

Melody Maker

DECEMBER 7, 1968

1s weekly

TRAFFIC SPLIT SHOCK

As new
single
hits
shops



TRAFFIC have split! One of Britain's top groups, highly rated in America, featuring singer and instrumentalist Stevie Winwood, officially disband tomorrow (Friday).

As the shock news came on Monday, it was revealed the group had already broken up, with their famous Berkshire cottage home closed up and Winwood on holiday in Holland.

A spokesman for the group told the MM: "Jim Capaldi and Chris Wood have locked the door of the cottage and walked out. It's all very sad. They have cancelled all their work and are not going to do any more recording. There are still a lot of tracks unreleased that might make a final LP."

The group's current single release is "Medicated Goo" reviewed in

Winwood—Clapton tie-up?

this week's MM. They were due for several TV shows and trips to Holland and a tour of America next Spring.

STEVIE WINWOOD said of the decision to scrap Traffic: "We feel today's scene is moving very much away from permanent groups and more towards recognition for individual musicians. The trend is going more in the direction of the jazz scene when musicians just jam together as they please."

"It's likely Jim, Chris and I will play together sometime in the future but now we will have individual

freedom without feeling restricted by a group."

Said drummer JIM CAPALDI: "This is the best thing we could do—all make a clean break from our environment and it's provided a needed jolt. I feel less frustrated than I have in a long time and I feel on my feet again. I'm not sure of my next move, but I want it to be as quick as possible."

Said tenorist CHRIS WOOD: "The decision to disband came as rather a shock to me, yet I'm not really surprised as I've been feeling a change was badly needed. This

isn't a set back but a step in a new direction."

Traffic formed after the break up of the original Spencer Davis Group in 1967.

What will be Winwood's future now? Writes MM's Chris Welch; Eric Clapton said earlier this year he would like to work with Stevie but thought he was committed to Traffic. Now both Eric and Steve are free with the break up of their groups, there is a strong possibility they may get a group together, or at least record.

SINGLE VERDICT: see page 23.



CREAM—LAST
FAREWELL

page 16



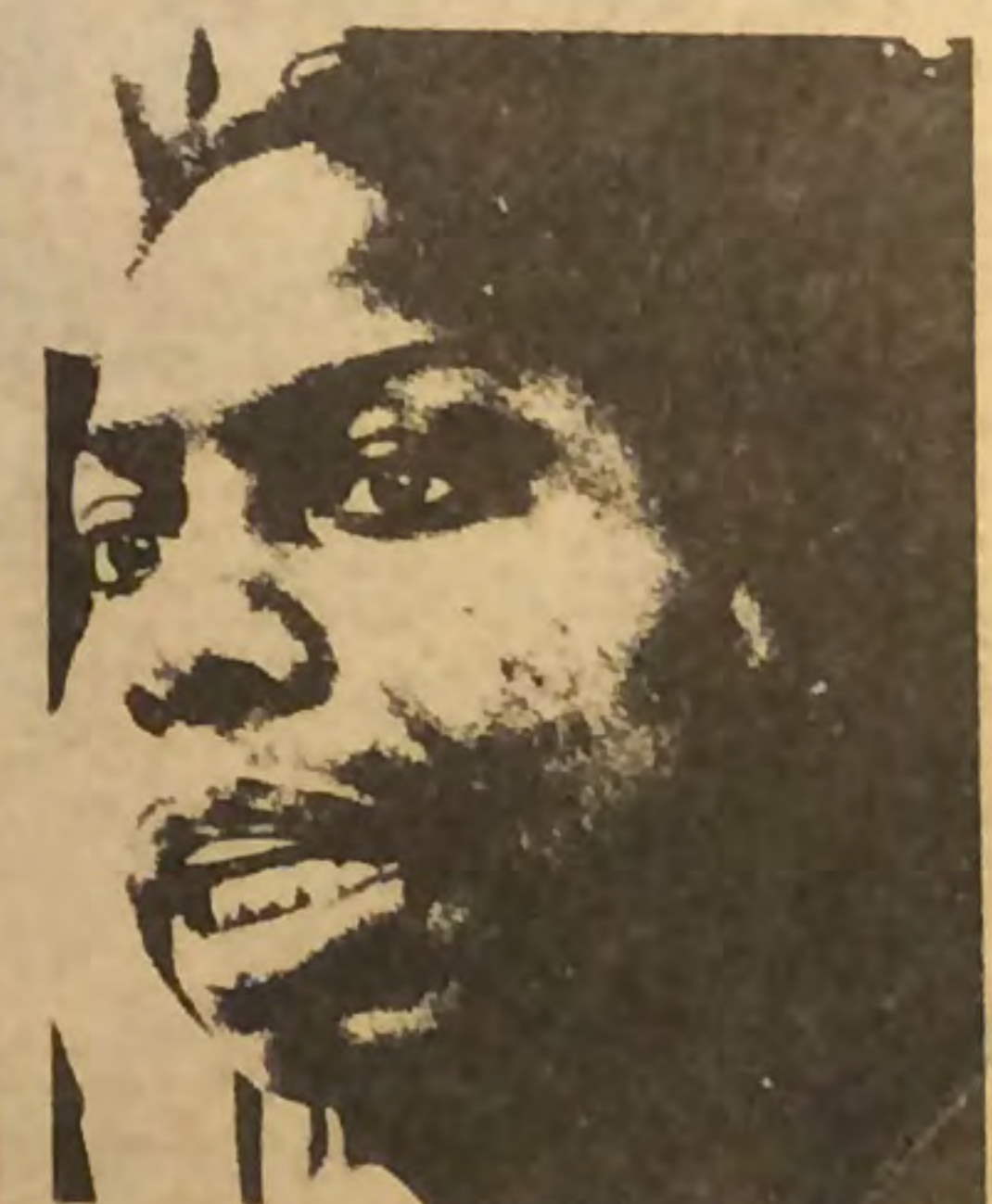
LULU LEARNING
ABOUT LIFE

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BEACH BOYS
IN BRITAIN

page 17



NINA SIMONE—
BLACK POWER

page 7

MELODY POP 30 MAKER

- 1 (1) **GOOD, BAD AND THE UGLY** Hugo Montenegro, RCA
- 2 (5) **LILY THE PINK** Scaffold, Parlophone
- 3 (2) **ELOISE** Barry Ryan, MGM
- 4 (3) **THIS OLD HEART OF MINE** ... Isley Brothers, Tamla Motown
- 5 (14) **ONE, TWO, THREE O'LEARY** Des O'Connor, Columbia
- 6 (4) **BREAKIN' DOWN THE WALLS OF HEARTACHE** Bandwagon, Direction
- 7 (6) **ELENORE** Turtles, London
- 8 (10) **I AIN'T GOT NO — I GOT LIFE** Nina Simone, RCA
- 9 (7) **I'M A TIGER** Lulu, Columbia
- 10 (15) **MAY I HAVE THE NEXT DREAM WITH YOU** Malcolm Roberts, Major Minor
- 11 (7) **ALL ALONG THE WATCHTOWER** Jimi Hendrix, Track
- 12 (25) **BUILD ME UP BUTTERCUP** Foundations, Pye
- 13 (16) **HARPER VALLEY P.T.A.** Jeannie C. Riley, Polydor
- 14 (11) **IF I KNEW THEN WHAT I KNOW NOW** ... Val Doonican, Pye
- 15 (20) **I'M THE URBAN SPACEMAN** Bonzo Dog Doo-Dah Band, Liberty
- 16 (12) **THOSE WERE THE DAYS** Mary Hopkin, Apple
- 17 (9) **WITH A LITTLE HELP FROM MY FRIENDS** Joe Cocker, Regal Zonophone
- 18 (29) **RACE WITH THE DEVIL** The Gun, CBS
- 19 (13) **ONLY ONE WOMAN** Marbles, Polydor
- 20 (26) **LOVE CHILD** Diana Ross/Supremes, Tamla Motown
- 21 (—) **A MINUTE OF YOUR TIME** Tom Jones, Decca
- 22 (17) **LIGHT MY FIRE** Jose Feliciano, RCA
- 23 (—) **SABRE DANCE** Love Sculpture, Parlophone
- 24 (—) **PRIVATE NUMBER** Judy Clay and William Bell, Stax
- 25 (19) **LITTLE ARROWS** Leapy Lee, MCA
- 26 (21) **YOU'RE ALL I NEED TO GET BY** Marvin Gaye and Tammi Terrell, Tamla Motown
- 27 (18) **MEXICO** Long John Baldry, Pye
- 28 (—) **DON'T FORGET TO CATCH ME** Cliff Richard, Columbia
- 29 (—) **YOURS UNTIL TOMORROW** Gene Pitney, Stateside
- 30 (24) **LES BICYCLETES DE BELSIZE** Engelbert Humperdinck, Decca

top twenty albums

- | | |
|--|---|
| 1 (3) THE BEATLES (Double Album) Beatles, Apple | 10 (18) BEST OF THE BEACH BOYS Vol. 3 Beach Boys, Capitol |
| 2 (8) BEST OF THE SEEKERS Seekers, Columbia | 11 (11) THE WORLD OF MANTOVANI Mantovani, Decca |
| 3 (1) HOLLIES GREATEST HITS Hollies, Parlophone | 12 (10) IDEA Bee Gees, Polydor |
| 4 (4) ELECTRIC LADYLAND (Double Album) Jimi Hendrix Experience, Track | 13 (—) VAL Val Doonican, Pye |
| 5 (6) THE SOUND OF MUSIC Soundtrack, RCA | 14 (12) THIS WAS Jethro Tull, Island |
| 6 (7) THE GRADUATE Soundtrack, CBS | 15 (14) JUNGLE BOOK Soundtrack, Disneyland |
| 7 (5) THE GOOD, THE BAD AND THE UGLY Soundtrack, United Artists | 16 (13) BOOKENDS Simon and Garfunkel, CBS |
| 8 (2) LIVE AT THE TALK OF THE TOWN Seekers, Columbia | 17 (15) DELLAH Traffic, Island |
| 9 (9) FELICIANO Jose Feliciano, RCA | 18 (16) TRAFFIC Various Artists, Columbia |
| | 19 (19) IMPACT Various Artists, Columbia |
| | 20 (—) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca |

u.s. top ten

- As listed by "Billboard"
- | | |
|--|--|
| 1 (1) LOVE CHILD Diana Ross and the Supremes, Motown | 6 (3) MAGIC CARPET RIDE Steppenwolf, Dunhill |
| 2 (2) HEY JUDE Beatles, Apple | 7 (5) ABRAHAM, MARTIN AND JOHN Dion, Laurie |
| 3 (7) FOR ONCE IN MY LIFE Stevie Wonder, Tamla | 8 (8) WICHITA LINEMAN Glen Campbell, Capitol |
| 4 (—) I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla | 9 (—) STORMY Classics, Imperial |
| 5 (6) WHO'S MAKING LOVE Johnnie Taylor, Stax | 10 (4) THOSE WERE THE DAYS Mary Hopkin, Apple |

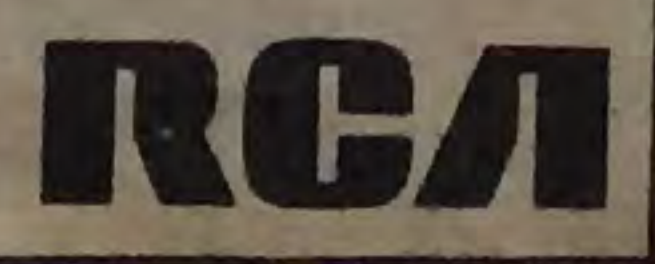
POP 30 PUBLISHERS

1 United Artists; 2 Noel Gay; 3 Carlin; 4 Jobete/BMI; 5 Patricia; 6 Screen Gems/Columbia; 7 Carlin; 8 United Artists; 9 Valley; 10 Pedro; 11 Feldman; 12 Immediate/Welbeck/Schroeder; 13 Keith Prowse; 14 Cinephonic; 15 Bron; 16 Essex; 17 Northern Songs; 18 Keen/Pop Gun; 19 Abigail; 20 Jobete/Carlin; 21 Valley; 22 Campbell Connelly; 23 Leeds; 24 East; 25 Shaftesbury Music; 26 Jobete/Carlin; 27 Welbeck/Schoeder; 28 Shadows; 29 Screen Gems/Columbia; 30 Donna.

ADVERTISEMENT

RCA TOPLPs

- 1 **OLIVER**Original Soundtrack recording (S)SB6777 (MIRB6777)
- 2 **FELICIANO**José Feliciano (S)SF7946 (M)RD7946
- 3 **THEMES FROM THE GREAT FILMS**Hugo Montenegro and his Orchestra (S)SF7994 (M)RD7994
- 4 **MR. ROBERTS**Malcolm Roberts RD7940
- 5 **THE SOUND OF MUSIC**Original Soundtrack recording (S)SB6616 (MIRB6616)
- 6 **IF YOU EVER LEAVE ME**Jack Jones (S)SF7951 (M)RD7951
- 7 **A TOUCH OF SADNESS**Jim Reeves (S)SF7978 (M)RD7978
- 8 **HAIR**Original Broadway Cast recording (S)SF7959 (M)RD7959
- 9 **AERIAL BALLET**Nilsson (S)SF7973 (M)RD7973
- 10 **HAROLD McNAIR**Harold McNair Quartet (S)SF7969 (M)RD7969
- CROWN OF CREATION**Jefferson Airplane (S)SF7976 (M)RD7976



'LILY THE PINK' UP TO No. 2 Scaffold set for TV colour spectacular

LIVERPOOL'S SCAFFOLD, who moved to number two this week with "Lily The Pink," are to be featured in a 40 minute colour spectacular on BBC-2 in the New Year.



SCAFFOLD: stage act

The group will present part of their two-hour stage act and the show will be taped at London's Talk Of The Town on January 5. No transmission date has been set.

Scaffold appear on BBC-TV's How It Is tomorrow (Friday) but will not sing "Lily The Pink." They are to present an excerpt from their stage repertoire.

Their agent, Richard Armitage, of Noel Gay Artists, flew to America last week to finalise details of Scaffold's 1969 tour of America. They have been offered a four-month tour of the States playing over 100 colleges. They take part in an Evening Of Depravity And Corruption in aid of the National Council for Civil Liberties and the Defence of Literature at London's Royal Festival Hall on Monday (9).

John Gorman told MM: "It'll be the first chance we've had on network television to present what we actually do. We'll be able to build up as we go along. We'll treat it like a cabaret and we're looking forward to it because it means we can present ourselves, exactly as we are."

GRAHAM'S LAST DATE

GRAHAM NASH, a founder member of the Hollies, plays his last "live" date with the group this Sunday at the Save Rave charity show at the London Palladium.

News that Graham was leaving the Hollies was published in the MM on November 23. Tony Hicks told the MM on Monday: "We haven't yet found a replacement for Graham."

Country and western tour opens at Royal Albert Hall

CHET ATKINS heads a country and western package tour with Dodie West, Boots Randolph, Gerry Reed and Floyd Cramer. Arriving in Britain on February 18, the show opens on February 19 at the Royal Albert Hall.

The tour then goes to Frankfurt and Munich on February 20 and 21, then Manchester Odeon (22), Newcastle Odeon (23), Stockholm (24), Amsterdam (25), Paris (26), Glasgow Odeon (27), Liverpool Empire (28) and Walthamstow Granada on March 1.

FLOYD O'BRIEN DIES

VETERAN TROMBONIST Floyd O'Brien died in New York on November 27. He was 64.

O'Brien was born in Chicago and during the 1920s worked with numerous name bands, including those of Earl Fuller, Charles Pierce, Gene Krupa, the Wolverines and Joe Kayser.

After spells in Des Moines and Chicago in the early 1930s, he worked with such leaders as Joe Venuti, Mezz Mezzrow, Smith Hallett, Mal Hallett and Mike Dursio before touring with Phil Harris from 1936 to 1939, Gene Krupa (1939-40) and Bob Crosby (1940-43).

From 1943 to 1948 he worked with numerous small bands, including those of Jack Teagarden, Wingy Manone, Shorty Sherock and Freddie Slack. He moved back to Chicago in 1948 where he led his own band intermittently. During the 1950s he worked mainly as a teacher but continued to gig with such leaders as Art Hodes and Danny Alvin.

MARBLES IN MADRID

THE MARBLES flew to Madrid this week for promotional television and radio dates in connection with their hit single, "Only One Woman," released in Spain on Wednesday.

Throughout next week they will be recording material for an album and a new single, the A-side of which will be a Bee Gees composition, the B-side a Marbles original. Both sides will be produced by Barry Gibb.

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MYSTERY OVER BEATLES

BEATLE George Harrison and his wife Pattie Boyd met Frank Sinatra in Los Angeles last week. They attended one of Sinatra's recording sessions and were invited to spend a few days at the singer's Palm Springs home. They had long conversations on many different subjects, reports press officer Derek Taylor. George and Patti are expected back in Britain at the end of this week. They are returning by ocean liner.



'LIVE' VENUE

THE BEATLES' live show now takes place on January 18. But, said press officer Derek Taylor on Monday, the venue is still in doubt. "It does not look as though it will be the Round House and reports that it will take place in Liverpool are also unlikely."

Taylor said the show will probably be in London because it is being taped in colour for TV and all the colour equipment is in London.

The taping is fixed for January 18, but the Beatles will also have an invited audience for a rehearsal and a run-through possibly on January 16 and 17.

ALBUM

The Spectrum have joined the list of people who have recorded "Ob-La-Di, Ob-La-Da" from the Beatles' new double album, "The Beatles."

Their version was rush released this week. The B-side is "Music Soothes The Savage Breast."

TV SERIES FOR DUSTY

DUSTY SPRINGFIELD is to start recording a new BBC-TV series in the Spring. The producer will be Stanley Dorfman and each show is expected to run for 45 minutes.

She will also play her third season at London's Talk Of The Town in 1969—probably in September or October for four weeks.

TOM FLIES OUT FOR GERMAN TOUR

TOM JONES flew to Germany this week to open a major tour tomorrow (Friday) in Munich. He plays dates in Germany and Austria.

On February 9, ATV start a series of Tom Jones TV spectaculars. A spokesman for the singer said: "These will run indefinitely from that date."

The shows will be made at Elstree studios and produced jointly by ATV and the ABC network of America. They will present top international guest stars each week.

Tom's pilot TV show in the series, which features Juliet Prowse, Fifth Dimension and Mireille Mathieu, will be screened by ATV on January 12.

MAYNARD BOOKED

BIRMINGHAM'S OPPOSITE Lock Club is to present the Maynard Ferguson Big Band with Jon Hendricks and Annie Ross on February 6.

The club is also negotiating for the Roland Kirk Quartet to appear in January. The Ronnie Scott Band plays there today (Thursday).

Cy Grant opens for a week at the club on December 9 followed by the Morgan James Duo from December 16 to 24.

Attractions at the club's extension, the Factory, are the Alan Bown Set, tomorrow (Friday), the Action (7), Chicken Shack (13) and the Gun (14).

CLEM'S SINGLE DEBUT

CLEM CURTIS' first single since leaving the Foundations will be released by United Artists on January 9.

It will be a Tony Macaulay song, "Marie Take A Chance," then fly to Germany for dates

VINCE Melouney of the Bees Gees is forming his own group called Ashton, Gardner and Dyke.

The Australian group's lead guitarist will be released from the Bee Gees to form a group with Tony Ashton (organ), Kim Gardener (bass) and Roy Dyke (drums).

They have started recording their first album and two tracks are to be released as a single.

Says Vince: "Our music will be experimental—a sort of mixture of blues, jazz and commercial music. Our parting with the Bee Gees and manager Robert Stigwood has been very amicable."

The new group are expected to be on the Apple label.

GENE RETURNS TO U.S.

GENE PITNEY flew back to America last Friday following TV dates in Britain. They included the cabaret spot on the Miss World contest.

Gene expects to return in February, possibly for a tour.

TOM VISITS S.AMERICA

TOM SPRINGFIELD is to visit Brazil, Argentina and Mexico in February following the release there of his album, "Sun Songs."

The record is also being released in the States on December 20 and Tom may move on there for six days at the end of February.

A new album will be released in Britain by Decca in February and a series of stage appearances are being lined up for Tom in March—his first as a singer since the Springfield broke up.

BEACH BOYS TOUR

AMERICA'S BEACH BOYS continue their current British tour with Barry Ryan and Bruce Channel at the Odeon, Manchester, tonight (Thursday); Odeon, Bournemouth, tomorrow (Friday) and Capitol, Cardiff, on Saturday (7).

The rest of their dates are: Astoria, Finsbury Park, London, on Sunday (8) and Odeon, Glasgow (10). They then fly to Germany for dates

VINCE FORMS NEW GROUP

in Dusseldorf and Bremen and appear in Amsterdam, Brussels, Milan and possibly Paris, returning to America on December 19. (See Page 16.)

BLUES CONCERT

BOBBY PARKER, Champion Jack Dupree, Curtis Jones, Duster Bennett, Gordon Smith, Alexis Korner, Tony McPhee and Steve Miller are the stars of a special blues concert at London's Conway Hall on Saturday (7).

The concert, presented by the London Blues Society and Blue Horizon Records, will be compered by Mike Vernon and Mike Raven. Tickets are available at the door.

GATEHOUSE CLOSES

TOMORROW (FRIDAY), Jazz at Highgate Village meets for the last time at the Olde Gatehouse, Highgate Village. The funeral rites will be read by guitarist Terry Smith, and chief mourners will be the resident Colin Peters Quintet and John Pettifer Trio.

Colin Peters told the MM: "On summing up the current situation, we decided that the premises were no longer suitable for what we wish to put on. The committee are seeking alternative premises."

LEAPY LEE IN CRASH

LEAPY LEE escaped with bruises and shock when his Cadillac ran off the road in the Pennines on Sunday night.

Leapy was driving from London to Leigh in Lancashire, lost his way and had to drive across the Pennines from Yorkshire. His car spun off the road and was severely damaged. The singer suffered slight bruising and shock.

He was able to carry on and opened as planned at the Garrick, Leigh.

SMITH TRIO HERE

AMERICAN ORGAN star Jimmy Smith, with drummer Charles Crosby and guitarist Nathan Page, are due in tomorrow (Friday) in readiness for their British tour which begins next week.

Concert dates for the Jimmy Smith Trio are: Town Hall, Birmingham (9), Colston Hall, Bristol (10), Fairfield Hall, Croydon (12), Free Trade Hall, Manchester (13), and London's Royal Festival Hall (14).

WELSH BAND FOR TV

THE ALEX WELSH band and George Chisholm have been booked for BBC's Hogmanay TV show, to be screened live from Glasgow.

Said Alex: "This is the first Hogmanay I'll be able to spend at home since I migrated to London 15 years ago to form a band of my own. And while we are in

Belgium between January 10 and 19 before going to Paris for a week of cabaret.

SCOTT IN CHARITY

SCOTT WALKER is one of the many top stars giving his services free for the "Save Rave" charity show at the London Palladium on Friday.

In aid of the Invalid Children's Aid Association, the concert will be attended by HRH Princess Margaret and patrons are requested by the organisers to be seated promptly at 7.15 pm.

With Scott on the bill will be Madeline Bell, the Bonzo Dog Doo Dah Band, Eric Delaney's Orchestra, Easybeats, Echoes, Fox Miller Dancers, Hollies, Love Affair, Paper Dolls, Scaffold, the Ronnie Scott Orchestra and the cast of "Hair" in an extract from the musical. Comperes will be Alan Freeman, Tony Blackburn and Emperor Rosko. The show is produced by Fred Perry.

TIME BOX TV DATES

TIME BOX, whose new single is "Don't Make Me Wait," guest in Time For Blackburn tomorrow (Friday), BBC-2's Colour Me Pop on Saturday (7) and Radio One Club (19).

The group has TV and concert dates in Germany and

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AS 'BUTTERCUP' CLIMBS TO No 12...

THE FOUNDATIONS, currently climbing the chart with "Build Me Up Buttercup," have been offered a £100,000 tour of America to start in January. Negotiations are expected to be concluded this week.

British one-nighters for the group include Headington, tomorrow (Friday), Haverfordwest (7), Nottingham (8), Coalville (13), Cromer (14), Gillingham (15), Redruth (19), Rawtenstall (24), Hove (27), Nelson (28), Eastcote (29), Purley (30) and Bognor (31).

VINCE RETURNS

VINCE HILL returns to Britain on Tuesday (10) after appearing in Australia and America to promote his new single "Doesn't Anybody Know My Name." He appears on the Val Doonican BBC-TV show on December 14.

On Christmas Eve, he opens in pantomime at the Sheffield Lyceum and has a new album "You Forgot To Remember."

BEACH BOYS ALBUM

THE BEACH BOYS show at the London Palladium on Sunday was recorded and will probably be released as an album in the New Year, meanwhile EMI are releasing a new album, "20-20," early in the next year.

They have recorded two inserts for Christmas editions of Top Of The Pops and a film unit is travelling with the group taking shots that will be later used in TV specials in the States.

BONZO DOG JUMP

THE BONZO Dog Doo Dah Band leapt to number 15 in the MM Pop 30 this week with "I'm The Urban Space-man" and lead singer Vivian Stanshall: "Corking news, old bean."

The group have several competitions lined up for their fans to find the "Red Neck Of Reading," "The Trouser of Twickenham" and the "Bullet Head Of Birmingham."

"There are so many mutants in our audience,"

£100,000 U.S. OFFER FOR FOUNDATIONS

said Viv this week, "We've got to get them together, for some colour photos so we can make up the perfect norm. That's our next big project."

The Bonzos appear today (Thursday) at the North West Polytechnic, Highbury, Southampton University (Friday) and the London Palladium (Sunday).

SKIP BIFFERTY SPIT

SKIP BIFFERTY have broken up after a year together owing to "mounting difficulties and ill health." This top British group showed great promise. They released one RCA Victor album, widely praised by critics.

But says lead singer Graham Bell: "We can't carry on." The full line-up includes Graham (vocals), Mick Gallagher, Tom Jackman, Colin Gibson and Jon Turnbull. Their future is now totally uncertain.

BRIGHTON BATTLE

JAZZ WAR has broken out in one of Britain's more musically apathetic towns — Brighton, where jazz clubs open and fold almost every other month.

Last Saturday, the Tia Juana Band opened a new club, planned months in advance, at the Gloucester Hotel. The same night, the Harry Strutters Band was booked into the Imperial Hotel, normal home of the

Martinique Jazz Band on Wednesdays.

Said Gloucester landlord Pete Merrin: "I only had 50 here. The Imperial session certainly split the crowd."

Imperial landlord Ernie Field told the MM: "The Strutters had a free night and asked for a blow. I shall use them again, probably on Saturdays. I expect the Gloucester had a small crowd because there is already too much jazz in Brighton."

JEFF AT MIDDLE EARTH

JEFF BECK headlines at London's Middle Earth Club on December 21, and with him will be Blonde On Blonde. The following week John Peel introduces the Barclay James Harvest and Uriel. This week the Fairport

Convention, the Gun and girl singer Marie Wright are the guests.

On December 21 Middle Earth opens a Paris club in the Bois de Boulogne with a three group package headed by Pink Floyd.

FRANK AT CAESAR'S

NEW YORK, Tuesday, Frank Sinatra opened at Caesar's Palace, Las Vegas, last week before 1,100 reporters and celebrities. It is his first Las Vegas appearance since September, 1967.

He was backed by the Harry James Orchestra, and James announced "We are glad to have our original vocalist back with us." James gave Sinatra his start 30 years ago after discovering him in a Hoboken, New



THE ALBUM was delayed for months, but at last "Beggars Banquet" is out — and the Rolling Stones are back on the scene. Last Saturday, they burst back onto TV in Frost On Saturday.

STONES ON TV

MOVE TOUR CHANGE

THE MOVE's American tour has been brought forward and will now start on January 30.

The tour will last five weeks and will take them from coast to coast across the States.

Before leaving, the group will record an album and a single which will be released in both Britain and America around the middle of January.

PENTANGLE DATES

THE PENTANGLE, a "fringe" attraction at the Edinburgh Festival this year and the only musical group to sell out, are negotiating a two-week engagement in the Festival's official programme next year. Their manager Joe Lustig told the MM: "Lots of things are happening for the Pentangle right now. We have a solo concert lined up for Coventry Cathedral on January 29 — the first of its kind since Duke Ellington played the Cathedral — and we're negotiating for the BBC to televise it in colour."

"And the groups' current 'Sweet Child' double album is taking-off so fast in the States that we fly there in February for a concert tour."

In Edinburgh the group drew the biggest pop, jazz or folk audience to the Usher Hall this year, where backstage Lustig asked for a blue light. "But that's not a hot light," answered a technician. Snapped Lustig: "This isn't a hot group."

JOHN FINED £150

BEATLE JOHN Lennon was fined £150 with 20 guineas costs at Marylebone, London, last week for possessing cannabis. Japanese actress Yoko Ono was cleared of a similar charge and both were cleared of obstructing the police after the prosecution offered no evidence.

Jersey, nightclub. Caesar's Palace officials say they have had 100,000 applications for the 30,000 seats available during Sinatra's month at the hotel.

Sinatra is due in London in mid-January to record his album of Tony Hatch-Jackie Trent songs which Hatch will direct in the Pye Studios.

SIGHT AND SOUND

SIGHT AND Sound whose "Alley Alley" was released by Fontana on Friday (Nov 29) will be the live group when Radio One Club pays its second visit to the Top Rank Suite, Birmingham, next Thursday (Dec 12).

Tonight (Thursday, Dec 5) Sight And Sound appear at the Factory, Birmingham, at the first dance to be organised by the newly formed Birmingham Youth Parliament.

Next single from Sight And Sound will be the title song from the Cinerama film, East Of Java, which is due to open in London before Christmas.

JAZZ NEWS

compiled by Bob Dawbarn

THE Don Rendell-Ian Carr Quintet with guitarist Amancio D'Silva, perform a new suite, by D'Silva and Carr, at Queen Mary's College, Mile End Road, London, tomorrow (Friday). The performance starts at midnight. The group records the suite for the BBC World Service on December 16.

