

Melody Maker

October 28, 1967

9d weekly

STONES RUSH OUT NEW LP

WHO
KILLED
U.F.O.



CENTRE PAGES

JAZZ EXPO A SMASH SUCCESS

—may be annual event

ALREADY the eight-day Jazz Expo '67, which began at London's Royal Festival Hall last Saturday and continues until Sunday at the Odeon, Hammersmith, has been pronounced a great success. It is almost certain to be repeated next year.

Promoter Jack Higgins told the MM that on the strength of advance bookings alone the festival was a commercial success. "It's going to be an annual event," he said.

U.S. impresario George Wein, Newport Jazz Festival organiser who is presenting Jazz Expo along with Harold Davison and Jack Higgins, spoke to the MM from Paris on Monday. He said: "The Festival in London is a great success, that is for sure. We have wanted for some time



MILES: Sunday



SARAH: Saturday

to do a really large festival like this in London. It has finally come about, and all our hopes and expectations are justified.

"There is no question that if we can continue to have the support of Pan American Airways and the U.S. Travel Service, then this festival will be back. Without that support, or some form of subsidy, it would be impossible to continue touring Europe because costs have gone so high. But I believe we can make this an annual event."

Tonight (Thursday) Jazz Expo stages the American Folk-Blues Festival with Sonny Terry and Brownie McGhee, Son House, Bukka White, Little Walter, Hound Dog Taylor, Odie Payne, Koko Taylor, Dillard Crume and Skip James.

Tomorrow's programme stars the Thelonious Monk Orchestra, with Clark Terry, Phil Woods, Jimmy Cleveland, etc. and Herbie Mann Quintet. Saturday features Sarah Vaughan and her trio, the Gary Burton Quartet and Guitar Workshop.

And Sunday's final programme is shared by the Miles Davis Quintet, with tenorist Wayne Shorter, and the Archie Shepp Quintet with Roswell Rudd and Grachan Moncur (trombones).

REVIEWS ON PAGE EIGHT



JAGGER: album track runs for 15 minutes

Gold disc for U.S. LP

A NEW album by the Rolling Stones is to be rush released next month.

The album is finished and it will be released with a cover that is described as "a completely new technique in album covers"—by mid November.

The LP will have nine or 10 tracks. One has been written by Stones bass guitarist Bill Wyman and the remainder by Mick Jagger and Keith Richard. One track on the album runs for 15 minutes.

The album is the first production by the Stones themselves.

The group's press officer Leslie Perrin said on Monday that there was no news about the next Stones single.

The group's American album "Dandelion" has been awarded a Gold Disc. It has been the fastest selling Rolling Stones album ever and is their seventh Gold Disc in a row. Their U.S. single "Dandelion" / "We Love You"—switched for the States—is also selling heavily.

The Melody Maker received a cable this week from film producer Carl Foreman denying that he ever considered Mick Jagger for a part in the film version of The Virgin Soldiers.

The cable read: "Mick Jagger press agent Leslie Perrin absolutely correct in saying Mick Jagger will not appear in The Virgin Soldiers mainly because I never for one moment considered him for any role and never, repeat never, offered him any part in the film."

PLAY-AN-INSTRUMENT MONTH

SPECIAL
SUPPLEMENT

MELODY MAKER POP 30

- 1 (1) MASSACHUSETTS Bee Gees, Polydor
- 2 (2) THE LAST WALTZ Engelbert Humperdinck, Decca
- 3 HOLE IN MY SHOE Traffic, Island
- 4 (11) BABY, NOW THAT I'VE FOUND YOU Foundations, Pye
- 5 (5) THERE MUST BE A WAY Frankie Vaughan, Columbia
- 6 (7) HOMBURG Procol Harum, Regal Zonophone
- 7 (8) FROM THE UNDERWORLD Herd, Fontana
- 8 (6) THE LETTER Box Tops, Stateside
- 9 (17) ZABADAK ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 10 (4) FLOWERS IN THE RAIN Move, Regal Zonophone
- 11 (13) WHEN WILL THE GOOD APPLES FALL ... Seekers, Columbia
- 12 (9) REFLECTIONS ... Diana Ross and the Supremes, Tamla Motown
- 13 (12) ODE TO BILLIE JOE Bobbie Gentry, Capitol
- 14 (10) EXCERPT FROM A TEENAGE OPERA Keith West, Parlophone
- 15 (20) YOU'VE NOT CHANGED Sandie Shaw, Pye
- 16 (14) THE DAY I MET MARIE Cliff Richard, Columbia
- 17 (15) KING MIDAS IN REVERSE Hollies, Parlophone
- 18 (29) AUTUMN ALMANAC Kinks, Pye
- 19 (16) BLACK VELVET BAND Dubliners, Major Minor
- 20 (18) ITCHYCOO PARK Small Faces, Immediate
- 21 (19) LET'S GO TO SAN FRANCISCO ... Flower Pot Men, Deram
- 22 (21) JUST LOVING YOU Anita Harris, CBS
- 23 (—) SAN FRANCISCAN NIGHTS Eric Burdon and the Animals, MGM
- 24 (28) YOU KEEP RUNNING AWAY ... Four Tops, Tamla Motown
- 25 (—) LOVE IS ALL AROUND Troggs, Page One
- 26 (22) YOU'RE MY EVERYTHING Temptations, Tamla Motown
- 27 (30) BIG SPENDER Shirley Bassey, United Artists
- 28 (—) IF THE WHOLE WORLD STOPPED LOVING Val Doonican, Pye
- 29 (—) I CAN SEE FOR MILES The Who, Track
- 30 (25) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Decca

