from Jeffrey, his only contact with the human race in person (he's vaguely in communication with the distant passengers during his solitary woodshedding) occurs when he visits a music class of youngsters in a Harlem school.

The class is under the

direction of drummer Charles Moffett, here playing trumpet, and the scene in which Rollins looks on fondly, sits in with the band and proffers modest advice to the tenor player next to him, is one of the film's most satisfying achievements.

In contrast to so many of the younger Negro jazzmen, Rollins appears unwilling to talk or play angrily.

Fontaine's publicity notes make the point that "Rollins is not militant, neither is his music. He has always been a solitary person, shy, intensely dedicated to music, feeling only profound depression about the political, social and

musical injustices suffered by himself and his race."

All of this comes over clearly — clearly enough, anyway — in Fontaine's documentary, finished last November so far as shooting is concerned, and made at a time when Rollins was again considering whether he could continue playing professionally in "A world in which he sees only hostility and conflict."

If I haven't written much about his music it is because there is not all that much emphasis on his playing. There is no set performance at all, just the outdoor creative sessions. And these display his strong tone, capable of great variation, and distinctive improvisational technique to considerable advantage. The film is available for club bookings and the like.

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**L**ONG JOHN BALDRY may yet strike gold from the Olympic Games, with his "Mexico" long-jumping up the Pop 30.

Ignoring my query as to whether his follow-up would be "Munich," John admitted this week that his ambition is to follow in the footsteps of Tom Jones.

"Of course," said John, "Tom has a definite advantage in having a much wider vocal range than myself—he can hit it home much harder. And he has that very wild bit that the birds go mental over, whether they are 15 or 25.

"Admitting that I haven't got those qualities, I'd still like to follow him, careerwise. I'd like to go to the States, have another hit or two there, take them all by storm in cabaret and start working on concerts with a big orchestra rather than these nonsensical pop tours which I think have had their day anyway."

John is not very sanguine about the London club scene either.

"The only place I really like is Ronnie Scott's," he said, "especially now he has got the place re-developed. I could go there every night of the week and not get bored. I also go to the Marquee occasionally when they have someone like Traffic or Jools and Brian, but I can't stay long in the place without my eardrums being punctured."

**CURIOUS**

"I go to concerts quite a lot, although I have made up my mind that I am never going to the Royal Albert Hall again. The last time I was there was to hear Lou Rawls and you just can't hear anything in that place. I suppose it is all right if there is something that is visually interesting.

"The last show I went to was Hair. I could appreciate that the strip scene would make it good box office, but what it has to do with the

**I CERTAINLY  
DON'T MIND HEARING  
MY OWN RECORDS**

rest of the show I don't know. And they didn't have all that much to show, anyway.

"It's a curious thing, but most young people I have spoken to think Hair is a bit of a take-on. The people raving about it all seem to be older people who rush round saying: 'Oh, what a wonderful show. How revolutionary.' Personally, I think the whole conception of the thing is a bit passe—Joan Littlewood had all those ideas 15 years ago at the Theatre Royal, Stratford."

I know actors who can't bear to see themselves on the screen and I asked John if he liked listening to his own records. Did the sound

on the record come out the way he expected it to?

"It depends on the song and the key," he said. "My voice can change with the kind of thing I am doing. If I am singing something completely relaxed it sounds one way but if I am doing a raver it comes out entirely different. My voice is very difficult to record and they have to put an edge on it. It does sound entirely different on live appearances."

**MISTAKE**

"I certainly don't mind hearing my own records—I've never recorded anything I was ashamed of. And if I have pre-recorded a TV show I always make a point of trying to see it—and the same with radio. I think I learn something from it. If I have made a mistake then I can spot it even if I didn't notice when I was actually doing the show."

John has yet to decide on the follow-up to "Mexico" but has an album due out this month.

**BALLADS**

"It's a very mixed bag arrangement-wise," he told me. "There are some Basie-type tracks and some big, surging orchestral things as well as the usual pop type ballads. It is much more varied than my last album which looking back, I can see was all a bit too much in the same bag."

Is John tempted to return to the blues scene now it is becoming the "in" music?

"I've had thoughts about doing a blues album," he admitted. "But it would be my idea of blues—not the current idea. I'm not sure that people would welcome it from me now, but I will certainly have a go."—BOB DAWBARN



**America claims  
another  
British group**

**A**N increasing number of groups seem to be making America their second home. The Jimi Hendrix Experience, the Cream, Procol Harum, the Who and Eric Burdon's Animals are just some who have found the American circuits worthwhile musically and financially.

Another group, who by the end of the year, will have spent almost half of it touring the United States, are Ten Years After. And judging by the press reviews they are notching up successes almost everywhere they play.

In the October 12 Billboard, for instance, a reviewer writes of the TYA's appearance with Country Joe and the Fish and Procol Harum at New York's Fillmore East, "Perhaps the biggest problem the underground quintet (Country Joe) had was following a superb set by . . .

Ten Years After . . . it was Ten Years After who supplied the evening's real excitement . . ." While Esquire magazine spoke of Ten Years After as being "by far the most exciting group since Big Brother." Underground magazine Rat stated, "Ten Years After is bound to be one of the Big New Groups."

The group's current tour is their second. It has been extended to December and this month sees the release of a single, "Hear Me Calling" and a new album, their third, "Stonehenge" which could well repeat the success of their second album, "Undead," released during their first Stateside tour in the Summer, which went into the U.S. album charts.

Ten Years After are managed by Chris Wright, former Manchester University graduate, who returned home last week for a brief visit. Before he returned to the States Chris talked to Melody Maker about Ten Years After and why they are so popular in America.

"I think they have been successful in the States because



**TEN YEARS AFTER**

they are playing to a very aware audience," said Chris. "It's an audience that makes up its mind for itself and doesn't have any pre-conceived ideas of what to expect. It's an audience that can appreciate something which it thinks is good without being told."

On the first tour TYA played on the West Coast and in New York. Had Chris controlled the choice of venue on this second tour? "Completely," he answered. "By working out which places they should play and making sure they were the one they got. These are mainly the major underground circuits and colleges although what they are, in fact, doing, is in the form of concerts."

The new album "Stonehenge" will be released shortly in America and will be out in Britain in the New Year. "There is no specific reason for this. It's just more convenient to release a record in the country where the group is playing."

Chris considers this new album to be by far the best they have recorded. "It's a cross section of everything the group does and it's completely original. I don't just mean they wrote it themselves, which they did, but all the music is original for what it is. That is original in concept."

It looks as though America has claimed yet another British group and the British scene is going to have to take second place yet again.

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# THE NEW BLIND DATE

## BARRY RYAN

PAUL RYAN WAS FURIOUSLY COMPOSING BARRY'S NEXT SINGLE WHEN THE MM ARRIVED AT THEIR FLAT TO CONDUCT BARRY'S BLIND DATE SESSION. THE PIANO RUMBLING GAILY, WHILE PAUL ENTHUSED ABOUT THE PROSPECTS OF A NUMBER ONE. THE NEXT SONG HE HAS WRITTEN FOR HIS BROTHER IS CALLED "KRISTAN ASTRA BELLA"—OR SOMETHING—BUT IT'S STILL IN THE CHORD SAVING STAGE AT THE MOMENT. BARRY TOOK THE TASK OF LISTENING TO NEW SINGLES AND ALBUM TRACKS SERIOUSLY. "I REMEMBER LAST TIME WE DID THIS WE SENT ALL THE RECORDS UP, WHICH WAS A MISTAKE," SAID BARRY.

**JOHN WALKER:** "Woman" (Philips). John Walker—I knew from the first phrase. I heard this about a week ago and I think it will go down well because he has a good image. It's difficult to say if he has shaken off the Walker Brothers image. He has a very good voice and if this were a hit it could establish his solo voice. It might be a bit too sophisticated. Some people say he's influenced by Scott, but this is John's own voice. He did some good things on the Sandie Shaw show.

**FOUNDATIONS:** "Build Me Up Buttercup" (Pye). It's all been done before and terrible lyrics as well. Is it the Temptations? A very American studio sound. You can never tell with this kind of record if it will catch on. Look at the Isley Brothers suddenly getting a hit now. But this is a very average record. That bit was nice.

**JOHN D. LOUDERMILK:** "Sidewalks" (RCA Victor).

Guitar work similar to Leonard Cohen and it sounds like him as well. Is it Leonard Cohen? I like his sad lyrics. This is a bit watery—turn it off. I could imagine Randolph Scott walking into the wind to this. Very hang



*Sandra H. ...*

'em high baby. Daddy tell me a story.

**RAY CHARLES:** "Sweet Young Thing Like You" (Stateside). Oh this is definitely American. Ray Charles? I don't like knocking Ray Charles but ever since he started to do this sort of commercial song it has been a sad scene for him. I saw him at a concert a few weeks ago and he was incredible, even now. This sort of record makes me sad. It doesn't get anywhere. It's like a cheese sandwich. You take the first bite and have to finish it even if you don't enjoy it.

**DIANA ROSS and THE SUPREMES:** "Love Child" (Tamla Motown). Yeah! Diana Ross always creates an intimate feeling. It's in the tone of her voice. Who produces her records? This is not her most individual record, but I think it will do well. There hasn't been a good, new Tamla record out for ages has there? I saw the Supremes at the Talk Of The Town and they created a fantastic atmosphere. Diana has incredible hands, they seem ten feet long. People who say the Supremes are finished should wait until the Palladium show, then they'll see how finished they are!

**DAVE CLARK FIVE:** "Live In The Sky" (Columbia). Dave Clark. This is top three material, I bet you. Dave has a great talent for spotting hits. When I first heard it I thought it was too much like "Red Balloon" but it'll be a big hit. I'd like to know who did the backing voices. No they're not shouting "Seig Heil," they're shouting "England!" Whatever made you think of that? A very jolly record that will be a big hit.

**FUGS:** "Crystal Liaison" (Big T). Is it the Bonzo Dogs? It sounds like them. I can't understand a word. Who is it man? Well, it's a big mess. It's terrible. Some of the production stuff is nice, but it is one

big mess. If you can understand a word of that, you are a better man than I am Chris Welch.

**NICE:** "Little Arabella" from the LP *Ars Longa Vita Brevis* (Immediate). It's very nice. Sounds like the Big Pink type of music. Who is it? Nice! Let's listen to this for a bit. They are an underground group and I can't see young kids liking this, but they have their own following. I like their ideas. The organ, for example, could be anyone from Reg Dixon to Thelouious Monk, and nobody could tell! Hmm, stony days are with us. They are the sort of group that will have a big following without being commercial, and I'm sure they don't want to be commercial.

**ALAN BOWN:** "Toyland & Magic Handkerchief" from the album "Outward Bound" (Music Factory). Raspberries. I recognise the voice. A very dated sound and a nothing song. Raspberries—take it off. I don't want too much of that. Who was it? Well, I'm very surprised because I like the Alan Bown very much indeed. Play the next track. Yes, that's better. They're not a very well known group are they—but they're talented. The singer's voice is a bit tinny. I've just decided—I don't like it at all. He's got a good voice, but he doesn't seem to be using it properly.

**SALLYANGIE:** "Children Of The Sun" from the album "Children Of The Sun" (Transatlantic). A cross between Mary Hopkin and Tiny Tim? She's got a lovely voice. I'm not very hung up on folk music but this is nice. Some nice chord changes. Beautiful music—it really is. Oh, I don't like 'im. No, you know what I mean. It's beautiful really, a little bit Incredible String Band. Like the accompaniment and there is a good guitar player. A lot of modern Indian music influence, very much like Indian film music. I can hear a lot of tabla sounds.

# pop think-in by joe cocker

**MIGHTY** Joe Cocker, who hit No. 1 in the MM chart last week with "With A Little Help From My Friends," is the subject of this week's Pop Think-In. The friendly, Sheffield-born soulful singer took a break from recording to give his thoughts on a variety of topics.

**PAINTING:** I once painted our house. That took six months. I haven't really been involved in art. I channel everything I've got into singing and the other things tend to get left behind.

**RAY CHARLES:** I thought you said Prince Charles! Ray, after all this time, has still only got to put out an LP and I'll buy it. A lot of the things he does now I don't like because of the way they are treated, but with that voice and piano, he's one on his own. I can't praise him enough.

Wish he could get something together. I think it's the people around him guiding him into one direction. I'd like to see him really lay it down.

**ROLAND KIRK:** Kirk. I don't like a lot of jazz, but the reason I like Kirk is that he's got a stack of soul. He can communicate on all levels, which is rare in jazz. He's like Mingus. If they worked together that would be something. I've never seen Kirk live.

**AMERICA:** I only saw Los Angeles. I should imagine it's very far removed from the rest of America, like trying to get a picture of

## I hope the Beatles are going to sock it to me

England from looking at Newquay.

Los Angeles is a sort of playground. But America, well, everyone knows it's in a mess.

When I got there nothing I could touch or look at referred to England at all. And they've got the home comforts sussed out, it's amazing. They're playing a game with each other. But I'd like to go back.

**BEATLES:** I love the Beatles. It never ceases to amaze me why the Beatles hit everyone. I should imagine Paul is probably the strongest one in the group.

The "Sgt Pepper" album was a fantastic LP. Whenever one of their LPs come out, it gives me a lift for a while.

When I read about this double LP with all those tracks, I only hope they are going to sock it to me. I think they will.

**MINERVA TAVERN:** Yea, that's incredible, man. It's a pub situated right in the middle of Sheffield. I went to sing there when I was 16. It gets full of hard nuts.