Milt Hinton, Ed Lewis, Louis Metcalf and Edgar

Battle were among many friends and musicians who attended the funeral service for alto saxist Hilton Jefferson at the Masonic Temple, on Harlem's West 155th Street, last week.

Durham University Jazz Club and Jazz North East are sponsoring a concert by the Chris McGregor Group at Dunelm House, Durham, this Sunday (8).

Louis Armstrong, recuperating at his New York home, has put on 12-lb but has been warned by his doctors that he must gain more weight before returning to work in February.

Motorsport Jazz Unit are again organising low-cost jet charter flights to New York for next year. Flights are arranged for June 2, June 14, June 20, July 17, August 3, September 2 and 20, for varying periods. Full details can be obtained from 42 Pitfold Road, London, SE12.

Phil Woods and his European Rhythm Machine, the group he has formed in France, has recorded an album in Paris. Woods leads Georgie Gruntz (pno), Henri Texier (bass) and Daniel Humair (drs).

Nancy Wilson is currently being tipped to star in the forthcoming film about the late Billie Holiday. George Chisholm guests with the Red River Jazzmen at the band's own club at the Warren Bluekey Hotel, Stockport, on Sunday (8).

Colin Peters ends his sessions at the Old Gatehouse, Highgate, tomorrow (Friday). Humphrey Lyttelton, Kathy Stobart and Ray Warleigh guest with the Spike Heatley Trio at the Torrington, High Road, North Finchley, tonight (Thursday).

December bookings at Osterley Jazz Club are Mike Daniels Delta Jazzmen and John Chilton's Swing Kings, tomorrow (Friday), Terry Lightfoot's Jazzmen (13), the Alex Welsh Band and Champion Jack Dupree (20) and Colin Kingwell's Jazz Bandits (27).

Ben Webster, with the Stan Tracey Trio, and Dakota Staton with the Peter King Quartet, opened for three weeks at the Ronnie Scott Club on Monday (2). They will be followed, on December 23, by Jon Hendricks and the Ronnie Scott Band.

Drummer Tony Oxley is to record an album for CBS Realm. Sandy Brown stars at the Kensington Hotel, London, on Saturday (7). Bill Evans has renewed his contract with Verve Records.

Local 802, the New York Federation of Musicians, is demanding equal employment opportunities for Negro musicians in the one-nighter and casual engagement market.

BILLING ROW-AND ANITA QUILTS

A DISPUTE over billing resulted in Anita Harris being pulled out of a week's engagement at the Showboat Variety Club, Middlesbrough, on Sunday night.

Anita was on a week's "doubling" engagement including the Fiesta, Stockton-on-Tees, where she opened as planned.

Anita's co-manager, Brian Lane, told the MM on Monday that Paul Jones, who was also appearing at the Showboat, had been given top billing.

"We know Paul had 100 per cent billing in his contract," said Lane, "but we understood Anita would get joint billing with him."

"Under the circumstances, we advised her not to go on. But she opened as planned at the Fiesta and played to packed houses."

A spokesman for the Showboat told the MM: "Anita was signed after Paul Jones had been signed with a top billing clause in his contract. Therefore we could not give Anita top billing."

ENGELBERT'S NEXT

ENGELBERT HUMPERDINCK, currently in America doing television appearances, will have a new single released early in the New Year. He has recorded about six songs from which two will be chosen for the release.

As reported last week, Engelbert will undertake a major British tour early in 1969, visiting major cities. But at presstime, no dates or venues had been finalised.

CLANCYS TOUR

THE CLANCY Brothers and Tommy Makem begin their 1969 tour at the Adelphi, Dublin on January 2, then play the Belfast Ulster Hall (3 and 4), Liverpool Empire (5), Glasgow Odeon (6), Usher Hall Edinburgh (7), Caird Hall, Dundee (8), Aberdeen Music Hall (9), Newcastle-Upon-Tyne Odeon (10), Fairfield Hall, Croydon (12), Glasgow Odeon (13), States, Kilburn (14), Odeon, Manchester (15), Odeon, Birmingham (16), Colston Hall, Bristol (17), ABC, Stockton-On-Tees (19), Royal Albert Hall (20).

RECORDS RECORDS WEST INDIAN "HOT 20"

LAST WEEK	THIS WEEK	RECORDS	ARTIST
1	1	CHILDREN GET READY****	
	2	The Versatiles BANGARANG*****	CRAB - 1
2	3	Stranger Cole THE HORSE**	UNITY - 502
3	4	Eric Barnett I LOVE YOU**	GAS - 100
	5	Derrick Morgan PUSH PUSH**	NB - 016
6	6	The Termites LA LA MEANS I LOVE YOU***	NB - 017
5	7	Alton Ellis HEY BOY, HEY GIRL**	NB - 014
11	8	Derrick and Patsy FIRE A MUSS MUSS TAIL**	NB - 008
	9	The Eathopians PEACE ON EARTH***	CRAB - 2
15	10	Max Romeo BYE BYE LOVE*	UNITY - 503
12	11	Alton Ellis RHYTHM AND SOUL	NB - 013
9	13	Bobby Kalphat PUSH IT UP	NB - 007
	14	The Termites GIMME LITTLE**	PM - 729
7	15	Junior Smith TRAIN TO VIETNAM	GAS - 101
16	16	The Rudies YOUNG LOVE**	NB - 001
14	17	The Imperials SIMPLE SIMON	NB - 012
17	18	Monty Morris SHOW ME THE WAY	NB - 011
18	19	The Termites SOUL FOOD	PM - 738
	20	Lynn Tait and The Jets TENDERFOOT SKA	PM - 723
		Reco Rodriguez	PM - 715

SOCK IT TO ME SOUL SOUNDS

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BEVERLEY Eldridge Holmes PM - 748
TIP TOE Norman T. Washington PM - 74

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LULU — learning new things about life



LIKE MOST 20-year-olds stepping hesitantly from teenage to the maturity of the twenties, Lulu is starting to revise some of her opinions on life.

She could be forgiven for having grown up a lot quicker than most girls; five years as a pop star could put years on anyone. But she told me this week: "I'm learning what life is all about."

"I'm just turned 20 and I've learned so much over the past few years. But I'm still learning new things and changing my mind about other things — like most girls of my age, I suppose."

CATCHY

Lulu is back in the top ten with a simple, catchy little song, "I'm A Tiger," which marks one of her fastest-selling hits for some time.

And next year she steps right into the big time as the star of her second movie, the story of the painful transition of a teenage girl to maturity. The film is called *On The Subject Of Jennie* and Lulu plays the heroine.

"It's about a girl growing up. She's 20, the same age as I am now. She's finding out about the world about herself just as I am."

SERIOUS

She describes the film as serious, definitely not a comedy. "It's a dramatic film with music. I've had the script for some time and I'm amazed at how good the writing is."

"I only met the writer twice or three times and only had a normal conversation with him — he didn't psychoanalyse me or anything — but he managed to

'AM I A TIGER?'

capture the essence of a young girl. The dialogue is accurate, just the sort of thing a young, normal girl would say.

"I didn't want to play a sugar and cream type of girl who flutters her eyelashes. I'm not like that. I don't think anyone is. This girl is believable. She has heart and she is faced with problems."

Jennie, in the film, has a grandfather who drinks and takes her money and, says Lulu, "in the end they have to do a moonlight to Blackpool."

SECRETIVE

She is excited at the film project. "In fact, I can't wait to get started. The producers are keeping quiet about who is in it with me. They are being so secretive about who is to star with me — and especially who plays the boy I fall in love with."

The prospect of a torrid love scene embarrasses little Miss Lawrie from Glasgow. When she received her first screen kiss — from Dave Clark in his recent TV spectacular — she was painfully embarrassed and still can't watch the scene without distinct discomfort.

I talked to Lulu at her Manchester hotel where she was enjoying a late breakfast. She was appearing at the city's Golden Garter in cabaret and I asked if she was aware that the simplicity of her single hit

contrasted remarkably with the sophistication of her cabaret act.

"Yes, it's true they are different, but it just shows the difference between putting out a record and actually getting on a stage and entertaining an audience."

NURSERY

"I can't believe that record is doing so well so quickly because I never expect it. It really is a simple song, it's more like a nursery rhyme, really. It's light, airy and not heavy and I think that's why people have gone for it so quickly."

"Songs on a single must be instantly memorable so people say 'I must go out and get that.' That's the secret of this one; it's just that: catchy, and easy to sing or whistle."

"Paul McCartney once said to me that he thought nursery rhymes are coming back again. And judging by this he's right."

Did being a "Tiger" fit in with her image? "I don't know what my image is any more. I thought I did at one time but I don't any more."

"I think this proves mainly that you shouldn't make single records too complicated or way-out. Some people think they can reach the audience; I've always found that the

The vital organs

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

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And if you get your heart set on one of these, you'll have no problem working out a suitable amplification system. Farfisa have a complete system to match both models; an ABL 73 system.

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REPORTER: ALAN WALSH

audience teaches me."

In the past year, she has been moving steadily away from being purely a pop singer. She has polished her cabaret act, done more and more on television and of course, made her film debut with a cameo role in *To Sir, With Love*. "I realised that in this business, you can't afford to stand still. I'd

always wanted to do other things."

"Like films, they had always excited me. The thought of actually starring in a film is a tremendous thrill."

The future, if *On The Subject Of Jennie*, is a hit, could see Lulu mainly as a screen actress. There have been approaches already

from America but her manager Marian Massey has rejected them so far. "She never likes to book me too far ahead," said Lulu.

But did the attraction of the cinematic world mean more to her than actually entertaining a live audience?

"I think the thing that

thrills me about doing this film is thinking about it and letting my imagination run wild about it and the future."

"But when you actually step on stage, there is little in the world that can match the thrill of an audience clapping, shouting 'encore' and screaming. That's really a unique kind of thrill all its own."

RECENTLY, we've been subjected to some pretty dire pop tours. Badly organised, with indifferent "stars" they rather brought the whole concept of the package tour into disrepute.

But the new tour starring America's Beach Boys which opened at the London Palladium on Sunday changes all that. It's one of the best pure pop tours to hit Britain for a long time. Every act is strong in its own way; it's a fairly well-balanced bill which should do a lot to repair the touring extravaganza's tarnished image. There were mistakes and goofs, but mostly it was a smooth, highly entertaining show.

The hard spot, the opener, was handled well by Sharon Tandy and Fleur de Lys. I've been less than impressed by Miss Tandy in the past, but on Sunday, she sang well and looked great. Despite a little difficulty with the higher notes, she got the show off to a happy start.

Britain's Vanity Fare were excellent. They sang fine harmony on their hit "I Live For The Sun" and their follow-up "I Remember Summer Morning". The group looked and sounded good and didn't make the mistake over-amplifying and swamping the voices.

America's Bruce Channel sang an explosive set backed by a fine 12-piece band. He opened with a soaring "Hey Baby" and rattled through his set with dexterity, despite a major mistake in key on "My Cup Runneth Over" which he had the good sense to stop and start again.

Election, with new singer Dorris Henderson, were a fine, musical group hampered by problems with their equipment on Sunday. But they played delicately melodic electric music.

Barry Ryan closed the first half with a remarkably short act. Barry, without brother Paul to help with the harmonies did an adequate job, no more. He'll be okay if he can tighten up his vocal delivery and eradicate the tendency to go off key. And he really shouldn't make a mistake on a bit hit like "Eloise". First-night nerves?

After the interval, the Beach Boys were greeted by a football crowd-like roar from the packed Palladium. They really are magical. Whatever that indefinable quality that has made them top names is, it flows in abundance over the spotlights. They sang their expected repertoire — "California Girl", "Sloop John B", etc and a stand-out was Carl Wilson's "God Only Knows". It was a pity that their delicate and often beautiful vocal harmonies were for the most part drowned by the 12-piece orchestra, their own lead guitarist, Dennis Wilson's dynamic drumming and the sheer volume from the huge battery of speakers.

A plea to the group: turn the volume down just a bit, at least on the harmony numbers. You won't lose anything and the audience will gain a lot. — ALAN WALSH.

NOT SO MUCH VOLUME, PLEASE

Caught in the act



WEBSTER: opened at Ronnie's

Ben Webster's performance was a highlight of the evening. He opened with a soaring "Hey Baby" and rattled through his set with dexterity, despite a major mistake in key on "My Cup Runneth Over" which he had the good sense to stop and start again.

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Ben Webster, one of the last great rhapsodic tenors in the tradition of Hawkins and Chu Berry, opened a season in commanding style at Ronnie Scott's on Monday. Befitting his years, Ben draws extensively on standards, and his rich tone and fluent, melodic sense sound ideal on evergreens such as "Love Is Here To Stay," and "How Long Has This Been Going On."

Ben makes no concessions to showmanship. He does not an-

MR. NINE PER CENT the loser agent



minating in a frenetic display of choreography. Their programme included "Stoned Soul Picnic," "I Wish It Would Rain," "Cowboys To Girls" and their hit, "Breaking Down The Walls Of Heartache," this latter earning them a big ovation from the Bruton Place set. — TONY WILSON.

DAVE TURNER

"DO NOT adjust your sets, ladies and gentlemen: all distortions are genuine," said Redd Sullivan when he introduced Nottingham's Dave Turner at the Troubadour on Saturday.

Singer-songwriter Dave kept the audience helpless with laughter with his unique brand of fantasy and sick-humour. Many of his songs began as parodies of writers such as Dylan: "Go away from my window, I'm trying to get some kip," then branched out into private Turner fantasies: "There's a dalek and he's trying to rape my dustbin."

His zany inventiveness covered an immense range, from "The Nottinghamshire Corporation Diesel Engine Jack-Hammer Blues," inspired by a fortnight working a road-drill, to "Teenage Cremation," a sick, sick song about motor accidents on the M1—all backed by his excellent blues-style guitar accompaniments. Residents Redd Sullivan and Martin Winsor and floor singers such as guitarist Jonathan Coudrill, Dave Cooper and Pete Chopping made it an evening that sparkled with talent. — JEAN AITCHISON.

RENDELL-CARR

FIGHTING against a poor attendance on Saturday night at the London School of Economics (Jehro Tull were playing simultaneously downstairs), the Don Rendell/Ian Carr Quintet once more demonstrated that come what may, they play superb jazz.

The dynamic element in their performance is provided by the marvellous compositions, particularly of Michael Garrick ("Black Hair"), but also of Rendell and Carr. It is difficult to single out the outstanding soloist, but Ian Carr's flugel-horn on a sort of Indian soul number, "Jaipur," and on "Voices," was excellent. His full tone and easy command of tempo changes provide solos combining subtlety and excitement.

Pianist Michael Garrick was excellent on "Voices" and "Les Neiges" and his inevitable boogie-cum-Beethoven tour-de-force in Don Rendell's "On."

Rendell himself played competent soprano and tenor and some very fine flute, without reaching the pinnacles of excitement, though he nearly made it on "Miles." Dave Green, as solid as Gibraltar, and the underrated Trevor Tomkins on drums keep the whole thing together and then some.

Certainly a larger, more enthusiastic audience would have spurred the Quintet to greater heights, but the fact is that this group play so good they cannot play badly and earn their place at the head of the MM poll every single performance. — LEN SMITH.

BRIAN SMITH

A NEW name on the modern jazz circuit, New Zealand tenorist Brian Smith played an entertaining evening at Finchley's Torrington last week. Brian's clear-toned lines and easy inventiveness made him an excellent partner to guitarist Terry Smith who turned in his usual speedy tour-de-force. And a mention, too, of the gentle, perceptive piano work of John Cameron. — ALAN WALSH.

MUSICA ETERNA

ANY THURSDAY evening is well worth a trip to the Roebuck, in London's Tottenham Court Road, to hear Musica Eterna, the collective cloak for Paul Guillery (ten, sop), Mike Head (pno), Sam Fendrich (bass), and Luigi Salvoni (drs).

These four, all round the twenty mark, are obviously products of the Sixties, and their music bears the stamp of a great deal of hard work and collective feeling. And while what they are doing merits the title "group music," if anything does, their activities are far removed from the rapidly tedious anti-music which so far

seems to have collared that nebulous description for itself.

Each set follows a Rollins-like pattern, with moods and time signatures following from one to another in response to the almost telepathic dictates of any one of the four men on the stand. The band plays blues that are recognisably so, and they are not afraid of utilising a rock and roll feel when it seems right, but for the most part it is a strong modal quality which gives the music its central harmonic core.

Although Guillery sometimes gets himself into rhythmic blind alleys, both he and Salvoni are aggressive exciting players who have a lot to say; indeed, that is the overriding impression of the whole group. Hearing young players who can play, even though they have a lot to learn, discovering themselves in the process of creation is still one of the most stimulating things in jazz. Go and dig. — CHRISTOPHER BIRD.

BUDDY TATE

BUDDY TATE and his Harlem-based Celebrity Club Orchestra which began a short Continental tour mid-November, scored a solid success with an audience of approximately 400 persons in the small Salle Cortot last week when the band played its only scheduled Paris concert. Swinging along with tenorman Tate were Dud Bascomb (tp), Dicky Wells (trb), Ben Richardson (clt, alto, bs), Skip Hall (pno), John Williams (b) and Billy Stewart (drs).

The concert's emphasis was on up-tempo numbers heavily leaning toward rhythm-and-blues. There was also a generous serving of such basic classics as "Jumpin' At The Woodside," "Sent For You Yesterday" and "One O'Clock Jump," in which the band's astonishingly full — virtually big band — sound was displayed to maximum effect.

Of the individual musicians, Dicky Wells was more impressive than in his recorded work of recent years, but the authority that marked his playing in the Thirties and early Forties was still missing. His solo feature, "Over The Rainbow" was a disconcerting blend of octave-jumping virtuosity and straight melodic schmaltz. He was more successful in a briefer solo during a band version of his own tune, "Hot Club Blues."

Trumpeter Bascomb, a veteran of the old Erskine Hawkins band, contributed searing plunger-mute solos throughout the evening. Bascomb's is another name to add to the list of underrated jazz men.

Pianist Hall, who has been with the Tate band 15 years, is another. His stride work was one of the concert's highlights. Tate himself was in top form, fully justifying his reputation as the best blues tenorman on the scene. But it was a pity he didn't feature either his marvellous way of treating a ballad or his excellent clarinet playing.

Most of the evening's excitement, though, came from the playing of the band as a whole rather than the individual soloists. This was jazz at its best, and for those who had forgotten the alternative, the band wound up with a version of "Home, Sweet Home" that degenerated after the first chorus into deliberate cacophony — a cruelly hilarious take-off on the free form style. — GEOFFREY MINISH.

ROGER MCGOUGH OF SCAFFOLD SPEAKS HIS MIND ON PAGE 16

Jock block on bare tops

OUR permissive society part two... Denmark's topless Ladybirds are booked for Edinburgh's Casablanca Club for December 24-31.

But the engagement, to be restricted to over twenties and members only, is in danger. The bare tops have caused a storm within Edinburgh Corporation and one indignant councillor is calling in the Secretary of State for Scotland, the Lord Provost and the police in an effort to have the girls banned.

Somehow such a ban strikes us as more immoral and obscene than the girls.

Jiving K. Boots nude appearance at the Inverness Social Club is being banned by the Church, Watch Committee, Young Conservatives and the S.S.

Duster Bennett's roadie is Mum... Deep Purple won't release their US follow up to "Hush," "Kentucky Woman" in Britain... Tiny Tim's version Jerry Lee Lewis' "Great Balls Of Fire" on his second album is staggeringly good... Love Sculpture's "S a b r e Dance" first heard on Top Gear, getting rave reactions... Shame about Traffic, but isn't Graham Bell going to do well?

Eric Burdon to pack in recording and take up filming in the States... Peter Barden's Village group doing well.

Ho, ho, Move sent out funny postcards advertising their new single "Blackberry Way"... New Xmas single by Steamshovel "Rudi, The Red Nosed Reindeer" produced by Jim Simpson, manager of Locomotive.

One Man Blues Band Duster Bennett played numbers from his LP "Smiling Like I'm Happy" when he made personal appearance at Keith Prowse's Coventry Street shop last week... The Beast managed to sleep all the way through the Bandwagon's noisy act at Revolution... Elkie Brooks getting a new group together.

Peter Frampton sounds cheerful... New group Uriel at Middle Earth sounded good... Says Long John Baldry: "Italian studios are the best I've ever worked in. They have a bar and 32 track machine." LJB astounded Swiss TV people by insisting on singing live on pop show when everybody else mimed, and holding seven minute conversation with the compare in fluent German.

47 million people watch German TV's Beat Club. It is sold all over the world. Dave Dee and Troy Dante sent off for brawling during Top Ten XI football match at Eastbourne on Sunday... Alan Price paid £5,500 for new type of Hammond organ. Casuals forming Casuals Music Ltd. for publishing.



The RAVER'S weekly tonic

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The other (more serious) side of Nina ...



“I met some English people in a hotel who showed their prejudice. I walked out.”

Aquarius—white and black.”
As a celebrated and successful artist, Nina Simone is somewhat protected from the more vicious manifestations of racial prejudice but, she says, she can sense its presence in many places. And, when you are on the receiving end, there really isn't all that much to choose between a police fascist's truncheon and the disdainful sniff of a “superior” white.
“I've found prejudice in Britain, in Holland and even in Morocco. In Morocco I encountered some English people in a hotel who showed their prejudice—so we got up and walked out.
“Now, I love being in London—it has its own personality and character and I love the way the people talk; but I don't really feel any more welcome in London than I do at home.”

Themes

Nina Simone is certain that the colour problem will get very much worse before it gets better and she fears there will be a great deal of violence and bloodshed before “Mississippi Goddam” becomes an outdated theme.
Like all the songs she writes, that one “just happened because I was inspired. The songs just come—I don't work at it.” Spontaneity and naturalness are two of Nina Simone's most shining virtues her talents in other fields than stage performances and recording.
“I would love to sing the themes to some movies and to do at least one movie as an actress—just to see what it's like.”
In the course of her recording career, Nina has made two dozen albums and says she likes about five of them, “one of these being ‘Pastel Blues’ which I made around 1965.”
When she's relaxing she likes to listen to records—the type of music varying according to the mood she's in. “If I'm in a swinging mood, I like to play music I can dance to. In a relaxed mood I like to play Bach. I also love to listen to Ray Charles, Aretha Franklin and Betty Carter—I admire her singing tremendously and I try to see her whenever I can.”
“In the jazz field, Coltrane and Monk are the two who stand out the most as far as I am concerned.”

AT THE Montreux Jazz Festival this year, the Casino was so packed for a concert by Nina Simone, that many people, myself among them, were obliged to watch her performance on closed circuit television.

BY MICHAEL SMITH

Filtration through electronic circuits inevitably diminishes any performance, particularly in the case of so superbly endowed a stage artist as Nina Simone, now captivating the British public with her hit “I Ain't Got No—I Got Life.” But a major compensating factor on this occasion was the fact that I was watching the box in the company of Kenny Clarke, Art Taylor, Jack de Johnette and Benny Bailey.

Nina Simone take a predominantly white and initially indifferent audience and by sheer artistry, strength of character and magical judgement, drive them into a mood of ecstatic acclamation. This was Black Power in its most dignified and enriching sense. And as she had them on their feet, begging for more, the outbreak of grins and nudges on my left made me feel indecently white. Nina Simone not only communicates, but she can create in an audience the need to receive and exalt in that communication. “Now, listen,” she says severely . . . and, like admonished first-formers, the audience listens with rapt intensity.

If you ask Nina whether it is true that she is difficult to work with, she says, disarmingly, “Yes. I demand of my musicians what I demand of myself. I set very high standards because I'm a musician myself. Maybe, just once in a while, I might really please myself, but more often, I don't. There is always something you could have done better.”

She says she doesn't lose her temper with an audience too often these days. “It's a long time since I 'blessed' out an audience—and when I did they didn't really understand what I was saying half the time. I try to adapt to the mood of an audience—try to get them involved. I like to think they know what I'm trying to communicate and that when I leave an audience, I've made some contact with them.”

“But all art has the same laws of discipline. You learn your craft well, but you are rarely completely satisfied with it. Great painters, for example, are hardly ever pleased with their work.”
She loves playing to European audiences and admits

that some of the appreciation she gets from Europe is bound up with her association with the Civil Rights movement.

“But people in Europe are so well informed. They seem to know all my records and when they were made.”
“I suppose the Civil Rights thing does come into it and has some bearing on their response, but in a lot of cases I'm sure it has nothing to do with it.”

Nina Simone doesn't operate in any one specific idiom of popular music and says, “I'd like to be remembered and known as a performer who plays and sings. I don't really fit into any category and it is as difficult for me to describe myself as it is for writers to describe me.”

“I wrote ‘Mississippi Goddam’ instead.”

She feels that the Civil Rights situation is getting better in some ways and worse in others and said: “In the book ‘Sippi’ by John Killens ia says that when the Supreme Court upheld the Civil Rights issue in 1954, most Negroes thought Jim Crow had been buried.”

“Yet now there is even more ill feeling than before. Everybody thought it was a good decision and nobody knows why it brought violence.

It meant a radical change in the attitude of the Negro, regardless of age or political affiliation. And this book has to do with the attitudes of people since the Supreme Court decision.

“Maybe paying lip service to equality is one thing and living it is entirely another. The violence is going to get much worse. But the Negro revolution is only one aspect of increasing violence and unrest in the world. The whole world is turning upside down. It is the age of

And if I had ever had any doubt that Nina Simone, the high priestess of soul, knows how to “tell it like it is,” then a glance at the faces of these musicians provided abundant reassurance.
Musicians are not easily spellbound—but these four were completely captivated and you could feel their common pride as they watched

Tough

She has been known to get fairly tough with audiences in the past and at Antibes on one occasion she abandoned the lyric of a song and substituted a spontaneous chorus in which she roundly cursed her musicians for not keeping time.

Soul

“I've been called the High Priestess of Soul—and I like that. But I just haven't got the words to describe what I do. It's like love. How do you talk about love?”

“Soul is hard to define. Words don't begin to describe the feelings many people have about so many things—words are so inadequate. Soul, of course, is particularly associated with Negroes, but it's not just music—it goes much broader and deeper.”

Miss Simone said she wouldn't care to name any white musicians who had soul—but it's not the same kind we got. It was Negro music first and, if that is the basic premise, then white musicians are trying to get the same feeling—and they can, up to a point. But we are the originators and we should be the critics.

“Soul includes a man's background, the way he lives, his language, his work—and if you talk about it in that way, then, of course, a white artist can have soul.”
As a proud champion of her race, it is inevitable that Nina involved in the racial issue, but she says firmly, “I can't stand politics. I'm not a politician. But when I'm on stage, of course I'm conscious that I'm coloured.”

Social

“I feel that I am upholding the prestige of my people and most of my songs are about the problem. But I never forget that my first purpose is to bring art to the people; any social feeling I have must not overwhelm my music or be taken to extremes.”

Not that Nina Simone has not felt driven to extreme measures on occasions. After the Mississippi riots she asked her husband Andy Stroud to teach her how to work a zip gun. And she says: “I'm not beyond killing—nobody is. But,” and she smiled broadly,

‘Race’ is no pinch from ‘Fire’

SUGGEST that “Race With The Devil” is a bit of a pinch from “Fire” by the Crazy World Of Arthur Brown, and the bullets begin to fly.

The Gun are shooting up the chart (and that's positively the fast time we'll use the phrase), with an undoubtedly exciting, noisy guitar opus that deserves its success.

But says moustached Paul Curtis, bass guitarist: “I think it's nothing like Arthur Brown at all, only the bit with the laugh in the middle and we put that in so people would have a go.”

It's our first record as the group and we're all highly pleased.”

Gun were discovered by club boss Ronnie Scott and recommended to their managers Peter “Chips” Chipperfield and Jimmy Parsons. A CBS contract followed and they have since appeared on Scott Walker's October tour.

They consist of two brothers, Paul and Adrian Curtis (bass and lead guitars), plus drummer Louis Farrell, all from Ilford, Essex home of so many successful groups.

They evolved from a group called the Knack and formed a year ago. They have suffered several personnel changes and have had a constant struggle for work and survival.

They have worked abroad and once spent five hours stuck



GUN: big sound

between the border posts of France and Switzerland and the frontier guards wouldn't allow them into either country.

Originally a four piece, but one night their organist failed to show up and they have been a trio ever since.

“We were on the point of splitting up,” says Paul. “We had no work, no agent, manager or money.”

Their music is a hard rock sound and they have their first album due out in the New Year which will be of Adrian's compositions.

“Ronnie Scott came to the Roundhouse to see us,” explained Paul. They are the first group associated with the Scott Club since they began including

better class modern pop groups in their programme.

“We try to get a big sound with a three piece and it has proved very successful. We never wanted to be like the Cream or even the Mindbenders. We admire the Cream, but we're nothing like them—or the Mindbenders! We actually feature ‘I'm So Glad’ in our act.”

“We've signed with NEMS now and we're going to the States in January or February. It's all too quick for me. To be honest—we weren't going to release ‘Race’ as a single. We were going to do something else as the A side and when they said it was going to be ‘Race’ we went mad and said, ‘Oh no, that's the wrong one!’”

Why does the group use the name Gun?

“I've always thought short names are the most easily remembered. Originally we were looking through a dictionary and found ‘electrode gun.’ This was at the time of psychedelia.

“We shortened it to Gun and we're a loud, noisy group anyway. When we were a four piece we were a lot quieter. The organist used to fill in a lot so we didn't have to play so much.”

These are early days for the Gun. If they can produce a follow up equally as exciting and with as much impact, they can be established as a major chart force. —CHRIS WELCH.

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By MAX JONES

Ladnier — better as a story teller

IT ISN'T all that easy to read about Sam Wooding. He isn't mentioned in many reference works.

You can find him in some if you know where to look, though. Under the names of men who worked in his bands—men like Tommy Ladnier, Gene Sedic, Doc Cheatham and Herb Flemming.

And the invaluable Hear Me Talkin' To Ya helps to put him in perspective with recollections such as Sedic's: "In 1925 I played with Sam Wooding's band at the Club Alabam on Broadway. It was one of the hottest clubs in New York at the time."