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POP 30 PUBLISHERS

1 Abigail; 2 Donna; 3 Island; 4 Welbeck/Schroeder; 5 Chappell; 6 Essex; 7 Lynn; 8 Barton; 9 Lynn; 10 Essex; 11 United Artists; 12 Jobets; 13 Ascop; 14 Robbins; 15 Carnaby; 16 Shadows; 17 Galto; 18 Davray/Carlin; 19 Scott-

Soloman; 20 Avakak/Immediate; 21 Carter/Lewis; 22 Chappell; 23 Schroeder/Slamina; 24 Carlin; 25 Dick James; 26 Jobete/Carlin; 27 Campbell Connolly; 28 Immediate; 29 Fabulous; 30 Tyler.



PROCOL HARUM: still climbing with 'Homburg' at No. 6

US TOP TEN

As listed by "Billboard"

- 1 (1) TO SIR, WITH LOVE Lulu, Epic
- 2 (2) THE LETTER Box Tops, Miala
- 3 (3) NEVER MY LOVE Association, Warner Bros.
- 4 (4) HOW CAN I BE SURE Young Rascals, Atlantic
- 5 (5) EXPRESSWAY TO YOUR HEART Soul Survivors, Crimson
- 6 (6) IT MUST BE HIM Vikki Carr, Liberty
- 7 (7) SOUL MAN Sam & Dave, Stax
- 8 (10) YOUR PRECIOUS LOVE Marvin Gaye and Tammy Terrell, Tamla
- 9 (—) A NATURAL WOMAN Aretha Franklin, Atlantic
- 10 (—) INCENSE AND PEPPERMINTS Strawberry Alarm Clock, Uni

TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) SCOTT Scott Walker, Philips
- 4 (4) DR ZHIVAGO Soundtrack, MGM
- 5 (—) UNIVERSAL SOLDIER Donovan, Marble Arch
- 6 (5) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 7 (—) BREAKTHROUGH Various Artists, Studio Two
- 8 (10) WALKER BROTHERS STORY Walker Brothers, Philips
- 9 (—) RAYMOND LEFEBVRE Raymond Lefevre, Major Minor
- 10 (7) HIPSTERS, FLIPSTERS, FINGER POPPIN' DADDIES Geno Washington, Piccadilly

DON'T MISS NEXT WEEK'S MELODY MAKER

DAVE DEE
reviews the singles in
BLIND DATE



TUBBY: severe jaundice

Tubby Hayes taken ill—misses tour

TUBBY HAYES has been forced to quit Peter Burman's Jazz Tete A Tete package tour and will be off work for several weeks with a severe attack of jaundice. His place on the tour, which stars Dakota Staton, has been taken by tenorist Peter King. Peter Burman told the MM: "Tubby made the opening night of the tour at Nottingham but was obviously very ill. His doctor says he may be out of action for five or six weeks."

Tete A Tete dates include the Pavilion, Hemel Hempstead tonight (Thursday), Acton Town Hall (28), Portsmouth Guildhall (29), Birmingham University (30), Southampton University (31), Fairfield Hall, Croydon (November 1), Stoke-on-Trent College of Further Education (3), Lewisham Town Hall (4) and Arts Theatre, Cambridge (5).

DAVE JOINS UP

DAVE DEE lead singer with the Dave Dee, Dozy, Beaky, Mick and Tich group, currently at number nine in the MM Pop 30 with "Zabadak" has applied for membership to the National Air Guard.

Dee is a qualified pilot and wishes to join the other pilots who make up the service and are on call at any time for emergencies in ferrying drugs and blood plasma to hospitals, and assisting the RAF in air-sea rescue.

On October 27 the group go to Holland for TV shows on October 28 and 29. They tour Scandinavia from November 24 to December 29.

NOVEMBER RELEASE FOR CLIFF SINGLE

CLIFF RICHARD, Frankie Vaughan, Gladys Knight and the Pips and the Pretty Things all have singles released on November 10.