One night somebody threw a pint pot that just skimmed the guitarist's

head. We got into a terrible scrap but in the end we turned out to be the heroes and all the "goodies" helped us out to the van.

All the pubs in Sheffield are good places to get a grounding in because if you can get through there you'll get through to anyone.

**GAS:** The Gas Board. I had some great times working for the Gas Board. We'd go in at eight o'clock and get given so many jobs for the day.

We'd work hard in the morning and then drink hard in the dinner hour. I got suspended a couple of times.

I'll have to be careful or I'll be exposing the whole Gas Board racket. When I left they said I could go back in six months but I don't think I could ever go back.

It was good going into people's houses. You meet some very strange people.

**SHEFFIELD:** I still feel very close to Sheffield and its people even though they say it's the biggest village in the world.

They have this watch committee that goes around

and makes sure that everything's closed down by 10.30 pm.

We sometimes go back to a pub called the Black Swan and see the old faces. But I'm glad I came to live in London. It's amazing how far it's removed from London. I imagine any town is.

**BUS DRIVERS:** The biggest mistake I made was buying that bus driver's jacket. I have nothing against bus drivers.

**BEER:** Once it used to rule my life. As anyone knows who gets into beer, it can be great. I once read where Mick Jagger said that he didn't know how anyone could drink a pint of anything.

Since I came to London, though, I don't drink much because I don't like the beer. When I go home I get some good sessions going. You can get a good buzz out of ten pints. And a tremendous rop (gut).

**MARIO LANZA:** He always reminded me of my father—he's a secret singer. He had all Lanza's records. I used to creep in late at night and he'd be sitting on the settee, bawling out those songs with him.

# POP EROTICA—it's ca

THERE comes a time when enough is enough. And the British public have had just about as much as they can stand of both sex and pop. The latest, frightening development is a merger of the two, into a pop erotica that will cause a hardening of attitudes even among "pop apologists."

Apparently it is not enough to have disgustingly healthy young women disporting themselves in complex networks of seductive underwear on Tube station posters, and endless intimacies and obscenities uttered on TV, radio, the press and cinema; apparently it is not enough to have hideous, banal music sprayed at us from every metre of the wireless wave lengths and from every concert platform.

Now we are to be assaulted with a combination of "sexy pop" or even "musical sex," in a further wallowing in pornography that appears to be the main preoccupation among the men and women of this latter part of the twentieth century—a period which must go down in our history as some kind of dark age when morality was eclipsed.

Insidiously sexual titillation is used in the battle to win attention to pop singers, even to sell their records, even to sell musical instruments.

We have all seen it develop, this erection of an Empire of musical pornography, this busting out of salacious photographs over the pages of magazines and newspapers; the emission of questionable lyrics from lips of popular queens (and kings) of pop; this mighty flaunting of trousers and mini-skirts in the faces of an ever-hungry public.

In recent days we have seen the blatant use of NAKED WOMEN to sell the latest Jimi Hendrix LP "Electric Ladyland."

There are reports of some record dealers refusing to stock, or at least display, the album cover which is adorned with several ladies of the opposite sex revealing their charms.



At least among the record dealers we find the vestiges of a sense of propriety hitherto imagined wholly defunct.

Even in the pages of Melody Maker, bible of the dance band industry since 1926, we find advertisers who are not afraid to utilise brazen hussies (of the opposite sex), to entice prospective purchasers of amplifiers, saxophones and flugel-horns.

One tries to envisage the affect on a young mind of the sight of a scantily clad girl, possibly stripped down to a mere bra and panties, lounging negligently upon a Wurlitzer organ, or posing enticingly among a selection of saxophones, with an advertisers blurb stressing the importance of "a good lay" with regard to the placing of reeds. One fails.

The lyrics of pop songs grow worse in their suggestiveness. The sexual act is referred to repeatedly in such songs as "Classical Gas" and "Let There Be Drums."

Of course this might not be immediately apparent. But let me assure you anybody familiar with "hippy talk," as it is known will recognise innuendos, even in an instrumental.

As one with a long experience among groups, let me translate some of incomprehensible jive phrases.

For example, you may notice these expressions crop up among the latest popular songs. "Rock around the clock." I wish to seize your body (sir, or madam), throughout the course of this evening. "Let the good times roll." I would deem it thrilling if you ran your fingers through my hair.

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My dad took me to see a couple of Lanza's films when I was young. I liked his singing when I was about 12.

TINY TIM: I think he is

genuine enough but the people who surround him, I don't know what their purpose is. The LP wore on me after a bit.

Denny Cordell and I

argued about it and Denny said that he'd rather see Tiny Tim than Dave Dee and Company, but there's a lot of people I'd like to see rather than Tiny Tim.

# It's time to call a halt

Sniggers **CHRIS WELCH**

"Go, man go." A nameless obscenity practised among certain South American tribes.

"Les Bicyclettes De Belsize." The twentieth position of pre-marital hand-shaking, as described in Bradshaw's, an Eastern manual of sexual conquest, translated from the original Urdu in 1826.

But by far the worst aspect of this sordid development is the lengths pop groups will go to in their efforts to rouse their young girl fans in the clubs and theatres.

Would you believe . . . ? The long-haired lout who filled his trousers with cement. Oh sorry, that was the clown I saw in Humpty Dumpty at the London Palladium in 1948.

But I have documented evidence to prove that many pop groups excite fans with sexily arranged dress. Ian Anderson of the Jethro Tull group, for example, wears a full-length overcoat.

And until he went — some say deported — to America, Zoot Money frequently lowered his trousers on stage, causing his audience to scream, many of them in horror, it's true — but who is to know how many extracted vicarious pleasure from such displays?

The public have had enough. Except those of us who are frustrated, and the sooner the Viewers Associations and Watch Committees set about working off their frustrations and stamp out what is fast becoming a national disgrace, the better.



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# LET'S MAKE MUSIC

## WEEK 3—BRASS, WOODWIND, REEDS

WHAT are the qualities that go into the making of a first-class lead trumpet?

Top session player and teacher Freddy Staff summarizes them as Mental Attitude, Stamina, Rhythm and Time, Humility, and Tone.

"First of all," says Freddy, "the technical ability of a lead trumpeter is taken for granted. But one of the first necessities is the right mental attitude."

"He must be a fearless player. If you want to be a lead trumpet, you've definitely got to make up your mind how you're going to play a thing — and then stick to it. You must be consistent, and play it the same way each time. There must be absolutely no indecision about it."

"Otherwise, of course, as a lead trumpeter, you just aren't going to be able to lead others in the right way. For a lead trumpeter to gain the respect of the section as a whole, he must have the quality of consistency."

Stamina is essential. You must be in good physical condition — especially where lip strength is concerned.

"A sense of rhythm and good time are tremendously important, too. You need not be a good jazz player. In fact, very few lead trumpeters are good jazz soloists. But you must have a good jazz sense, or jazz feel, and good time."

"Remember, you have to lead the whole orchestra. And this means being able to work independently of the rhythm section in the sense that you must be able to swing on your own without relying on the drummer."

"A good lead trumpet — though a leader — must be humble to a certain extent and thereby gain the respect of the other members of the section. No players play well with a lead trumpet who doesn't create a good social atmosphere."

"It's like the captain of a football team. I've heard of trumpet sections where their leader doesn't get on with the others. But I can't see how

# Five musts for lead trumpets

BY FREDDY STAFF

this can work to everyone's advantage. For everyone to pull their weight, each man must feel a part of the section, and this can't be the case if the leader regards himself as a star.

"There should never be a case where people can hear the lead trumpet but not the others. They should hear the section as a whole, but be aware of the lead."

"This is where a good tone is important. For this sets the sound of the band—rather as the lead fiddle in an orchestra. So tone and intonation are musts."

"Of course, another thing that goes without saying is that the lead trumpet must be a good sight reader. But it's not necessary for him to have a screaming range—so long as he covers three octaves."

"There have been some all-

time great lead trumpets on both sides of the Atlantic. Of the Americans, I would choose:

**CONRAD GOZZO.** Unfortunately, he is now dead. He played with Benny Goodman, Artie Shaw and the first Woody Herman band. He did a lot of fine work on the Hollywood scene.

**MANNIE KLEIN.** Another top Hollywood sessioner, and a really big name in his day.

**AL PORCINO.** He's lead trumpet with Buddy Rich and was with the old Herman Band. Another man who does a lot of work in Hollywood.

**DON PALADINO.** He was lead with Les Brown and Harry James. Another fine player.

**SNOOKIE YOUNG.** He was lead trumpet with the Count Basie Band for a long time. You can't ignore this fact when you think of rhythm and time.

**BOBBY PRATT.** He was a



BAKER: great feel

great player, and was with Ted Heath for a long time. It was a real tragedy when he died.

**KENNY BAKER.** Another man who was with Ted Heath. People think so much about Kenny as a great jazz player, they tend to forget what a fine lead man he was. He had great feel.

**STAN RODERICK.** He has great maturity and experience. Stan has played for so many British and American artists and is certainly one of the most respected session men around today.

**DEREK WATKINS.** A great session player. He's only a youngster, but he has tremendous range and stamina. He must become a player of world class.

# Bone tone is in the mind

SAYS CHRIS PYNE



PYNE: no lessons

CHRIS PYNE'S trombone playing with the Ronnie Scott Band often leaves listeners limp in their seats. "How can a young guy get that good," they gasp.

Fact is, Chris is living proof of that old adage: If you want to do anything really well, start young. For Chris, though only 29, has been playing trombone for 15 years.

"I started at 14," says Chris. "My father just brought home a trombone one day. I think he got it for £12. I had been playing piano beforehand — ever since I was about four."

"Then my father said how about trying the trombone. I said: 'O.K., I'll give it a try.'"

"I never had any lessons, but I have picked up some valuable tips since. I would advise anyone starting to have lessons, just so they don't develop faults."

"For instance, I was breathing from the head and chest instead of from the diaphragm — as you must do. That's why I was always

running short of breath. "But I never had any trouble with my embouchure. Some guys have some funny ideas about embouchures, mouthpieces and various technical aspects of trombone playing."

"Like they can only play with one type of mouthpiece, and that they can alter their tone by changing mouthpieces or their instrument."

"But what they don't realise is that the sound that comes out of your instrument is in your head! You form a presupposed idea of the sound you want and then create it."

"It will be governed to some extent by the shape of your mouth, teeth and the instrument you use, but basically, tone production is in your head — even though it may take you a few years to realise the fact."

"A good teacher can help you clear up all the rough parts and enable your talent to come through. I think it's possible to learn to improvise, but you'll soon find out how

much talent you have in this direction.

"I wouldn't advise you to listen only to other trombone players. This would be restricting yourself to too narrow a field. Listen to pianists, tenor saxists, trumpeters, bassists, and even drummers. They all have something to say."

"Take a professional friend along before you buy a trombone. The main pitfall to avoid is one with a poor slide. Look for any dents, scrapes or scratches. Naturally, the higher priced instruments have the better slides."

"And some of the earlier trombones are too high-pitched. The one I started with, for example, I had to pull the tuning slide right out to maximum and even then it was just a little sharp."

"These are the main points you have to look for. Work on trombone? I've no complaints. I've been working in so many different settings, I've never been bored. I've been having a marvellous time."

SUPPLEMENT EDITED BY LAURIE HENSHAW

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### Why Don Ellis uses his 4-valve trumpet team



ELLIS: 'pop—exciting'

THE lack of "excitement" in jazz, the tendency to stick in a groove and stop experimentation were just a few of the reasons that prompted Don Ellis to venture into the realms of quarter-tone trumpets and elaborate time signatures.

"I felt the whole jazz scene wasn't swinging any more," he told the MM during his brief trip to London for dates at Ronnie Scott's recently.

"When the whole pop scene blew up, jazzmen tended to dig their heels in and decry the whole movement. It was left to the pop groups to try out new experiments in sounds, and really it was the Beatles who started a whole new trend.

"Maybe a lot of pop groups were pretty poor at first, but now a lot of them are producing some pretty exciting sounds. A pop group coming up strong is the Electric Flag. They had a drummer, Buddy Miles, who must be about the best in the world."

#### CRITIC

Electric Flag's album, "A Long Time Comin'" was, in fact, voted the MM's Pop LP of the month in August.

Wrote record critic Chris Welch: "Electric Flag indicate that the rock group has come of age. Young musicians, highly skilled, with a wide variety of influences and total

freedom of outlook produce sounds that are really best described simply 'American music'."

Now, in the big-band sphere, Don Ellis has attempted to blast off into a new musical orbit.

#### TAGGED

So how did he feel about being tagged as the "Kenton of the Seventies"?

"Well," smiled Don, "I was always a great admirer of Stan. But I feel he was more concerned with creating sounds than rhythm.

"Apart from using many different time signatures, we are endeavouring to get a swinging sound — to recapture an essence of jazz that has been lost. Let's face it, it is the pop musicians who are swinging now — not the jazzmen."

Why Don's preoccupation with quarter-tones, necessitating a specially-designed, four-valve trumpet — which, incidentally, costs around 800 dollars in the States (or £330)?

"My whole trumpet section of five men — including me — uses these four-valve trumpets," said Don.

"It wasn't so much that the regular three-valve trumpet imposed limitations; it was just that, in jazz, you always use a lot of bent notes, so it seemed a natural thing to design a trumpet that would enable you to play quarter

tones accurately. It becomes so much more of a flexible thing pitchwise.