Or Charlie Gaines': "In 1920 I went to work at a wild spot called the Garden of Joy in Harlem... That was about the time Sam Wooding had one of the first organised bands in Harlem."

Dates may be inaccurate, but Wooding's was one of the legendary early coloured orchestras which popularised jazz in New York.

Exactly why this pioneer pianist-leader has been given meagre space in the histories I cannot say. Presumably it is because he spent many of his jazz years in Europe.

The obscurity was pierced early last year when Story-



WOODING: veteran leader



LADNIER (l) with Mezz Mezzrow

ville magazine ran a vastly illuminating two-part article on Wooding by Art Napoleon. It told Sam's life story, and revealed that he was alive and well in Germany at the age of 72.

When, therefore, he telephoned me in London it was less of a surprise than it would otherwise have been. All the same, his spry arrival in the MM office with his vocalist wife, Rae Harrison, was a major event.

With the aid of a large, eye-opening scrap book which bulged with historic photographs, the Woodings ran over his career as a leader.

It began in Atlantic City in 1921. This first photograph showed him at the piano with a five-piece group in Scotts Hotel. "Real Dixieland," he advised.

Next came Sam Wooding's Society Syncopators, a seven-piece at Barron Wilkins' Cabaret in Harlem during 1922. There was also the Nest in '22.

His Famous Club Alabam Orchestra, shown as New York City, "early '24," already included such musicians as Garvin Bushell (reeds), Johnny Mitchell (bjo) and Bobby Martin (tp). And altoist Willie Lewis and tenorman Gene Sedic were soon added.

Basically, this was the band Wooding brought to Germany later on. Sam recalled the story of signing on a third trumpet to fill the "hot" chair. Tommy Ladnier was finally chosen, but Wooding and his musicians would have preferred the young Louis Armstrong.

"Armstrong was the man I wanted," Wooding says with conviction. "He was recognised to be the greatest then, and we sent a wire to make him an offer. I was paying very good money for those days — 100 dollars a week — and know I could have shot at Louis. He would have taken it, too.

"Unfortunately I missed him, because Fletcher got him. I mean Fletcher Henderson. Had Louis toured Europe with us, his whole career might have been changed because those were the years he made his name in the theatres. Perhaps it was all for the best, after all."

Tommy Ladnier was approached, and he accepted. Somewhat surprisingly, Wooding's opinion of his playing is lukewarm. But then he holds no brief for the New Orleans Is Best theories.

"Mostly they were very crude in New Orleans, or they sounded so when they arrived in Chicago. There, they added a bit of polish.

"In fact, the only New Orleans musicians I know of any real consequence were Louis and Bechet.

"They were the only two, and Louis got a lot of his artistry not in New Orleans but in Chicago. Now Ladnier, when he came into my band, was nothing exceptional for playing.

"He was trying to change from pressure to the non-pressure system at that time, and that had something to do with it. But for the fact that it was so close to sailing time, I probably wouldn't have kept him.

"So he came to Europe with us and I didn't regret it. He was such a good story-teller he kept up the morale of the band. He was a very fine fellow you could talk to; everyone liked him. Yes, a real morale-builder. That kept him in the band, more so than his playing.

"You know, I've never considered him to be among the greatest trumpet players in jazz. Another boy who worked right in the band with me a little later far exceeded him — Doc Cheatham from Tennessee."

Anyway, the revue which sailed for Germany (on whatever date it was) and played all over the Continent as the Chocolate Kiddies, featured Sam Wooding's 11-piece orchestra. It stayed intact for a year or more.

This is the band that made those four Vox titles in Berlin. Sam gives the date as '24, and calls them the first jazz records by a coloured big band to be made in Europe, "recorded at the Vox Studios in Berlin in 1924."

Wooding claims, too, to have introduced jazz to the European continent. Whatever the reservations about this, his band played a pioneering role in taking the music to audiences in Germany, Austria, Spain, Hungary, Denmark, Rumania, Turkey and Russia. He even brought them over to the Holborn Empire in 1926.

(To be concluded)

PHIL SEAMEN, as well as being one of Britain's first real jazz drummers, and some say still the only one with originality and feeling, is also a man with a host of hilarious stories about the early days of the British modern jazz and big band scene.

"Seamen stories" still go the rounds of jazz pubs and clubs, probably with a few embellishments added as the years roll on.

There was the oft repeated tale of Phil in the pit band of the London stage version of "West Side Story." During a long passage without any need for drums, he fell asleep. Suddenly waking up, and realising the need for some display of action, he gave a tremendous crash on his gong and announced to the audience: "Dinner is served."

Seamen once hailed as the teenage drum star is now 42 and still playing well despite ill-health. His career has received a boost in recent weeks with the release of his Verve album "Now!...". He has also joined a new live group with the Tony Lee Trio group with tenorist Peter King.

Phil and MM's Max Jones swapping stories, mostly of a libellous nature, over a few bottles of Barley Wine, proved an interesting experience this week.

Max inquired after Phil's dog, which used to accompany him to gigs, and its effect on midgets.

"It was an Alsatian, I was in a band which had a midget xylophone player. When the poor little soul started to play the dog thought he was going for me, so it leapt on the midget and bit him."

On another occasion the dog practically ate a chicken which could count and was the star attraction at a big variety act.

Phil talked about his past and future as a drummer.

"I've got another LP on the way with a guy from the Bill Evans trio — Eddie Gomez on bass. He's something else. I've never heard a player like him. I think it's going to be called 'Phil Meets Eddie' or something."

"Thank Bob Dawbarn from the review of the last album. I haven't heard the album myself yet. All I've got is the empty sleeve. Lovely bird on the cover, and I found out who she was.

"I've finished with the Tony Lee Trio now — that was the straw that broke the camel's back.

"I've got a group with Peter King on tenor, Colin Purbrook piano and Reg Petit on bass. Pete listens so much. It's wonderful to hear, when you play a phrase he'll answer it on the horn. It's something few musicians do. We're playing at the Royal Oak in London and the Phoenix. There's not many places to play these days.

"I'd like to be playing more. I've got myself a new Trixon kit and it's really great. When I played with Peter (Ginger Baker) at Kempton Park my drums seemed so small compared to his.

"Practising? It doesn't matter how much practising you do — you've got to play properly. You can become a tutor happy. Right now I'm looking for a rhythm — something to do with voodoo that will kill somebody!

"I remember when I was with Jack Parnell me and Kenny Graham used to play a rhythm that would make a coach driver get to Glasgow two hours sooner than he should have done. It worked! No, not on suitcases, on a couple of conga drums my friend. We don't mess about.

"I loved the big bands. I've worked with small groups for a long time now, apart from some things with Harry South. Jack's band was a complete gas — it was the only band that played it's ass off every night. I sadly miss the big bands.

"There's a lot of people not working. To my mind Stan Tracey is one of the greatest but he's being musically strangled through lack of opportunities. He's a man who can write a book you can't read eight bars ahead. You've got trouble every bar!"

Phil is not greatly impressed by many of the newer drummers, especially Sunny Murray: "Two hi-hats? That's a dead suss for a start, unless he's got three legs.

"Listen to Buddy Rich — he doesn't mess around. He



SEAMEN: 'Dinner is served.'

Very able Seamen

By CHRIS WELCH

doesn't stray from a given path and he plays wonderfully constructive solos. What a player."

Phil began his career as a teenage drum star with his heroes as Krupa and Rich. He played in swing bands but with his unusual gifts and ear for playing, he was the first British modern player to be rated by Americans. Today, Roland Kirk still names him as his favourite British drummer.

"How did I get into the business? Well I used to go to Yarmouth for my holidays every year and stayed with a family where the husband of the house promoted dance bands. I was about 17 and he had a band on the Wellington Pier ballroom. They had a band within a band called the Jive Bombers — true.

"I'd already been playing drums since I was 14 and played this 'Sing, Sing, Sing' type drum solo and took like a duck to water. In fact I'd played my first solo when I was eight on the pier at Blackpool. I never suffered from nerves — I never had stage horrors.

"So I did this jive drumming every night because they knew I could pull the crowds in. The trumpet player in the band said he could get me in the business as a pro. When I was 18 I got a telegram to go for an audition with Nat Gonella. I came to London and my mother came with me. We waited two hours then we were told Nat couldn't make the audition.

"I did cabaret work with Flanagan and Allen and Jack Payne, then I got another telegram to join Nat at the Miner's Institute, Corby! I loved Nat and he had a great band. He led one of the first bebop bands.

"Modern jazz didn't happen until 1944 and later came the days with Jack Parnell. I was proud of the recording, we did, and that version of 'Manteca' I did with Dave Goldberg at the Royal Festival Hall."

Phil worked for a long while with Joe Harriott, with all the great names in British jazz and with many top Americans including Jimmy Smith and Roland Kirk. Among his students and a personal friend is Ginger Baker, the Cream's drum star.

On a good night Phil's playing has a warmth, logic and feeling that has all the relaxation and soul that remains for the most part the forte of American drummers, however advanced technically today's younger players become.

For examples of his work listen to his Mercury albums with Harry South and Dick Morrissey, and a deleted Parlophone made with Jack Parnell called "Men From Mars" which features "The Champ" and "Skin Deep" and might still be available in bargain basements.

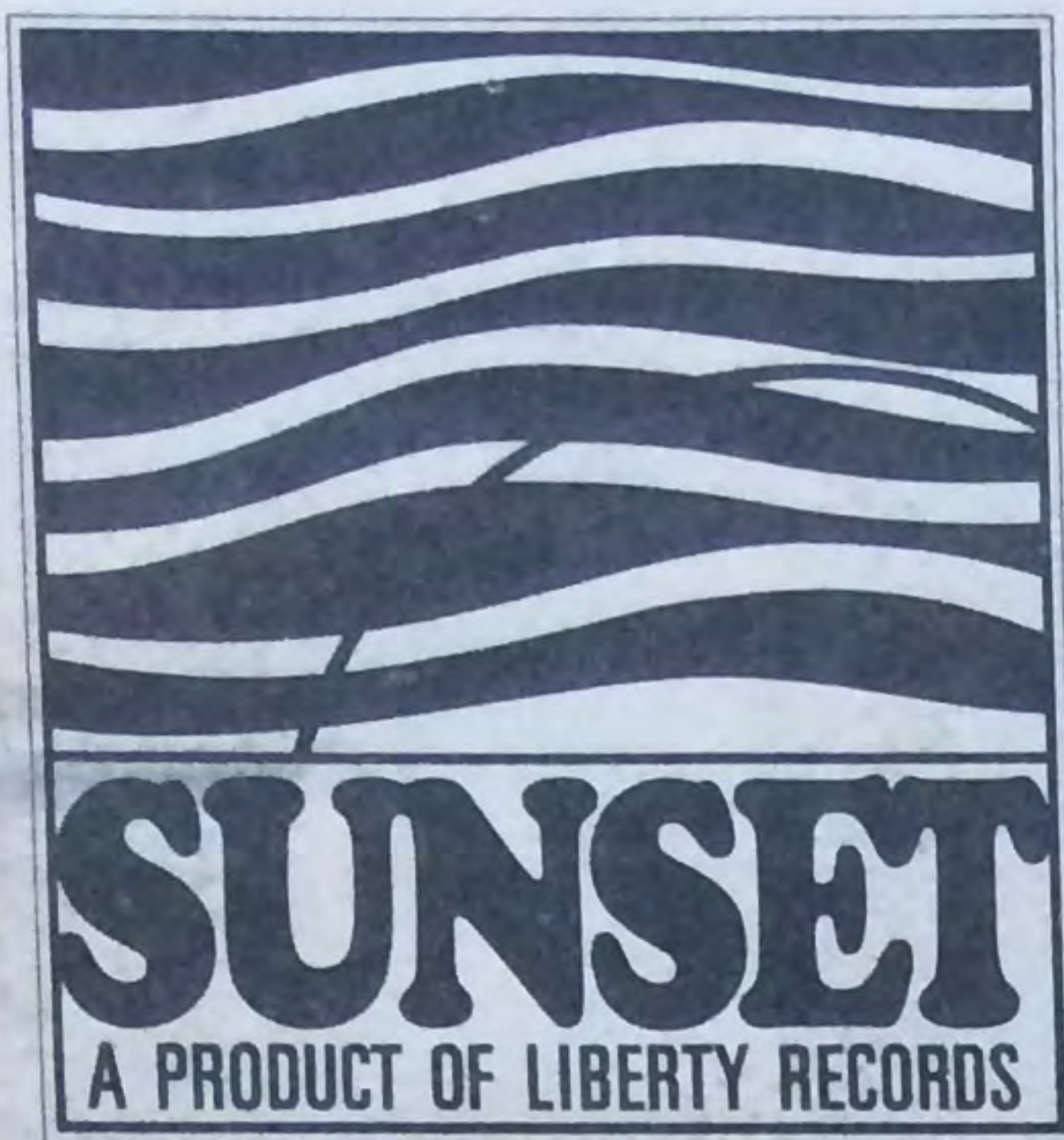
Meanwhile, Phil's playing and recording future looks brighter than it has for a long while.

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JAZZ SCENE

THE LAST time I made a record session," said Sarah Vaughan, "was a year ago last February. Isn't that ridiculous?"

It is more than that. That a one-to-a-century voice like Miss Vaughan's should be kept out of the recording studios is, on the surface, scandalous. It would seem that as long as the Turtles, Tiny Tim, the 1910 Fruitgum Company and Engelbert Humperdinck can make millions for their employers and themselves, the record companies feel a responsibility not to the preservation of art, not to the discriminating album buyer, but solely to their stockholders.

Big Brother has his Holding Company and the corporation doors are slammed in the face of every minority shareholder who wants to put in his two cents' worth of advice.

Trade rumours have implied that Miss Vaughan's manager was demanding an excessive advance against royalties, and that this is a main cause of her prolonged silence.

"Isn't it more logical," I asked her, "to assume that you owe your public a few albums? If you'd just recorded for AFTRA scale, wouldn't that have been better than not being on records at all?"

"I believe so," said Sarah in her soft, diffident quasi-whisper. "I guess it was a mistake."

"How can someone with your principles get to sell records? At this point it's clear you're not going to race Mama Cass to the finish line."

"I never have. My re-



SARAH: "It'll be like starting all over again"

SARAH VAUGHAN

Time for the recording famine to come to an end

records may not be hits, but at least they keep on selling—they're long lasting, which is not bad; but it seems that's not what the record companies are looking for."

Apparently not. A glance at the catalogues shows that

of an estimated 40 albums made by Miss Vaughan in the past 20 years, almost half have been deleted. This penalty is exacted against any artist who commits the crime of not keeping up a certain sales pace.

The absence of her omni-

textured sound from top-40 radio programmes has not affected her career. She continues to play lucrative jobs from the Rainbow Grill in New York to the Westside Room in Century City; her repertoire consists not of compromises but of personal preferences, from imperishable ASCAP hits to the best of the contempo-

BY LEONARD FEATHER

rarity crop.

Nevertheless, we could all benefit immeasurably from the making of another Sarah Vaughan LP, and it seems that at long last we may soon have one. "Negotiations are going on now; I should be back in the studios before the year's out."

AWARD

This exemplarily artist, who has produced a dozen of the greatest vocal albums of the adult-pop generation, but has yet to win her first Grammy award from the Recording Academy, concluded touchingly: "I can hardly wait to start again."

"In fact," and she said it without rancour, "it'll be like starting all over again."

ED FAULTLESS

"JAZZMEN OF Britain — unite. You have nothing to lose but your clubs!"

If club promoter Ed Faultless had to adopt a clarion call, it would be something like this. For the hard fact is that, after six years, Ed has had to close his Palm Court Jazz Club at Richmond, Surrey.

And Ed blames the closure on two factors: the breath test and the general lack of enthusiasm for modern jazz. At least, among pubgoers.

"We've been running the Palm Court for six years, but a fortnight ago we had to turn it in," says Ed. "Because business had dropped off owing to the breath tests, we had to make a charge on the door."

CHARGE

"We had been running the club absolutely free for five years, and had presented the best in modern jazz. People like Dick Morrissey, Pete King, Joe Harriott and Terry Smith."

"Then we were just forced to make a charge. But we only asked 2s 6d. It seems, though, that people weren't prepared to pay even this small amount. They had been admitted free for so long, they wouldn't fork out anything for admission."

"Before the charge, we

'Jazzmen unite, you have nothing to lose but your clubs'

BY LAURIE HENSHAW

used to get about 300 people a night over the weekend from Thursday to Sunday. Then, just two weeks ago, we had only 48 people in the place."

"Obviously, this couldn't possibly cover the cost of the attractions. I was losing £9 a week."

"We have to face up to the fact that jazz fans don't have the same enthusiasm for their music as pop fans."

"It's different if you start off making a charge. Our Phoenix place in Cavendish Square every Wednesday night is a tremendous success. But then that's got every facility — good lighting, good amplification and tables to book. It costs six shillings to go in, but the youngsters enjoy the pleasant atmosphere."

"Apart from the Palm Court closure, it's a bit of a

tragedy that I shall have to disband my own trio. We've been playing modern jazz a minimum of four nights a week. Now we'll have to split up and find other jobs."

"Jazz is a hobby with me, but it's my main interest outside my regular job as an architect. I don't like to see opportunities to feature modern jazz dry up."

"There's a tremendous interest in modern jazz in the universities and technical colleges. To meet this demand, we're forming Modern Jazz Production Associates, which will give the universities and colleges a chance to book modern jazz musicians direct."

SPARTAN

"We're also promoting concerts, and are staging one at Warwick University on December 11 with the Tubby Hayes Quintet."

"The Don Rendell-Jan Carr Quintet have done a lot to develop interest in jazz in the universities."

"I think pub jazz has really got to make itself more attractive if it is to be successful. To get rid of this spartan atmosphere and all the old pushing and shoving. The pubs have got to put in far nicer lighting, improve their amplification and put in good pianos — which are so rare in jazz clubs. Atmosphere is most important."

So is enthusiasm. One wouldn't think that jazz fans would balk at forking out a half-a-dollar.



MORRISSEY: appeared at Palm Court Jazz Club

NORMA WINSTONE

BY LAURIE HENSHAW

A case of who's afraid of the jazz singers?

NORMA WINSTONE'S name may not be too familiar — even to the "in" MM reader. In fact, when her name cropped up repeatedly in the voting for the 1968 MM Readers' Jazz Poll, MM staffers even dared to whisper "Who is she?" And they, and probably many readers, were somewhat surprised when she came a creditable third in the vocal section.

But just recently, Norma completed a season at the Ronnie Scott Club along with guitarist Barney Kessel and altoist Benny Carter. An appearance that won eulogistic reviews from MM staffers.

Praise came from further afield as well. The American trade magazine, Billboard, said:

BEAUTIFULLY IN JUNE

"Norma Winstone is one of the most talented and beautifully in-tune vocalists to have appeared there."

"With excellent pitch, fine jazz phrasing and a talent for departing skillfully and tunefully from the most difficult melodies, Miss Winstone deserves much wider recognition."

Praise indeed, considering the Scott Club has presented such jazz singers as Dakota Staton, Ernestine Anderson, Annie Ross and Cleo Laine.

Yet these artists are much better known than Norma, whose outstanding talent has been singularly ignored by the BBC.

Why? Says Norma, without a trace of bitterness:

"It is rather disheartening to try to be a jazz singer. For if you make any impression as a jazz singer you cut your own throat in a way as far as lots of BBC radio programmes are concerned."

"Producers seem afraid you can't sing anything other than jazz, and that listeners won't understand what you are singing."

Then what about singer Marian Montgomery? She's appeared on TV. And very successfully, too. "Perhaps Marian is more of a commercial jazz singer," says Norma.

If Norma lacks anything, it may be 'showmanship'. She just stands at a mike and sings. Superb improvisations on such unusual material as Clifford Brown's "Joyspring."

People have gone up to her and said: "Don't you sing like Anita O'Day or Carmen McRae?" No one is more surprised than Norma. She has evolved her own style, though she does admit to a liking for Carmen.

"But I prefer instrumentalists really," she says. "The Miles Davis group and Herbie Hancock in particular."

Like all the great jazz singers, Norma really sings "instrumentally." Her phrasing reflects that of the best jazz improvisers. And her uncanny choral sense and unerring pitch put her among the best singers ever heard at the Scott Club.

Now it's time to bring her talent to the attention of a wider public — on TV and radio.



NORMA: unerring pitch

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VAL DOONICAN



VAL DOONICAN: "I'd like to make some impact in America"

Can seventeen and a half million viewers be wrong?

"I DID a 79 last Sunday at Sandy Lodge," said Val Doonican with justifiable pride.

And in case that's Greek to the average MM reader, it means that Val shot a very creditable score at his favourite sport — golf.

"But I don't get a lot of time to play," he said. "The present show takes six days of the week to rehearse. But my producer, John Ammonds, is very good. He arranges things so I can get on with my stuff and get away early. It gives me time to belt home before five so I can put the kids to bed."

The kids are Sarah, aged three, and Fiona, two. And Val's wife has the tolerant and understanding attitude of a girl "who's been in the business all her life."

Adds Val: "I think I see more of my family than the average business man, who probably does not get home until seven o'clock."

PRIDE

But family commitments certainly don't prevent Val putting in a strenuous and dedicated routine on his TV shows. Says John Ammonds: "He's the hardest worker I know. He's really professional and a joy to work with." And John, too, takes justifiable pride in the fact that the new series recently topped the 17½ million viewing mark. "I think we shall even pass that record," he glows.

"People who see the shows comment on how relaxed the presentation is," says Val. "Perhaps they don't realise that this 'relaxation' is only the result of many hours spent on rehearsals. You can't take too much trouble with a 'live' show."

FAMILY

"Another problem is getting enough guest artists. There just aren't that many available. And we use three on each show. We try to make the presentation of guests as original as possible. That's why script-writer John Law and myself write a little number that is tailor-made for the guest spot. It's better than fall-

●●SOME OF THE LADS MAY THINK I'M CORNY, BUT I'D RATHER BE 'OUT' AND DO WHAT I ENJOY DOING●●

BY LAURIE HENSHAW

ing back on some duet song like 'Baby, It's Cold Outside.'

"But I do set out to entertain a family audience. I'm not worried about singing a number like 'Paddy McGinty's Goat.'

Val speaks with the enthusiasm of a man who thoroughly enjoys what he is doing. The only disappointment he suffered recently was when he failed to get cowboy star Roy Rogers on his show. "He used to be my idol," said Val. "Back in Ireland, I would spend 4d. to go up in the gods and see the Roy Rogers films with Dale Evans. He's the only person I've ever written a fan letter to. But I never did get a reply."

"I was just dying to have him on my show so I could say to him: 'I wrote you a fan letter once. And you were rude enough not to reply!'"

TALENT

"Roy would have come over if he hadn't been tied up in Hollywood."

"With British talent, there are always so many people bidding for them, they are also difficult to get. To people who say: 'Why don't you get so-and-so?', I have to point out that they may also have their own series on either BBC or ITV. There are always a limited number available at any one time."

"Of course, I'd like to make some impact in America. But shows there are sponsored. And you can't blame a sponsor if he doesn't want a show by an 'unknown guy' like Val

Doonican. "With the BBC it's different. They're not trying to sell a commercial product on the market. They're just setting out to produce a show the public likes. And if the public likes it, then it's a good show."

VISUAL

"I've always felt that my success on record is due to my visual success on TV. People hear me singing songs on TV, and then may-be go out and buy them. I'm not the sort of singer who hits you between the two eyes like Tom Jones. And I'm not being patronising in any way when I say that Tom is terrific. I sing ordinary songs that don't knock you out."

"As a matter of fact, I had a hard time trying to get recording companies interested in me when I first came over from Ireland."

"But after an audition with the BBC, I did get a couple of radio programmes. I sang solos while the band went out for a smoke."

AMBITION

"Then I got my own series, on which I did the arrangements for the orchestra. That led to cabaret. And it was after people saw me in cabaret, and knew how I could handle an audience, that I got on TV — including the London Palladium show."

"One thing: I've never been in a hurry. I've been in the business for 22 years — I'm now 40. I've no specific ambition to do so-and-

so. For when you've achieved this one thing, what else is there to do? I just want to get better at what I do."

There's no doubt, however, that Val Doonican is singleminded in achieving success in what he sets out to do.

Few people know, for instance, that he was a considerable jazz guitarist. "I was guitar mad around the '50s," he says. "I could tell you the name of any guitar player around."

USEFUL

"I used to play jazz guitar solos in a club in Dublin. I was quite a useful player. I used to do some of those Les Paul solos—but not as well as Les!"

"Then the big-band era of Stan Kenton and Charlie Barnet came around, and I felt it boring to play four-in-a-bar in the rhythm section. So I went back to playing with trios and quartets, where I could be featured on guitar."

"Then, when I came to Britain, I studied arranging with Ken Thorne and did some orchestral arranging —working for bands like the Northern Dance Orchestra and Paul Fenoulhet. I'd bring along my own scores. I'd even copy them out myself to save money. I got a tremendous kick out of this work."

CORNY

"Bearing in mind what I'm doing today, some of the lads may think I'm corny, that I'm not 'in.' But I'd rather be 'out' and do what I enjoy doing."

"If you enjoy what you're doing, then the audience enjoys it too."

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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

End of the soul half-brothers



MUDDY WATERS

I WAS playing some records with Otis Spann and S. P. Leary in their hotel on London's Cromwell Road last week.

The were talking about the tour just ending, and saying what a knockout it had been.

S.P. said he had enjoyed every moment of it, "especially these last ones." He considered that audiences had been lively all over the country, adding "the ones I could remember." He also said that, from his point of view, they seemed to "understand the composition of the blues."

JOKING

Muddy Waters had come into the room meanwhile and sat on the bed. He listened to the record — "The Blues of Otis Spann" on Decca — and passed an occasional comment on a rhythm figure. There were a few joking remarks

from Spann about the guitarist, "Brother," on the date.

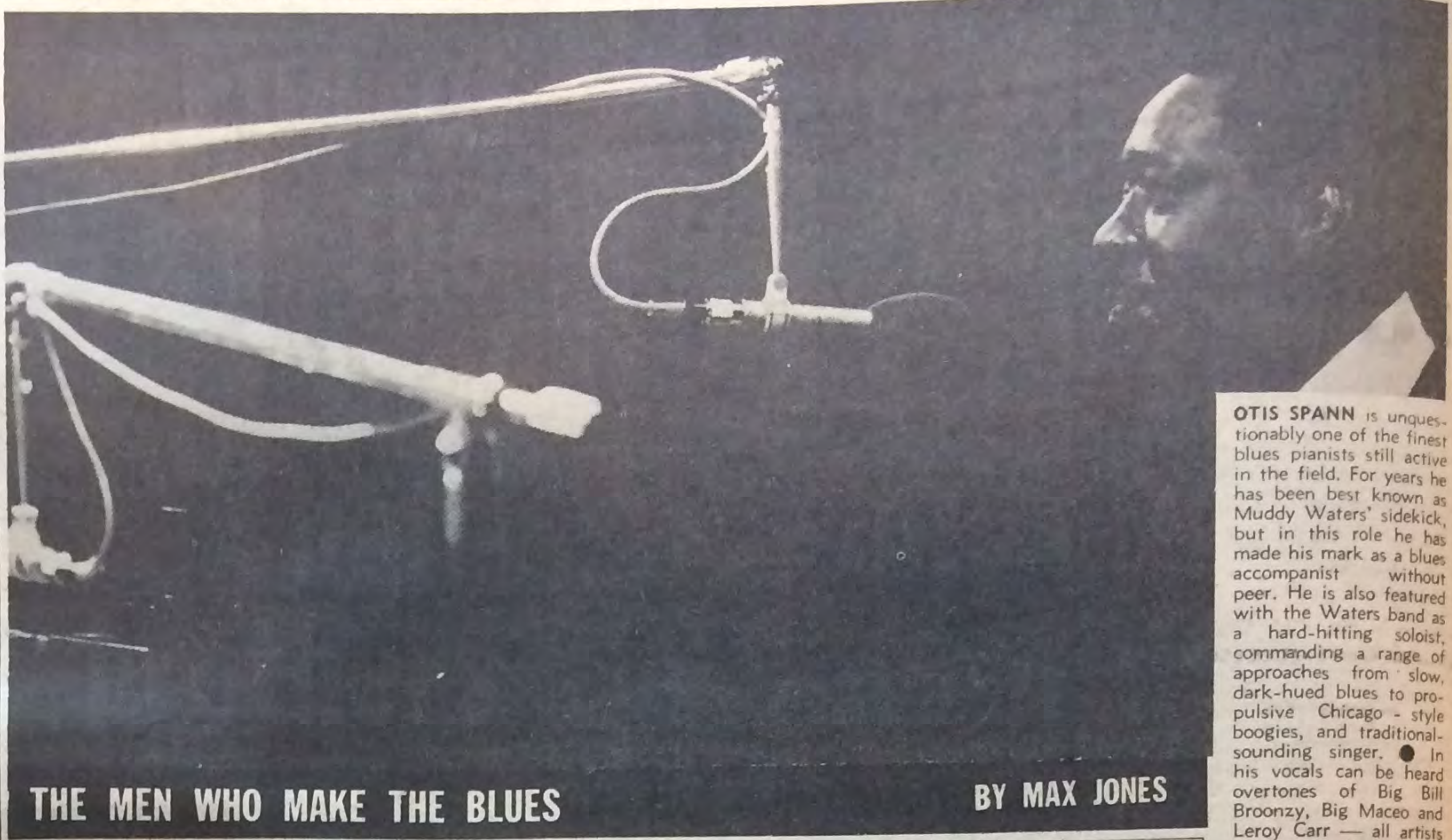
The Waters-Spann relationship has existed professionally for more than 15 years, longer than that, of course in the personal sense. They are half-brothers or, as Muddy puts it: "Him and me's family." Spann naturally plays on Muddy's records most of the time, but Muddy also crops up on a few of Spann's — under a variety of names.

It may be that this close partnership will be split next year. Muddy has always said he wondered why Otis didn't go out on his own, and that he'd wish him luck if he went.

Otis says he doesn't want to leave now. But he has a good few records coming out under his own name, and may soon have to make a move. "I'll put it like this, I'm pretty sure this will be the last year."