"After using a four-valve trumpet, you get very hung-up with a three-valve one. You find yourself reaching for things that just aren't there.

"With a four-valve, you have twice as many notes at your command. I just never use a three-valve model any more.

"There's only a slight adjustment in technique required. Any good trumpet player should be able to play a four-valve trumpet in about a week."

#### REACT

But how did audiences react to the quarter-tone patterns. "Well I demonstrated it on TV in New York, and also to an audience of high school kids, and everybody liked the sounds.

"After all, the use of quarter-tones is not new. The Greeks and Indians have been using them for hundreds of years.

"Our only problem is finding musicians who can write for it. We have devised our own notation for quarter-tones. We use just one cross bar on the sharp sign, and show the flat sign as solid.

"To make any musical progress you must constantly experiment. It's the same with jazz as with the classics. Otherwise, leads to stagnation."

THE last ten years or so have seen a huge increase in popularity of the flugelhorn. Once a rare and eccentric luxury, it now appears everywhere and is a required doubling instrument for most session trumpeters. I believe the instrument was developed from a German hunting horn about a hundred years ago, and in Britain was first used in brass bands.

It is, of course, a member of the trumpet family, being rather like a cornet that has been rubbed all over with hormone cream. It is simply a little larger and fatter. The fingering is the same as for a trumpet, and the range is about the same.

#### BIGGER

The main difference is in the sound which is bigger and less brassy, and in the note production. Each note seems to have more resonance, more of a singing quality than a trumpet note.

In this respect it is easier to play than a trumpet because you don't have to fight so hard to get a good sound — the sound seems almost built into the instrument.

The main disadvantage of the flugelhorn is that because it is a sort of bastard instrument — a cornet with glandular trouble — it can easily be out of tune with itself, and this can occur with any of the open notes as well as the fingered ones.

So before purchasing one it should be tried very carefully through all the registers to see how in tune it is. Price is no real guide to in-tuneness. A few weeks ago I tried a brand new £160 American model and the middle G — an open note, was so flat that it made it impossible to play the instrument at all.

#### OPINION

In my opinion the best value is in the Couesson flugelhorn which costs around £50 and is generally a beautiful instrument. Even so, the tuning should still be thoroughly checked before purchasing.

The other disadvantage of the flugelhorn is that it is extremely sensitive to temperature. In a cold room it will be very flat and possibly out of tune with itself, so it should be carefully warmed up before it is to be used.

#### SOUND

A cornet mouthpiece will fit a flugelhorn and can work quite adequately, but I find a flugelhorn mouthpiece more satisfactory from the point of view of sound. It is always much deeper than a trumpet mouthpiece but you can get one the same width as your trumpet mouthpiece.

I use a Vincent Bach 7 on my trumpet and a Vincent Bach 7H on my flugelhorn. If you find that the mouthpiece which comes with the flugelhorn is very awkward or hard to use then you must simply

# BIGGER SOUND, LESS BRASSY



IAN CARR DISCUSSES THE FLUGELHORN

experiment with mouthpieces. Most of the well-known mouthpiece firms now cater for flugelhorn.

So far as practice and embouchure are concerned, I find it is better to do my basic lip exercises on the trumpet, and my more musical exercises on the flugelhorn. If you practice the trumpet thoroughly you don't need to slog away at the

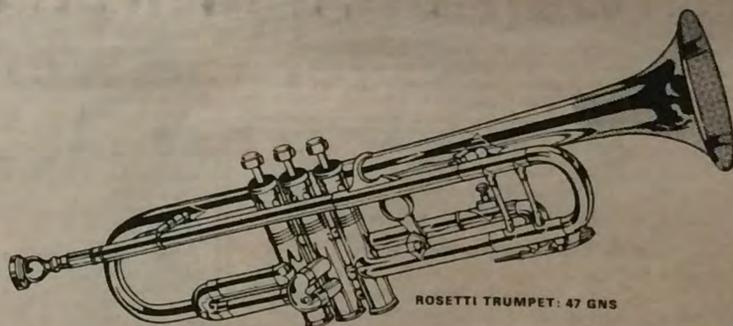
flugelhorn — but you should play it a little every day.

Some people would regard it as a kind of heresy to mute a flugelhorn. If you don't possess a trumpet however, you may want to use mutes.

By a happy coincidence, trombone mutes fit the flugelhorn very well though they make it unbalanced to hold.

Finally, for a jazz musician there's no set way of making

music with a flugelhorn. Things that might scandalise a brass band musician are perfectly all right for a jazzman. In other words, you can explore the mellowness of the instrument, or you can make it shout, or use the extreme upper register, or distort the sound. There are no laws. You can do with it what you are able to do with it.



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### PROBLEMS OF PLAYING TUBA

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TAKING up an instrument that is a bit "different" can pose its own problems.

For instance, Dick Hart — who's been with Johnny Dankworth's Orchestra for over 18 months — plays tuba.

He took it up when he wanted to join the school brass band at the tender age of 15. "The only vacancy was on tuba," says Dick. "So I accepted it."

"No, I didn't mind playing tuba. The only thing that annoyed me was the inane remarks of my friends, who

asked why I hadn't taken up something smaller.

"Mind you, the tuba can be awkward to handle. Many's the time I've pulled people out of a crowded tube train with it when I've tried to get through the door in the rush hour.

"And it's not the most flexible instrument to play. You have to have plenty of wind power. It requires a lot of wind in the low register. Because there's a greater column of air to vibrate, I suppose.

"Then, a good instrument

is expensive. A secondhand one can cost over £100 and a new one anything between £200 to £250 or more.

"To find a teacher is also a bit of a problem. You usually have to ring up a player in one of the London orchestras.

"But I have become very fond of the tuba. It gives a wonderfully rich, sonorous sound, and I enjoy straight orchestral work, apart from playing with Johnny Dankworth.

"There isn't a great deal of work going around on tuba. I also play double bass, and this

comes in very handy.

"I've been in the Army with the Royal Artillery Band for nine years, but I'll be out on November 25. Then I shall probably try to study music at college.

"My main interest is in the straight orchestral field, but I also like big bands like Woody Herman and Stan Kenton — and the work of arranger Johnny Richards.

"I think there'll always be big bands. I don't know about their coming back. I don't expect them to break out in a rash. But I hope there will always be some around."



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# LET'S MAKE MUSIC

WEEK 3—BRASS, WOODWIND, REEDS

## CARTER'S REGRET— not enough study



CARTER: started on trumpet

BENNY CARTER'S appearances with the George Wein All-Stars in Jazz Expo '68 represented only the second time this year that he has been lured away from his home in Beverly Hills, California.

The other occasion was for the Newport Jazz Festival, again with George Wein, who is one of his greatest admirers. "We don't hear nearly enough of Benny Carter," said George.

Most of Carter's time is devoted to writing background music for motion pictures and TV films. "I play when I can," he said. "I love writing, although most of what I write doesn't have much to do with jazz."

The great alto saxophonist is dignified, urbane and wryly humorous. With a wide grin he refused to confirm that he was 61 because "age is only a state of mind anyway."

As an altoist, of course, he was one of the two major influences in the 1930s, the other being his longstanding friend, Johnny Hodges.

"I first met Johnny in the 1920s at Saratoga Springs, New York. He was playing at a club and I think I was on what was my first professional job."

"We've remained friends, but we don't see each other often. He is on the road with Ellington and I live in Beverly Hills."

"As musicians we came along closely together. As

regards who influenced who, I think it worked both ways. I admire him as a player. Don't ask me to analyse it too much. Like most people I just enjoy his playing, his wonderful tone and feeling."

Carter found it difficult to name any musician who had directly influenced his development as an alto saxophonist.

"I'm not trying to escape the fact that you have got to get something from somebody in the early days. All the trumpet players, like Roy Eldridge, were playing Louis Armstrong solos at the beginning, and evolved something of their own from then on."

"But when I started playing alto there were not many other players around I could listen to and try to emulate. Who preceded Coleman Hawkins? He invented the tenor saxophone."

"I wouldn't dream of saying I did the same for the alto, but the situation was similar. I heard and admired the playing of other people but I don't think I ever consciously attempted to emulate them."

"I regard Frankie Trumbauer as my first and biggest influence. I never met him, only heard him on record but he was the guy who made me want to be a saxophone player."

"My first instrument was a trumpet. As a boy of 14 I got one on a Saturday, found I couldn't play it over the

weekend and traded it in on the Monday for a C Melody saxophone.

"I moved to alto a couple of years later, and took up the trumpet again, too."

"I can think of a lot of fine alto players. Hodges, of course, Willie Smith, and Tab Smith — whatever became of him? Hilton Jefferson — now there was a fantastic player."

"It's a great shame this man has not received the acclaim commensurate with his ability. As an alto man he was unsurpassed. He works in a bank in some capacity nowadays."

"Oh, and Don Redman. How on earth could I forget him? He was an influence in more ways than one. He was a beautiful human being. A nice man."

### TRAINING

I asked Carter if he had any misgivings after a long and distinguished career in music. "None at all," he replied. "My only real regret is that I didn't study more when I was younger. I did a lot of practising, but not enough academic musical training."

On the state of jazz today, he said: "Jazz is fairly healthy. New things are happening, people are experimenting. Some things come off, some things don't. It's good to revere the past, but not to live in it."

Carter and his All-Star colleagues went down well at Wakefield Theatre Club's miniature festival. They left Wakefield with the memory of warm applause, and a particularly appetising steak and kidney pie eaten at a local restaurant.

"The whole meal can only have cost a dollar and a half," said Carter. "It was delicious, although I shouldn't be eating like that really. I just lost 45lbs, from 215 to 170, on doctor's advice."

"I was overdoing it. I was a food junkie, you know — had a gastronomical monkey on my back. But I couldn't resist that steak and kidney pie..."

# Key to good flute performance— long notes

ONE of the best ways to build control, understanding and embouchure on flute and alto saxophone is to practise long notes, says saxist/flautist Harold McNair.

Harold, who has been in Britain since around 1960 — he came here from Jamaica via the Bahamas, Cuba, New York and Switzerland — is a highly regarded jazz musician and session man who has also played with most leading British musicians and also works successfully with Donovan.

### PROBLEMS

"There are problems of embouchure when switching from concert flute to alto saxophone but they can be overcome," said Harold.

"Alto is a busy instrument with a small mouthpiece requiring a tight grip, unlike tenor which is freer and lends itself more to long, sustained notes."

"Concert flute is a more amiable instrument, used for fast passages, whereas alto flute is a very soft instrument requiring a lot of control."

"It's a bridging instrument really, used for carrying music over from one passage to another and music written for it is usually long and easy. It's mainly used as an anchor instrument."

### CONCERT

To simplify technique and acquire understanding and control on concert flute, Harold said that no one had devised a better method than consistent practise of long notes.

"A good exercise is to play right through three octaves from low G to mid G to high G using one long sustained note and using fingering to change each note up through the octave. This is one of the finest for breath control and embouchure."

"When I practise, I spend half a day practising flute and half a day on alto. After a while, you build an under-



SAYS HAROLD McNAIR

McNAIR: half a day's practice.

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WHEN guitars shook the pop scene, brass instruments took a tumble, but

with the development of amplification aids which put wind instruments on a level footing with their stringed rivals, they are now enjoying a revival.

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The miniaturised microphone is mounted on a small plug which is inserted into the barrel of the instrument. A tiny lead connects the mike to a lightweight control box, which clips to the belt or pocket of the player and is connected to an amplifier, with or without echo and

reverb. This gives the individual player considerable freedom of movement.

A shut-off plug is available for the mike mount, which returns the instrument completely to its normal playing condition when required. The entire RB kit costs 9 gns.

Selmer Musical Instruments Ltd market the Meazzi microphone, which has been produced by one of the world's leading amplification manufacturers, and like the RB, is claimed to give perfect sound reproduction throughout the entire range of the instrument, without distortion.

The Meazzi fits across the bell of the instrument and is made to match any good high impedance amplification system. It costs 24 gns.

Dallas Arbitrator Ltd are handling the Picktron brass pick-up, which is a highly sensitive little microphone, retailing at 10 gns. Although it is the screw-in type, for which a hole has to be bored in the instrument, it gives excellent results and has proved very successful.

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WEEK 3

# LET'S MAKE MUSIC

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## SOUND SENSE

I WISH I could get the same sound as saxophone players I hear on the radio. What is the secret? — Jack Bullmer, Harrogate.

Make sure you've got a reliable instrument in good playing condition and a mouthpiece that suits it. Get the instrument checked by a professional musician, who will ensure that the openings are correctly adjusted, otherwise you'll have problems with intonation. To develop a good tone you need daily long-note practice. Use a free, easy-blowing reed, without forgetting resonance. Correct vibrations are important and can easily be acquired with constant practice.

If you've got a tape recorder, listen to your own playing. You'll soon spot the weaknesses. Keep your fingers close to the keys all the time. It will improve your technique and increase your mobility. — Saxist-leader and teacher HARRY LEADER.

WHO was the soprano saxophonist with the Southern Rag-a-Jazz Band on "My Mammy" and "Do You Ever Think Of Me," issued on the Winner label around 1921? — J. Marshall, Newquay.

For years there has been a popular belief that it was Sidney Bechet, but discographer Brian Rust insists that it was Harold Peterson, who sounds like Ted Lewis on an off day! The band consisted of white students from Nebraska University who played in Britain from June 1921 to January 1922.

DUE to the vast numbers of people who now spend their holidays in Spain, there seems to be an increasing interest in the Flamenco guitar. What exactly is Flamenco? — Ivan Davies, Bath.

Flamenco is the music of oppressed people. It originated in the mountains of Andalusia, where persecuted Moors, Jews and Gipsies had found sanctuary. It is not one man playing a guitar, but a combination of dancer, singer and guitarist. The singer is king, the dancer is prince and the poor guitarist is servant. He must accompany all the songs and dances, fill in with solos, gets no rest and takes the blame when anything goes wrong. His guitar has wooden pegs, which makes tuning very difficult. He holds the guitar on his right thigh at an angle of 45 degrees, making it impossible to see his left hand, lives in dread of getting breaking his nails and else, paid less than everyone else. But the reward is fascinating music, as you will find if you take one lesson a week for five years. — Flamenco guitarist and teacher DAVID THOMAS.

I AM a bass guitarist at present using an 18in speaker with my 50-watt amplifier, but I'm not satisfied with the tone of the excessive

weight of my cabinet. Can you provide internal measurements for making my own 18in cabinet? — A. B. Crabtree, Barking.

The inside dimension should be 36in tall, 24in wide and a minimum of 10in overall internal depth. This will give you a cubic capacity of 8,000 cubic inches, which is the minimum recommended. If it is not too unwieldy, increase it to 12in, which will give you 9,600 basic cubic inches. The thickness of the wood should be one inch either side, close-grained blockboard or ply. It must be a sealed enclosure (i.e., only aperture being the opening for the actual speaker cone, which should be 15in). The whole of the inside of the cabinet should be lined with very thick carpet felt, preferably to a thickness of one inch. This is why I suggest 12in depth, as the felt will bring you back to 10in. The felt should be fixed with latex solution, such as Copydex, and a few drugget pins. Don't forget, the cabinet must be completely sealed, with no air leaks anywhere. Under no circumstances use ports or ARUs. — Electronics engineer BODDY WALLACE.

HOW can I add chords to a melody? I understand chord symbols and can read single line melody slowly. The problem is to join them together on the guitar. — A. Shakespeare, Herne Hill.

The thoroughly musical way is to learn harmony and arranging and be able to take a melody, harmonise it and arrange it for guitar or the group of instruments. The short, makeshift way is to play the melody on a higher string and add the chords under the melody on the lower strings. Take a tune like "Blue Moon," in the key of F, which has the following melody line in the first few bars: C, C/Bb, C, D, C, C; Bb/C, C, etc. The chords are: F-F-sharp dim-Gm7-C7-F-F. I am at present writing a book showing how to transcribe from piano to guitar. It will be a part of a course of six volumes, Graduated Guitar Mairants, Guitarist, teacher and dealer. — IVOR MAIRANTS.

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# Stepping out with Fatha Hines

EARL HINES-RALPH CARMICHAEL: "The Fabulous Earl Fatha Hines" 15. Monday, Date, I Ain't Got Nobody, Memories Of You, Little Girl, Cavernism, I Want A Little Girl, Square, Ain't As Long As I Live, Thou Swell, When All I've Been To You, Deep Forest (Music For Pleasure MFFP 270).

Hines (sax) with Ralph Carmichael (arranger and conductor) and his Swinging Big Band.

I DON'T know much about this session — that's to say I don't know exactly when it was made or who is on the date — but it contains a lot of fairly solid piano-with-bass music and, of course, a great deal of creative keyboarding.

Ralph Carmichael has arranged and conducted for Nat King Cole, Stan Kenton and others, and the orchestra here (presumably comprising studio musicians) plays healthy if slightly superficial music which often has a pronounced basic character.

Hines, besides being a brilliant soloist, is a commanding band leader.

And though his unique talents as an orchestral pianist are not fully displayed on this date (compare it with "The Grand Terrace Band" on SCA Victor and "Swinging In Chicago" on Ace Of Hearts), you will still enjoy the extreme dynamics and hard swing of his playing.

"Rosetta" on which Hines outshines the shouting band, is an interesting number for comparison because he still finds artistic sustenance in this old Earl original.

The piano on the '34 version is more austere, and the slower tempo sounds preferable to me (several of the tempos chosen are less than perfect), but his ability to extract juice from the song after all these years does him credit.

The Fatha steps out vigorously in "Little Girl," "Swell" and "Cavernism," and in "Nobody" — another old favourite from which he has drawn a great deal of beauty over the decades — shows a restraint which is very effective.

But why select tracks? Hines is ever stimulating — his amazing timing is just right, his harmonic sense never flagged, his attacking touch always sure.

The band, at least, punches out the scores, and Earl punches back with steely virtuosity. I love to hear his piano bounding among the big-band sounds. This may not be absolute top-notch Hines but he's never ordinary, and at MFFP's price the LP should give satisfaction to many. —M.J.



HINES: he's never ordinary

## NEW JAZZ RECORDS

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

### BILLIE HOLIDAY

BILLIE HOLIDAY - AL HIBBLER: "Shades Of Blue" Billie Holiday: So Far To Me, Bob, Blue Turning Grey Over You, Rocks Mountain Blues, Detour Ahead, Al Hibbler: Fat And Forty, I Surrender Dear, I Got It Bad, How Long, Sposin', Don't Take Your Love From Me, (Sunset SLS 500134).

Holiday (voc) with Tiny Grimes (p), sextet, 1950-51. Hibbler (voc) with Harry Carney (bar), Toff Jordan, Harold Baker (trpt), Russell Procope (alto), Jack McVea (p), "Lady Will Carr" (pno), Ralph Hamilton (gtr), Red Callender (bass), Hal West (vsn), Hollywood, 1945.

FIRST things first, so I have to say that this is one for keen Billie admirers who don't mind laying out 17s 6d for four songs of hers.

The period, around late '50 or early '61 when the Lady was between Decca and Clef records, shows her in fair shape. In general the singing is pensive and somewhat enervated in sound, but her handling of the words and melody lines makes at least

two of the songs memorable.

What is wrong — and it is wrong enough — is the accompaniment, and in particular the sax accompaniment. These four tracks appeared here originally on a Vogue LP in 1958, and at that time I wrote:

"Her niceties of phrasing are such as can be nullified by one really insensitive instrumentalist. And here, on this little-known session from the Aladdin stable, we encounter tenor playing that ranks with the least sensitive I can call to mind."

Fortunately he gets almost no space on her extremely tender version of "Blue Turning Grey," a chorus and a half of emotional, well-turned singing with, alas, only poorish support. And he is silent on "Detour," an unusual song written by Herb Ellis, Lou Carter and John Frigo which Billie does with a kind of weary conviction.

The six Hibbler tracks, all with vocals, offer little to jazz fans except the sound of a good little backing band sparked by contributions from Carney, Shorty Baker, McVea and others. — M.J.

the Bix-Tram partnership. Re-production is excellent.

"Baltimore," a nice period-sounding song, doesn't quite show Bix at his most fluent but is notable for Lang's guitar and Rollin's bouncing bass sax.

Fud Livingston's attractive "Humpty," advanced for its day, contains a cornet solo in which, says Richard Hadlock, in his book Jazz Masters Of The 20s, Bix "relates to the tonic scale of the composition rather than to the chord underlying his figures." Bix is again excitingly original on "Good Man," "Hour," and "Cryin'."

The first six numbers, by Trumbauer's band of February to May, '27, are so well known that I need only remind readers that they feature several of his most engaging choruses.

There are, let it be admitted, patches of indifferent music. And vocals of horrific quality by Seger Ellis and Irving Kaufman. The contrast, then, when Bix's cornet floats in, with never a superfluous note, is all the more remarkable.

Nothing needs saying about the Whiteman except that most of it is rather corny dance music, hardly worth re-issuing in the Vintage Series. Some will like to have the 1927 "Rhapsody," with Gershwin on piano, and Bix addicts will love the marvellous eight bars of cornet which illuminates an otherwise dull "Love Nest." M.J.

### BIX BEIDERBECKE

BIX BEIDERBECKE-FRANKIE TRUMBAUER: "Bix And Tram, 1927." Clarinet Marmalade, Singin' The Blues, Ostrich Walk, River Boat Shuffle, I'm Coming Virginia, Way Down Yonder In New Orleans, Three Blind Mice, Blue River, There's A Cradle In Caroline, Humpty Dumpty, Crazy Kat, Baltimore, Just An Hour Of Love, I'm Wandering Who, Cryin' All Day, A Good Man Is Hard To Find. (Parlophone PMC7064.)

Beiderbecke (cornet), Trumbauer (C-Melody) with various line-ups, 1927.

PAUL WHITEMAN: "Volume 1." Whispering, The Japanese Sandman, Anytime, Anyday, Anywhere, My Man, Song Of India, Hot Lips, Three O'clock In The Morning, I'll Build A Stairway To Paradise, Rhapsody In Blue, When Day Is Done, What'll I Do, Love Nest, Medley From "Anything Goes." (RCA Victor RD7954.) Paul Whiteman and his Orchestra and Concert Orchestra, 1920-34.

BIX BEIDERBECKE, on the evidence of his numerous recordings, was always a cornettist of transcendental talent, able to shine on any material and in any company.

Since the advent of the LP, we've had almost all the choicest Bix items made available. So few of these are rare, and collectors with 78s and, perhaps earlier Philips and Parlophone microgroove releases (including the "Rare Bix" set, now deleted) must decide for themselves if they can afford the duplication.

But viewed as a collection on its own, this is first class: some absorbing music — and some pretty dreadful stuff, too — lit up by Beiderbecke's subtly beautiful solo conceptions, also by Adrian Rollins' and Eddie Lang's distinguished playing, and by the style of

### STAN GETZ

STAN GETZ: "What The World Needs Now." Wives And Lovers, Windows Of The World, The Look Of Love, Any Old Time Of The Day, Alfie, In Times Like These, A House Is Not A Home, Trains And Boats And Planes, What The World Needs Now Is Love, In Between The Heartbeats, Walk On By. (Verve VLP9232.) Getz (trn), Chick Corea (pno), Phil Upchurch (gtr), Walter Booker (bass), Roy Haynes or Curtis Prince (dr) plus string and brass sections.

ALL these songs are by Burt Bacharach and Hal David and they are arranged and conducted by Richard Evans — with the exception of "The Look Of Love" which was arranged and conducted by Claus Ogerman.

The result is a fairly mixed bag. Where performer, composers and arranger are really in harmony — as in the aforementioned "Look Of Love" and in "Windows" — it is delightful. But there are times — the first track, "Wives And Lovers" is an example — where Getz seems a little uncertain what to do with the melody and there are others where the arrangements seem out of sympathy with him.

Compared with his best albums, Getz generally seems to be going through the motions, though that unique tone makes him as listenable as ever — perhaps he wasn't too familiar with some of the compositions. — B.D.

# Chris Welch



## on the new pop singles

### Dave Clark, thumping in time honoured fashion

DAVE CLARK FIVE: "Live In The Sky" (Columbia). "Red Balloon" was not a favourite record mainly due to the cry: "Arrgh!" which seemed to constitute a good part of the lyrics. But this is a cheerful, harmless song, with Dave thumping in the time honoured fashion.

An unusual bit is in the insertion of a football crowd yelling "England" which I thought were fans of the Third Reich shouting "Seig Heil" owing to an excess of wax in my ears.

The yells of "England" take an amazingly long time to fade-out so listen carefully all you deejays before you start chirruping: "Now on to the next record."

GENE PITNEY: "Yours Until Tomorrow" (Stateside). A gentle Goffin and King song which Gene sings with his usual expertise and controlled emotion. It builds up in the usual Pitney series of climaxes the recognised trademark of his highly professional style. One has the strange feeling this might well be a hit.

DIANA ROSS AND THE SUPREMES: "Love Child" (Tamla Motown). Diana slipping? Never!

As the author of a piece suggesting Tamla Motown might be a spent force a few weeks ago, it would seem the Supremes at least are coming back with a good song.

Not one of their greatest, but it shows the Supremes have got a lot more sounds yet.

MARION RYAN: "Better Use Your Head" (Philips). The Ryan twins are just waiting for people to say Marion is cashing in on Barry's success.

When they started their career as a duo, many criticised them for being helped on their way by a famous Mum. Now they feel sure the attack will switch to another tack.

Whatever the moaners make of it all, it's a well made record, and a bright performance.

### NATIVE

LIVERPOOL SCENE: "Son, Son" (RCA Victor). A kid asking embarrassing questions to folk guitar accompaniment. Cute.

RAINBOW PEOPLE: "The Sailing Song" (Pye). An imaginative and attractive sound which might well bring a splash of musical colour to the chart if the stars are in the right configuration.

Difficult to put this in any particular bag. I tried paper, polythene, hand and Gladstone, but I think soul-rock-ballad-boogie is about the only accurate category. I think all music should be labelled don't you?

I just want to be an all round entertainer. I'm going to vary my material. No the group are not splitting up. Excuse me, just having one of my night-mares again.

I keep getting groups marching in endless procession across the end of my bed chanting cliches.

JACKIE TRENT: "Hollywood" (Pye). A Tony Hatch Jackie Trent song warmly performed and well-written. Much in the "Downtown" tradition, but one I can see being performed at the end of the first set in Northern cabaret clubs as the scampi is dropped from the ceiling and balloons are exploded under fat ladies' skirts, while the patrons cheer in French and daub each other in a mixture of rice and pickled onions.