No one could complain if this excellent blues player quit the band to advance his own career. But I'll believe it when I hear him missing.

The conversation returned to British audiences, and



THE MEN WHO MAKE THE BLUES

BY MAX JONES

Muddy said: "The reaction I think has been real strong in places. London is always pretty strong for me. I made a lot of friends here in '58, so I look on going to London as going home."

"This tour has been very outstanding. It's the longest tour I've ever done in Europe, six weeks this time, and good acceptance everywhere."

I mentioned some of the criticisms which had appeared, also John Baldry's Don't Knock Muddy defence letter in last week's MM. Muddy smiled obscurely and reminded me of his first visit, and the second.

ACOUSTIC

"When I came with Otis that first time, I think I did introduce England to amplified blues guitar. Many

fans asked why didn't I play acoustic guitar and I promised to bring one back next time, which I did.

"But when I returned, the blues bands over here were all amplified, and louder than my band had ever been. Then I said to myself: 'What can I do?'"

"Today, many of the groups think volume is the important thing. I've tried to keep mine down at all times. Otis and I are constantly telling the guys to keep down. When it's that loud, you can't hear what's happening."

At this stage, Otis sent out for beer and gin. We drank the gin straight, with beer chasers where desired. Muddy Waters declined, indicating that he'd given up liquor. This surprised me because I'd seen him ordering champagne a couple of nights before at the revolution. And at the correct temperature.

"Yes, I've been on champagne about six months now. For two years I was off everything, on account of my health. Then I found I could drink champagne. Yes, it's expensive... but a man needs a lift."

We were looking at Junior Wells' photograph. "That's our boy," said Otis. "Muddy and I brought him up." Waters confirmed that he put Junior in the band when he was a kid "about 13."

SCARCE

Experienced harmonica players, we agreed, were growing scarce. "The king has gone," was the way Otis put it, and I won't need to tell you he was referring to Little Walter. What about Muddy's new player, and what happened to George Buford?

"Mojo? Well, he went back to Minnesota to get his own thing going. He was in my junior band in Chicago. I had two bands, a junior and a senior, and I got him from the junior."

"After he left I was looking for a harp player, regardless of colour, and I found this little white kid, Paul Oscher, in New York. I heard you talking about Little Walter just now. Yes, that was the man."

I asked about new records coming up, and Muddy said he'd be recording an album for Chess in Chicago in January. He didn't know yet what the format would be, but assured me it wouldn't feature him with the Big Brass "They won't be using no brass, 'cos I don't like no brass."

WHISPER

How had Muddy felt about the way his new LP, "Electric Mud," had been received by some critics?

"Well, it raised a lot of Cain in the States and I hope it will raise as much here. I've got a blues on it, 'Tom Cat,' that I like very much. My stepson wrote it. You won't

like the record, Max, because you don't like no psychedelic music."

On Monday, Muddy and the band left Britain for New York. As Muddy proclaimed: "I'm going to fly away Monday, but I'm supposed to be back around July. Well I may be; I heard the whisper."

"Do you know we've been touring ever since July 3? Through the States to Vancouver, then up and down the California coast, into Chicago and New York, then straight to England."

"When we leave we go to New York for one day and on to Rochester, Boston for a week, back to New York City, then Philadelphia and home to Chicago. When do I rest? For a week between Christmas and New Year."

CRITICISM

Is Waters contemplating a longer rest in the not-too-distant future? He said he was not ready for that yet. "When I'm not working I'm not cool," he explained, adding for my benefit: "I'm not content, you know?"

Muddy is a relaxed, self-contained man who appears unmoved by criticism. But he likes a performance to sound right to him, and he said he was relieved I hadn't attended his first club job in London. "It sounded bad," he mourned.

INITIALS

When I asked what went wrong, Muddy aimed a finger at Leary's middle and said: "Him." The drummer smiled as though in acceptance of a compliment, and admitted he'd drunk a bit.

I decided to find out what the initials stood for, but Leary wasn't buying it. "S.P. . . that's all, just like it says there."

His leader moved closer to tell me what the letters stand for. He whispered loudly in my ear. But I'm afraid the name isn't printable in the Melody Maker.—MAX JONES

BLUES ON RECORD

SADLY British blues groups seem to have reached the end of their creative ability, and a short road it has proved to be. Recording quality has been cleaned up on their prolific albums, a certain monotonous competence has replaced a certain amateurish enthusiasm of the kind that made, for example, an album by Savoy Brown listenable. John Mayall released "Bare Wires" which was an interesting step forward, but "Laurel Canyon" went back to square one. Now we find Aynsley Dunbar Retaliation's "DOCTOR DUNBAR'S PRESCRIPTION" (Liberty LBL9317E) better produced than the first and obviously delivered with sincerity. But what makes it so unmoving? Aynsley we respect as a highly talented drummer. But why does such a drum enthusiast restrict himself to such dull rhythmic patterns, such a

stereotyped approach? He either remains subdued for interminable slow blues like "Till Your Lovin' Makes Me Blue" or relies on the stock British blues shuffle beat for anything that moves e.g. "I Tried." There are no drum solos which is a shame. Victor Brox works hard at 12-string organ, cornet, and vocals, Alex Dmochowski is on bass and John Moorshead plays the usual guitar licks. On "Change Your Low Down Ways" things do come to life, only because it swings a bit. This is not an attack on the Retaliation, one of the better bands on the scene. It is a call for all bards who are going to associate themselves with blues to listen hard to themselves, maybe buy each others LPs and ask themselves if they are going to be content with a scene that is rapidly becoming one of the biggest bores of the day.—CHRIS WELCH

OTIS SPANN is unquestionably one of the finest blues pianists still active in the field. For years he has been best known as Muddy Waters' sidekick, but in this role he has made his mark as a blues accompanist without peer. He is also featured with the Waters band as a hard-hitting soloist, commanding a range of approaches from slow, dark-hued blues to propulsive Chicago-style boogies, and traditional-sounding singer. In his vocals can be heard overtones of Big Bill Broonzy, Big Maceo and Leroy Carr — all artists admired by Spann as he was coming up. On piano, he acknowledges that Coot Davis was his early inspiration ("Oh man, I really liked his playing"), and guitarist-singer Tommy Johnson was another influence. Otis was born in, or near, Jackson, Mississippi on March 21, 1930. His parents, who worked on a farm, were musically inclined and Otis began to teach himself piano at a very young age. His father, Frank Spann, played piano and guitar and was able to give Otis some help. But a local pianist named Friday Ford was his first instructor. Otis' mother, Josephine, had once played guitar with Memphis Minnie, but at this time was a church-goer with little sympathy for sinful blues. "I don't even know what age I started picking up on piano," Spann told me. "That's the truth, but I was pretty good even at eight years old. I guess it's just a gift." He played with a group of schoolfriends, "a kids' band, you know," and won first prize of 25 dollars at a blues contest in Jackson while still eight years old. He remembers singing Coot Davis' "Four O'Clock Blues" and a version of Bessie Smith's "Back Water" he'd learned from a now-forgotten record. A few years later Otis went to live in Chicago. He continued to play piano and was interested also in football and boxing. "I was pretty good with my fists," he said, "but both hands got broken and this right hand is still swollen." The injury doesn't seem to have interfered with the strength or activity of his keyboard work, although he is also handicapped by short fingers. After a five-year period in the U.S. Army, he returned to Chicago in '51 and led his own group. When Muddy Waters heard Otis was at the Tic Toc Lounge he went over to see him. Soon, the pianist was added to Muddy's group and the two have remained together since. Among his most impressive albums are "The Blues Of Otis Spann" (Decca), "Nobody Knows My Troubles" (Bounty), "Good Morning Mr. Blues" (Storyville), "The Bottom Of The Blues" (Stateside).

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A change of lead singer and a change of luck for the Foundations

A CHANGE of lead singer may have brought a change of luck for the Foundations whose new single, "Build Me Up Buttercup," is selling nicely enough to look set for continued chart success.

CAREER

"Things were looking a bit desperate after we got back from the States," admitted drummer Tim Harris this week. "We did six weeks cabaret but things didn't seem to be going right for us and we knew we had to have a hit.

"When Clem Curtis left we were looking for a new singer. We weren't particularly after a soul singer but when Colin Young came along we knew he was right for the group.

"The split with Clem was very amicable and we all wish him luck with his solo career.

BREAK

"Changing a lead singer makes a big difference to a group and we have been changing a lot of other things as well. A lot of the guys are writing their own things which we hope to



FOUNDATIONS: trying to get out of the soul bag

use on the next album, and there are only seven of us now. We are thinking of having a session trumpet on stage with us for some dates.

"Really we are trying to get out of the soul bag — although that is getting a bit stale now. First of all we thought we would make a complete break and freak out completely on stage. But then we thought it might confuse the people, so we are injecting new things gradually.

"Anyway, we believe there is a limit to the amount of original material you can present on a show. You have to mix it in with some nice numbers the audience knows.

"The future? Well, we'd like to think there will be another America trip next year. Last time we went round the soul scene there it went down all right but they are really looking for original stuff from British groups and, anyway, they have the best Soul over there. We'd like to go back and do more of our own thing."

RARITY

The Foundations are that rarity, a group that likes to get together outside working hours.

"When the group was larger, we did tend to get people moving in sets, with

three different discussions going on at once," said Tim. "But that way you don't get together. Now we meet together for evenings — we get on socially as well as businesswise.

"We work out all the arrangements between us and if a guy doesn't like something he takes the decisions of the rest without any argument" — this drew jeers of derision from the rest of the group.

"Part of the trouble," he added, "is that when we had a number one with our first single we'd had hardly any experience at all. We went out on the road playing soul, but our eyes began to get opened to other things.

"The odd thing is we all enjoy touring. As soon as we get out on the road everybody is really happy, everybody relaxes." — BOB DAWBARN.

ALVIN LEE CONTACTS MM FROM THE STATES

TEN YEARS AFTER fans may well see less of their favourite group next year than they have done this year. The group return from their second American tour next week which has consolidated their reputation and increased their following.

"We may possibly spend half our time here in two month gigs," explained Alvin Lee, TYA's guitarist and leader, on the phone from Los Angeles. "We'd like to get England together but it's got to the point where it's so groovy here that we are all turned on to America.

"It's so easy over here to do what we want and a lot of people are turning on to us. London's cool but you cannot expect people to understand what we are doing in, like, Aylesbury."

Continued Alvin, "We've done a lot of radio and TV. It's not like television in Britain. We did one show here where they said play what you like for a quarter of an hour. It's very hip and puts British television to shame.

"And every town has an underground radio station. It's very cool. It becomes a little disheartening to go back and work for the BBC. Over here it's unbelievable. John Peel is cool to himself with his show but unintentionally he is making the scene paranoically aware as soon as anything new gets on it.

"Then when it gets popular he leaves it alone. The underground flits from group to group. I'm not knocking John Peel but he is making the

'WE'RE ALL TURNED ON TO AMERICA'

scene small inadvertently. He makes it all so intense and trendy."

Turning to the American scene Alvin said, "It's much bigger and much looser as far as I can judge. The American audiences are very good and so vast, it's trippy. You now can be playing to someone who likes what you're doing and to someone who doesn't but there are so many people that you get a good reaction.

"We played the East Coast for the first time. There it's weird. People stand around the stage door when we arrive and during the show they are shouting and cheering and standing up when we finish. It's like real theatre. We've never done anything like it in England.

Over on the West Coast, people don't stand up or shout or cheer. They sit cross-legged on the floor and get into the music. They sit in the corner smoking grass and getting into it that way.

"And in between, all the places in the middle of the States are different. So when you ask me what it's like in America it's difficult to reply because everywhere is different."



ALVIN: "done a lot of radio"



Early Jazz by Gunther Schuller (Oxford University Press, 55s).

THIS must be the most important jazz book release of the year. It is volume one of a series in which Schuller looks at jazz as a musicologist rather than, as with the vast majority of jazz authors, as a historian.

This one deals with jazz from its beginnings to roughly 1932 and Schuller's approach throws much new light on the subject — and, incidentally, generally agrees with the historians on their evaluation of the early masters.

One warning — the musically illiterate will find much of the book hard going. But even if you ignore the many musical examples, there is still much meat to be extracted.

Schuller's attempt to blow the veils of myth from the African origins of the music are fascinating. And he is well aware of the problems of reducing a jazz improvisation to the printed page. After printing the opening of King Oliver's "Froggie Moore" he shows his grasp of New Orleans jazz by commenting: "It looks innocuous on paper, but Dodds' and Dutrey's warm quality adds just the right sheen, while the fact that the most important interval in the chords, the

seventh, occurs only in the lower middle-register piano gives a fascinating disembodied quality to the ascending progression."

Time and again I find Schuller explaining to me just why I had admired a particular solo or phrase.

This is a serious, academic book, but the underlying enthusiasm of the writer for his subject lightens what could have been very hard going for the average reader. BOB DAWBARN.

FAITH FOLK AND NATIVITY edited by Peter Smith (Galliard, 7s 6d).

SONGS, Hymns and carols concerning Christmas presented in a value-for-money book. Traditional and modern songs, including originals from Sydney Carter and Cyril Tawney, covering many aspects of the birth of Christ — TONY WILSON.

Clark Terry Discography, 1960-67, by Carlos de Radvitzky. (United Hot Club Of Europe Publication Number 1, obtainable from Walter de Block, Zegersdreef 118, Brasschaat, Belgium. 14s including postage).

AN excellent production this, by a veteran Belgian collector and connoisseur, is marred only by the author's self-imposed

restrictions.

As you can see by the title, his listing of Terry's recordings starts in '61 and ends last year. In fact, it leaves out those titles made by the trumpet man with Ellington, and is intended to supplement a Terry disco published in the Jazz Journal mag some years ago.

Within these limitations, then, it looks a nice job: neatly laid out, well printed, pleasant to read. I found it accurate and helpful, but I don't have the specialised knowledge to enable me to spot an obscure omission.

Anyway, Radvitzky admits he is not a professional at the trade. He calls his booklet "a kind of basis for further works by accepted discographers," and as that it is a not inexpensive success.

The book includes a photograph of Terry in Europe with Patti Bown and the author in '59; a foreword and short portrait of the subject; then the listing, which begins with a pair of private recordings, with a contingent from the Quincy Jones band, made in Brussels during January, '60. Its final entry is the "Soul Duo" album on Impulse. Plainly, this was a labour of admiration. — MAX JONES.

VIV IN THE NEW BLIND DATE STANSHALL

OF THE BONZO DOG DOO-DAH BAND

FUGS: "Turn On, Tune In, Drop Out" from the LP *Tenderness Junction* (Transatlantic).

(Laughter.) We should have had breakfast first. We could have had boiled eggs with faces. Am I expected to guess who this is? This is some perverted leprous filth, hallowed by the syphilitic kiss of a psychedelic clarinetist. I thought the intro was just pretentious drivel.

I've had a surfeit of these LPs. It must be somebody very underground—a coal-miners brass band? Rhythmically it was rather nice. It's obviously English. If it was American they wouldn't bother with that intro surely? The whole thing is overstated.

They are trying to identify themselves with the Underground, but they are just psychedelic a Go Go. I really thought you had to be blindfolded for this, or somebody came in and gouged you.

I'm a bit disappointed, really. The intro doesn't make sense aesthetically or intellectually. Let's get rid of this quickly. What's the next tip for the top?

ROLLING STONES: "Sympathy For The Devil" from the LP *Beggars' Banquet* (Decca).

Nice—great! Is this from *Beggars' Banquet*? I think I'll get this, it sounds great. Piano sounds great as well—is it Vicky Wickham or somebody? I have this mental picture of Mick with saliva dripping a-frothing off his face.

He's a superb performer—most dynamic and balletic. Shapewise—he's great. It's a shame he's coloured. Blackamoor! We had to get that word in!

They've changed the cover I see. The picture in the middle makes them look brutish and disgusting. Great. But the front cover is terribly dull. It's a tragedy. I think the lavatory wall idea was pathetic, but I couldn't see who it could possibly offend apart from rival lavatories.

The hang-up with the record company was equally pathetic. The typography on the cover is hateful, I really detest that lettering. "Wouldn't it be camp, darling, to use copperplate—ho, ho."

I think I'll buy it and turn the sleeve inside out. This track is great—an amazing return to the blues. It's all back to bad drawings of people playing five-string guitars.

MARMALADE: "Ob-La-Di, Ob-La-Da" (CBS).

This is so obviously going to be a hit. I love the tune and I like the humour and irrelevance of the words. It sounds very middle European.

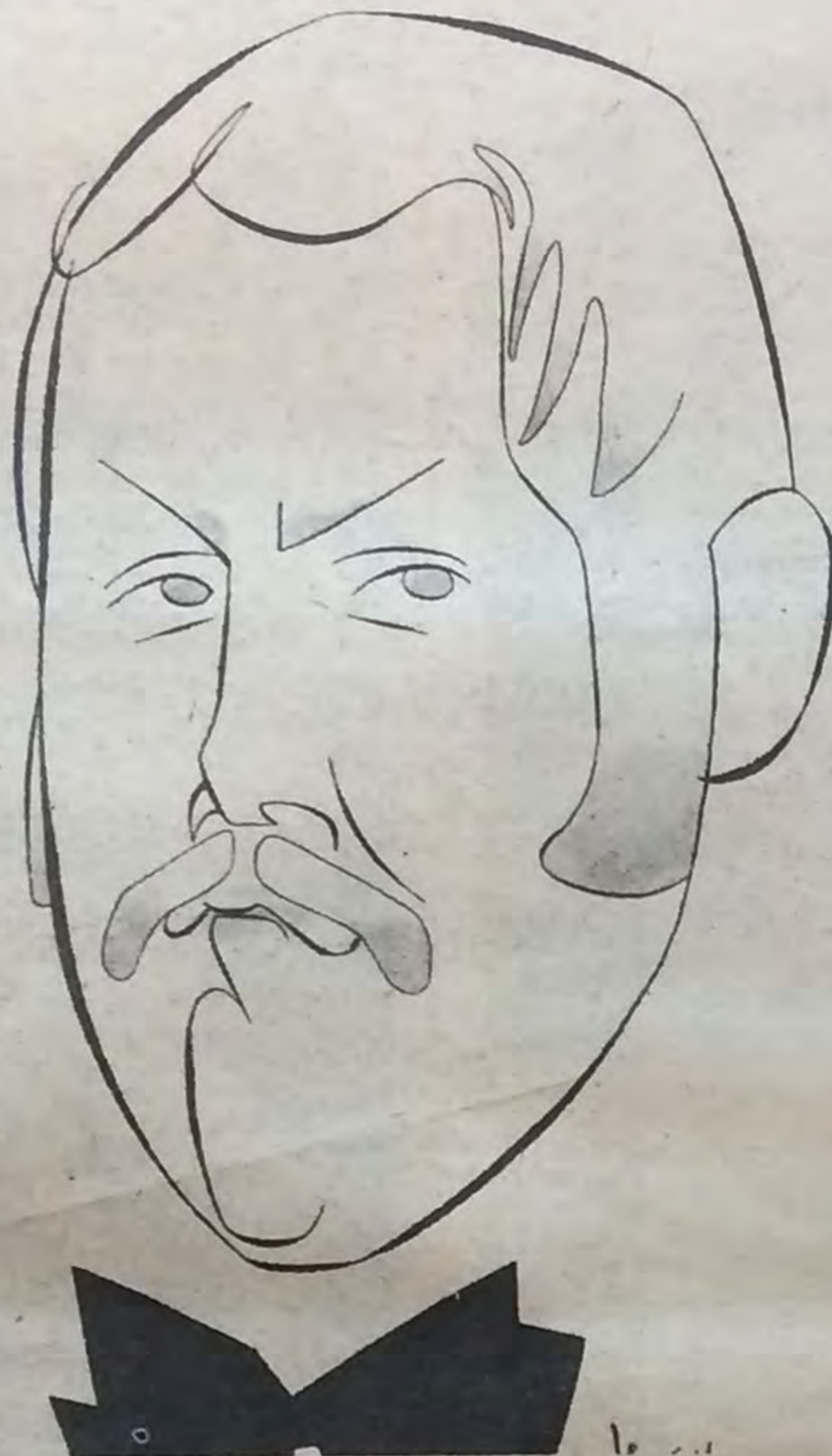
Is it Marmalade? There's something about rushing out a cover recording in 45 seconds that pukes me somehow, but I like this. I wish I could make this controversial. See if you can slip in a "crap" or a "bloody," and after the crap and bloody put "you won't print THAT!"

This is going to be an enormous hit isn't it? You can imagine housewives frugging to this with their American cloth knickers twisted into knots. But, do you know, I must admit—I was completely baffled. I knew it wasn't the Freddy Mac Sound.

I wonder what Mac Sound is like? Anything like the Wellington Boot Sound, or the Raincoat Sound?

ARTHUR BROWN: "Nightmare" (Track).

I like nearly all his stuff. When he says "Why is it so cold" I get a picture of the Embankment in the rain.



This seems to be a technically bad mix. He is swamped by the organ. That cost less than eight shillings and sixpence, that's the one I recommend.

MOVE: "Blackberry Way" (Regal Zonophone).

Idle Race? This bores the ass off me... bores the rectum off me? Bore the fleshy padding off me? So sort of Beatles.

I take it the title is "Blackberry Way." I just can't bear this. It's not us, is it? Baggins—I hate 'em. Who is it? No! Really? Rotten, really, because I like Roy Wood. Quel dommage, what a pity.

ELVIS PRESLEY: "A Little Less Conversation" (RCA Victor).

It's Cliff Richard! I could imagine him doing this with-out his wig and corsets. It pukes me off, actually. I really rated Elvis.

This is crap, mates. It's not that I want him to play 1958 stuff, it's just that this is muck.

"US Male" was great—brilliant. This is utter rubbish.

bishops or k.o., as we say in the Beano.

CLEAR LIGHT: "She's Ready To Be Free" (Elektra).

Great! I should think they are wops or kikes, or a combination of the two. Vocals sound English but the recording sounds America. Super. No idea. Oh—I thought you said Cleo Laine!

BUDDY RICH: "The Monster" (Verve).

It sounds like Sherry Trifle spilt on a napkin. I hope you won't get annoyed, but I think this is a technical exercise. Sorry, old bean.

EYES OF BLUE: "7 Plus 7 Is" from the album "Crossroads Of Time" (Mercury).

Is this something to do with Vietnam? That was nice and refreshing. An excellent record and the drumming was great, but it wasn't three dimensional enough.

I would have liked a hippo to have bitten me half way through, or an armadillo. I'm a bit perverted in my tastes really. Crazy rhythm driving me insane—he ejaculated.

QUESTION

Whats better than working in a boot and shoe factory

ANSWER

Being Des O'Connor

"PULL UP a floorboard and sit down," said Des O'Connor with the spontaneous wit of a comedian who lives on a diet of wisecracks. Moments later he encored: "This way for Alcatraz"—a fitting reference to the tortured maze of the BBC's Lime Grove studios.

Des has, in fact, been to Alcatraz. But only as a visitor, we hasten to add: "I was working with Lonnie Donegan—an old pal of mine—on a theatre tour some years ago, and Lonnie missed a plane change in San Francisco. We were stranded there for a time, so we visited the Alcatraz prison," recalled Des.

Des's lively mood was reflected in his outfit. He sported a neat grey sports jacket over a bright red polo-necked sweater. "People keep saying I'm doing a Val Doonican," he quipped. "The truth is I find a sweater so much more relaxing than a collar and tie."

Des, right now, is on the top of the world. And his new single, "One, Two Three O'Leary" is also riding high. "1968 has been a fabulous year for me," he said. "From January 1, everything started to go right. If I had wished for things to go the way they have, they couldn't have turned out better."

in a boot-and-shoe factory for £3 a week.

"Show business does take a lot from you, but it gives a lot back, too. It has taken me around the world—given me a chance to see places and meet people."

And Des—now riding high with another hit—frankly admits that TV exposure has proved invaluable to his recorded career.

"Really, I've had three recording careers," he says. "I had one 10 years ago which 10 people bought. Another five years ago which five people bought—all relatives, of course."

RELAXING

"Now this latest one, which has coincided with my TV success, I don't consider myself a great singer. But I can sing in tune. And I sing the kind of songs my mother and father like."

"It's certainly not the wham-bam pop and discotheque stuff, I like that as much as anyone. But there are times when you want to turn it off and listen to something more relaxing—like when you're driving along in your car. Then, it even gets a bit too much for me."

Is Des now faced with any conflict between his dual careers as a comedian and singer? "No," he says firmly. "One complements the other."

"I was doing one-and-a-quarter hours each night at Batley. That's a long time to be on stage. But you can sing a song and then turn it into a gag. Do a parody if you like."

RATINGS

"For instance, 'Careless Hands' got to Nos 2 and 3 in some charts. Then my 'Cinderella' pantomime at Manchester broke all records. When my TV series went to No. 1 in the ratings, I thought 'my God!'"

"And 'I Pretend' is still in the Top 50 today. It's one of the longest-selling pop records, so I'm told."

"I also broke records during my season at Yar-mouth. And I had another wonderful success at Batley Variety Club. I became great pals with the owner, Jimmy Corrigan, and he gave me this watch."

Des proudly displayed a magnificent gold Omega on a solid gold bracelet.

"I've also had two Royal Command Performances this year," added Des.

But Des doesn't just think this Golden Year came out of the blue; that it was a stroke of sheer luck.

DEMANDS

"You can put it down to 15 years' hard work learning my trade," he said. "But I've enjoyed every minute of it. I love to get up on stage and perform."

"Of course, there are burdens too. Like travelling and the tremendous demands on your spare time. But it's much more fun than working



a tremendous disappointment when I didn't." But then Des added: "I realise now I wasn't ready for it at the time. Really, it was the best thing that could have happened to me."

It is taking knocks like this with a philosophical turn of mind that is the hallmark of a true trouper.

To hark back to those factory days, there's no chance that Des O'Connor will ever be down on his uppers.

Not while he can make 'em laugh. And keep 'em laughing.

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Bandwagon dance into Britain



JOHNNY JOHNSON

IF you wonder just how the Bandwagon manage to move like a well-oiled machine on their visual routines, the answer is simple. They've all been dancing since they were kneehigh to a record player.

Says lead vocalist Johnny Johnson: "I've been dancing all my life. There were dancing classes at school, but it's different from what we do today, of course."

Says Artie Fullilove: "I used to be with Little Richards' group for two years. I always wanted to be a singer on my own. But I also made a few dollars from dancing professionally."

By the nature of his job as choreographer with the Bandwagon, it goes without

saying that Terry Lewis can dance. And it is he who puts the group through their precision routines. They spend something like eight hours a day on dancing and singing. "In our hotel rooms too," says Terry.

Billy Bradley, fourth member of the Bandwagon, says: "I danced in opera for two months. Then I tired to do a little dancing when I had a group of my own, the All Stars. But the group didn't work out so when Terry called me from New York, I joined the Bandwagon."

Right now, the Bandwagon are dancing in another sense, too. With joy at the British success of their hit, "Breaking' down The Walls Of Heartache."

But how about the follow-up?

Says Johnny: "We've an LP being released in December. There are some good tracks on that. Maybe we'll use one of these as a single. But it's difficult to know right now what will go on the English market."

But the Bandwagon have plenty to be pleased about for the time being.

Only one thing threw them out of gear on their first British trip. The traffic. "When I first saw it I nearly blew my mind," says Johnny. "I was looking one way before I stepped off the sidewalk, and the cars were coming another! I couldn't picture myself driving here for another three months."

— Laurie Henshaw.

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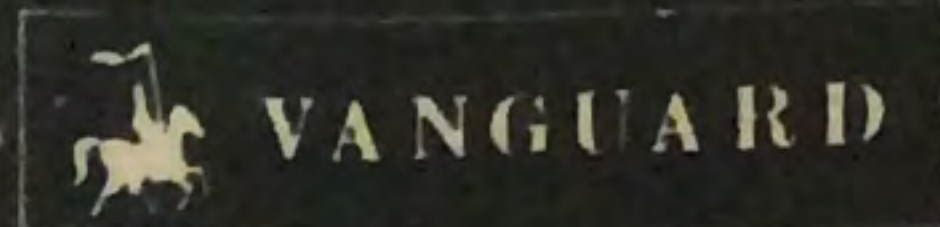
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LIVERPOOL: I've got a love-hate relationship with Liverpool, I suppose. I feel like a Liverpudlian. I was born there. It's home. But the city has a way of abandoning its wayward sons unless they happen to be comedians.

Liverpool has a great tradition of comedians, but as regards the arts, the local council isn't interested. They aren't much help to any cultural activity that may exist in the city. No one seems to be interested. Even the local press treat cultural activities in a peculiar way; slightly condescending and they seem to send up artistic interests in a funny sense.

Still, it's very good in many ways; there's an atmosphere of creativity there. There doesn't exist the sort of gulf and lack of control between artists, printers, poets and people like that that you get in London.

JOHAN BETJEMAN: I've always liked his thing; it's very English. He's a sad man who can smile. I like his singy-songy things. He's very English, old-fashioned, wry. I've always followed the things he does with interest.

POP TOURS: We've had two. The first was the Yardbirds and the Ryan twins and we were comperes. It was a fiasco. The people didn't know or care what we did. They didn't listen. We had no label.

It was a financial disaster; in the end, John just went on and did a comedy thing.

The last one we did with the Hollies was better. We had half an hour to do our thing. But we were playing theatres and they were too big. We'd play the local ABC, huge, we'd use microphones and this negated what we set out to achieve: audience involvement; there was no empathy.

It's sad, but the more successful you are the bigger the place you play and you lose contact with people.

VIETNAM: Or Biafra. They all create anger at one's own impotence. Everyone you speak to wants these wars stopped, but they go on. They are the equivalent to the Roman Games; an entertainment. People must have their bloodbath. The term "theatre of war" is apt; that's just what it is, an entertainment—the U.S. in Vietnam; the

Nigerians in Biafra. It's pure theatre for the entertainment of the masses. Perhaps they should change to bingo.

AT THE ELEVENTH HOUR: We thought that to make comedy on film, all we needed was to be given our head. This programme showed us that we also needed a big say in the direction. I don't think what we did was particularly good. It wasn't a bad programme. The poem I had to write specially for the show each week was a chal-

POP THINK-IN



ROGER MCGOUGH is the master of the spoken and written word; the lyrical genius at the core of the Scaffold. The Scaffold while all consuming in terms of time at the moment, represents to him only a tiny part of his activities. He is primarily an artist, a poet, a liberal, and only a tiny part of this all fits into the quasi-pop segment that the Scaffold are carving for themselves in the music scene.

lunge to one's craftsmanship, I suppose. I felt that the programme started to acquire a voice towards the end.

MONEY: I don't think I'm terribly concerned about money. I think the best idea is still the one you used at school: every week you were given pocket money and when you'd spent that, you'd go and ask for more.

I don't own anything. I haven't got a house, a flat or a car. People say: what's your address and I never know. I end up giving my parents address. I suppose I don't want to be tied.

MCGEAR: Mike. He's one of the Scaffold. It's funny, I was thinking about this in bed this morning. There are three distinct personalities. Look I'll draw it (draws three circles which touch each other at one small point only). That Scaffold are that small bit there. The rest of each circle is what we do away from the group.

Mike's talent... a presence on stage. He used to hide his talent under a bushel, now he's coming out. John and I push him into his music more to give him confidence in his musical ability.

We need more music and singing in the act and John's able to provide it but he likes the comedy and acting as well.

NURSERY RHYMES: And children's stories. Lear, Ogden Nash — I do a lot of those kinds of things. John does them well, too—black ones. There's a fairly horrific basis in most of them, strangely.

MARRIAGE: My parents are happily married. So are all my relations, but I still know people who are divorced. I sometimes feel paternal and think I'd like a lot of children. But I don't know.

In London, people stand on the right on escalators, so there's always a way on the left to pass them. I think there should always be a way to pass in life, too. Marriage and things like that are fine for the majority, but there may

also be a minority of people for whom they are not right. There should also be a way past for these people.

MMUSIC HALL: Yes, we seem to be getting back to it as the cinema—in the sense of the local Regal—declines. People still want to go out; they aren't content to only watch telly, so they go to the clubs. Places like Batley Variety Club are becoming the new music hall.

It would be nice if we could develop the sort of cabaret cafe life they had in France and Germany... the Kurt Weill, Three-penny Opera thing. But revue in this country is now very camp and West End.

I'd like to see a scene develop where you could present revue which was hard-edged and up to date and even political.

JJAZZ: I read the MM and the jazz part is the part I don't read. It's strange, because when I was at university this was the music which engaged me. I feel that I've stored jazz away as something to find out about when I grow up. I quite literally haven't got time now. I'll catch up with jazz when my time for seeking new experience comes round.

POETRY: Deep involvement. The corny vocation thing. The thing I'm happiest doing. My job, even though my job now is a chartbuster. I want to do more than I do but like everyone, I'm lazy. I have a rage of impotence. I wake up and say, today... poetry. I must write. Then I reach out and put on my hangover and face the day.

COUNCIL HOUSES: I hate the bloody great concrete things they put up. What an estate we're in. I get sad at those huge slabs of concrete.

AMERICA: We hope to go over. It's changing all the time. I was brought up on the novel, Kerouac thing and all I wanted was to rush over and join him. America... a big violent melting pot. A foreign country.



PICTURES BY BARRIE WENTZELL

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Vibrations are still good



MIKE LOVE: We just seem to get on well.

THE BEACH BOYS were in remarkably good humour considering their urgent need for sleep when they met the press in London on Friday.

Carl Wilson, Dennis Wilson, Mike Love, Al Jardine and Bruce Johnston had done two concerts in Boston before flying to Britain. Their plane, naturally, was delayed by fog and they had hardly had time to unpack before being thrown to the newshounds.

The group is here for 11 days to play concerts and generally promote their new single, "Bluebirds Over The Mountain." Before leaving the States they had completed a new album.

"It's called 'Twenty Twenty' because it's our 20th album—if you count all those 'Best Of The Beach Boys' and 'Worst Of The Beach Boys' things," Mike Love told me. "It will be something a bit different for us."

"For a start it is in stereo. The rest of our albums have been in mono with that phoney stereo bit—this was because Brian Wilson only hears in mono because he is deaf in one ear.

"Anyway, Carl helped to co-ordinate this album and we all

took much more usual in coming production ideas.

"All the guys are We did a traditio Al worked on. B Nearest Faraway is a really pretty with piano an strings. Dennis songs. I just did 'Do It Again.'

Mike said the group turing a couple the album on t be doing Blueb Mountain, whic single taken fr and a thing call To Do which and I sing on- screaming and s

I asked whether Boys weren't g touring

"We've certainly lot of touring in we are need down." ahead will keep up th side. Travelling me — we all much. And we ing to Britain—



GINGER BAKER AT THE FAREWELL CONCERT

FAREWELL to the Cream

BY CHRIS WELCH

A FANTASTIC and highly emotional send-off for the Cream almost gave the group second thoughts about breaking up after their brilliant final performance at London's Albert Hall on Tuesday last week.

Said Eric Clapton after the show: "I was thrilled by the audience reaction—it was just too much!"

Eric, Ginger Baker and Jack Bruce were on top form for two sell-out shows, and the audience rose to give them a standing ovation, refusing to leave their seats until three encores had been played.

REQUESTS

Youngsters jumped on stage to shower Eric in confetti and fans yelled: "Play your own choice!" as a cacophony of requests filled the air.

"They've all gone mad," muttered Ginger from behind his battery of drums.

The group have worked hard and produced fine music for over two years, and now is the time for them to branch out and do new things.

A happy and surprised Eric talked about the Cream's farewell and his future this week.

"The show stunk — it positively stunk!" said Eric (and for reader Jim Thug, of Leyton, who takes everything seriously, he was joking, of course).

"We haven't played here for — well I don't know how long — over a year, and I had no idea we were so popular. I was amazed we played to such full houses. I didn't think anybody would remember us.

"Of course, it gave us second thoughts about breaking up, but it would be unfair to change everybody's plans now.

TROUBLE

"I've enjoyed playing very much. Those encores were a bit strange! I'd like to have done a couple more numbers, but our equipment was giving trouble before we finished the first time.

"It was really a fine evening for me, and I felt very excited. Before we went on I was as nervous as I have ever been. I always remembered English audiences as being rather cold, yet they were so great."

What's happening next? "We've got an album to do — some of it live. We recorded three studio tracks in London last week. We want to get it finished and out as soon as we can."

"Also I'm probably going to do a film in Hollywood." Pause for gasp of surprise. "Wot — acting?" "No, producing. It's an idea I've cooked up with some friends and I'm putting the money behind it.

THRILLER

"I can't tell you the subject without destroying the point of the film. It's like an Alfred Hitchcock thriller where you can't come in after the start, or give away the ending.

"But I can tell you it will be in Cinerama with eight track sound.

"I've also started writing songs and I want to start work on my own album about Christmas.

"I want to work with American musicians because most of the good English musicians I know are already in groups and seem settled.

"I saw John Mayall in America, and we jammed together. His guitarist, Mick Taylor, is very good, frightening. But it's a strange thing, John seems to be going back.



CLAPTON: 'it stunk'

He's playing exactly the same as in the old days.

"I worked with a couple of American musicians in New York, Chuck Raney on bass and Herbie Lovelle on drums, who I'd like to bring here to record.

"But first I want to get into my house in the country and get some solitude."

Opening the Tuesday night concert were Yes, a highly impressive group featuring nice harmonies, good lead vocals, a balanced sound and clever arrangements. Their music was intelligent and tasteful.

They played a selection from West Side Story, that went on a trifle too long, but featured some fine drumming.

Some of their stop-timing and use of dynamics was quite electrifying.

John Peel must be Britain's only at once intelligent, funny, informative and popular compere and such a relief from all those dire idiots who have made us cringe with embarrassment at most so-called "pop" shows.

He linked the acts with a kind of quiet cheek and non-pushy confidence that brought much laughter and applause. Actually he should learn a few stock jokes and in a few years — the Royal Variety Show!

The Taste proved a personal disappointment although they were well received, apart from somebody laughing heartily during a particularly passionate blues ditty.

Perhaps they were nervous, but the lead guitarist seemed to be playing a lot of dodgy chords and "Summertime" did not convince.

SHAME

I'll never know why groups fall for this tune. The Mark Leeman Five were playing it four years ago — and it was lousy then.

The Cream were so great it seemed more of a shame than ever they are splitting. All the favourite tunes were there... "White Room," "I'm So Glad," "Sitting On Top Of The World," "Cross Roads," and "Toad."

Jack Bruce still ranks with

Stevie Winwood as one of the few great British group singers, and he attained a peculiar intensity to his performance, while his bass playing was both driving and inventive.

Ginger using no less than seven cymbals, and a selection of Tom Toms that practically allows him to roll up and down the scale, played one of the most fluid and splendidly together solos I've ever heard.

APPLAUSE

At the climax, Jon Hiseman, who was sitting next to Dick Heckstall-Smith leaned over to shout at me: "Nothing could beat that except the Titanic!"

Ginger went straight ahead, without a pause for mental "brick walls" as he calls them, without a single goof, without losing interest.

And it was great to hear him use such a lot of snare drum as well as the rolling double-bass drums and tom-toms.

"Play your own choice," yelled a fan during the storm of applause, and after "Sunshine of your Love," Eric treated us to "Steppin' Out."

"Thank you, Eric!" was the yell this time, and there was a warmth and atmosphere that took one back to the old days of Zoot Money and Spencer Davis type groups, although really I couldn't remember a reception like it.

Good for Beach Boys

BY BOB DAWBARN

took much more interest than usual in coming up with production ideas.

"All the guys are writing now. We did a traditional song that Al worked on. Bruce did 'The Nearest Faraway Place' which is a really pretty instrumental with piano and plenty of strings. Dennis wrote three songs. I just did the parts for 'Do It Again.'

Mike said the group would be featuring a couple of things from the album on tour: "We will be doing 'Bluebirds Over The Mountain' which is the new single taken from the album, and a thing called 'All I Want To Do' which Dennis wrote and I sing on—it's got some screaming and stuff on it."

I asked whether the Beach Boys weren't getting tired of touring.

"We've certainly been doing a lot of touring in the States and we are planning to cut it down," agreed Mike. "But we will keep up the international side. Travelling doesn't bother me — we all enjoy it pretty much. And we really like coming to Britain—who wouldn't?"

Most of the Beach Boys' discs start out in a studio in Carl's house.

"He has all the instruments there, all the machines and everything," said Mike. "Actually, we have now bought a record studio in Hollywood and we intend to record other groups as well. We are trying to buy a record label right now and we are going into it all very seriously."

Does Mike plan to move into the production side?

"No," he told me. "I'm more interested in writing and singing, and, anyway, four of the guys are all better producers than I am. One drawback is that I don't play any instruments and I think that helps when you are producing."

"I don't exactly plan ahead much. When things finish for the group I may do some writing, or carry on singing, or do some acting — I'd like to act but that is a thing I'd have to go away by myself and get it all together."

Mike agreed that the group's recent hit, "Do It Again," was a deliberate attempt to re-

create their original surfing sound.

"Last May I was on a beach and it inspired me to write the song," he told me. "I talked to Brian about it and in half an hour we'd written the whole song."

Of all their many hits, which is the Beach Boys' biggest seller? "'Good Vibrations,'" says Mike. "It was the most successful in terms of sales and also the most respected. A lot of people think it was the best thing we have done musically, and they may be right."

There was a good lead of publicity surrounding the Beach Boys' involvement with the Maharishi and subsequent reports that they were as disenchanted as the Beatles.

Mike denied the disenchantment. "I certainly want to go to India again — and so do Carl and Dennis," he said. "It would be wrong to say that the Maharishi did us no good."

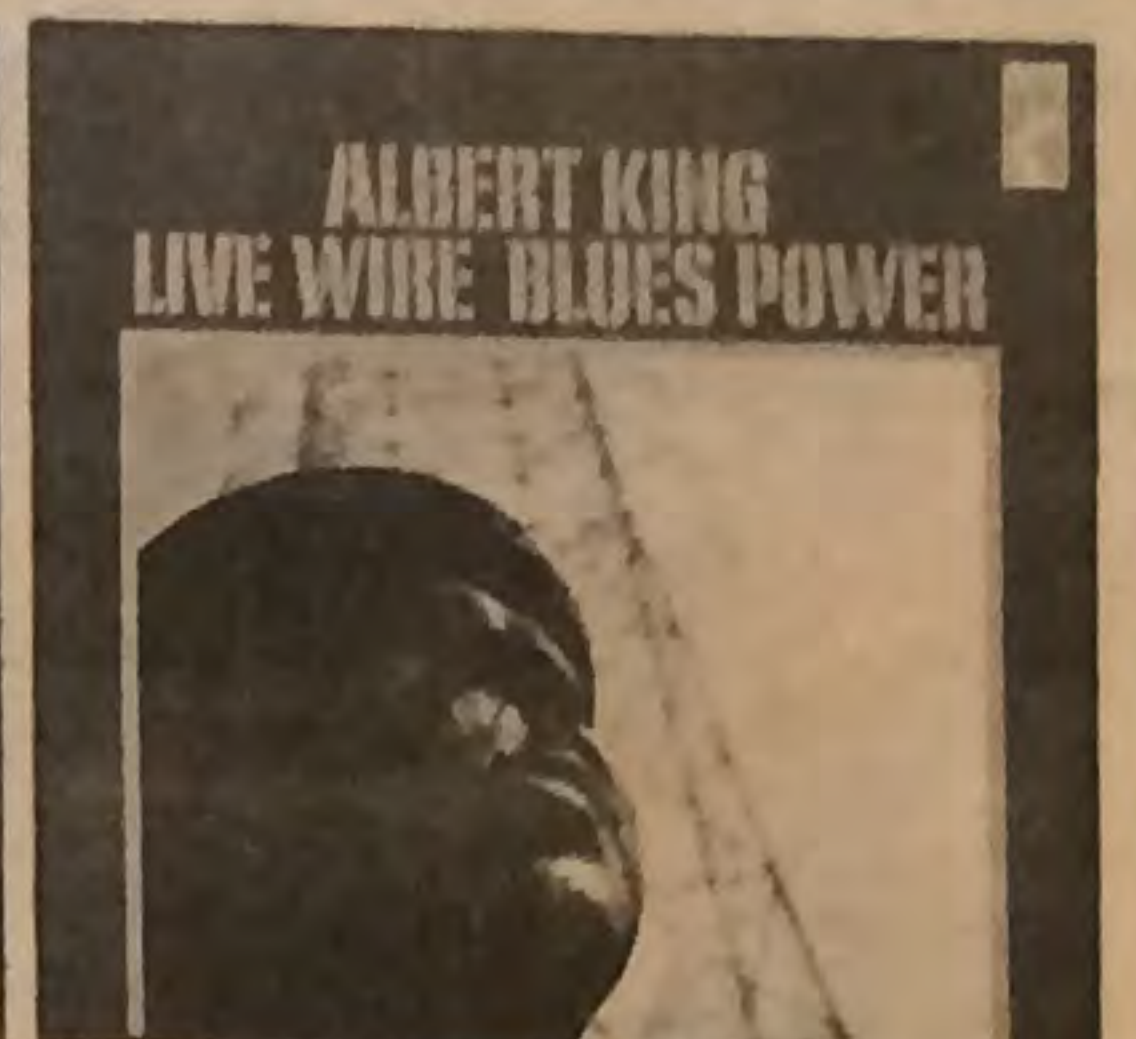
In pop terms, the Beach Boys have been together for a very long time.

"We are together so much and been together so long it's like second nature sticking together," explained Mike. "I suppose it is surprising how little friction there is between us. We just seem to get on well."

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HAS APPLE GONE SOUR? That's a question people are starting to ask as directors quit, and the film division virtually closes down. There are also rumours circulating of lack of communication and of the right hand not knowing what the left hand is doing. But there's more to it than that, as the MM found out when it put some hard questions to Apple's press and publicity man, former journalist Derek Taylor (left).

APPLE is a failure and a success.

To explain this apparent paradox, it's necessary to explain how the Beatles project has fared in the six months since it started operations.

In June and July, Apple was gearing itself for a massive altruistic onslaught on the world of popular music.

They felt, not without justification, that the music business as it existed was, if not immoral, then certainly geared to the wrong principles: primarily making money fast, with little appreciation of, or interest in, talent, ideas or intrinsic worth, unless these attributes immediately led to a fast pound in the bank.

The Beatles and the people they gathered around them in their white-fronted business house-cum-haven in Savile Row reflected the liberal left of centre ideas that wanted to cut away the greed in favour of worth and value, and have a little fun on the way.

Where they failed — and their chief communicator Derek Taylor freely admitted this this week — was in too much diversification of intent and not enough appreciation of what their sort of Happyland would entail in sheer physical effort.

A sort of law of diminishing returns working hand-in-hand with a sister law of increasing commitment has forced them to retrench into what is now virtually a record and publishing company, with a few liberal touches where, if

HAS APPLE GONE ROTTEN?



George Harrison with Jackie Lomax, whose record the Beatle produced.

money helps a cause, money is provided, although Apple is not, and never has been, the easy touch that a lot of people thought it was.

Thus, in six short months, the retail side of the Corps has vanished spectacularly in a hymn to greed in Baker Street.

Apple Films has failed to reach fruition although the division still exists, mainly to distribute John Lennon's Smiles film and the Beatles' Magical Mystery Tour, both of which are loaned, free of charge, to make money for underground organisations in penury all over the world.

Apple Electronics, so far has not come up with much. It has been left to Apple

Records to make a splash and, to be fair, they have had a world hit with Mary Hopkin's "Those Were The Days" and the Beatles' "Hey Jude" while the Beatles' new albums are also assured of massive sales.

Other products, notably Jackie Lomax's single "Sour Milk Sea," vanished without trace and their new single by the Iveys has not yet made the Pop 30.

Grandiose

"We are now more or less a record company. Yes, that's right," said Derek Taylor this week. "We started off with grandiose ideas but it's difficult to be grandiose in a glum society like the one which we have here."

Taylor is a pungently honest man to whom truth is right. He agreed that they had over-stretched themselves since Apple's inception, but insisted that they owed nothing to anyone and no one in return owed them anything either.

"What have we done? We've closed the shop, shut down the film department to all intents and purposes, lost a few employees, said goodbye to a couple of directors, produced the biggest Beatles single ever and a hit with Mary and the album, helped a few people and failed to help a few others.

"We haven't succeeded in everything; we haven't failed in everything either.

Paradox

"We have been criticised for inefficiency and, I agree, if you're looking for paradox, you'll find it here in abundance; someone searching for it could also find inefficiency, apparent deceit and slackness.

"But if you're looking for help, you'll find that, too. And if you're looking for sense, truth and a friendly face whether you're a success or a failure, you'll find that, too."

This is the crux of Apple. They can be infuriating (my 3 pm interview started at 4.10 pm) but they can also be painfully fair, overwhelmingly human and kind.

Taylor says Apple has the same paradoxes, genius, lack of attention to details and zig-

zagging direction as the Beatles have.

To him, it all stems from them and leads back to them.

"People say they can't get us, or we keep them waiting hours. But they are annoyed when they can't get us because it means that they won't be able to use the Beatles for their own ends.

"And people complain when they are kept waiting because they feel they are important. They're not.

"The Beatles don't give a —. Neither does Apple. You either buy the records and listen to them or you don't. People owe the Beatles nothing, and the Beatles owe them nothing.

"If you give us eight bob, we owe you a record. That's all." Apple, said Taylor, has snowballed since it started.

"Every Left-wing organisation in the country comes to us for help and finance and they often get it. BIT got £1,000 and we have given help to many others.

POST

"There are hundreds of letters by every post. The only way we could keep up with this sort of pressure is to have an organisation on the lines of Vernon Pools processing the coupons.

"But every coupon also has two bob. Our coupons don't have any cash, but they still have to be dealt with.

"But you get people who say, I wrote to you and didn't get the courtesy of a reply. Why should we reply? We didn't ask for the letter in the first place and we don't owe them a letter back at all.

"We certainly haven't brought about a revolution in the music business. We've failed in that. But all the other revolutions this year failed, too."

So Apple has failed in the mechanics of its aims, although Apple people would insist that the aesthetic aims are succeeding because people do drop in just for the glow and the warmth, people do turn to Apple for a helping hand and the basic benevolent aims still exist although they now realise that their philanthropy must take more businesslike lines in the future if they are to survive as an idea.

"With the pressures that are on us, it's not that we haven't achieved all our aims; it's a miracle that anything gets done at all."

Alan Walsh

WHAT WILL BE THE POP LP OF THE MONTH? SEE NEXT WEEK'S MELODY MAKER

Year country music came in from the cold . . .

1969 looks like being country music bonanza year. Already impressive lists of names are being prepared for tours and generally the country scene is getting healthier.

The biggest event being finalised at the moment is the International Festival of Modern Country Music at the Empire Pool, Wembley on April 5.

Among the names fixed for the concert in the evening are Conway Twitty, Skeeter Davis, Loretta Lynn, Glen Campbell and other possible participants include Jeannie C. Riley, Slim Whitman, Marty Robbins, Bobbie Gentry and Hank Locklin.



● CHET ATKINS



● BOBBIE GENTRY



● FLOYD CRAMER



● JOHNNY CASH

Besides the concert there will be an exhibition with stands carrying displays by record companies, such as Philips, Ember, RCA, MCA and Mercury, and other firms.

And in February, Chet Atkins headlines a touring package with Floyd Cramer, Boots Randolph, Dottie West and Jerry Reed.

Opening on February 17 at the Royal Albert Hall, will go on to venues in major cities throughout the British Isles.

Also scheduled for a return visit is the Johnny Cash show, which toured so successfully recently. Although no definite dates have been set, it is expected to be in around May.

So much for the imported music during the first half of next year. This, in fact, is the jam on the bread. The ground work has, and is, being laid.

Two associations for the advancement and promotion of country music are in the process of being established.

Already under way is the British Country Music Association which has a strong and effective counterpart in America.

Goff Greenwood and Folk Voice's Jim Marshall and Mike Storey are behind this organisation.

The other is the Modern Country Music Federation, which has a committee including Mervyn Conn, who is the forefront of country music promotion in Britain; Murray Kash, country music deejay and journalist; Derek Everett of CBS Records; Peter Phillips of Keith Prowse Music; Griffin Catering's Charles Williams, snr, and Charles Williams, jnr, who have done much for country music in London by turning six pubs in West London into country music venues; Brian Chalker, another country music journalist, and Mike Storey and Jim Marshall.

BOOST

They meet in January to discuss details and appointments of committee officers.

In recent months country music on records has had a boost from companies such as RCA, MCA and Liberty.

The BBC, too, has two regular radio programmes, Country Meets Folk and

Country Style, which feature country music, in all its forms, quite extensively.

Many of Britain's major cities are developing their own country scenes and American artists coming over for tours of US bases are also taking in the Irish ballrooms throughout the country.

GOSPEL

But more important is the work done by the hard core of devoted enthusiasts over the last few years.

Much of this has been the spreading of the gospel through magazines such as Country and Western

Express, Country and Western Roundabout, Country News and Views, although often, because they are part-time productions, they tend to be erratic in publication.

Among the most regular are Country Record Exchange and perhaps the best of all the country magazines, Opry, a monthly publication catering for all types of country music, plus the fan magazines such as the Jim Reeves and Johnny Cash fan club magazines (the Cash club call theirs "Strictly Cash").

All in all, the country boom looks like happening in the New Year and 1969 may well be known as the year country music came to town.



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MILLER: recreated

Miller sound is revived in Manchester



LAWRENCE

"I'm all ready for the off," said a certain Major Miller of the US Army. "OK," said the pilot, "then let's go." Away they flew on December 16, 1944, a cold, misty day out across the English Channel. And that was the last that was ever seen of the plane, its pilot or its passenger. And so mysteriously disappeared, that great American bandleader Glenn Miller, for he was the passenger on that ill-fated plane. Now, 24 years later, the name of Glenn Miller is legendary, and the music that he created lives on. Miller brought a new sound to dance music, a sound that made his band instantly recognisable — soft saxophones with a unique clarinet lead against the crisp, controlled, sharp attack of the brass section. Many bands unashamedly copied his style. Miller became a legend, his music a cult. In keeping with the dignity of deifying a dead man, his British fan club changed its name to the Glenn Miller Society.

SEASONED MUSICIANS

And there is still a Glenn Miller Orchestra, directed by clarinetist Buddy de Franco. Now, here in Britain, the magic of Miller is being recreated by 19 musicians in Manchester. Every Tuesday at the Mersey Hotel in the suburb of West Didsbury, NDO trumpeter Syd Lawrence leads a group of seasoned radio and television musicians in perpetuating the Miller heritage. Although the sessions don't start until 8 pm all the 400 seats are filled at least half-an-hour earlier. The wildly enthusiastic audience isn't just those over-forties who have a nostalgia for the Miller music—teenagers and under-thirties are well in evidence. To younger members of the audience, the name of Glenn Miller doesn't mean a great deal, 20-year-old David Williamson of Wilmslow, for instance, says: "My parents often talk about Miller and they suggested I come and listen to this recreation of his music. This is also my first experience of a big band. I'm very impressed indeed."

MOST SUCCESSFUL

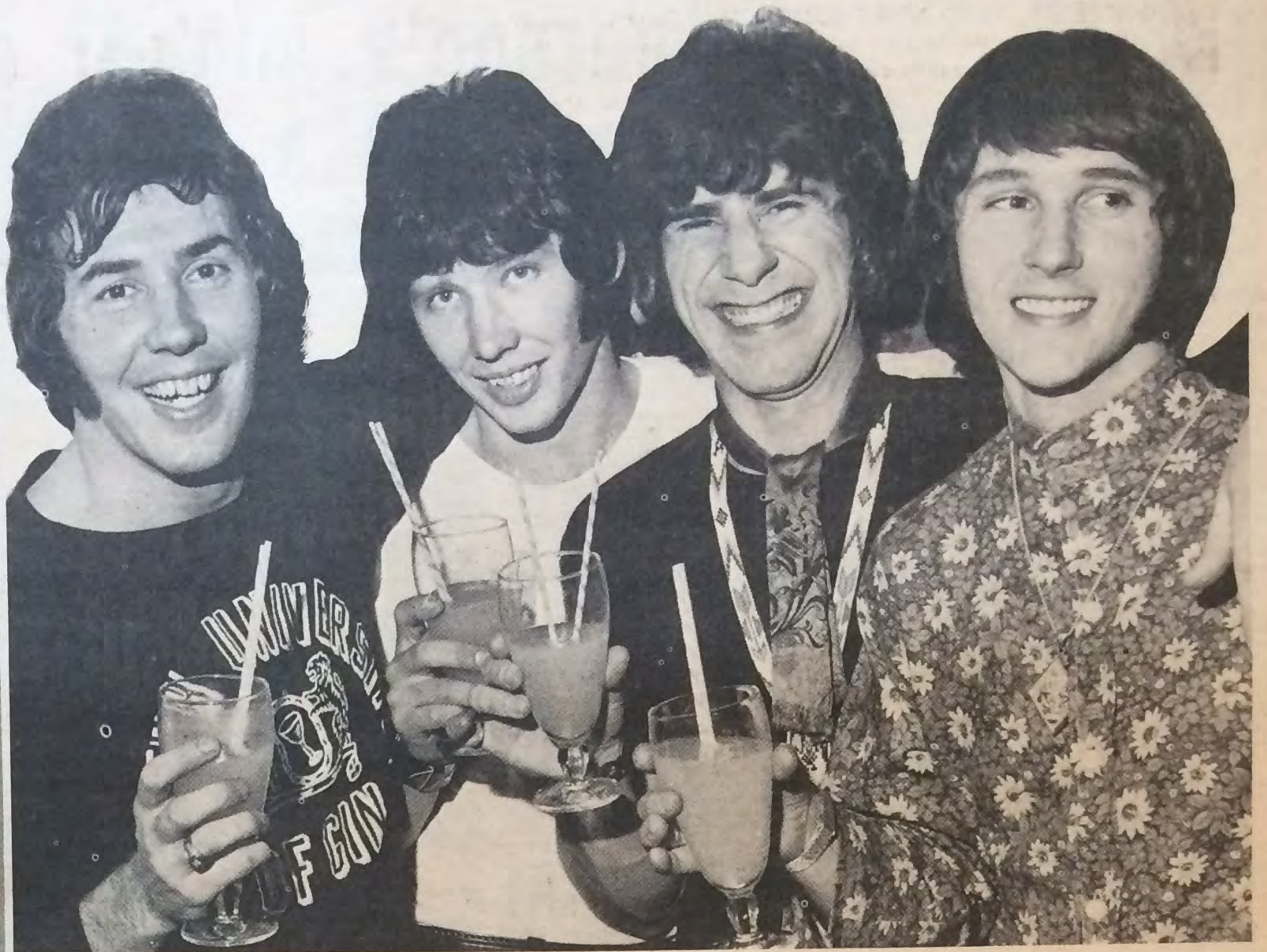
The popularity of the Miller sound is evidenced by the many fans who came from as far afield as Chester, Bolton, Burnley and Bradford. Maria Theodorides comes from Southport. She enthuses: "This is such a unique sound, it can't be compared with any other music. I'm a pianist and can appreciate different styles of music. I find this orchestra stimulating." These 19 Manchester musicians have, of course, some sentimental attachment for the music of their youth and a little nostalgia for the most distinctive dance band sound of all time. "We don't expect to make any money out of this, we're doing it mainly for our own enjoyment," explains Syd Lawrence. "Miller's was the most successful dance music ever launched. It was so musical, it was cleanly-played, it was swinging all the time and it had universal appeal." Syd hasn't used any slick propaganda to ensure the success of his orchestra. He's not really interested in cashing in on Miller's name and, in fact, he was a little dubious at first as to how the public would react to a music that might be considered as out of date.