Lace: "People People" (Columbia). Bags of echo. An off-beat. People singing. Predictable chord sequence. A chanted hook-phrase. Unusual group name.

Startling lack of interest by reviewer. Desire to please says it's "okay." Hopes Lace won't punch reviewer up the throat. Old age setting in. Tired rheumy eyes. Ears filling up with wax. Stomach grumbling. Desire to be in pub. Industry awaits with bated breath for verdict.



DAVE CLARK: crowd yelling "England"

Vans ticking over ready to distribute record. Group mums flying down to the newsagent for the latest news. Manager biting cigar nervously. Brain clicks rustily and issues verdict: "It's a nice record."

JOHN L. WATSON AND THE WEB: "Baby Won't You Leave Me Alone" (Deram). It's bouncy and stodgy" said helpful secretary Caroline Robertson, as I slumped to the floor.

"They beat the Ravers team at darts," she added, after some moments thought.

All right, all right. This bounces along with a cheerful sort of ska beat, and while I wouldn't agree that it's stodgy, the world is unlikely to be set alight or even singed.

RAY STEVENS: "Isn't It Lonely Together" (Monument). A fine singer who writes first rate material.

A trifle dull in patches though, and not as good as his last one "Mr. Business Man" which all the hippies raved about.

And now my friends, on to unit three, which is really rather nice, all about cows and trees and pigs and things.

BUDDY MILE EXPRESS: "Train Part 1" (Mercury). Only one half good record out this week, and that's this piece of hogcalling, gin swilling, black eyed pea shelling, baby, baby, blues, given a big city brass treatment.

Not great, but so much better than all the rest.

NILSSON: "Mourning Glory" (RCA Victor). Oh I simply love Nilsson. I think he's divine. You know, in this absolutely GHASTLY world of pop music, there are SOME things that are just, how shall I say, boring?

That's how I'm going to say boring. You know, he goes on making absolutely fabulous sight.

records and those pigs the public never buy them. His music has depth, and meaning and a divine spirit and a message that says: "Spitting on tramcars is forbidden."

Come the revolution, bouliques will be burnt, deejays shot and thrown into the Thames, discotheques bombed and all their customers hung from the chandelier and Nilsson's records will be piled high in Trafalgar Square where the Sons of the Revolution will break them with honest, iron hammers, and the streets will run with rivers of blood.

SLEEPY: "Rosie Can't Fly" (CBS). A Birmingham group who feature tenor and flute and write their own material. This is quite nice — a sort of rockabilly, if you know what I mean.

They seem a talented group. Let's hope they do well.

### BOTTLE

BERNADETTE: "Toys, Toys, Toys" (Philips). A wistful style is evident here, and prettiness abounds: not to mention piano accordions. Bernadette has a sexy quaver to her voice that reminds me of Marianne Faithfull when she was a folk singer.

Disgusting how they bring sex into everything these days isn't it? Do you — now this is a fact mind — do you know Elvis Press Lee, 'e used to have six inches of lead piping, a pound of cotton waste, three bananas, a bunch of grapes, and a motor cycle down 'is trousers when he sung on stage?

And this has been going on from time immemorial. I remember when Gracie Lloyd used to have a bottle of gin stuffed down her knickers. Right disgusting that was. Horrible you might say. But sailors from Chatham used to go to the Alhambra to see 'er said it were a wondrous sight.

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# MM POP RECORD PACKAGE

## Pentangle prove their flexibility

**THE PENTANGLE:** "Sweet Child" (Transatlantic TRA 178). A brilliant second album from the Pentangle and, being a two-record package, gives full rein to the group's tremendous ability, fine musicianship and remarkable flexibility. With the fusion and diffusion of their individual talents within the framework of the group, John Renbourn and Bert Jansch (gtrs, vcls), Danny Thompson (bass), Terry Cox (drms) and Jacqui McShee (vcls) present an array of music covering jazz, folk, blues and classical styles. One half of the album set was recorded live at the Festival Hall earlier this year, the other in a studio. Jacqui bears much of the singing duties and is equally at home with unaccompanied traditional material such as "So Early In The Spring," contemporary numbers like "Watch The Stars" or "The Time Has Come," blues numbers — "I Got A Feeling," "Turn Your Money Green" — and a cross



BERT JANSCH AND JACQUI McSHEE

Rigby" and "Here, There And Everywhere."

**BRENDA HOLLOWAY:** "The Artistry Of Brenda Holloway" (Tamla Motown). Miss Holloway ranks with the very best that has come from Tamla and deserves far greater recognition for her artistry. Unfortunately she is not always given the most ideal material as some of these tracks, all recorded between 1964 and 1967, show. Still, enough of her very original talent comes through to make it a worthwhile set. Tracks include: "Every Little Bit Hurts," "I'll Be Available," "I've Been Good To You" and "Operator."

**IDLE RACE (Liberty).** A great deal of care has obviously been taken with this LP, from the set of original compositions by the Birmingham group to the handsome packaging. The trouble is that so much of the material is so reminiscent of other groups — notably the Beatles, Bee Gees and Move — which detracts a little from the enjoyment. But, on the whole, a very pleasant, and promising album.

**ASTRUD GILBERTO:** "Windy" (Verve). There's a certain charm in Astrud's naive, childlike voice on such songs as "Windy" and "Sing Me A Rainbow," but the charm doesn't take all that long to wear off as she sometimes seems to have difficulty staying in tune. Astrud's voice benefits from being surrounded by top jazzmen and cunning arrangements neither of which are in particular evidence here.

**BARBRA STREISAND:** "A Christmas Album" (CBS). Barbra has such a strong personality that any song she tackles comes out sounding different to any other previous version. And that goes for such items here as "Jingle Bells," "The Christmas Song," "The Lord's Prayer," and "Sleep In Heavenly Peace."

### LPs REVIEWED BY THE MM POP PANEL

and those who are looking for something a bit way out.

**VANILLA FUDGE:** "Renaissance" (Atlantic). A nine minute version of Donovan's "Season Of The Witch" is featured on this new Fudge offering. It's the longest of the seven numbers on this album which at times only just avoids being tedious.

**JEFF BECK:** "Truth" (Columbia). Mainly heavyweight music from the Jeff Beck group with plenty of wailing Beck guitar. Vocalist Rod

Stewart has an effectively soulful style that combines well what the musicians are doing. Ron Wood (bass) and Mick Waller (drms) provide a strong basis for Beck and Stewart to build on. As well as some stomping things like "Let Me Love You," "Rock My Plimsoul," and "I Ain't Superstitious" there are some contrasts with "Beck's Bolero," the timpani-laden "Old Man River," with J. P. Jones on Hammond, Beck's acoustic guitar solo, "Green-sleeves" and the best track

on the record, "Blues De Luxe," recorded live and featuring some fine blues piano from Nicky Hopkins. The rest of the tracks are "Morning Dew," "You Shook Me," a slow paced blues number, and the re-vamped Yardbirds hit, "Shapes Of Things." A good album with a lot of solid music but not the best of Beck yet.

**HERMAN'S HERMITS:** "Mrs Brown, You've Got A Lovely Daughter" (Columbia). The toothy popster on a selection of songs from the

"Mrs Brown" film. Also on the album you can hear Stanley Holloway with "Lemon And Lime" and Majorie Rhodes and Sheila White on "The World Is For The Young." Herman warbles pleasantly away on "It's Nice To Be Out In The Morning," "Holiday Inn," "Ooh, She's Done It Again," his hit "There's A Kind Of Hush All Over The World" and the title track, "Mrs Brown You've Got A Lovely Daughter." Listenable, middle of the road stuff but unlikely to cause any sensations.

**BOBBY GOLDSBORO** "Word Pictures" (United Artists). Pseudo philosophical pop story songs which sound more convincing when they are written by Brel and Paul

Simon than when by Goldsboro. Includes "Autumn Of My Life," "The World Beyond," "I Am A Rock" and "Maggie."

**BOBBY GENTRY:** "Local Gentry" (Capitol). "Ode To Billie Joe" was one of the best records of the past five years. Unfortunately everything the delectable Miss Gentry has done since then has sounded just a little like it and a real follow-up has eluded her so far. Here are excellent arrangements, by Perry Botkin Jr and Shorty Rogers, of a wide range of material. It adds up to a nice, easy-on-the-ears album, but not more. Tracks include "The Fool On The Hill," "Sweet Peony," "Eleanor

### FOLK ALBUMS

## Lovers of Baez folksong will be disappointed

WITH more and more singers becoming eclectic in choice of material there arises the difficulty of categorising them, which in itself is a good thing.

Hence the new Joan Baez album, "Baptism" (Vanguard SVRL19000) seems to qualify to be reviewed as folk because of the singer's past work. On this record Joan has compiled an anthology of poetry either spoken or set to music by one Peter Schickele. It covers a diversity of writing and includes William Blake (London), E. E. Cummings (All In Green Went My Love Riding), James Joyce (from Portrait Of The Artist As A Young Man), Walt Whitman (I Saw The Vision Of Armies) and Yevgeny Yevtushenko (Colours). And one folksong, "All The Pretty Little Horses."

The most unsatisfactory thing about this album is that the sleeve notes consist of the potted biographies of the poets and no word from Miss Baez as to why she has flown off at this literary tangent. No doubt the hard core of her fans will buy this but those who like her folksinging bit are going to be disappointed.

**FRED NEIL** is a name that won't be too familiar to British folk enthusiasts but his album "Bleeker And McDougal" (Elektra EKS 7293) should help. Neil is one of the unsung heroes of the contemporary scene. This album was first released in America about three years ago and features all but one original titles.

Neil's voice is deep and resonant and he backs it with uncomplicated 12-string guitar work backed up by Pete Childs (dobro and 2nd guitar), John Sebastian (hmc) and Felix Pappalardi or Douglas Hatelid (bass). The arrangements, like the songs, are quite simple in concept and the feel is more towards pop than folk although there is a mixture of country, blues and folk in all of them.

This album is highly listenable, entertaining and will appeal to those with a fairly catholic taste. Among the titles are "Little Bit Of Rain," "Sweet Mama,"



JOAN: poetry

"Other Side Of This Life," "Travelin' Shoes" and the traditional "The Water Is Wide," all reflecting various moods with their different tempos.

WHAT is a guitarist's guitarist? Listen to John Fahey on "The Transfiguration Of Blind Joe Death" (Transatlantic TRA 173) to find out. Originally recorded back in the early Sixties, this album of instrumentals, on the American independent Steamboat label, was once a bit folk underground which has thankfully been raised from the dead, so to speak, by Nat Joseph.

By today's guitar playing standards Fahey's style might seem a bit old hat but there is that same impeccability of execution that Stefan Grossman has and, indeed, there is a certain similarity between these two, musically.

The album is encased in an eye-catching cover with a wonderfully exotic drawing on the front. Inside there are the notes — all thirty odd pages of them. It is in fact a handwritten fantasy based in the year 2010 and in the style where the "s" is written like an "f." It makes fascinating reading and the album equally fascinating listening.

**DAVE TRAVIS** is one of those dedicated band of British performers in the American country idiom and on "Country" (Saga FID 2132), he presents a cross section of American country music styles.

Titles include "She's Gone," an up tempo number with a jug band feel, the

plaintif "Little Sparrow," "The Murder Of JAG," concerning the assassination of American President James A. Garfield, the bluegrass flavoured, "Roving Gambler," and a couple of deftly executed guitar instrumentals, "Blue Suede Matchbox" and "Wagemaker Rag."

Dave Moses, bass, Dave Cousins, banjo, fiddler Johnny Van Derrick and the mellifluous voice of Martin Winsor, back up Dave on this value-for-money budget price album.

**BLAIRGOWRIE**, Perthshire, in the heart of Scotland's raspberry and strawberry growing area, is also the setting for what is probably the most important traditional festival in Britain. Highlights from last year's festival, the second, were recorded by Bill Leader and are heard on "Festival At Blairgowrie" (Topic 12T181).

Belle Stewart, of the famous Stewart family of Blairgowrie, sings her own "The Berryfields O' Blair" and a parody on this commemorating the first festival, "The Festival o' Blair." Another Stewart, Davy, in his strident street-trained voice, contributes the bawdy "I Am A Miller Tae Ma Trade," with his fore arms and elbows thumping out accompaniment on a table in imitation of a mill wheel.

Border Shepherd, Willy Scott, has a strong voice that belies his 70-odd years and vigorously performs a hunting song, "The Irthing Water Hounds," with its victorious whoop at the end.

The ubiquitous Jeanie Robertson sings "An Old Man Came Courting," the saucy song about a young maid being wooed by an old man and the splendidly executed "MacCrimmon's Lament," an English translation of a Gaelic ballad. Bus-driver John "Hodan" Macdonald, from Lewis, contributes three typically liting Gaelic songs and another 70-year-old, Mary Brooksbank, from Aberdeen, lends her remarkably strong voice to "My Johnny" and "The Jute Mill Song," one of the best known mill songs.

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# FOLK FORUM

## FOCUS ON FOLK

# 'I don't want to get away from folk'

**"I DON'T** want to get away from folk," says Tom Paxton. "Although I've done some songs with an orchestra, I don't want to get away from simplicity which is what I'm happy with most."

Tom arrived in Britain last week on the eve of his latest tour which will take him to major cities in Britain.

### BY TONY WILSON

At the same time Tom will hope to encourage sales of his latest Elektra album, "Morning Again." This is Tom's eighth visit and he has progressively built up his following in Britain and made many friends here as well.