PLEASANT MEMORIES

But he needn't have worried. For instance, Paul Morley, of Gorton, says: "I was indoctrinated by Miller years ago, so this music is very definitely for me. Nothing else would ever get me out on a Tuesday." Jim Bacon and his wife, of Sale, come as often as they can find baby-sitters. "There's never been any music to equal that of the early 1940s," says Jim. "These great musicians here evoke pleasant memories for me. And the happy atmosphere from the audience adds to the enjoyment." As you would expect, the musicians are equally enthusiastic. Says drummer Bob Turner: "Although it's hard work, because one has to be spot-on with these precise orchestrations, it's a form of relaxation for me, and I get a great sense of achievement out of re-interpreting the Miller music." Trumpeter Ronnie Harrison, too, finds the scores very exacting. "However," he admits, "I regard them as a challenge to my musicianship."

GREAT EXPERIENCE

Pianist Joe Palin, at 32, is the youngest member of the band. "It's a great experience for me to play with these musicians. I suppose I'm the only one who never actually heard Miller during his heyday, but it was the idea of playing his wonderful scores that was so attractive to me," he says. Trombonist Fred Fidler, on the other hand, is a long-time fan of Glenn Miller. He says: "I greatly admired Miller's precision, tonal quality and orchestral sound, and to be associated with a band such as this in recapturing those qualities is a tremendous thrill for me." The Syd Lawrence Orchestra, by its impeccable musicianship, sheer professionalism, tremendous enthusiasm and complete admiration for Miller's music, has completely recaptured that elusive quality which made the Glenn Miller Orchestra a byword in the sweet and swing music world over a quarter of a century ago.—ALAN STEVENS



TREMELOES: customs trouble

IF THE Tremeloes' new single, Bob Dylan's "I Shall Be Released," follows "My Little Lady" into the chart it could well prove to be a musical turning point for the group. "If this goes, we could be tempted to go that way, if not, we'll stay the way we are," said Tremes guitarist Alan Blakely last week. Certainly this single is a new direction for the Tremeloes who have scored a string of hits with lighter, happier numbers such as "Here Comes My Baby," "Even The Bad Times Are Good," "My Little Lady" and "Helule Helule." And not only in Britain but throughout the world including South America where they are reported to be selling better than the Beatles.

**TREMS
COULDN'T
CRACK
BRAZIL
NUTS**

BUNGLING

In fact, it was on the day of their return from a second visit to Latin America that the Melody Maker spoke to Alan Blakely. This time they played not only Argentina and Uruguay but Brazil where they encountered more than their fair share of nuts. They had their gear impounded in Rio and couldn't get it for five days which meant losing two television dates and five concerts. Then in Sao Paulo they ran into further Brazilian bureaucratic bungling. Their passports were taken and they missed a flight which meant losing a 45-minute TV show in Madrid.

In all it cost them a lot of money and good will. The only way they could get their equipment back was to fly it as excess baggage to the tune of ten thousand dollars.

With those problems behind them, the Tremes are now faced with the immediate problem of reaction to "I Shall Be Released." They are happy about the record and view it with their usual optimism. "I think it will do us a lot of good," continued Alan. "We've got four or five songs that could be as good as 'My Little Lady' but as soon as we did this we decided this was what we wanted. Who knows, we might go a bit further next time."

"Of course, we can't knock the commercial thing but we want to prove we can do the in-crowd things. In fact some times we find it's easier to play them than what we normally do." It was their stablemates, the Marmalade, who turned the Tremes on to "I Shall Be Released." They have been featuring it in their act for some time and Junior Campbell, guitarist with the Marmalade, suggested it would be a good one for the Tremes. "There will be a few people who say they prefer the old things. People have always said we play for the young kids and the mums and dads," said Alan, "but if this record goes it will increase the possibility of what we can do."

VIOLINS

The record was cut in a day and the Tremes decided that violins should be added to the lead guitar, acoustic guitar, bass and drums backing given to the song. "Ric has never had a chance to play guitar properly on record and he comes out well on this." "This is the first time we've used violins. It was a real rush," stated Alan. "People think of us as making happy little records but I know we can do these 'I Shall Be Released' type of things even better if we only get the chance." —TONY WILSON.

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Trade Talk

BOOSEY and Hawkes Music Publishers Ltd announce that Martin Hall is now Publishing Manager, responsible for music production and publication. Terence Moss is Sales Manager handling home and export music sales, and Terry Padden is Music Representative for Scotland and the North of England.

EXPANSION

Baldwin Burns Ltd have expanded their sales staff due to increased business for Baldwin, Gretsch and Sho-Bud products. Phil Archer becomes home and export Sales Manager for guitars, amplifiers and brass instruments. Organist David Haskell, who had his first resident post at 14, comes in as Organ Sales Manager.

IT'S NEW

Using an old Epiphone which he "doctored," George Van Epps achieved a remarkable sound on his LP, "The Mellow Guitar Of George Van Epps." Due to the interest it created, George has designed a new steel-string finger-style electric guitar for Gretsch, with seven strings, including an extra bass string. It is being marketed by Baldwin Burns.

NEW HI-FI

Cambridge Consultants Ltd, scientific and engineering research and development group, has produced a new hi-fi amplifier capable for the first time of reproducing the entire dynamic range encountered on modern recordings. It will be marketed by Cambridge Audio Laboratories, 6 Queen Street, London, W1.

SPEAKERS

Radon Industrial Electronics Co Ltd, of Worthing, have provided a new range of four loud-speaker systems capable of high-quality reproduction from 6 to 25 watts. Their trade name is Jewel and the models are Amethyst, Emerald, Opal and Sap, hire. They are available singly or as stereo pairs.

HOW does Keith Emerson, of the Nice, get his fantastic sound on the organ? — J. B. Brazenor, York.

I've spent three years developing it and there is nothing alien added to the organ, except a fuzz-box. I had a custom-designed Leslie speaker specially made to my own specifications and it gives me a lot of "top," which I need. I also have a standard Hammond Leslie which has now been boosted by a bigger speaker and amplifier. This is only to increase the volume, not change the sound. With the special Leslie, I use a Marshall 100-watt amplifier because it has such a good presence. Our music sometimes calls for sounds other than those written on manuscript paper and most of these I've discovered by accident. By using the right combination of amplifiers and speakers I've come up with some freak harmonics, which are probably caused by vibrations set up in the speaker. I play the organ both inside and outside, which is possible mainly because the Hammond L100, which I use, is so compact. By standing at the back of the organ and reaching over it, I can play on the keyboard and at the same time produce a remarkable variety of sounds, ranging from gongs to a bass guitar, from inside the instrument by striking certain valves and units with a drumstick. But you've got to know which components to hit, where and how, otherwise you'll smash them. — KEITH EMERSON.

CAN Jon Hiseman please state what in his opinion are good hand and arm positions in relation to the snare drum? At what height and angle does he set his drum stool and snare drum and what is the measurement to the highest point of the batter head? — John Baker, Milan, Italy.

When you're sitting upright, your elbows, when pressed against the body, should be just an inch or so higher than the batter head of the snare. The sticks will therefore be almost horizontal as they strike the head and very little

Emerson's sound? Three years and a fuzz-box

SOUND SENSE BY CHRIS HAYES

difference in the arm position will be necessary to obtain rim shots. So often I see a drummer who has to drop the whole of the left side of his body when making a rim shot, which means loss of speed and accuracy. I set all the drums up so that I can strike them with the stick as parallel to the heads as possible. This gives the maximum sound from the head and it also applies to cymbal sticking. To prove this, strike a cymbal with the stick at 90 degrees to the playing surface, then try 45 degrees and then 10 degrees to 15 degrees. The sound will become progressively more alive and louder. This also applies to the drums. Since I use the rudimental grip, my snare slopes slightly to my right, the two top tom-toms slope slightly towards me, and the two deep tom-toms slope gently away from me to my right. I find that my stool is 21 ins from the floor and sitting so low I reckon to get a better foot action for the pedals. However, this is a personal preference, and I know many superb performers who sit a lot higher than I do. — JON HISEMAN.

support bars from the back of the board will fall to bits!

WHAT are the qualifications required for a theatre orchestra pianist? — Jack Maynard, Bolton.

He must have experience and knowledge of ballet music, opera, ballads, standard classics and the modern pop idiom. He needs to have "roughed it" for a year or two with a holiday camp, club or ballroom band, playing everything expected in these circumstances, including the accompaniment of cabaret. He must be a good technician and reader, with the ability to busk, which means having a good ear for correct chord sequences. When a piano part is thinly scored, he should be able to create personal embellishments within the structure of the arrangement, or in theatrical parlance, provide some "lemonade"! He must be alert, quick-thinking and adaptable to deal with emergencies occurring during a performance causing a last-minute change of programme. — ERIC TANN, Group Musical Adviser, Moss Empires and Stoll Theatre Corporation.

HOW can I "mod" a washboard up so that it can be played? Should the support bars be removed from the back and what gadgets are attached to produce other sounds? — A.W., London, N.19.

Colleague Chris Welch, who claims to be an expert on the washboard, says you can buy one at any hardware shop, but it must be metal and not glass. You stick thimbles on your fingers and scratch the surface. You can fit cow bells, hooters, whistles and other accessories. Don't remove the

PLEASE tell me who plays organ with a group called Kate and which instrument he uses. — H. Barratt, Crewe.

The organist with Kate is Robert Gold, who is also a teacher of organ, piano, theory and sight-reading. He plays a Vox Continental double-manual organ with a Vox 50-watt amplifier. But he teaches on the Hammond. He is featured on Kate's two CBS records, "Strange Girl"/"Don't Make A Sound" and "Hold Me Now"/"Empty World."



KEITH EMERSON of the NICE

"By using the right combination of amplifiers and speakers I've come up with some freak harmonics"

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HOLD DOWN A CHORD by John Pearse, tutor 5s, LP 21s 8d (or 27s 9d together, inc postage), BBC Publications.

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POP AMERICANS IN EUROPE—TONY WILSON MEETS JOHN SEBASTIAN, DAVE CROSBY AND STEVE STILLS



JOHN SEBASTIAN: 'It wasn't fun anymore'

AS the American folk scene began to disintegrate in the early '60s, many of the young musicians began switching to electric instruments and were dubbed "folk-rock" artists.

Foremost among these was John Sebastian, singer, guitarist, harmonica and autoharp player. John had made a name for himself in the Greenwich Village as a singer and musician, working with the Even Dozen Jug Band and the Mugwumps, with Cass Elliott and Denny Doherty, who went on to comprise one half of the Mama's and Papa's. For a while, too, John went to live with blues singer Lightnin' Hopkins.

CHANGES

All these musical experiences were to come out in different ways shortly after in the group John formed with Zal Yanovsky, Steve Boone and Gerry Butler — the Lovin' Spoonful.

Their brand of easy-going, good-time music quickly caught the public's collective imagination and there followed a string of hits — "Daydream," "Nashville Cats," "Didn't Have To Do It," "Did You Ever Have To Make Up Your Mind?" among them — all written by John and most of them sung by him. For about four years the Spoonful were one of the top groups in America but in 1967 there signs of restlessness in the group. There were personnel changes and by 1968 John had quit.

MUDDLED

"The Spoonful was a kind of evolutionary thing," explained John Sebastian, in London last week and "mainly hanging out, just playing with Dave Crosby (ex-Byrds) and Steve Stills (ex Buffalo Springfield) my playing mates, and to what is going on and get the feel of London." John was last in London with the Spoonful in 1966 "but by necessity that was a plastic, sealed, vacuum packed visit."

Continuing about the Spoonful break-up, John said, "It wasn't any fun

'THE SPOONFUL WAS A KIND OF EVOLUTIONARY THING'

anymore. The band for about two years was really groovy. I guess what made it groovy was the chemistry of the people in the group. But after about two years it began to get really muddled.

"We could have gone on cranking it along for a few more years and started to collect the enormous sums we were just beginning to get. Of course, breaking up wouldn't have been the best thing from a business man's point of view. Lots of people were really brought down but they were concerned with money rather than the music."

FRIEND

So with the end of the Spoonful, John found himself free to concentrate on songwriting and his first solo album. As a songwriter, John is prolific and his compositions have been recorded by over a hundred groups and singers including Bobby Darin, the Four Freshman, Pat Boone, Chico Hamilton, Earl Flatt and Lester Scruggs, Astrud Gilberto and Nelson Riddle.

"After the Spoonful shut down I began working on new songs for my first album," said John. But demands on his songwriting ability were still being made. One person to ask John for a song recently was Cass Elliott, his old friend from the Mugwumps days.

STREET

"Cass called me up and said 'Help, help, I need a new song' so I went out to Los Angeles and at the same time I was cutting my album with people that I

knew from the street. Steve Stills, for an example, is an old friend. He used to be with the Buffalo Springfield. Everybody is playing with everybody else now. It's a kind of mulch."

EVOLVE

Another member of what John calls the "hanging out squad," the increasing number of young musicians who have opted out of the group identity to become individuals joining forces without the formality of group involvement, is ex-Holly Graham Nash. "He was singing and playing with everybody. I definitely want Graham, Stephen and Dave Crosby on some of my songs. And other people like Harvey Brooks of the Electric Flag and Paul Harris, a fine keyboard musician.

"Actually I think what will evolve out of it will be that I'll be playing with Graham, Dave and Stephen and it will be like theatre, where we will know the same songs and be able to play together when we want to."

GUITAR

Next year John will also start making solo appearances. "It's a constrictive thing being in a group," said John. "When you write a song you pre-conceive it. I just want to stand up and sing and play my guitar. You can't do that gracefully with a group. You have three other guys standing around picking their noses while you are up in the spotlight. The only band able to do that gracefully are the Beatles and that's a matter of chemistry."

Here for a spot of cross-pollination

LAST week, in a flat in London's Bayswater district, I listened to three singers running through some numbers. The songs were fairly simple in concept with hints of country music, folk and pop in them without being directly attributable to any of these forms.

The singers were Graham Nash, who has just left the Hollies, former Buffalo Springfield member Stephen Stills, and David Crosby, one of the original Byrds.

But this is no super-group. In fact all three are emphatic on the point that this is not like the groups all three have left. Graham calls it a "musical workshop" while David gives the American equivalent, "a rock seminar." The idea is that although the three have found themselves musically compatible, they want to retain the individuality they sought by leaving the group scene. That they have a number of songs that they can perform together means that if they want to the three of them can work together.

"The core of reality is the music," stated David. "All the rest is peripheral. You can forget why you started with the group in the first place."

Said Graham, "That was one of my unhappineses with the Hollies. A lot of people in groups forget what they're there for, that is, the music."

He continued, "This is third generation thinking. We all started out as individuals, then we joined groups and did six years of hell and dues playing with those groups. But now we want to be individuals again. If anything is formed now it will be on an individual level."

David said that this need for individual identification



DAVE CROSBY: 'situation of freedom'

was one that was growing among musicians and singers all over the States. "We are all in a situation of freedom to look over what's going on," said David. "We can go around feeling the music, cross pollinating it, mixing the strains."

"We can't force the shape of it but it's going to happen. There's a whole new scene around the corner. I don't know what it is yet but every musician I know is in the same situation. We don't want to be pop stars — that's a dull

trip. Having the money is groovy in a way. It takes the pressure off you but it doesn't give any joy the way the music does."

Graham met up with David and Steve during a trip with the Hollies to the States and began trying a few things out with them just for kicks at first but now it has developed a bit beyond that. Said Graham, "It was very strange at first. We can get high on the music when we are together. The initial feeling is almost sacred."

NINA SIMONE HIGH PRIESTESS OF SOUL



SBL7764

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SBL7726

I PUT A SPELL ON YOU
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TELL ME MORE
SFJL954
(SPECIAL PRICE OF 28/7)

"There have been the folk, jazz, country, gospel, blues, ballads and tunes of simple faith and narratives of slices from life. Within these songs, Nina has been the artist and the commentator. She has painted the picture and she has reported the events.

Through her illustrious career, she has reached a segment of the music-loving public who have the infinite ability to know and recognise a true artist."



NEW ALBUMS



TOM JONES IS GETTING BETTER ALL THE TIME

reviews by the pop panel

TOM JONES: "Help Yourself" (Decca). Much better than Tom's last album thanks to some fine songs — "If You Go Away," "The Red," "Set Me Free," and the title track. Some of the backings don't all pop along like they should. Tom sings beautifully. He's surely better now than ever before and if he takes care not to over-decorate lyrics he should go on from strength to strength.

14 TITLES BY DAVE CLARK FIVE (Columbia). Dave Clark makes pop progressives fulminate and foam at the mouth. Homicidal threats are bandied about. Let them rant — here is a well-produced and highly commercial album which will sell. And Mike Smith is a great singer. Includes "Maze Of Love," "The Red Balloon," "Please Stay," "Return My Love."

MARMALADE: "There's A Lot Of It About" (CBS). One of the few Scottish groups (only drummer Alan Whitehead is English) to make it down south. Marmalade can hardly be called progressive. But they turn out satisfying records vocally and musically. Their "Mr Tambourine Man"

here is typical — solid, well arranged (by Keith Mansfield) well sung, and well worth hearing despite the countless versions gone before. Other tracks include "Lovin' Things," "Summer In The City," "Wait For Me Mary Anne," "Chains" and "Man In A Shop." A well executed album.

ROGER MILLER: "A Tender Look At Love" (Mercury). The man who always sounds as though he has a plug o' baccy in his mouth is a clever old homespun spinner of whimsy. The homely takes here include "Little Green Apples," "By The Time I Get To Phoenix," "Honey," and "The Twelfth Of Never."

VAL DOONICAN: "Val" (Pye), "The World Of Doonican" (Decca). Two new albums from television's favourite singer — ripe and ready for the Christmas present market. The first is newly recorded, while the second features tracks which Val made (and in some cases

made into hits). Either album would make a fine present for mum this Yuletide — and throughout all the tracks, Val sings beautifully.

THE TROGGS: "Mixed Bag" (Page One). Something a bit different from the Troggs — in addition to Reg's usual sinister vocals, Chris, Pete and Ronnie also burst into song. Chris' "Maybe The Madman" is the strangest track, but Ronnie takes the vocal honours with "There's Something About You." For some undisclosed reason one whole track is taken up with snatches of conversation and goofs from the recording sessions.

NAT KING COLE: "Sings The Blues" (Music For Pleasure). Though hardly a bluesman, Nat Cole, with his jazz background could hardly help making a good job of this set of W. C. Handy classics. He is aided by a fine big band, directed by Nelson Riddle and with a trumpet that sounds like Harry Edison. At MFP

prices this is a real bargain, with tracks like "Joe Turner Blues," "Beale Street Blues," "St Louis Blues" and "Hesitating Blues."

DINAH WASHINGTON: "Tell Love Hello" (Fontana). Wonderful album from the Queen. That delicious voice, the lovely phrasing, the irony of her asides, her innate sense of swing — it's all here. Don't miss it. Includes "September In The Rain," "With A Song In My Heart," "Softly," "I Was Telling Him About You."

DUSTY SPRINGFIELD: "Dusty . . . Definitely" (Phillips). Another fine album from Dusty with top performances on "Mr Dream Merchant," "This Girl's In Love With You," "Another Night," and "Second Time Around." As usual, you get the feeling that Dusty has taken time and trouble and the result is quality pop singing with sympathetic arrangements (by Keith Mansfield, John Paul Jones, Derek Wadsworth, Jim Tyler

and Peter Knight.) A tender and beautiful production.

MARGIE SINGLETON SINGS "Harper Valley PTA" (Emerald). Disc jockey Tom Cat Reeder's nauseating sleeve almost puts you off Margie before you hear this. Actually she's got a pleasant country style but she can't match Jeannie C. Riley on the leading track.

HANK LOCKLIN: "Country Hall Of Fame" (RCA Victor). Locklin is a favourite country performer: a magical song weaver who turns his attention here to the stars of the Country Music Hall Of Fame. He sings great country songs like "Peace In The Valley," "Night Train To Memphis" and "Lovesick Blues" in his own personalised, easy vocal style.

FRANCOISE HARDY: "En Anglais" (United Artists). What is it about this girl? She hardly has the greatest voice in the world and you can hear as good techniques on ama-

teur night. Yet she can make attractive albums like this. It must be personality. The titles, all in English this time, include "Loving You," "Lonesome Town," "Tiny Goddess" and "Empty Sunday."

MASSIEL (Phillips). The girl who won the Eurovision Song Contest with "La, La, La" shows she is not just a pretty face. She has a good voice and can bring a dramatic quality to a good ballad. Some of the backings are a little obtrusive but on her first British album she does herself justice with such different material as "Turn Of A Wheel," "You've Got To Hide Your Love Away," "And I Love Him" and, of course, "La, La, La."

BARBARA MASON: "Oh How It Hurts" (Action). A mixed album from a talented singer with a way with a good soul ballad. The trouble is that some of the material is rather cliché-ridden. Tracks include: "Yes, I'm Ready," which made the U.S. Top 10, "How How It Hurts," "I Don't Want To Lose You" and "Game Of Love."

BETTY EVERETT: "It's In His Kiss" (Joy). Miss Everett is one of those sadly underrated soul artists who ought to be permanently in the chart. She isn't always lucky with her material or accompaniment but there is still a lot of fine music here. Tracks include: "Hands Off," "June Night," "It Hurts To Be In Love" and "Down In The Country."

VANITY FARE: "The Sun — The Wind — And Other Things" (Page One). Their hit single, "Live For The Sun" — included on this album — proved Vanity Fare to be the most original British vocal group since the Ivy League. That their hit was no flash in the pan is proved by the

number of excellent tracks on this, their first LP. Have a listen to: "In My Lonely Room," "I Hear Trumpets Blow," "Four Strong Winds" or "Younger Girl."

THE MCCOYS: "Infinite McCoys" (Mercury). The group which came in as a teenybopper outfit have grown up — and how. They have become a highly accomplished Underground group featuring modern music in their highly musically repertoire. They utilise jazz and folk-rock and have produced a highly imaginative and interesting album. Listen particularly to "Resurrection." Welcome to the new McCoys.

BROOK BENTON: "It's Just A Matter Of Time" (Mercury). Brook is a fine singer in the straight sense with a more talented voice than most. His range is remarkable and he is gentle with the words. Included here are "The Nearness Of You," "I Can't Begin To Tell You," "The More I See You," and "But Beautiful."

TONY HATCH SOUND: "Beautiful In The Rain" (Marble Arch). Hatch is no mean arranger, as his work for Petula Clark and his association with Sinatra bear witness, and these ten tracks, including such songs as "Music To Watch Girls By," "Once Upon A Time," "Mas Que Nada" and "How Insensitive," are dressed tastefully and often with imagination. Attractive at the cheap price.

BRITISH MOTOWN CHARTBUSTERS: Vol 2 (Tama Motown). More goodies from the Motown archives, including offerings from Diana Ross and the Supremes, the Four Tops, Smokey Robinson, Stevie Wonder, Martha and the Vandellas ect. All sixteen tracks were made within the last two years.

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POP SINGLES

TRAFFIC: "Medicated Goo" (Island). Steve Winwood looks like getting a much needed hit with a strangely danceable soul sound, continuing Traffic's trend to heaviness.

Apparently Steve does all the guitar, piano and organ bits, as well as the earthy vocal. There was a period when it seemed Steve's voice was deteriorating, around the time of Traffic emerging from the ashes of the original Spencer Davis Group.

But now he is singing better than ever and this should rock a way chart high.

P.S. When I find out what medicated goo is, I'll let you know.

CHRIS FARLOWE: "Dawn" (Immediate). A good week for established artists making a comeback.

Chris offers one of his best performances on a soul ballad by Steve Hammond and Bruce Waddell. Chris and the Thunderbirds have long been an important factor on the group scene and after an over long absence deserve a fresh break.

This is worthy of the attention of the great hitmakers in the sky—whoever they are.

PATTY FLABBIES' COUGHED ENGINE: "Billy's Got A Goat" (Stateside). Oh yeah? Well, this isn't as bad as it sounds. It's worse.

Actually, it's a bit of a groove, with a beat that reminds of some of those weird soul rarities Guy Stevens was always digging up on Sue.

It swings, and title of the group, which makes no sense at all, will hang up all the delays enough to make them play it a few times.

STEVIE WONDER: "For Once In My Life" (Tamla Motown). Well it looks like Engelbert is finally going to get that elusive hit.

Uh-huh? Now you can tell who's beginning to freak out. The dreaded record reviewers madness it upon us.

The time is 2 am — the cocoa lies untouched at my side. Mice scurry about my workroom — cum — attic. Nastasia, my naked assistant, refuses to roll anymore drugged cigarettes to coax action from my fevered brain.

The clock strikes 13 and smoke is pouring from the record player. I have been reviewing singles for five hours without a break.

I catch sight of my face in the cracked cobwebby mirror. The flickering candlelight illuminates a ghastly skull grinning wickedly. There are low moans, bumps and whistles coming from the blackened fireplace.

I fall back in a swoon, but my nerveless fingers close around a bottle of gin. Two swigs and life pours back into my body. The relentless beat of Stevie Wonder worms a warm path into my consciousness and the typewriter picks out unsteadily: "Fine record — destined to be a hit. It swings... man."

"Nastasia, who beat up the landlady," I croak.

"Nothing has happened. It is only your blood: it's got clotted and brings on dreams. Take something to eat!"

Lovely woman, Nastasia — don't know what I'd do without her.

MOVE: "Blackberry Way" (Regal Zonophone). Ye intro reminds me a bit of John Barry providing James Bond with string accompaniment for his fascist hyena, revisionist parrot activities.

Its all moody, yet oddly attractive, and quite out of character for the Move, who one always imagines spitting at TV cameramen, wagging parts of their anatomy at young girls and getting involved into public outrages of the kind that give the jackals of Fleet Street palpitations. Yes, something of a hit.

By the way, while wading through last week's reviews

you may have spotted the weekly typographical error. Yes, correct reader Algernon FitzPercy, the word "version" should have read "vision."

You win the prize, ten weeks subscription to British Metronome And Dance Band Accordionist Gazette.

MADLINE BELL: "Hold It" (Phillips). Hold what, one might well inquire? One's nose? Or possibly one's ankle?

Good grief, I have just realised my introductory remarks could well give offence and create the impression I think this is a smelly record. Quite the reverse. This is a beautiful record and one destined to be an enormous hit.

One is just a trifle worried by these faintly suggestive lyrics and song titles. Remember "Hold On I'm Coming?" Tsk tsk tsk. For months I was convinced that meant "Hold on to my umbrella, I am coming to strike you on the nose."

Madeline sings with soul and looks like getting that elusive chart success.

CLIFF BENNETT: "Back In The USSR" (Parlophone). Ah, ha! Old Cliff is playing it cool, chaps. No cover versions of "Ob-li-di, Ob-li-da" for him... thank Gawd.

I was expecting another fifty covers of "Obby," by the Luton Girls Choir, Metropolitan Police Band, Ford Motor Works Band, Roland Kirk, Jackie Trent, Val Doonican, the Beatles, Rude Eddie and his Rock Steady Boys, but fortunately the spate seems to have ended with Jiving K. Boots lousy version.

Cliff and his band, no longer Rebel Rousers it seems, give a nice rock treatment of what is after all but a rock song and sly dig at Chuck Berry's "Back In The USA." I think sly dig is the operative phrase, or possibly "jolly jest" is apposite.

Raving piano and Cliff sings with convincing authority. Definitely top y-i-i-h-a-h rating. That, incidentally is the current cry among the rapidly diminishing band of discotheque ravers. Any veterans of the "yah boo" campaign please note.

TOPOL: "Dona Dona" (CBS). The man can sing and I won't attempt to deny it will bring hours of pleasure to many.

This is an unavoidable actuality. He has charm and the song is pretty beyond belief. This is beyond dispute.

So why am I sitting here not giving it rave reviews? Maybe Ron Moody and Topol

in one week is too much already.

Seriously, this boy's got something. Could be big. He doesn't need a motor cycle down his trousers to get hits like yer Elvis Press Lee.

PAUL JONES: "Aquarius" (Columbia). A tune from that jolly romp Hair, sung with Paul's usual quavery vibrato, with just a tinge of roughness that adds a boyish quality which, according to the configuration of the planets, should given Paul his long awaited hit.

It's a bright, energetic piece with just the right touch of desperation. Surely old Paul can't remain in the limbo forever? One misses tea and eggs on toast under the sign of the CND banner in Kilburn, where one used to conduct interviews in days of yore.

Good heavens, Stevie, Chris and Mr Jones, a veritable pageant from the past. I fully expect an album by Zoot Money's Big Roll Band in the post any minute.

On the subject of astrology — I don't believe in all this tommy rot do you?

Try this simple experiment. Gather twenty people of the same sign in a room for a long and not necessarily boring party, check with the Daily Hypocrites horoscope and see who makes it and who doesn't, who has a lousy time and who practically collapses with pleasuring the successful revels.

You can't tell me they're all going to "expect a pleasant and rewarding evening for romantic pursuits." In a word — garn.

FORTUNES: "Seasons In The Sun" (United Artists). Aye, a fine record, a ballad and one to revive the Fortunes. A Jacques Brel and Rod McKuen composition it was produced by Michael D'Abó and is at once romantic and soulful.

PIGMEAT MARKHAM: "Sock It To 'Em Judge" (Chess). Just how funky can you get? That rhythm section is too much and Pigeat (what an elegant name), shouts with ancient earthiness.

The whole bit is "Here Comes The Judge" part two, but if you dig the sound of men on guitars and drums who really take care of business, it could provide a few kicks as well as provide a lesson to some of our strictly non-swinging blues bands.

Pity the vocals aren't so funny or catchy this time.

MATT MONRO: "The Impossible Dream" (Capitol). Talking of socking it to them

No stopping the Traffic this time



STEVIE WINWOOD: looks like getting a much needed hit with a strangely danceable soul sound, continuing Traffic's trend to heaviness.

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FOLK NEWS

IT is now over a year since the great Woody Guthrie died. Pioneer of the modern folk song, Woody often borrowed from tradition and adapted it for his purpose, at the same time he sang and played many of the old songs learnt during his itinerant years.