The simplicity in Tom's songs is one of the most important factors and has been a constant in his writing. If there has been any change it has been that Tom now prefers to take an individual situation rather than one that relates directly to society in mass, nevertheless his songs still have indirect ties with group situations.

"I've pretty much decided that's what I want to do. It's perhaps a sneaky kind of way of doing it, but I can write the hardest hitting songs that way and not just propaganda. I think they're better songs. I take each song and follow it through to its logical consequences."

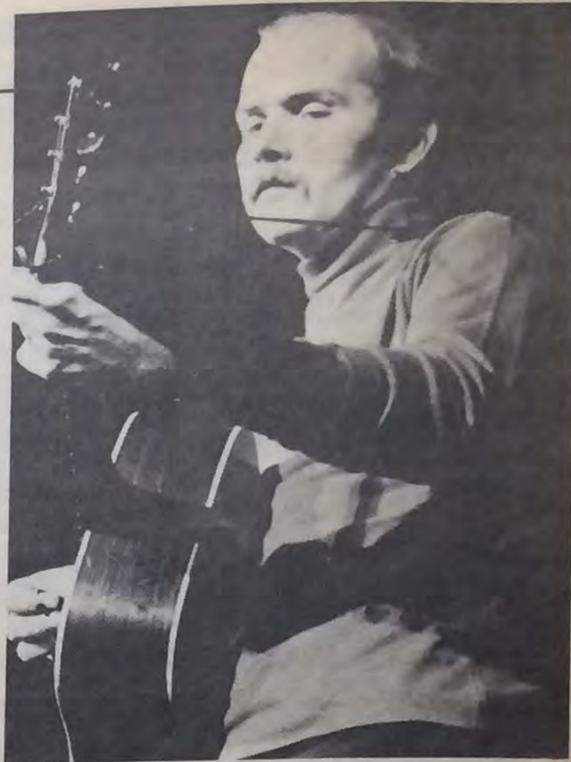
Tom has been working on another album with the intriguing title of "Bishop Cody's Last Request." Says Tom, "It has nothing to do with religion, though. There's a song about Molly Bloom (a character in James Joyce's Ulysses), one about divorce—which has utterly no relation to my situation—a couple of love songs and a couple of surprises that won't be mentioned on the sleeve."

"One song on the album is backed by 14 pieces and a couple with one other guitar. It's not an attempt to do a symphonic song or make a chart album. I've tried to explore each song."

Speaking to Tom about the recent American presidential elections, one is impressed by his political awareness. It is a subject he takes seriously and during the elections helped in the campaigning of a Democratic candidate for the Senate, Paul O'Dwyer, along with Judy Collins, Peter, Paul and Mary and Harry Belafonte.

Tom also supported Eugene McCarthy. Is there a strong political feel in what Tom writes? "I like to think there is a political feeling in any song I write," answers Tom. "I don't think you can run away from politics. You can't leave them at all." Did Tom find it hard not to make some of his songs too overtly political? "It always takes a bit of doing, not to be too obvious in anything. If it is obvious then it's already been said."

A number of young Americans are finding the pressures of living in America becoming too much. Tom admitted that he too had thought about leaving America. "I have described myself as an ex-patriot who hadn't got his ticket. If



TOM PAXTON: happy with simplicity

I write songs and sing them, his job is to capture them. "I think we have better facilities and I plan to do all my recording with Peter. Even if I came over here, I'd go back to New York to record with him. He's too rare and too precious to lose." But if Tom isn't happy about our recording studios, he likes the British folk club scene and indeed makes a point of visiting clubs when-

ever he can, particularly London's Troubadour. "I suppose I can announce now that I'm coming back next June for a club tour. It will be a short tour but I feel very strongly about the clubs. It's quite obvious that I would not be playing places like the Festival and the Albert Hall if it wasn't for the clubs. I want to come back and play some of the clubs I've enjoyed working before."

I left I'd come here crying 'Sanctuary'." Tom's last trip here was to record tracks for "Morning Again." "It's not nearly so good as it is in New York," he says. "The main thing for me was meeting up with Peter Segal (Tom's present record producer). He's only 23. I don't think people quite realise how important a producer is. I'm not in the record business."

## FOLK NEWS

**COUNTRY Meets Folk** compere, Wally Whyton, will be seen in his own television series on Tyne-Tees Television early next year. Wally starts recording the programmes next week and his guests include the Johnstones, the Ian Campbell Group, the Spinners, Jackie and Bridie, Long John Baldry and Alan Price. Titled Walk Right In, Wally describes it as a "kind of folk programme."

He will also be introducing local groups and singers such as Johnny Handle and the High Level Ranters.

In the continuing story of Sweeney's Men, Al O'Donnell has now left the group and Terry Woods and Johnny Moynihan will carry on as a duo. They hope to have another album ready for January release. Colin Scott guests at the Enfield Folk Club next Monday and he is followed by John Martyn (November 25), Finbar and Eddie Fury (December 2), Derek Brimstone (9) and Johnny Silvo (16). On December 30 Jon Betmead, Colin Scott and Shelagh McDonald appear together in grand finale to the year.

The Tower Hotel, Walthamstow, is the home of a new Sunday night club. On Sunday Tony Rose is the guest and Joe Stead sings there on December 1, Meg Henderson (8), and the Chingford Morris Men dance there on December 15. Pete Douglas of the Leesiders reports a successful trip to Germany for himself and Bob Buckle. They appeared at the Osnabruck Festival where among the performers they met Derroll Adams. They played at a workshop during the three-day festival and at folk clubs, and on radio and television. The Leesiders have a record due out soon on the Ash label. It's an EP called "Farewell To Tarwathy."

The Johnstones, the Lorne Gibson Trio and David McWilliams are the guests on Country Meets Folk next Saturday and the Blue Boys,

Pete Stanley and Brian Golby and Jeremy Taylor are on the following week.

Next Sunday's guests at Bromley's Garter Club are Jackson C. Frank and Gordon Giltrap. Gerry Lockran follows them and Dave Andrews, Tony Dean and

Tony Shaw guest the week after.

Just in case anyone thinks that Sandy Glennon and Alex Campbell have had a spot of moody, it's not true. The situation is that Patsy Campbell will look after Alex in co-operation with Sandy.

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 TUE • 26 • NOV: SHEFFIELD CITY HALL  
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AT LA FIESTA, 168 Fulham Road, Chelsea  
**MAUREEN KENNEDY MARTIN**

AT THE COUNTRY CLUB, behind Belsize Park Post Office.  
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FIGHTING COCKS, London Road, Kingston  
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### SATURDAY

ANGLERS, TEDDINGTON.  
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**MIKE CHAPMAN**  
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A 1 night session 12-7 a.m.  
**JACKSON C. FRANK**  
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HAMPSTEAD ENTERPRISE Opp. Chalk Farm Stn. 7.30  
**FARRIERS FOUR**  
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### MONDAY

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## CLUB NEWS

# Alex Welsh praises Jazz Cellar

LAST Saturday Alex Welsh and his band paid another of their regular visits to the Jazz Cellar at Manchester Sports Guild.

"This is one of our favourite gigs," says Alex. "The members of the Guild are a very intelligent jazz crowd."

"But apart from this we have a very soft spot for the Guild. It was the brain-child of secretary 'Jenks' that resulted in us making several tours with the American jazz stars that he brought to this country."

"Apart from enjoying these tours, they also gave us a much stronger image with fans around the country. Not only that, but it also brought the band international recognition, for make no mistake, it was as a result of our work with so many American jazz musicians, that we were invited to appear at Newport."

"And of course two of the boys — Johnny Barnes and Roy Williams — at least are always happy to visit Manchester, which is their home town."

The Welsh band is going through a very busy spell just now.

"We have never known business to be better," add Alex. "We are getting more work in London, which means less travelling, and we are getting our fair share of broadcasts with people like Pete Brady and Jimmy Young. Not jazz broadcasts I know, but the exposure helps a lot, and we find that we are now pulling in non-jazz fans on our one-nighters — which can't be bad all round."

MATT MONRO is to break new ground next April when he is due to play ten days of concerts in Buenos Aires with famous American conductor Nelson Riddle.

Matt's last single release "The Music Played" has already sold something like 200,000 copies in South America, which for a British singer, is nothing short of sensational. As a result, he recently spent a week recording tracks for an LP in Spanish, especially for the South American market, which will probably be released over there early in the New Year.

This week Matt is at the Cavendish Club, Sheffield, and will travel to London on several days to complete the album. On November 24 he starts a week at the Showboat Theatre Club, Middlesbrough, which opened last week.

THAT live recording session with Shakey Vick at Mothers in Birmingham takes place on Saturday, November 23 — not on the date previously reported.

THE 17-piece Art Lester Band plays every Monday at the Monaco Club, Farnworth, near Bolton. All the arrangements are by Art himself, with vocals by his daughter Jo Lester, who is married to the band's drummer, Don Crompton.

BACK again from a holiday in Portugal, Solomon King is in the Manchester area this week doubling the Talk of the North at Eccles, and the Broadway Theatre at Fallowfield.

Later this month he travels to South Africa for his two-week tour.

## RADIO JAZZ

British Standard Time

FRIDAY (15)  
4.5 am J: All That Jazz (Fri. Mon-Thurs). 7.10 pm H2: Jazz (Charles Fox). 5.0 H2: Big Band Beat. 5.25 H2: Jazz Spectacle. 10.30 O: Jazz Journal. 11.0 U: Dexter Jazz Corner. 11.0 U: Dexter Gordon. 11.0 U: Benny Bailey. Dave Pike. Set. Moby-Griffin Quintet. 11.30 H1: Jazz. 12.0 T: Jazz Composer's Ork.

WEDNESDAY (20)  
8.15 pm B1: Jazz Club (Trevor Jones Jazzmen, Steve Lane's Southern Stompers). 10.10 O: Gospel and Spiritual Music. 11.5 M: Nana Mouskouri, Ray Charles, Oscar Peterson. 11.29 H2: Radio Jazz Magazine. 12.0 H2: Radio Jazz Magazine. 12.0 H2: Cecil Taylor and the Jazz Composer's Ork. 12.15 E: Jazz Discussion.

THURSDAY (21)  
4.35 pm U: Berlin JF 1968. 10.40 O: Jazz Combo. 11.30 V: Liverpool Legend (The Beatles). 12.0 T: Ella Fitzgerald.

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, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Milversum 1-402, 2-293. J: AFN 547/344/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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**'THE EARTH'**  
 plus JAMMING  
 Admission: 6/6 Gents  
 3/6 Ladies

**BLUES ROOM**  
 110 KING'S HEAD  
 EDMONTON GERN., N.9  
**WED., NOV. 13th**  
**STUFF-SMITH'S BLUES BAND!!**  
**WED., NOV. 20th**  
**SAM-APPLE-PIE**

**JETHRO TULL**  
 appeared at the  
**ROUND HOUSE**  
 on 2nd November  
 by kind permission of the  
**MARQUEE CLUB**  
 where they appear next on  
 26th November

**THE  
 TOAST**  
 Thurs., Nov. 14 CONCORDE CLUB  
 SOUTHAMPTON  
 Fri., Nov. 15 STEERING WHEEL  
 WEYMOUTH  
 Sat., Nov. 16 GARIBALDI  
 ST. YARMOUTH  
 Sun., Nov. 17 HERBTON COLLEGE  
 Mon., Nov. 18 RECORDING AT PVE  
 Tues., Nov. 19 WALKING IN HYDE  
 PARK  
 Wed., Nov. 20 PAVILION  
 HEMEL HEMPSTEAD  
 Sole representation  
**JOHN EDWARD ENT. AGENCY**  
 01-806 4645/6494

**RHODES CENTRE, BP'S. STORTFORD**  
 MONDAY, NOVEMBER 18th, 8 p.m.  
**JOHN MAYALL**

**BOB KERR'S  
 WHOOPEE BAND**  
 Write or ring for free brochure  
 and details:  
 37 FELSHAM ROAD, PUTNEY  
 LONDON, S.W.15  
 01-789 5804

**THE CORTINAS  
 ARE NOW  
 OCTOPUS**

**JUNIORS  
 EYES**  
 Agency: Marquee-Martin, 01-734 7464

Look out for TOP GROUPS  
 every MONDAY NIGHT at the  
**LOYOLA HALL**  
 STAMFORD HILL  
 Doors open 7 p.m.-11.30 p.m.  
 Monday, 18th November  
**THE NICE**  
 with No. 1 Group  
**PURE MEDICINE**  
 Monday, 25th November  
**KEEF HARTLEY**  
 Monday, 2nd December  
**AYNSLEY DUNBAR  
 RETALIATION** with  
 DOCTOR K'S BLUES BAND  
 + D.J. Jerry Floyd  
 + Saffron Rainbow Lightshow  
 All Enquiries 247-3697... 247-8415

**THE  
 SOUND BARRIER**  
 'SHE ALWAYS COMES BACK TO ME  
 on BEACON Records  
 MANAGEMENT:  
**CARROY**  
 ENTERPRISES 01-202 (5520  
 7595)

LSE Houghton St WC2  
 Holborn ⊕ Temple  
**FAMILY  
 BOBBY PARKER**  
 SAT., 16th NOV., 8 p.m. 7/6



WE'VE MOVED, OUR NEW ADDRESS:  
  
**TERRY KING  
 KING'S AGENCY (VARIETY) LTD.**  
**PANTON HOUSE**  
 25 HAYMARKET  
 LONDON, S.W.1  
 TEL. 01-930 1771  
 Representing:  
 FORTUNES . HONEYBUS . PLASTIC PENNY  
 LONG JOHN BALDRY . ELMER GANTRY'S V.O., in  
 Assoc. G. Webb  
 T.M. HOLLIER . JO JO GUNN . SOUL PACKAGE  
 THE GOJO'S . JO COOK . DAVE LEE TRAVIS  
 SYLVIA DAY . FLAMMA SHERMAN  
 22nd Nov. to 8th Dec., JIMMY WITHERSPOON, U.S.A.

**FISHMONGERS ARMS**  
 WOOD GREEN  
 (3 mins. tube)  
 Friday, November 15th, 7.30  
 Double Bill!  
**PRETTY THINGS  
 DOWNLINERS SECT**  
 ISLAND SAFFRON RAINBOW  
 LIGHT SHOW D.J. JERRY FLOYD  
 EFFECTS ANDY CODD  
 Special Guest: PAT S.  
 Friday, November 22nd  
**SHARON TANDY**  
 and FLEUR DE LYS  
 EYES OF BLUE

**LEYTON TOWN BATHS**  
 HIGH ROAD E.10  
 AMANDA ENTERPRISES PRESENTS  
 Saturday, Nov. 23rd  
**GRAPEFRUIT**  
 plus  
**PLAYGROUND**  
 D.J. JEFF LEVISS  
 TOP DISCS  
 DANCING EVERY SATURDAY  
 7.30-11.15 p.m. 7/6 ADMISSION

**DISC**  
 and MUSIC ECHO

**SO YOU  
 THINK  
 YOU KNOW  
 THE BEATLES**

Great new series  
 by their press man  
**DEREK TAYLOR**  
 starts today in

**DISC**  
 and MUSIC ECHO

AND DON'T FORGET  
 TO VOTE IN THE  
 VALENTINE POLL!

OUT NOW IS

**100 CLUB**  
100 OXFORD ST., W.1  
7.30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)

Thursday, November 14th  
**FOLK SPECIAL**  
**SINNERMEN & SARA**

Friday, November 15th  
**CY LAURIE JAZZBAND**

Saturday, November 16th  
**ALEX WELSH**

Sunday, November 17th  
**KENNY BALL AND HIS JAZZMEN**

Monday, November 18th  
**THE PAT EVANS BAND**  
with  
**NORMA WINSTONE**  
and the  
**WALLY HOUSER QUARTET**

Wednesday, November 20th  
**ERIC SILK & HIS SOUTHERN JAZZBAND**

Thursday, November 21st  
An Evening of Folk, Country and Contemporary Blues with  
**DUSTER BENNETT**  
**NOEL MURPHY**  
**PETER SARSTEDT**

FULLY LICENSED BAR  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 8 Great Chapel Street, W.1  
(RGR 0337)  
Club Telephone No.: MUSEUM 0933

**STUDIO 51**  
**KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE  
Saturday, Nov. 16th, 7.30 p.m.  
**GOTHIC JAZZBAND**  
Sunday, Nov. 17th, afternoon 3-6 p.m.  
**STEVE MILLER'S BLUES BAND**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, November 15th  
**ERIC SILK & HIS SOUTHERN JAZZBAND**  
Saturday, November 16th  
**CY LAURIE AND HIS JAZZBAND**  
Sunday, November 17th  
**ALEX WELSH AND HIS JAZZBAND**

**WOOD GREEN (Fishmonger's Arms)**  
SUNDAY  
**TERRY LIGHTFOOT'S JAZZMEN!!**  
TUESDAY  
**THE SPIRIT OF JOHN MORGAN!!**

**THE KENSINGTON**  
RUSSELL GARDENS, W.14  
Buses 49, 73, 9  
SATURDAY, NOV. 16th  
**TONY COE**  
JOHN PICARD & KATHY STOBART

**COUNTRY CLUB**  
210A MAVERSTOCK HILL, N.W.3  
(Opp. Beluze Park Station)  
Sun., Nov. 17th, 8-11.15 p.m.  
**JON HISEMAN'S COLOSSEUM TURQUOISE**

Wed., Nov. 20th, 8.15-11.30 p.m.  
**BLONDE ON BLONDE**

Sunday, November 24th  
**PINK FLOYD**  
Tickets from Musicland

# CLUBS

## FLAMINGO

AT 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRI., NOV. 15th (8.00-5.00 a.m.)

INTRODUCING FROM USA  
SPECIAL ALL-NITER SET  
DIRECT FROM MEMPHIS  
AMERICA'S EXCITING  
SOUL STAR

\* **WILLIAM BELL**  
STAX RECORD STAR OF  
"ELOISE" AND "TRIBUTE TO  
A KING" PLUS SUPPORTING  
SHOW AND BAND WHICH  
WILL APPEAR ALL THROUGH  
THE EARLY AND LATE SETS

DON'T MISS THIS  
FANTASTIC SHOW  
\*\*\*\*\*  
SAT., NOV. 16th (7.30-6.00 a.m.)

TONITE EXCITEMENT PLUS  
FOR THE FIRST TIME  
IN BRITAIN IT'S THE

\* **JERRY CONLEY**  
ROAD SHOW  
75 MINUTES OF  
SENSATIONAL ACTION  
PACKED SOUL PLUS  
WHISKEY-MAC

CONLEY GO-GO GIRLS  
MOUSE AND TRAPS  
\*\*\*\*\*  
SUN., NOV. 17th (7.30-11.30 p.m.)

STARTING TONIGHT!!  
\* **JOHNNIE WALKER**  
INTRODUCES

UPTIGHTAN' OUTSIGHT  
IT'S BACK WITH GUEST  
ATLANTIC RECORDING STARS,  
FILMS, SURPRISES, A MUST  
\*\*\*\*\*  
WED., NOV. 20th (7.30-11.30 p.m.)

TONIGHT  
AN ALL STAR SHOW  
FIRST LONDON CONCERT  
PHIL SPECTOR'S GORGEOUS

\* **RONETTES**  
"BE MY BABY" HIT RECORDING  
STARS IN THEIR 1st FLAMINGO  
APPEARANCE PLUS THE  
**EBONY BLUSH**  
**JOHNNY FARLOWE**  
\*\*\*\*\*

**THURSDAY**  
FISHMONGER'S ARMS, WOOD  
GREEN, EVERY THURSDAY from  
November 7, 8-10.30

**FREDDY RANDALL AND HIS BAND**  
with guests  
**FREEDOM**  
EPPING PUBLIC HALL

**JAZZ AT THE TORRINGTON**  
High Road, North Finchley. Every  
Thursday  
NOV 14 DON RENDELL / IAN  
CARR QUINTET.  
NOVEMBER 21, DICK MORRISSEY  
WITH THE BILL LE SAGE TRIO.

JAZZ ORGAN with the Jeff Reed  
Trio, plus guests. Discotheque,  
bar extension till 11.30 Com-  
mencing November 7, the Grapes,  
Hayes.

**JULIA DOIG**, Peter Bond Trio,  
Bickley Arms, Chislehurst

**MUSICA ETERNA**  
Roebuck, Tottn Crd Rd!

**NEW ORLEANS JAZZ**  
**JOHN KEEN BAND**  
Railway Hotel, Putney. Free

THREE TUNS, Beckenham  
**TERRY SMITH**  
"WHITTINGTON"  
**TERRY LIGHTFOOT** PINNER.

**FRIDAY**  
BLUES SCENE, Half Moon,  
Lower Richmond Road, Putney  
PANAMA LTD JUGBAND, Interval  
Mike King

**ERIC SILK**, Thames Hotel,  
Hampton Court

**FORT NEEF BAND**, Lord Napier  
Thornion Heath Also Sunday  
lunchtime

**FRIDAY cont.**  
FROGISLAND JAZZBAND, Birm-  
ingham, Birmingham Arms, 8-11  
pm. After at the Executive Club,  
11.30-1 am.

HIGHGATE JAZZ CLUB  
YE OLDE GATEHOUSE  
NO CLUB ON FRIDAY 15th  
BUT NOTE GREAT EVENT  
FRIDAY, 22nd NOVEMBER  
NATIONAL YOUTH  
JAZZ ORCHESTRA  
COLIN PETERS QUINTET  
JOHN PETTIFER TRIO

## FRIDAY cont.

I.C.L. LTD., LETCHWORTH  
**PATRICK DANE**  
and the  
**FRONT LINE**  
Soul Sound

JAZZ AT DOWNE, ROD KELLY  
BAND.

**NEW ERA JAZZBAND**  
Elm Park Hotel, Hornchurch.

**OSTERLEY JAZZ CLUB**  
**ALAN ELSDON**  
ROYAL OAK, S.E.1. M.J.S.  
Club. PHIL SEAMAN, PETE  
KING, JOHN TAYLOR QUARTET.

**STUFF SMITH**  
CARTWRIGHT GDNS., W.C.1.  
"THE BREWERY TAP"  
ST. JAMES ST., E.17  
**DON RENDELL**  
TONY LEE TRIO  
LICENSED BAR. ADMISSION 5/-

**SATURDAY**  
BLUES SCENE, Crown, Rich-  
mond Road, Twickenham. JO-  
ANN KELLY and Dharma Blues.

**CROMWELLIAN**  
**MADDENING CROWD**  
MANAGER: WEYBRIDGE 43700

ROYAL OAK, S.E.1. M.J.S.  
Club. PHIL SEAMAN, TERRY  
SMITH, JOHN TAYLOR QUARTET.

**SAM APPLE PIE**  
Borough Polytechnic, S.E.1

**SUNDAY**  
A GREAT NEW SOUND SYSTEM  
FOR YOUR DANCING PLEASURE  
DEE JAY JOHNNY FARLOWE  
PRESIDES TONIGHT 8 p.m.  
11 p.m. FLAMINGO 33, WAR-  
DOUR ST., PICADILLY MEMBERS  
5/-, GUESTS 7/6.

**BILL GREENOW**  
STRONG JAZZ  
12-2 pm, Prince of Wales, Dalling  
Road, Hammersmith (next  
Ravenscourt Park Tube).

**BLACK PRINCE Hotel**, Bexley,  
Kent  
**PAUL WILLIAMS SET**  
(formerly the Alan Price Set)

**BLUESVILLE '68 CLUBS**  
**JOHN MAYALL'S**  
**BLUES BREAKERS**  
MANOR BALLROOM,  
IPSWICH

**COOKS, CHINGFORD**  
Royal Forest Hotel  
JAZZ IN THE FOREST  
MIKE DANIELS' BIG BAND

**CY LAURIE JAZZCLUB**  
Bedford Corner Hotel  
(Off Tottenham Court Rd.) W.C.1.  
Bar to 11.30 p.m.

**DAVID JONES** Jazzmen, O.M.T.,  
Croxley.

**DENNIS FIELD**, lunchtime,  
Green Man, Plumstead.

**ELM PARK HOTEL**  
New Era Jazzband, Lunchtime  
Jam session.

**FISHMONGER'S ARMS, WOOD**  
**GREEN, EVERY SUNDAY MORN-**  
**ING 12-2**  
**FREDDY RANDALL**  
**AND HIS BAND**

**GRAVESEND TERMINUS**, Stuart  
Road, Wonderful tenorist **PETE**  
**KING**.

LONDON'S newest Jazz Pub.  
**JAZZ AT THE ISLAND**, Pat  
Smythe, Jeff Klein, John  
McKenzie every Sunday 12-2 p.m.  
— Island Queen, 87 Noel Road,  
Islington. (Near The Angel) CAN  
5507.

**SHAKESPEARE HOTEL**  
POWIS STREET, WOOLWICH  
**MARKET**  
THE COPPER  
JAZZ ON TOWER BRIDGE  
**DICK MORRISSEY**  
TONY LEE TRIO  
COMMENCING 8 p.m.

**TIME TUNNEL**  
SWAN HOTEL, MALDON

**TOBY JUG**, Tolworth, Surrey  
**CLIFF BENNETT BAND**

## MONDAY

**BIRD CURTIS QUINTET**,  
GREEN MAN, BLACKHEATH  
HILL. ADM FREE. ENQ. 01-699  
8372, 01 TOW 2061

**BLACK PRINCE Hotel**, Bexley,  
Kent  
**KENNY BALL**

**BOB KERR'S**  
**WHOOPEE BAND**  
"DEURAGON ARMS"  
HACKNEY  
EVERY MONDAY

**COOKS FERRY INN**  
Angel Road, Edmonton  
**ALAN BOWN**

**GOTHIC JAZZBAND**, Earl of  
Sandwich, W.C.2.

**HATFIELD**, Red Lion, Alex  
Welsh.

**PLOUGH, STOCKWELL, S.W.9.**  
**KATHY STOBART**

**PYE RECORDING ARTISTS**  
**SHAKEY VICK**  
AT THE CROWN, BOREHAMWOOD

READING "SHIP," CHAMPION  
JACK DUPREE, MAX COLLIE.

**SMOKEY RICE**  
Blues Loft, Aylesbury Yes, 1959  
Standard Companion Blues. Lol  
Please come.

**TERRY SMITH QRT**  
EBBISHAM HALL, EPSOM.

THE ORIGINAL EAST SIDE  
STOMPERS, "Green Man," High  
Road, Leytonstone

**THE RESURRECTION**  
Black Bull, Whetstone, N20

**THE ECLECTION**  
PLUS PALE GREEN LYONSINE  
NEXT WEEK: JUNIORS EYES

**TUESDAY**  
AT THE PLOUGH, ILFORD  
Barry Blythe Organ Duo  
Brian Everington Quintet

**BERKHAMSTED**, King's Hall  
Alex Welsh.

"GEORGE," MORDEN: KEN  
COLYER.