Three albums on Transatlantic's Extra label give folk fans a chance to catch up on Woody and his songs. On "POOR BOY" (XTRA 1065) Woody is joined by the late Cisco Houston and harmonica player Sonny Terry. The album features such songs as "Baltimore To Washington," "Who's Gonna Shoe Your Pretty Feet," "Bed On The Floor," "Train Blues," a rare Guthrie instrumental with Woody on mouth-harp, "Little Darling" and "Ride Old Paint."

"SONGS TO GROW ON" (XTRA 1067) is a selection of Woody's children's songs, sung by himself, and tracks include "Clean Up," "My Dolly," "Riding In My Car" and "Sleepy Time." Woody had a fine understanding of children and what they wanted in a song as the examples on this album show.

Both these albums are vintage

Guthrie recordings and are well worth a place in any folk enthusiasts collection.

Woody was also a good political song writer and a number of his songs in that direction are heard on "PETE SEEGER SINGS WOODY GUTHRIE" (XTRA 1068). Pete has been a Guthrie protagonist for many years and, outside of Ramblin' Jack Elliott, there are few who have interpreted Woody's songs so well. This album is well worth a listen particularly for both Guthrie and Seeger followers.

"JEREMY TAYLOR — HIS SONGS" (Fontana STL 5475), presents a selection of compositions written and sung by Jeremy. For the most part they are humorous observations and comments on people, places and situations but beneath the humour Taylor is often pin-pointing weaknesses, absurdities and misfortunes with songs like "Neighbours," "Parliamentary One Step," "Young Paul" and his two poems, "Council Flats" and "The Day I Smashed The Television." Other tracks include "Blackpool" which catches the holiday atmosphere of this famous North-

ern resort, "Pizouf," an amusing and whimsical piece concerning de Gaulle and an Anglo-Saxon expatriate and "Nasty Spider," a children's song with melody and backing reminiscent of the South Africa Negro guitarists. Jeremy Taylor is one of those clever writers who can successfully employ wit of different kinds in song making this album very good listening.

CANADIAN duo, Ian and Sylvia, are heard with a selection of songs ranging from their version of the traditional blues, "C. C. Rider" to the pop hit, "24 Hours To Tulsa" on their latest album, "THE BEST OF IAN AND SYLVIA" (VANGUARD SVRL19004). This is folk "packaged as a widely saleable commodity and fits the popular conception of what folk music is. In fact this has more to do with pop than anything else. Competent guitar work from Ian backs up pleasant dueting and this is an LP with middle-of-the-road appeal but as purveyors of folk music as such they don't make it. Tracks include "Early Morning Rain," "You Were On My Mind," "Catfish Blues," and "Four Strong Winds." — T.W.

"AMERICANS IN EUROPE." Bud Freeman and Eddie Miller: Bud Meets Eddie Jimmy Witherspoon: Times Getting Tougher Than Tough, I'll Be So Glad Earl Hines: Time On My Hands; Can't We Talk It Over. Bud Freeman: Laura Wild Bill Davison: I Can't Believe That You're In Love With Me Eddie Miller: Diane Sir Charles Thompson: Church House Blues Ben Webster: La Rosita. (Fontana SFJL916).

Such agreeable jazz from the Yanks in Europe

NEW JAZZ RECORDS

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

FONTANA'S "Americans in Europe" catches no fewer than nine visiting U.S. jazzmen — if we include the other two members of the Charles Thompson Trio — at work in Europe during 1966 and '67.

It thus combines the tough lyricism of Wild Bill's Chicago-bred cornet, the almost classical breadth of Hines' piano, the vocal expressiveness of Witherspoon and other varied delights on one album.

Although names and situations look familiar, and many record buyers will have the session mates to some of these performances, all 10 tracks are hitherto unreleased material.

All but Sir Charles' piano blues, a perky soul item from the opening set of the Jazz From A Swinging Era shows, were recorded in London.

That comes from a Paris date of March 12, 1967, and Charles is resourcefully accompanied by Bill Pemberton's bass and Oliver Jackson's drums. In spite of a running-down piano, this is the winning rhythm section of the album.

"Bud Meets Eddie" is, as you might guess, a left-over from the "Tenor Of Jazz" session which features Freeman and Miller in the most compatible blending imaginable.

They are supported by the full Alex Welsh rhythm team, and the track is of as high a quality as most on the "Tenor" LP.

Wild Bill, again, is in stirring shape on "I Can't Believe," on which he is listed as working with the Hunt-Douglas-Rae-Hastings section. In fact, the bassist given on the LP, "Wild Bill Davison," is Gerry Higgins, and Fontana's Terry Brown tells me that Higgins is the man. Rae is present behind Webster's very relaxed "La Rosita."

Rae is on bass, too, for the Eddie Miller "Diane," a nice subtle performance, but Ron Mathewson teams with Jim Douglas and Lennie Hastings for Hines' "Can't We Talk," Earl's other track, full of

dazzling assaults, has Lennie only Freeman's handsome "Laura," from the June '66 session which produced "Bud Freeman Esq.," has Dick Katz, Spike Heatley and Crombie.

A programme which contains something for everyone with mainstream tastes is concluded by two from Spoon, recorded at the Bull's Head, Barnes in May, '66. He too is in full voice, sensitively supported by tenorist Dick Morrissey. It is good to know that all these record dates left a surplus of such agreeable jazz. — MAX JONES.

CHARLIE BARNET

CHARLIE BARNET: "Volume 1," Mother Fuzzy; Charleston Alley; Lament For May; The Right Idea; The Duke's Idea; The Count's Idea; You're My Thrill; Rockin' In Rhythm; Murder At Peyton Hall; I Can't Get Started; Pompton Turnpike; Night And Day; Wanderin' Blues; The Heart You Stole From Me; Cherokee; Redskin Rhumba. (RCA Victor RD7965).

Barnet (tnr, alto, sop) with various lineups. 1939-42.

POMPTON TURNPIKE, "Cherokee," "Redskin

Rhumba" — titles to conjure with if you were alive and kicking during the swing era. Charlie Barnet was associated with them, and many more popular recordings.

He led a big band which really swung, in the '39-'42 period represented on this Vintage Series release.

Whether it was the fourth great band (after Ellington, Basie, Lunceford), as Leonard Feather suggests in his liner notes, must remain in the realms of speculation. But LF is right in saying of this music that the freshness survives after three decades, though you could say as much for Cab Calloway's.

Barnet was noted, in my younger days, for his enthusiasm for the best Negro orchestras, and for Duke and Basie in particular (he wasn't a bad judge). He never ranked among the major soloists but was thought to be fair on all three saxes, and obviously influenced by Hodges in his alto and soprano work.

These characteristics, and his liking for powerful, swinging ensemble passages, are well in evidence on this album — and not only in the titles which bow to Duke and Count.

They do indeed show the way his admiration was blowing, but something of Basie (and, through him,

Herman) comes out on "Redskin" and the Skip Martin-arranged "Right Idea," for instance, and most of Barnet's alto and soprano reflects his admiration for Hodges.

Bobby Burnett's trumpet ("Can't Get," "Murder" and so on) is often Cootie-like — though he also dug Edison and Eldridge, clearly — and the whole conception of the soprano lead to the saxes, on some tracks, and the cut of such Billy May arrangements as "Rockin' In Rhythm" and "Pompton" (also May's trumpet on the latter) owe much to Ducal example.

I don't wish to give the impression that everything is derivative; much is, and influences other than Duke and Basie abound, but (to quote Feather once more): "In the borrowing process, somehow the results became strictly Barnet."

There is something of interest on every track — Bus Etri's guitar a la Teddy Bunn on "Wanderin'" to Lena Horne's young vocal, pitched somewhere between Ethel Waters and Dinah Shore, on "Thrill" — and Horace Henderson's "Charleston Alley" reminds us how good the band could sound.

It is a pity that Barnet leads only occasionally these days. But since he is on his eleventh wife, I suppose he's a bit too busy. — MAX JONES



BUD FREEMAN: compatible

IN BRIEF

■ Sarah Vaughan is impressive as ever on **WHO IS THIS GIRL CALLED SASSY?** (Fontana SFJL 963), though it certainly doesn't rate with her finest albums. The weakness, for those looking for something fresh from this fascinating singer, is to be found in her programme. Not that the songs are poor; rather that, being a live performance cut at the Tivoli, Copenhagen, they are over-familiar as Vaughan vehicles. "Misty," "I Feel Pretty," "Tenderly," "Polka Dots," "I Cried For You," "Sometimes I'm Happy," "Bill Bailey" and "Lover Man" are all very well in their way, and excellent as Sarah interprets them. They've been done by her a great deal, though, and so the set (a low-price reissue) may appeal mostly to newer devotees of Sarah's effortlessly superior singing. Accompaniment here is supplied by Kirk Stuart's trio — he also plays a comedy vocal part in "Misty" — aided

now and again by audience participation. This last includes on-the-beat applause from massed Danish hands. M.J.

■ Most of the Command albums I've heard seemed to be aimed at the jazz fringe market with musicianly, jazz-tinged sets that won't frighten away the older pop buyers. "SWEET SWEET SOUL" by Hyman (pno, organ, clarinet), Dick Hyman is no exception, Bob Haggard (bass) and Bob Rosengarden (drs) have come up with an LP that is always easy on the ears, often gently swinging and invariably tasteful. The content may be a little diluted for yer real jazz fans, but it wiles away a pleasant 40 minutes or so. The material ranges from standards ("Body And Soul") to recent hits (Otis Redding's "Dock Of The Bay") via Hyman originals ("Drop A Dime"). —B.D.

The best Blue Mitchell to date

BLUE MITCHELL: "Heads Up! Feet Down! Togetherness. The Folks Who Live On The Hill, Good Humor Man, Len Sirrah, The People In Nassau (Blue Note BST 84272.)

Mitchell, Burt Collins (tptr), Julian Priester (trmb), Jerry Dodgion (alto, flute) Junior Cook (trnr), Pepper Adams (bari), McCoy Tyner (pno), Gene Taylor (bass), Al Foster (drs)

TWO tracks lift this album way above the common rut — the Duke Pearson arrangements of "Folks" and Melba Liston's atmospheric "Len Sirrah." Maybe there's a lesson somewhere in the fact that both are slow songs and that Mitchell plays on each with the utmost economy, every note carefully placed and given full value. Just how well he plays can be judged from the fact that in each I got a feeling of slight anti-climax when McCoy Tyner took over.

Varied

The remaining tracks are nicely varied and the soloists — Mitchell, Cook, Tyner and Dodgion's flute on "Nassau" — are in pretty good nick. But they lack that extra magic of "Folks" and "Len." These two make this the best Mitchell album to date.

The rhythm section is fine and the arrangers, notably Pearson and Cook, make good use of the six horns.

Well worth a listen next time you are in your local record shop. — B.D.



McCOY TYNER

RADIO JAZZ

British Standard Time

FRIDAY (6)

4.0 am J: Big Bands (Repeated at 1.5 pm). 4.10 J: All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 4.5 pm J: C and W (Fri, Mon-Thurs). 6.30 T: As for 1.30. 7.10 H2 Jazz. Sunday. 7.10 H2 Jazz (Fri-Sat). 9.30 U: Stan Getz, Astrud Gilberto. 10.0 V: Sound of the Big Bands. 11.30 T: Barbra Streisland. 12.0 T: Hampton Hawes. 12.5 am B1 and 2: Jazz at Night.

SATURDAY (7)

2.5 am J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 6.5 J: C and W. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.0 pm E: Artie Shaw (1938-9). 2.45 H2: Radio Jazz Magazine. 9.45 M: Kurt Edelhagen Ork. 10.8 A1: Frankfurt JF (Dusko Gokjovich Quintet, Dexter Gordon Quartet). 10.30 Q: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Barbra Streisland. 12.0 T: Charlie Mingus.

SUNDAY (8)

12.5 pm J: Finch Bandwagon. 7.0 B1: Mike Raven's R and B Show. 8.5 J: Million Selling Records. 8.30 B1: Jazz On One (Peter Clayton, Leonard Feather, Benny Green). 9.0 U: (1) Barbra Streisland (2) Leonard Cohen. 9.30 E: Jazz (Pia n i s t-organist Wolfgang Dauner). 11.15 J: Jazz 12.5 am B1 and 2: Best of Jazz on Records (Humph). 12.15 T: New York with Garry Moore (Inc. Jazz, Pop, Soul Stars).

MONDAY (9)

1.50 pm J: Big Bands (Mon-Thurs). 3.45 H2: Dixie-time. 10.0 H1: Oscar Peterson Trio. 11.0 A3: Free Jazz. 11.30 T: Pop and Jazz. 11.45 A3: Jimmy Rushing (Hughes Pan-assie). 12.0 T: New Jazz records.

TUESDAY (10)

10.5 am J: Bobby Troup Show. 2.40 pm H2: Ancient Jazz. 5.0 H2: Big Band Beat (The Skymasters). 5.25 H2: Jazz 5.45 B1: Jazz today (Charles Fox). 8.15 E: Herb Geller Combo. 10.30 V: Jazz corner. 10.30 O: Jazz Journal. 11.0 U: Gospel Soul. 11.30 H1: Nightwatch (Jazz). 11.30 T: Tony sandler and Ralph Young. 12.0 T: Herbie Hancock.

WEDNESDAY (11)

8.5 pm J: Serenade in Blue. 9.15 B1: Jazz Club (Cy Laurie JB, Alan Eisdon JB, Alex Welsh Dixieland JB). 10.20 E: (1) Benny Bailey (2) Perry Como

(4) Golden Gate Quartet (5) Buddy de Franco and Oscar Peterson Trio. 10.30 Q: Jazz Club. 11.30 T: Wes Montgomery. 12.0 T: Ruth Brown, Thad Jones-Mel Lewis Ork. Clark Terry Coleman Hawkins. 12.15 am E: Jazz and Near Jazz. 12.30 M: Jazz Corner.

THURSDAY (12)

4.35 pm U: (1) Jazz records by Joachim Berendt (2) The Cream. 11.30 T: Jack Jones. 12.0 T: Jaki Byard.

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 305/189. H: Hilversum 1-402. 2-298. 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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Yet the Beatles are still defended by the musical papers as though they were the pivot of the shakey musical world. — **MUNRO TEALE**, Southport, Lancs.

MANY CRITICS are under the impression the Beatles' new LP is going back and is not original. This is not so.

Many artists will follow the Beatles along this line. The tunes are simple, yet deep and sincere—a great change from the meaningless din of Hendrix and the Cream. — **DIANA FENTON** (Miss), Douglas, L.O.M.

One THING emerges from the Beatles' new album — they are no longer a creative talent.

They struggle desperately to mimic Donovan's fairytale meanderings while trying at the same time to "blow our minds" in the shape of some pitiful Hendrix-style music. — **PAUL HODGES**, Brömsgröve, Worcester.

BEATLES — CLOTHE your bodies and let us see your lyrics naked. I find your dressed-up lyrics confusing and your unclothed bodies rather ordinary. — **TOM HOPEKIND**, Wormley, Herts.

I TAKE OFFENCE at Karl Dallas' absurd put-down of the good song, "We Shall Overcome," (MM 23.11.68), because it is not about black power, then it probably says less about the subject than Roy Harper's song.

I think Mr Dallas made this comparison in order to agree with the cynical Ewan MacColl and the Critics Group who lampooned it in their "China Rag." — **MICHAEL ROWE**, Doncaster, Yorks.

I MUST answer Miss Valerie Wilmer (MM 16.11.68) in defence of Ray Charles. Miss Wilmer admits that Charles is the idol of many musicians yet dismisses him as never having moved her "the way he is supposed to get the people going..." If she failed to be moved at his recent Festival Hall concerts, I can see little hope for her. Several hundred people seemed happily "moved" at the shows.

Miss Wilmer is guilty of forgetting the vast influence that Ray Charles the vocalist had over a generation of singers. — **JOE SYNOTT**, London W12.

THANKS FOR creating a blues page, but have we to suffer the ever growing legend of "King" John Mayall every week? According to MM (16.11.68) Mayall is the "Founder and father of the blues on this side of the Atlantic."

Surely this chair goes to Alexis Korner who got the whole scene going. Not content with this he created a form of modern blues comparable with the other side of the Atlantic. — **NIK BAK**, Stockport, Cheshire.

I WAS sickened to see a picture of the Raymondebs in your quality Melody Maker (23.11.68). I fail to understand what a bunch of vulgar strippers have to do with the world of music. If anyone went to see those Girls at Mr Raymond's Revuebar I doubt that the attraction would be music.

As far as I and my friends are concerned, it is the sort of thing music should not be associated with. — **JOHN BRISTOW**, Capel, Surrey.

IT IS evident that "The Observer" has standards which are higher than those of "The Melody Maker." Contrary to the small-time insinuations of your correspondent, Michael Smith, "The Observer" only publishes articles about pop which they believe to be well-informed and articu-

DEPARTURE OF THE FANTASTIC FOUR MAILBAG

late. Mr Smith, on the other hand, whose piece is characterised by bad grammar, misquotes, false suppositions and churlish innuendo (sic), is apparently content with an unintelligence thought necessary for the proper enjoyment of pop music.

The opposite of drooling adulation is not intellectual analysis. And intellectualisation, or "clarity of thought" as it is sometimes called, is clearly a virtue of which your writer, Michael Smith, is not capable.

Nor is he too good on facts. Socrates was a noted amateur musician; Beethoven's music was described by Freud as masturbatory; Shakespeare's greatest lines often consisted of one word, eg "Never." "Happy birthday to you" is Pericles, Act III. — **TONY PALMER**, BBC, London, W1.

AT LAST someone has spoken out! Namely Michael Smith (MM 30.11.68) on the new Beatles album. I was beginning to think nobody had the guts to pull this ridiculous intellectualism down a peg or two. — **D. EVANS**, Coventry, Warwickshire.

I WOULD like to thank the Cream for the brilliance of their final concert. They were the one group with enough ability to create a progressive sound yet remain coherent and musical. — **C. TIMMON**, Enfield, Middx.

THE CREAM'S last concert was a liberty. They played

seven worn-out, well-known numbers in fifty minutes at the first house. Why no new material, no long solos? This was not the memorable last look hoped for. It was certainly not justice to the Cream's superb ability. — **SALLY LANGSTON**, Battersea, London, SW11.

THANKS to all concerned for the MM Blues Scene at the Royal Festival Hall. It has long been my ambition to see John Mayall — not easy for a hard-up Mum in her forties.

To see as well the legendary Muddy Waters, Otis Spann and Champion Jack Dupree seemed incredible and I now like the Aynsley Dunbar Retaliation. — **RITA I. HALL**, Sidecup, Kent.

WHAT A SMASH hit article from Eric Winstone (MM 23.11.68). I hope dance musicians everywhere read it. We have Joe Loss, Ken Macintosh, Denny Boyce, Johnny Howard and Ray McVay but there are still not enough of the type of bands to persuade boys and girls on to the floor to dance together.

Beat and jungle dancing is on the way out. Melody is back. Girls want to be in the arms of males. Eric Winstone is right—we want simplicity in our dancing and dance music. — **FRANK and PEGGY SPENCER**, Royston Ballroom, Penge.



Bring on the big bands, Mr Winstone

IF THE professionalism which Eric Winstone (MM 23.11.68) crows about means anything, it should mean the development of some kind of integrity. There was little evidence of that in the jealous, petty jibes delivered under the veneer of serious musical opinion. Can he seriously claim lyrics today to be infantile after the mass of moon-June lyrics churned out in the early '50s?

Bring on your big bands, Winstone. If they have anything good to offer, they will be accepted. If the popularity of groups declines, that again will simply be the way things go.

No music in the limelight has ever completely killed any other. I often wonder who are the bigger fools—those who worry about what is in and what is out, or those who try to tell them. — **JOHN E. TAYLER**, Patchway, Glos.

● LP WINNER

WHY DOES Melody Maker have to print the mumbblings and grumbblings of the narrow-minded Eric Winstone? We've heard his sort of talk before and have become considerably bored with it.

The fact is some people can't move with the times and big bands died out—just as rock and roll and the Mersey sound did. — **M. J. MULLETT**, Berkhamstead, Herts.

YOU SHOULD make that comic Eric Winstone a regular feature. He's funnier than the Raver and Chris Welch. — **EUGENE RYDER**, London SW15.



HORACE SILVER: Blind Date remarks

I WAS dismayed by Mr Robertson's letter (Mailbag 9.11.68) on the question of the inclusion of pop groups in Jazz Expo.

Categorisation in art is merely an aid to discussion and if taken too seriously, the situation may arise where categorical placement becomes more important than artistic merit. I support Davy Graham's plea for the abandonment of the word "pop" as a category. Not only is it vague but is actually misleading.

Mr Robertson has obviously never seen the Cream perform. Their considerable musical ability cannot be denied and they are by no means the only excellent musicians on the so-called "pop" scene.

As Ronnie Scott pointed out (MM 9.3.68) these "progressive" groups are playing jazz

of a sort whether they call it that or not. Their inclusion in Expo '69 would be most welcome. — **GEOFF FIMISTER**, Liverpool.

● LP WINNER

I AM disgusted at Horace Silver's Blind Date (MM 30.11.68). Surely an acclaimed jazzman would be able to give a fairer judgment on a record other than just "rubbish." If he didn't like the Nice's Brandenburger, he should have said so and why. — **STEVE HAWKINS**, Mitcham, Surrey.

HAVING READ the article on Bob Dylan's film Dont Look Back (MM 16.11.68), I am most frustrated. Why should we Dylan fans be deprived of a general showing of this film? — **BRIAN CONDON**, Nottingham.

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Into the world of folksinging through a beer glass

Derek Brimstone entered the world of professional folksinging through a beer glass. At the Cambridge Folk Festival in 1965 to be exact. A few pints and he was ready to take on all comers in the instrumental and new talent competitions. He walked off with the first prize in the instrumental section, playing guitar and banjo, and came second in the singing events.

"I never used to sing," says Derek. "I had this little group I played with and we went to Cambridge and I thought if I could get tight enough I'd have a go for the instrumental competition. I only knew three songs and I was runner-up in the other section."

Derek didn't start playing guitar until he was 24. His previous musical experience had been playing boogie duets in jazz clubs with a friend. "I started playing guitar by accident. A bloke tried to flog it to me for £10 and in the end I got it for five. I played nothing else but classical guitar for 18 months then I met somebody who got me interested in Bill Broonzy and Ramblin' Jack Elliott. He taught me some basic blues but I didn't start singing."

Then came the Cambridge Festival. "It was just a laugh to me at first. After Cambridge I got a few bookings but what could I do with a few songs. I used to take the group along. Maddy Prior was in it. Then it dwindled and I was on my own. I got a couple of residencies at Luton and Watford. Residencies are good because they help you develop singing and chat because you have to compete. And you've got to learn new material. Also you hear lots of people which is important. But at that time I had no intention of going professional. I was working at all sorts of jobs, salesman, coalman, lorry driver, you name it."

"About two years ago I met Mike Taylor. I was resident at Hemel Hempstead club and he persuaded me to go professional and he sent me all over the country." Since then Derek has built up a following all over the country and has his first album due for release soon on the Fontana label.

As a job, Derek loves folksinging and has had no regrets about turning full time. He appreciates the advantages of such a profession having spent many years working in more mundane jobs.

His attitude is one of someone totally aware of his relationship with the audience. "If somebody pays a dollar to see you, then you owe them to do a good show," says Derek. "They call me an entertainer but I only know two or three funny songs. I involve myself with the audience. I do lots of chat. I like to see people happy and I like to think there is something of value in whatever I sing. The meat of what you do is in what you sing and play and that's what it boils down to."

Derek's repertoire covers a wide range of songs—blues, traditional, contemporary, both his own and other peoples. He aims for variety in his act and he says, "You can't put yourself in any niche. I'm a folksinger because I sing folksongs. I think what I do is good songs with a good backing. I don't go for choruses much—I do some, we all do some—but I don't specialise in it."

Derek is emphatic about a professional attitude to his work. "Professionalism is not a dirty word. If it wasn't for professionalism there wouldn't be any clubs

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DECEMBER 28th ISSUE

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WHO would relish the job of following the highly-emotional act of rabble-rouser Johnnie Ray? I can think of few who would volunteer for this chore, but eighteen-year-old Mary Contry did just that at the Garrick Club, Leigh, Lancs. — and received an ovation.

Surprisingly, because this was additionally the girl singer's first major club appearance, and she was actually standing-in for another artist who was indisposed.

Mary who hails from Turton, a small village near Bolton, is a discovery of the club's owner Roy Garrick-Jackson.

"I have been grooming her for several months now," says Roy. "I wouldn't have dared to put her in such a spot, but it was an emergency — and the members really lionised her, despite having previously given Ray a very big reception."

Leapy Lee is this week's star, followed by the Fourmost (Dec. 8), Karl Denver Trio (15) and the Dunes Show Band for Christmas week. In the New Year, Roy has booked Georgie Fame (Jan. 26), Solomon King (Feb. 23) and the Rockin' Berries (Mar. 16).

EIGHTEEN months ago, the Empress Club at Heaton

FOLK NEWS

SCOTTISH singer Jeannie Robertson has been awarded an MBE and she received it this week in London. It is thought that Jeannie is the first of the travelling people to get such an award and, apart from the Beatles, she is the only person outside the classical music field to be honoured in such a way.

The Dubliners have whole half hour on My Kind Of Folk (Radio 1) on December 11. Tonight (Thursday) they appear at the Royal Albert Hall and on Sunday are guests on the David Frost show.

Ma Grinders' Blues Mission are the resident band at the Shakedown club, the Halcyon Inn, Peterborough. Dave Kelly plays there on December 16 and Andy Fernbach follows him on December 30.

Meg Henderson is the guest of the Tower Folk Club, Tower Hotel, Walthamstow, next Sunday. The following week in the club's Christmas celi with the Chingford Morris

Men, the Home Brew and residents Dympha and Sheila Messenger, Paul and Nick Havell and Paul Wright.

A miscellany of religious music ranging widely, both historically and geographically, is presented by Charles Chilton in a five-week series Hark The Glad Sound, beginning on Radio 4 on December 12. Music will cover all periods from Gregorian chants through to modern pop music via ballads and folk-songs, spirituals and hymns.

A. L. Loyd and Anne Briggs are the featured performers at the Singers Club, Union Tavern, Lloyd Baker Street, London WC1, on Saturday, December 14 is an evening of Scottish songs with Ewan MacColl, George MacIntyre, Bob Blair, Peggy Seeger and December 21 is the club's Christmas Celi.

Folk performers will be featured in the Daily Mail New Year Show at Olympia, in half-hour spots from 7 to 7.30 each evening. Starting on December 28 the first singer will be Derek Brim-

Newcomer Mary has a dream debut at Garrick Club SCENE

able to look in, between rehearsals. The Move have already promised to put in an appearance.

BIRMINGHAM'S Salutation Stomp Club features Kid Martyn tomorrow (Friday). A jazz session in aid of Oxfam is planned for January 3 at the club.

DIARY DATES . . . Jimmy Witherspoon is due at Mothers, Birmingham, tomorrow (Friday). New Year bookings at Mothers include Spooky Tooth (Jan. 4), Bonzo Dog Doo Dah Band (11), Terry Reid (17), and Jethro Tull (26) . . . New Year's week (commencing Dec. 29) at Batley Variety Club will feature Solomon King, back from his South African tour . . . The Maynard Ferguson Big Band will again appear at Club 43, Manchester on Saturday, December 14.

Moor near Manchester was ravaged by fire. On Monday last (Dec. 2) it re-opened as Club Poco a Poco, luxuriously equipped and sporting a five-piece resident band led by trumpeter Dave Browning.

The opening week Cabaret attraction is that excellent style singer-comedienne Lorne Leslie who will be followed by the Morton Fraser Harmonica Gang (Dec. 8), Frankie Howard (15), Winifred Atwell (Christmas week), the Kaye Sisters (Dec. 29), Julie Rogers (Jan. 5), Ivy League (12), Kenny Ball's Jazzmen (19) and the Peddlers (Jan. 26).

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Fri., Dec. 6 LANCASTER UNIVERSITY
Sat., Dec. 7 ESSEX UNIVERSITY
Sun., Dec. 8 COVENTRY Mercer's Arms
Mon., Dec. 9 CHESTER, Quaintways
Thurs., Dec. 12 R.A.F. Halton

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TERRY THOMPSON BE-BOP BAND
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TUESDAY, 10th DECEMBER, 8 p.m. 10/-
KING'S COLLEGE, STRAND, W.C.2. TEMPLE TUBE

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Fri., Dec. 6th, 8 p.m.
JOHN PEEL
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TEA and SYMPHONY
Admission 5/- (Club cards)

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Open 8.30-2.30 (EX. SUN.) Fully Licensed

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EVEN AFTER 11 PM OUR PRICES WILL NOT SPOIL YOUR FUN!!!

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Malet Street, London, W.C.1
Monday, 9th December
8-12
5/6 before, 6/6 at door

CLUBS

100 CLUB
100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, December 5th
BEAT DANCE
Friday, December 6th
BILL NILE'S DELTA JAZZBAND

Saturday, December 7th
ALEX WELSH AND HIS BAND

Sunday, December 8th
MAYNARD FERGUSON & HIS ORCHESTRA

Monday, December 9th
DICK HECKSTALL-SMITH ART THEMEN QUINTET ED FAULTLESS TRIO

Tuesday, December 10th
ERIC SILK'S SOUTHERN JAZZBAND

Wednesday, December 11th
RIOT SQUAD PLUS JOHN DUMMER BLUES BAND

STUDIO 51 KEN COLYER CLUB
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Saturday, Dec. 7th, 7.30 p.m.
BARRY MARTYN'S RAGTIME BAND
Sunday, Dec. 8th, 3-6 p.m.
THE GROUNDHOGS and TONY McPHEE
Sunday, Dec. 8th, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, December 6th
1066 JAZZMEN

Saturday, December 7th
KEITH SMITH'S CLIMAX JAZZBAND

Sunday, December 8th
ERIC SILK & HIS SOUTHERN JAZZBAND

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ALEX WELSH!!
TUESDAY
THE CHICKEN SHACK!!

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SANDY BROWN

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belize Park, Oxden)
Sunday, December 8th 8-11
THE GUN

Sunday, December 15th
JEFF BECK

Wednesday, December 11th
DOC K'S BLUES BAND

CALIFORNIA BALLROOM
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Friday, December 6th
THE CHIFFONS
Saturday, December 7th
THE LOCOMOTIVE
Car Park—Supporting Groups—Bar extra.

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AT 33-37 WARDOUR STREET, W.1

FRI., DEC. 6th (8.00-5.00 a.m.)
THE ALL-NITER SESSION
BLUEBEAT SOUL R&B
TONITE EXCITEMENT PLUS
BACK BY DEMAND
★ **SOUL BROS.**
★ **BABY MAY**
THE MAZE
WELLINGTON KITCH
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SAT., DEC. 7th (7.30-6.00 a.m.)
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MR. EXCITEMENT!!
★ **DAVE DAVANI**

FIVE PLUS
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75 MINUTES OF
SENSATIONAL ACTION
PACKED SOUL FROM

★ **JERRY CONLEY ROAD SHOW**

DIRECT FROM U.S.A.
JOHNNIE FARLOWE
WHISKEY-MAC
CONLEY GO-GO GIRLS

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DON'T MISS THE GREATEST
DISCOTHEQUE SOUNDS WITH
THE VERY LATEST PRE-
RELEASES OF SOUL AND R & B
ON THE ATLANTIC LABEL
WHEN
★ **JOHNNIE WALKER**
PRESENTS
UPTIGHTAN' OUTSIGHT

IT'S BACK WITH GUEST
ATLANTIC RECORDING STARS,
FILMS, SURPRISES, A MUST

WED, DEC. 11th (7.30-11.30 p.m.)
TONIGHT
AN ALL STAR SHOW
IT'LL BE A GROOVE
THE ORIGINAL
★ **DRIFTERS**
FEATURING
HERMAN COFIELD
ROBERT RIVERS
WILLIAM MORRIS
FUNKY FEVER
JOHNNIE FARLOWE

THURSDAY
ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C1.

AT THE BULL, Barnes Bridge
JIMMY WITHERSPOON
DICK MORRISSEY, TERRY SMITH
AND TONY LEE TRIO

BICKLEY ARMS, Chislehurst
Julia Daig, Peter Bond Quartet.

BIRD CURTIS Quintet, CUBANA CLUB, Albert Road, Ilford, Every Thursday.

BOBBY BREEN Terry Smith, Lord Napier, Thornton Heath

CITY OF LONDON COLLEGE MOORGATE EC2
PATRICK DANE
AND THE
FRONT LINE
BIG BRASS SOUL SOUND

FULHAM JAZZ CLUB
KING'S HEAD, FULHAM BOWY.
BARRY MARTYN BAND
LICENSED BAR. DANCING

JAZZ AT THE TORRINGTON
High Road, North Finchley
Every Thursday
Dec 5 — Humphrey Lyttleton,
Kathy Stohart and John Acard.
Dec 12 — Sandy Brown

JEFF REED
JAZZ ORGAN & DISCOTHEQUE
EVERY THURSDAY. APPEARING
SOON, FROM THE U.S.A. TEDDY
J. JOHNSON, THE GRAPES,
HAYES

THURSDAY cont.

MUSICA ETERNA
"Roebuck," Totl. Crf. Rd.

NEW ORLEANS JAZZ
JOHN KEEN BAND
Railway Hotel, Putney. Free

THREE TUNS, Beckenham.
DAVE QUINCY Quintet Next
Thursday Mike Westbrook Band.

WATFORD JAZZ CLUB
CLOCKHOUSE BAR
52A HIGH STREET, WATFORD
FROG ISLAND J.B.
Britain's top Trad Bands every
Thursday 8 p.m. onwards.

"WHITTINGTON," PINNER:
JOE DANIELS HOTSHOTS.

FRIDAY
ALBANY JAZZMEN, Romford
Football Club.

ASGARD with **MANDRAKE**
PADDLE STEAMER Plus Pale
Green Limousine lights at Rail-
way Tavern, Angel Lane, Strat-
ford, E15.

BILL STAGG, Lord Napier,
Thornton Heath. Also Sunday
lunch time. Musicians welcome.

BIRD CURTIS Quintet "Combina-
tion," West Street, Brighton.
Starts 11.15 p.m. Free. Quintet
enquiries 01-693 2061.

BLUES SCENE, Half Moon, Put-
ney:
STEVE MILLER DELIVERY

ELMER CRUMBLEY'S JAZZ
BABES, Red Lion, Brentford.
HARROW INN, ABBEY WOOD,
THEN
INTERNATIONAL STUDENTS HO.,
GT PORTLAND ST, W1.
PATRICK DANE
AND THE
FRONT LINE
BIG BRASS SOUL SOUND

HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
FRIDAY, DECEMBER 6th
LAST NIGHT
TERRY SMITH
COLIN PETERS QUINTET
JOHN PETTIFER TRIO

JAZZ IS ALIVE AND WELL.
Dec. 13, 7.30 pm. Conway Hall,
Red Lion Sq. WC1. An evening
with Mike Westbrook. Tickets 5/-,
7/6, 10/-, 12/6, from 6 Lewisham
Way, SE14.

NEW ERA JAZZBAND
Elm Park Hotel, Hornchurch

ROYAL OAK, Tooley Street,
S.E.1. M.J.S. Club
SEAMAN, ART ELLEFSON, COLIN
PURBROOK QUARTET.

SAM APPLE PIE
Waltham Forest Tech Walthamstow

THE BREWERY TAP
ST. JAMES STREET, E.17
RENDELL/CARR QNT.
Licensed bar, 2 mins. St James'
Street Station

THE VILLAGE
Sir John Cass College, Jewry
Street, E.C.3. Aldgate tube. Bar.
5/- 8-11.30.

SUNDAY cont.

BILL BRUNSKILLS Jazzmen,
Fighting Cocks, Kingston.

BILL GREENOW
STRONG JAZZ WITH
SANDY BROWN
12-2 p.m. Prince of Wales, Dalling
Rd., Hammersmith (next Ravens-
court Park Tube).

BLACK BOTTOM STOMPERS,
Green Man, Blackheath.

BLACK PRINCE Hotel, Bexley,
Kent. From U.S.A. Chart Busters.
THE BANDWAGON

Bottleneck Blues Club
RA-HO-TEP
Pale Green Limousine Lights
Railway Tavern, Angel Lane,
Stratford, E.15. Xmas party,
Dec. 24. Details later.

COOKS, CHINGFORD
Royal Forest Hotel
JAZZ ON A PLATEAU
BILL NILE GOODTIME JAZZ

CY LAURIE JAZZCLUB
Bedford Corner Hotel
(Off Tottenham Court Rd.) W.C.1.
Bar to 11.30 p.m.

DENNIS FIELD, lunchtime,
Green Man, Plumstead.

ELM PARK HOTEL
New Era Jazzband Lunchtime
Jam Session.

ERIC SILK, Thames Hotel,
Hampton Court.

GUN, CROYDON, Phil Brown.

JAZZ AT THE ISLAND
PAT SMYTHE TRIO
EVERY SUNDAY, 12-2 P.M.
"ISLAND QUEEN," 87 Noel Rd.
Islington, N1 (nr Angel). CAN
5507.

JAZZ AT WOODFORD
SID HALLIDAY COMBO
with **JO SEARLE**
at Old Ignation Sports Club,
Lechmere Avenue, Southend Road
(opp. Lamb's Garage), Woodford.

JAZZ ROOM, HAMBROUGH
TAVERN SOUTHALL, REOPEN-
ING TONIGHT 8 pm WITH
BOBBY BREEN, TONY LEE TRIO,
MIKE DANIELS Deltas, O.M.T.
Croxley.

THE COPPER
JAZZ ON TOWER BRIDGE
PETE KING
TONY LEE TRIO
Commencing 8 pm.

TOBY JUG, Tolworth, Surrey.
Chart Topper
JOE COCKER

AT THE PLOUGH, S.W.9.
JIMMY HASTINGS
BIRD CURTIS Quintet, Green
Man, Blackheath Hill, Free.

BLACK PRINCE HOTEL,
Bexley, Kent. Terry Lightfoot.

GOthic JAZZBAND, Earl of
Sandwich, WC2.

PYE RECORDING ARTISTS
SHAKY VICK
AT THE CROWN, BOREHAM-
WOOD

MONDAY cont.

Oxford Blues Loft Opening Night,
SMOKEY RICE
"Victoria," Oxford The S.R.B.B.
are the good. They still have a
few free nights around Christ-
mas. Where are the Blues Clubs
of the North and West Country?
For free advice on club start-up
and SRBB gigs: 01-373-0591, 9
pm-10 pm weekdays. Long live
Otis Spann and Eric Clapton

READING, "SHIP" Duke
Street, KEN COLYER.

THE RESURRECTION
BLACK BULL, WHETSTONE, N20
CURTIS JONES
PLUS JOHN WALDEN'S
WORKSHOP
+ PALE GREEN LIMOUSINE

TUESDAY
AT THE PLOUGH, ILFORD
TOMMY WHITTLE

ERIC SILK, 100 Club, Oxford
Street.

"GEORGE," MORDEN: TERRY
LIGHTFOOT.

HENRY'S BLUESHOUSE
JO-ANN KELLY
Crown Hotel, Station St.,
BIRMINGHAM.

HOT MUSIC, Eggy Lay and The
Layabouts, Green Man, Plum-
stead, S.E.18. Commence 8.45 pm.

SAMMY RIMINGTON, Lord
Napier, Thornton Heath.

SLOUGH "GOOD COM-
PANIONS": ALEX WELSH.

WEDNESDAY
BIRD CURTIS Quintet, Brockley
Jack (near Catford). Free.

BLACKBOTTOM STOMPERS,
Green Man, Blackheath.

BLUES AT CITY
SMOKEY RICE
BLUES BAND
CITY UNIVERSITY, ST. JOHN'S
ST. EC1. Tube: Angel. Only 3/-.

FELTHAM "CRICKETERS,"
BOB WALLIS. Next week, Kenny
Ball.

GOthic JAZZBAND, Earl of
Sandwich, WC2.

HITCHIN, Hermitage Ballroom,
Steve Lane's Southern Stompers.

NEW SEDALIA, Holloway
Castle (opposite Holloway Prison).

TOBY JUG, Tolworth, Surrey.
From U.S.A.

BOBBY PARKER
AND
THE CHICKEN SHACK

HOPBINE nr. N. Wembley Station
THE TOMMY WHITTLE CLUB
presents
This Thursday, Dec. 5th
TUBBY HAYES
QUARTET
Next week, Dec. 12th
PHIL SEAMAN

marquee

90 Wardour Street London W.1
Thursday, December 5th (7.30-11.00)
★ **JOE COCKER**
★ From SWEDEN
★ **SLAM CREEPERS**

Friday, December 6th (7.30-11.00)
★ **LOVE SCULPTURE**
★ **FOOD**
★ **DREAM POLICE**
★ **SLEEPY**

Sunday, December 8th (7.30-10.30)
★ **BLUE RIVERS**
★ **HIS MAROONS**
★ **TV PERSONALITY**
★ **STUART HENRY**

Monday, December 9th (7.30-11.00)
★ **THE FREE**
★ **STEVE MILLER'S DELIVERY**

Tuesday, December 10th (7.30-11.00)
★ **LED ZEPPELIN**
(New THE YARDBIRDS)
★ **BAKERLOO**
BLUES LINE

Wednesday, December 10th. CLOSED
Tuesday, December 17th
★ **THE WHO**

marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

BLUESVILLE '68 CLUBS (The Harnsey Wood Tavern, 376 Seven Sisters Rd. N.4. 2 mins. walk from Manor House Tube)
FRIDAY DECEMBER 6th
THE TASTE

NEXT FRIDAY 13th DECEMBER! **TEN YEARS AFTER!** FRI., 20th DEC. **FAMILY!**

SAVOY (FORMERLY WITCHDOCTOR) CATFORD
SATURDAY, DECEMBER 7th
AMBOY DUKES

EVERY SUNDAY THE STEVE MAXTED SHOW

BURTON'S · UXBRIDGE
SAT. THE SKATALITES
DEC. 7th

EVERY FRIDAY THE STEVE MAXTED SHOW SAT., DEC. 14th **THE SPECTRUM**

the **KILLING FLOOR** blues
Sale rep. JOHN EDWARD ENT. AGENCY
01-806 4645/6494

MOTHERS High St Erdington B'ham.
8 p.m.-Midnight
SAT., DEC. 7th **AYNSLEY DUNBAR RETALIATION**

EIRE APPARANT Also CARAVAN (Ex-Soft Machine)
SAT., DEC. 7th **AYNSLEY DUNBAR RETALIATION**

8 p.m.-late Admission 8/6
SUN., DEC. 8th FROM U.S.A.
Voted World's No. 1 Blues Singer
JIMMY WITHERSPOON

THE BAL TABARIN adjoining TAVERN, DOWNHAM WAY, BROMLEY, KENT
South-East London's New Jazz Club
Saturday, December 7th, proudly presents 8-Midn't
KEN COLYER AND HIS JAZZBAND
ADMISSION 7/6 FULLY LICENSED AMPLE CAR PARK
Monday, December 9th 7.30-11 p.m.
S.E. London's Brightest
DISCOTHEQUE
FURTHER DETAILS PHONE: 698 0952

BROKEN WHEEL SCENE RETFORD, NOTTS.
SATURDAY, 14th DECEMBER FROM U.S.A.
JERRY CONLEY ROAD SHOW
plus WAGES OF SIN plus CONLEY GO GO GIRLS

KLOOKS KLEEK RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSDEAD, N.W.6
THURSDAY, DECEMBER 5th **FERRIS WHEEL**
TUESDAY, DECEMBER 10th **ROY HARPER**
plus JOHN THOMAS BLUES BAND
Thurs., Dec. 12th: THE WEB Tues., Dec. 17th: JULIE DRISCOLL
Plus D.J. PAT B.

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
from December 23
For 2 weeks
DAKOTA STATION
and
PETER KING QUARTET
plus
BEN WEBSTER
and
STAN TRACEY TRIO
From December 23, for 2 weeks
JON HENDRICKS
with
RONNIE SCOTT
and 'THE BAND'
UPSTAIRS
Fri., Dec. 6) THE
Sat., Dec. 7) SPECTRUM
47 Frith Street, W.1
Gerrard 4752/4239

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 Tel. 01 240 0584
 Hours: 9.0-5.30 All day SAT

ALTO SAXOPHONES
 SELMER Mk. VI, new £179
 YAMAHA, new, complete £141
 CONN, immaculate £90
 MOHNER, perfect £60
 SELMER Mk. VI Soprano, new £152

TENOR SAXOPHONES
 SELMER Mk. VI, new £205
 BUFFET, new £195
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 MODEL 6435, new, complete £77
 PENNSYLVANIA, excellent £65

FLUTES
 GEMINHARDT, Low B, new £148
 NOBLET, new £73
 MONNIO, superb £60
 DESCHAMP, wood, excellent £43

FOR THE FIRST TIME IN BRITAIN
REGINALD KELL
 "Signature," "Geometric" and
 "Kelltone" mouthpieces
 for all clarinets and saxophones
 Send for Free Brochure

CLARINETS
 SELMER Series 10, new £120
 LEBLANC Fk. Bb, immaculate £60
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 OLDS SUPER, new, complete £200
 OLDS RECORDING, immaculate £140
 OLDS AMBASSADOR, new £114
 MAYNARD FERGUSON, new £113

TROMBONES
 KING 38, new, complete £188
 KING 28, new, complete £163
 KING TEMPO, new, complete £124
 YAMAHA, extra large bore, new £84
 YAMAHA, large bore, new £79

ARTISTS WANTED
 1/- per word

ENTERTAINMENTS REQUIRED
 for open air performances in Greater London during Summer 1969. Complete presentations only. — Details to Box 7981.

GO-GO girls urgently required by large agency for extensive tour England and abroad. Send photo, etc. to — Inter-City Artists Ltd. 60 Stratford Road, Birmingham 11.

SOLO GUITARIST entertainer required for Capri Ristorante, 43 Buckingham Palace Road, SW1 Tel. 01-834 4343.

TWO GO GO dancers for immediate work. — GRC 8169.

WANTED!
 Two attractive young ladies (17-19 years) for North London's leading discotheque. No experience necessary.
 Phone 348 2923, a.m. or p.m.

HOTELS
 1/4 per word

STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. A.A./R.A.C. recommended. — 37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1585.

FIRST-CLASS AGENCY
 113 WESTBOURNE GROVE, LONDON, W.2
 01-727 3507
JIM DAWSON
 have work and are looking for

- SOUL GROUPS
- 4- TO 5-PIECE GROUPS with or without lead girl vocalist
- COLOURED GIRL VOCALISTS — duets and trios

FOUNDATIONS CLEM CURTIS FLIRTATIONS WORLD OF OZ CLYDE McPHATTER RARE AMBER JULY DAVE KUBINEC

Sole representation of the above artists —
CLASS MANagements LTD.
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PUBLIC NOTICES
 1/4 per word

DOWN'S VISTA AGENCY intend to apply to the Leicestershire County Council for a licence to carry on an Employment Agency for Persons in the Entertainment Industry at No 18 Redwood Avenue, Melton Mowbray. Sole proprietor being myself, **EDWIN CHARLES DOWN'S**. ALL OBJECTIONS and the grounds therefore, must be submitted in writing to the Town Clerk, Leicestershire County Council, Glenfield, Leicester, within 14 days from the date of publication of this advertisement.

EEL PIE ISLAND. In respect of the club licence applied for, if granted, only properly enrolled club members will gain admittance.

EMPLOYMENT AGENCY Licence. I, Margaret Mary Kennedy, known as Margaret Kennedy, intend to apply to the Council of the County Borough of Oldham for a licence to carry on an employment agency for theatrical and variety artists at 233 Rochdale Road, Oldham. Such agency to be known as the Pat Lewis Agency. All objections and the grounds therefor, must be submitted in writing to Town Clerk, Town Hall, Oldham, prior to Wednesday December 18, 1968.

EMPLOYMENT AGENCY (or training School) Licenses. I Peter Angus Critchley Rice (known as) Peter Rice, intend to apply to the Westminster City Council for a licence to carry on an Employment Agency for Musicians, Theatrical Artists and Singers at 301 Wardour Street, London, W.1. Such agency to be known as PETER RICE ORGANISATION. All objections and the grounds therefore must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, S.W.1. within 14 days from the date of publication of this advertisement. **RIFKIN EXISTS.**

SPECIAL NOTICES
 1/4 per word

ACKNOWLEDGED as the best!
IVOR MAIRANTS' POSTAL CIPHERSTYLE GUITAR. Largest selection of guitars in stock. — Particulars: **IVOR MAIRANTS MUSICENTRE**, 56 Rathbone Place, London, W.1.P.I.A.B.

SITUATIONS VACANT
 1/- per word

FOOTE REQUIRE young man for clerical and general duties. — Phone GER 1811.

GO GO DANCER TALENT COMPETITION. Cash prizes, plus contract. — Telephone 01-882 0055 (day).

MAKE THE SCENE, book our artists in your area and earn commission. — Details Box 7914.

SALESMAN REQUIRED for West End Hammond Organ showroom. — Box 7995.

SUPER GO-GO girls needed. — Mrs Julian-James 876 9711.

TOPLESS female group requires musicians. 40 per week. — Enquiries and engagements Box 7961.

WANTED, YOUNG Song Plugger, preferably with experience, for a rapidly expanding record company. — Box 7991.

SITUATIONS WANTED
 1/- per word

GENUINE BOOKINGS only!
 Professional Go-Go dancer / DJ experience. Anytime. — PROspect 9711.

YOUNG EXPERIENCED road manager, seeks position. — Malcolm Chapman TUD 2051.

YOUNG MAN, licence, own car, own van, passport, will do anything profitable. — 863 3495.

SITUATIONS WANTED
 1/- per word

GENUINE BOOKINGS only!
 Professional Go-Go dancer / DJ experience. Anytime. — PROspect 9711.

YOUNG EXPERIENCED road manager, seeks position. — Malcolm Chapman TUD 2051.

YOUNG MAN, licence, own car, own van, passport, will do anything profitable. — 863 3495.

Classified Advertisement Department
 "MELODY MAKER", 161-166 Fleet Street, London, E.C.4
 Enquiries: FLEET STREET 5011, Ext. 171, 176 & 234

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

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MUSICIANS WANTED
 1/- per word

ABLE top young tenor. Top reading and busking. Top money 3 front line showband, no ties, working U.K. Start Madrid April. — Paul Chris, 10 St. John's Terrace, Kings Lynn, Tel. 5209.

ACE PROGRESSIVE lead guitarist required urgently for Jaspers Inferno. Must be SE London. — 654-2984

ACOUSTIC GUITARIST, dark haired, folk-flamenco style. To back gypsy dancer. London. — Box 7986.

A FEW vacancies available for Reed players. RAMC Staff Band, Ash Vale, Aldershot, Hants.

ARE YOU WORKING? No? Then contact R. J. C. Artists Management, London's Leading Musicians agency 01-573 6648.

BASS (ALTO) players for North London rehearsal band. — 14 Coniston Rd, N.17.

BASS for Bluesy band. Good gear essential. — GER 6666.

BASS/GUITAR, known rock/blues band recording. — WR49422.

BASS GUITAR, doubling guitar, for big band, must be good reader. — Box 7988.

BASS GUITARIST for group in S.W. London area, genius not required. — Phone 648-2789

BASS GUITARIST wanted for harmony group. — 01-604 2479, 7-9 pm.

BASS / LEAD vocals, summer season. — 800 3170, Young.

BLUES GROUP forming. Bass, rhythm/organist, some vocals, SE London. — Box 7983.

COLDSTREAM GUARDS BAND. Vacancies exist for principal cornet-trumpet, oboe and bassoon, excellent prospects. — Apply Director of Music Coldstream Guards, Duke of York's Headquarters, Kings Road, SW3.

CREATIVE TRUMPET, organ, bass, others, form band, Franklin / Charles / originals. — 499 5843 evenings.

DAVE HOWARD requires guitarist, good reader, residency. — J.M. Ballroom, Dundee.

DRUMMER REQUIRED for experimental group. Technique and ideas essential. Provisionally rehearse only. Recording pending. West London. — Tel. John, ACO 2449.

DRUMMER / VOCALIST for famous restaurant, good hours and wages, must read, no time wasters. — 785 8754.

ESTABLISHED lead and semi-pro trio quartet require pianist, 30/40, S. London, all Saturday and Friday. Commence 1969. — 01-674 2892.

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LEAD GUITAR vocalist (Irish) for pro showband start January 1. — Phone (Denis) 2 to 5 pm, MAC 0872.

LEAD TRUMPET, must be good reader, big band. — Box 7989.

OLIVER/MORTON pianist, S. London band. — 500-3826, evenings.

ORGAN BASS for composing / experimental guitarist, drummer. — 443 3693 after 6 p.m.

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 £40 to £50 per week
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TRUMPET (IRISH), good young, trumpet player for pro showband. — Phone (Denis), 2 to 5 pm, MAC 0872.

URGENTLY REQUIRED
 GIRL organist and GIRL drummer
 for established recording group
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URGENTLY WANTED
 DRUMMER/VOCALIST
 DYNAMIC SHOWMAN
 High standard essential in jazz, soul, and pop. Lead vocals not necessary, but an advantage.
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VACANCIES exist in the Royal Signals Band for Woodwind, Brass, Percussion and String Players. Applicants between the ages of 15-30 years should write to the Director of Music, Royal Signals, Catterick Camp, Yorkshire.

WANTED, Drummer, Bass guitarist, for reforming musically ambitious group. — VIK 2221.

WANTED, residence, South London ballroom Young trumpet player, also bass guitarist, read / busk. — 01-764 8779.

WANTED
 YOUNG LEAD GUITAR BASS AND ORGANIST
 Under 21. Recording group.
 Phone: PAD 4344
 AFTER 1 p.m.

ORGANIST
 URGENTLY REQUIRED FOR WORKING SEMI-PRO GROUP
 (good musician, vocals an asset)
 PHONE: 01-368 3049

ORGANIST for big band, must be good reader. — Box 7987.

ORGANIST for top blues outfit. — REG 9233.

ORGANISTS, GUITARISTS, BASSISTS and SAXOPHONISTS. If you are a semi or professional artist in search of a new group, contact G.M.E. We can help you channel your talent in the right direction. — 01-989 5952.

ORGANIST, join semi pro band. W. London. New year. — 890 4290.

ORGANIST/PIANIST, bass guitar and drummer, wanted to form quintet. — Ring Welwyn Garden 27203 after 7 p.m.

ORGANIST, SEMI-PRO experienced for versatile jazz based group. — 504 8377.

PIANIST and drummer for family house. — Ring 607-5664.

YOUNG, EXPERIENCED TENOR SAX
 for PRO Pop Group
 Must be versatile and doubling vocals. Top money guaranteed.
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YOUNG VOCALIST / bass guitar, for established group. Record and work waiting. London area. Also accommodation. — Phone immediately 0202 48547.

VOCALISTS
 1/- per word

HARMONY SINGER seeks group needing vocal strengthening. — Box 7996.

MALE vocalist requires work with small band or trio (standard, pop). — 01-500 3544.

MUSICIANS WANTED
 1/- per word

PIANIST / HARMONY vocals, must read, for club Good money. — Rees, 13 Jeffcock Road, Wolverhampton. Tel. Wolverhampton 23267, after 10.30 pm.

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ENGAGEMENTS WANTED
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 Minimum charge 2/8d.

ABLE accomplished accordionist. — 876-4542.

ABLE accomplished pianist. — 876-4542.

ACCORDION AVAILABLE. Residency/gigs. Large experience. — 274 5767.

ACCORDION/TRUMPET. — 592-6030.

A DRUMMER needs blues or jazz job, keen rehearse. — Slough 44027.

ALTO AVAILABLE gigs. — Mac 3655.

ALTO/BARI/clt. 907 3112.

ALTO CLARI. — Day 499 3821.

ALTO/TENOR. Clar. — CLI 4811.

ALTO / TENOR / Clarinet Read, busk, jazz, Young, transport. — 01-203 2015.

ALTO/TENOR/clar. Gigs. — Redhill 61044.

BASS and drums, ex. pro. Marshall-Ludwig, require work, transport. No messing. — Box 7994.

BASS / BASS guitar. Read / busk. — 845 0665.

BASS/BASS guitarist, busk read. 874 4567.

BASS B/GTR/GIGS. — 01-449 3221.

BASS (DOUBLE) seeks world cruise or similar. — Box 7962.

BASS, GOOD group. Residency or band. — 673-1939.

BASS GUITAR / Vocals / Writer. Good reader. Experienced young. pro requires residency with band, home or abroad. — Box 7985.

BASS GUITARIST, ex-blues band, own transport, seeks working group. N. London. — 883 0671.

BASS GUITARIST, ex Universal Showband, seeks cabaret work or similar with similar type band. Immediate work essential. Travel anywhere. — 204 3254.

BASS GUITARIST (good gear), seeks blues group (local). — 41 Whitwell Road, Plaistow, London, E13.

BASS GUITARIST, pro, ex name group, requires work. — Dave 722 5203.

BASS (STRING). Amplified/read/busk, vacant 7th, 14th, 31st. — 850 5418.

BASS STRING amplified, some free dates, jazz/dance band anywhere. — Derek, Burgh Heath 51921 (Surrey).

CALYPSO FOLK, Impromptu singer, guitar. — 01-735 9706.

COLOURED ORGANIST SEEKS SOUL GROUP. — Tel. YORK. 743 0283 AFTER 6 p.m.

CONGA / BONGOS / drums. — 242 5855.

DEDICATED CREATIVE, lead and drummer. Seek position with pro progressive group, west coast Blues influenced (good year). — Phone BYW 1470 or LOD 3142.

DOUBLE BASS (amplified), experienced, read, busk, straight, cabaret. — John Beddingfield, 01 472 4006.

DRUMMER AVAILABLE, experienced all types, own transport. — 01-586 1828.

DRUMMER AVAILABLE, experienced, pro, Ludwig, needs progressive group, blues or good original group, no rubbish. — Incebourne 47100 between 4.45-7.

DRUMMER AVAILABLE for pub or group work, experienced. — 624 2104.

DRUMMER AVAILABLE. — 550 5218, 739 9442.

DRUMMER. County/western. Pop experienced. — 578 4978, West London.

DRUMMER, DANCE / JAZZ / BEAT, night. — 902 7017.

DRUMMER LEAD singer / writer available. — Ivan, 674 1599.

DRUMMER, Ludwig, transport, wide experience / BBC and area. — 556 9455.

DRUMMER RELIABLE. — 452-3917.

DRUMMER seeks WORKING group. — 807-2778.

DRUMMER, SWINGS, gigs, residency 25 54078.

DRUMMER TO JOIN bass, piano or organ, jazz standards / pop. Weekends, London area. — 626 2897, Dave, before 2 p.m.

DRUMMER TO JOIN pro group. hair and good equipment etc. essential. — Please write to Smith, 36 Nightingale Road, N.W.10.

DRUMMER, young, experienced (reader), seeks reputable residency. — Tel. LAR 6304.

DRUMMER, YOUNG EXP. RECORDING ETC., SEEKS PRO. BLUES OR UNDERGROUND GROUP WITH PROSPECTS IMMEDIATE WORK ONLY. — 679 3856, South London.

DRUMMER 20, pro. Ludwig. seeks great new young group. — 472 7480.

DRUMMER. — 01-883 5122.

EXCEPTIONAL YOUNG DRUMMER, eager to join or help form new group. — Tel. Lennoy, W.S. 23097.

EXPERIENCED BANJOIST, EXPERIENCED DRUMMER, sight reader, swings, TV, top cabaret, seeks residency from New Year, age 37, genuine offers only please in confidence. — Box 7995.

FEMALE DRUMMER / Vocalist, requires work into group. N. London. — Box 7982.

GROUPS, GROUPS, GROUPS. Don't waste time auditioning anyone and everybody. If you are professional member in join your group. — Contact G.M.E. We have the cream of the pop world on our register. — 01-989 5952.

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MALE vocalist requires work with small band or trio (standard, pop). — 01-500 3544.

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