**HENRY'S BLUESHOUSE**  
**DUSTER BENNETT**  
Crown Hotel, Station Street,  
BIRMINGHAM

**SAMMY RIMINGTON**, Lord  
Napier, Thornton Heath.

**SAMMY RIMINGTON** Quartet,  
Lord Napier, Thornton Heath.

**SURBITON BOB BARTER BIG**  
BAND with Mike Scott, Peter  
King, Ron Mathewson, Laurie  
Monk and other stars Assembly  
Rooms, 8 p.m.

**WEDNESDAY**  
**BIRD CURTIS** Quintet, BROCK-  
LEY JACK, Brockley Road, S.E.4,  
adm free

**ED FAULTLESS MODERN JAZZ**  
PRODUCTION ASSOCIATES  
Len Hooker Dick Brennan  
Alan Berry, 01 427 9100

every Wednesday  
**JAZZ AT THE PHOENIX**  
CAVENDISH SQUARE  
Wednesday, November 20th  
**DICK MORRISSEY**  
& **TERRY SMITH**  
with the Ed Faultless Trio  
Admission 0/-, Students 4/-  
To book a table ring 629 1700

every Thursday, Friday, Saturday  
and Sunday  
**JAZZ AT THE PALM COURT**  
RICHMOND, SURREY  
Thurs., 14th ALAN BERRY TRIO  
Fri., 15th TERRY SMITH  
Sat., 16th JOE HARRIOTT  
Sun., 17th BOBBY WELLS  
Admission 2/6

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Trio  
TONY LEE CHRIS KARAN  
TONY ARCHER  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
BILL LE SAGE TRIO  
Friday, November 15th  
DICK MORRISSEY  
Saturday, November 16th  
Lunch  
TERRY SMITH &  
DICK MORRISSEY  
Evening  
TOMMY WHITTLE  
Sunday, November 17th  
Lunch and Evening  
HAROLD McNAIR  
Monday, November 18th  
THE LONDON JAZZ FOUR  
Tuesday, November 19th  
RONNIE ROSS  
Wednesday, November 20th  
TOMMY WHITTLE  
Thursday, November 21st

**ronnie scott's**  
presents 3 floors of  
entertainment  
including jazz, wining,  
dining, dancing,  
films, discotheque  
and anything else  
within reason.  
Featuring in the new  
ground floor room  
For 3 weeks  
The  
**HORACE SILVER**  
QUINTET, plus  
**SANDRA KING**  
with the  
**PAT SMYTHE TRIO**  
UPSTAIRS  
Friday, November 15th  
THE SPECTRUM  
Saturday, November 16th  
**CHAMPION JACK DUPREE**  
47 Frith Street, W.1  
Gerrard 4752/4239

## WEDNESDAY cont.

**BOB KERR'S**  
**WHOOPEE BAND**  
"HALF MOON"  
LOWER RICHMOND ROAD  
PUTNEY, S.W.15  
EVERY WEDNESDAY

**COLIN PURBROOK**, Modern Jazz  
Trio, Pontefract Caside, Old  
Marylebone Road, NW1.

**ERIC SILK**, 100 Club, Oxford  
Street

**FELTHAM "CRICKETERS,"**  
High Street  
**CHMPN JACK DUPREE**  
plus MAX COLLIE RHYTHM  
ACES.

**GOTHIC JAZZBAND**, Earl of  
Sandwich, W.C.2.

**HITCHIN**, Hermitage Ballroom,  
Monty Sunshine.

**NEW SEDALIA**, Holloway  
Castle (opposite Holloway Prison).

THE ORIGINAL EAST SIDE  
STOMPERS, B.B.C. Jazz Club.

**TOBY JUG**, Tolworth, Surrey  
Blossom Trees.

**FAN CLUBS**  
1/4 per word  
**CASUALS** Official Fan Club,  
S.a.e. Josephine Payne, 9 Talles  
Hill, Ewell, Surrey.

**CHICKEN SHACK** appreciation.  
— Sue and Bonnie, 225 Westmin-  
ster Road, Sutton, Surrey.  
**FOUNDATIONS OFFICIAL FAN**  
CLUB, s.a.e. to 113 Westbourne  
Grove, London, W.2.

**JIMI HENDRIX EXPERIENCE**  
— S.A.E. to JANE, Track Records,  
58 Old Compton St, London W.1.

**KENNY BALL** Appreciation So-  
ciety. — S.a.e. to Miss Pat Saun-  
ders, 18 Carlisle Street, W.1.  
**WORLD OF OZ FAN CLUB**.  
Latest record "King Croesus."  
113 Westbourne Grove, London,  
W.2

**HOPBINE** nr. N. Wembley Station  
presents  
**THE TOMMY WHITTLE CLUB**  
This Thurs., Nov. 14th  
**JOE HARRIOTT**  
Next Week, Nov. 21st  
**HAROLD McNAIR**

**ALL SAINTS' HALL**  
Pawis Gardens, W.11  
Thursday, Nov. 14th, CLOSED THIS WEEK  
Thursday, Nov. 21st  
EDGAR BROUGHTON BLUES BAND  
THE GALLERY  
INDIAN CLASSICAL MUSIC  
TINAS LIGHT THEATRE  
STABLE SOUNDS & PETE DRUMMOND  
All for 5/- 7.30 p.m.

**ROBERT WALTON**  
at the piano  
PRINCE REGENT, LIVERPOOL ROAD  
(near Angel Tube Station)  
FRIDAY, SATURDAY, SUNDAY

**ED FAULTLESS MODERN JAZZ**  
PRODUCTION ASSOCIATES  
Len Hooker Dick Brennan  
Alan Berry, 01 427 9100

every Wednesday  
**JAZZ AT THE PHOENIX**  
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TONY ARCHER  
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Wednesday, November 20th  
TOMMY WHITTLE  
Thursday, November 21st

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Trio  
TONY LEE CHRIS KARAN  
TONY ARCHER  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
BILL LE SAGE TRIO  
Friday, November 15th  
DICK MORRISSEY  
Saturday, November 16th  
Lunch  
TERRY SMITH &  
DICK MORRISSEY  
Evening  
TOMMY WHITTLE  
Sunday, November 17th  
Lunch and Evening  
HAROLD McNAIR  
Monday, November 18th  
THE LONDON JAZZ FOUR  
Tuesday, November 19th  
RONNIE ROSS  
Wednesday, November 20th  
TOMMY WHITTLE  
Thursday, November 21st

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Wednesday, November 20th  
TOMMY WHITTLE  
Thursday, November 21st

# Marquee

90 Wardour Street London W.1

Thursday, November 14th (7.30-11.0)  
\* **JOE COCKER**  
\* **CLOUDS**

Friday, November 15th (7.30-11.0)  
\* **BLUES NIGHT**  
\* **KEEF HARTLEY**  
\* **PEGASUS**

Saturday, November 16th (8.0-11.30)  
\* **DREAM POLICE**  
\* **CLOUDS**

Sunday, November 17th (7.30-10.30)  
\* **HOUSE OF LORDS**  
\* **TV PERSONALITY**  
**STUART HENRY**

Monday, November 18th (7.30-11.0)  
\* **BLUES NIGHT**  
\* **FREE**  
\* **JOHN MORGAN**

Tuesday, November 19th (7.30-11.0)  
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\* **BOBBY PARKER**  
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& S. Entertainments.

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licence to carry on an Employment
Agency for persons in the
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# MAILBAG

THE TV programme Omnibus the other evening pinpointed a schism that has split the pop world right down the middle.

Yet no one really seems to be aware of this division!

It is this: there are the "thinking" groups who feel that their music reflects their involvement with life. In this category I would put the Nice, Cream, Jimi Hendrix, Beatles, Pink Floyd and Eric Burdon and the Animals.

On the other hand, there are the entertainers. These embrace Dave Dee and Co, Tremeloes, Dave Clark Five, Marmalade and Love Affair.

Two different attitudes to their public and their music. And never the twain shall meet, it seems.

But this is nothing new. There have always been those musicians who wanted to lead the way. Sometimes into paths where the public doesn't even want to go. And there have always been those who just set out to play entertaining music.

Often both factions are bitterly opposed. Who is right? I personally prefer the "progressive" groups. But that doesn't mean I would blame those who prefer the others. —TONY MENDEL, Keynsham, Bristol.

I AGREE with Chris Mercer about most blues fans being thick. People are being brought up with the idea that blues is just a matter of some flashy guitar playing and someone shouting "Lordy, Lordy, Yes."

If they want to hear real blues they should try listening to Dylan's early works such as "The Times They Are A Changing," "The Ballad Of Hollis Brown," "Only A Pawn In The Game" and "The Lonesome Death Of Hattie Carroll." Then they might understand what real blues are about. — T. SHAP, Southgate, London N14.

IT AMAZED me to read all the bickering about blues in

# The schism that has split the pop world in two

last week's MM. What people surely ought to realise is that blues is a feeling, not a sound.

I am no purist but I recognise when an artist is telling it like he believes. Sound is the entertainment value that we get out of modern music, therefore we tend to judge groups, artists etc, by their sonic achievements.

This is great but it bears no relation to blues. — MAX WHITAKER, London SW3.

THE BEST blues groups are Jethro Tull and Captain Beefheart. The majority of other blues bands are God-sends to insomniacs but to no one else.

The clothing of blues groups is irrelevant and what makes blues the music of Negroes and forbidden to white people? — NORMAN BARROW, London SW17.

C. CRIPPS' (Mailbag 2.11.68) blues boom has already hit us, with hundreds of groups mushrooming all over the country. Up till now the blues in Britain have been struggling for recognition and being a blues player myself, C. Cripps should have been happy that his type of music

was gaining ground instead of the pessimistic view of the situation which he took.

I foresee no drastic slump and look forward to the appearance of good, new groups whilst taking the bad as just an acceptable fact of life. — MICHAEL L. CAFE-FERTY, Wimbledon.

D. HUGHES (Mailbag 2.11.68) seems to be under the impression that Hendrix is God. I regard this as blasphemy as everyone knows that there is only one true God — Eric Clapton. — GARY FESTA, London N10.

THANK GOD for Eternal Hendrix and his living guitar. Clapton's misguided followers should listen to his superb "Electric Ladyland" album and realise that Clapton couldn't even tune Hendrix's guitar never mind attempt to play it. — STEVE HEATH, Birmingham 15.

ONCE AGAIN Northern people have been refused a chance to say farewell to the Cream. How can we travel down to London on a Tuesday night without losing valuable working time?

What is wrong with a Saturday, the time we can all salute the musical greats? — MICHAEL FISHWICK, Preston, Lancs.

I AM A teenybopper! In other words because I am under eighteen I'm meant to enjoy the rubbish and bubblegum music put out by many groups. Of course I like it — as a background while I'm washing.

If I'm going to listen to music, give me Tyrannosaurus Rex, Fleetwood Mac or Leonard Cohen anytime. I'm not an exception, so in future please don't treat all under eighteens as indiscriminating teenyboppers. — EILEEN MILLS, Lingfield, Surrey.

I THINK Tiny Tim is great. He's brought an old fashioned freshness to the pop scene. — TOM NAUNTON, Seaham, Co Durham.

WHY, OH, why has the music scene become such a drag. There are so many wonderful groups and artists in Britain and all the promoters seem to do is promote rubbish.

Their latest offering being Tiny Tim. — GEORGE GILLAM, Mitcham, Surrey.



ALTHOUGH THE first half was not very entertaining, it was quite amusing and certainly not boring.

## MOTHERS ARE BRILLIANT

CHRIS WELCH'S attack on the Mothers Of Invention concert at the Royal Festival Hall was quite uncalled for.

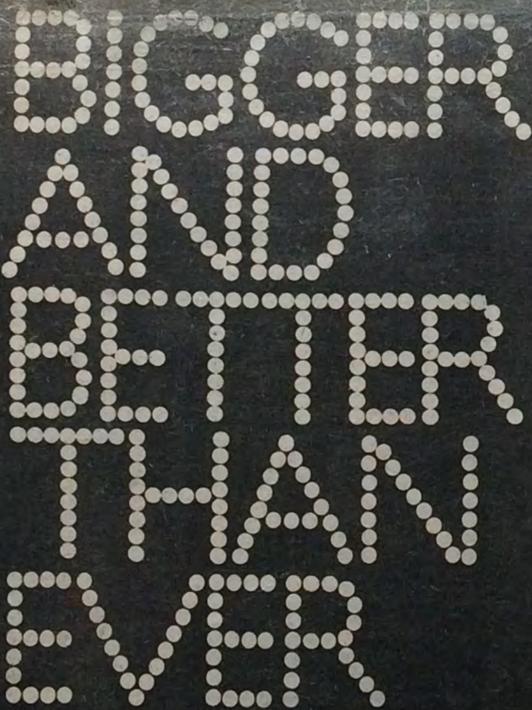
Although the first half was not very entertaining it was quite amusing and certainly not boring. As for the instrumental half, it was sheer brilliance.

I suggest Mr Welch sits back and watches the show rather than criticise it. — T. D. HODGE, St Leonards-on-Sea, Sussex.

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