Cliff's follow-up to "The Day I met Marie" is "All My Love," coupled with

"Sweet Little Jesus Boy." Frankie Vaughan follows "There Must Be A Way" with the oldie "So Tired." The B side is "If I Didn't Care." Gladys Knight and the Pips' new single is "I Heard It Through The Grapevine" and is "I Heard It Through The Grapevine" and the Pretty Things single—the first on the Columbia label—is "Defecting Grey."

JOHN WALKER COLLAPSES AFTER TV SHOW

JOHN WALKER collapsed after appearing on Top of the Pops last week.

He had just finished singing his new single "If I Promise" on the programme when he collapsed. A doctor diagnosed nervous exhaustion and ordered him to rest.

A spokesman told the MM: "John was feeling very ill but insisted on doing the show."

He flew over to Ireland for a few days rest over the weekend and a series of personal appearances at record shops this week was cancelled.

He is expected to resume work next week and appears on Dee Time (November 4).

ACTION CHANGE

THE Action are to have a new name. The group have decided to change their name and the new name will be announced at their Saville Theatre concert on Sunday (29).

They are currently recording a new single, written by Action singer Reggie King.

STEVENS' BACK

AFTER three months lay-off in order to "re-think" his musical direction, Cat Stevens is lining up a ballroom and club tour to start in mid-November.

A new single will be released around the same time. It will be one of his own compositions, a ballad, with a simple treatment.

Cat has now decided to spend half his time recording and writing songs and the re-



mainder doing in-person appearances in Britain and abroad. During his lay-off, he has turned down three film offers because the parts were "unsuitable."

SPENCER SINGLE

THE SPENCER DAVIS GROUP go into the studios next week to record four tracks from which they will select their next single. Three of the titles are originals by Spencer and Eddie Hardin.

Also next week, they will complete an album for United Artists which is to be released at Christmas.

PROCOL DELAY

PROCOL HARUM were due to leave for the States on Monday but had to postpone their departure until yesterday (Wednesday)—after manager Tony Secunda finalised various negotiations for Procol and the Move.

"Homburg" crashed into the Billboard Top 100 at 66 for the first time this week, and their album "Procol Harum" is steadily climbing the album chart.

NEW TOM DISC

TOM JONES was due in the studios yesterday (Wednesday) to cut a new single, scheduled for release on November 10. No title was available at press-time.

An extra date has been added to Jones' tour with the full Ted Heath band and Kathy Kirby. It is Hull ABC on November 25.

NEWS IN BRIEF

BYRDS guitarist Dave Crosby has split with the group after being "asked to leave" by leader Jim McGuinn. He will be replaced by Gene Clark, who left the group to go solo.

Sharon Tandy guests in Top of the Pops Sunday (29) and Dee Time (November 11).

Tucker Finlayson, bassist with the Acker Bilk band, was married to Margaret Moore at Hampstead Register office on Saturday. After the wedding, the couple and Acker were interviewed on Saturday Club.

American country singer Jim Ed Brown arrived in London on Monday. He is to discuss recording with Tom Springfield and appears on the Frost programme today (Thursday). Helen Shapiro and Harry Secombe will launch National Youth Club week at a rally in London's Trafalgar Square on Sunday (29). The Stan Tracey Quartet and the Gordon Beck trio play

London's Ronnie Scott club on Sunday (29).

Jackie Trent has a new album "Stop Me And Buy One" released on November 10. Negotiations are under way for her to make an album with husband Tony Hatch. His record, Budd Johnson appears with the Danny Moss Quartet and Jeannie Lambe at London's Purcell Rooms on Monday (30). The Ivy League guest in Swingalong throughout this week.

Engelbert Humperdinck's TV series kicks off on November 3 with Shirley Bassey as special guest... the Moody Blues have switched from Decca to Deram and have a single "Nights In White Satin" released on November 10... Radio One DJ Stuart Henry makes his debut on the Juke Box Jury panel on October 25... the Artwoods have been re-booked for Strasbourg after their British Week success.



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BIG SPENDER	5/6
SWEET CHARITY	6/6
WHERE AM I GOING	6/6
IF MY FRIENDS COULD SEE (O.S.)	6/6
I'M A BRASS BAND (O.S.)	6/6
LOVE LETTERS IN THE SAND	6/6
TEENAGE OPERA (Greaser Jack)	6/6
SPARKY (Neal Hobb) STAGE BAND	6/6
THE LAST WALTZ	6/6
THERE MUST BE A WAY	6/6
WALL STREET RAG	6/6
ALL YOU NEED IS LOVE	6/6
IF YOU'RE A RICHMAN	6/6
JUST LOVING YOU	5/6
TWO FOR THE ROAD (MANCINI)	5/6
BORN FREE (STAGE BAND)	12/6
TONIGHT IN TOKYO (WZ)	12/6
MARZI-GRAS (SAMBA)	5/6
LEGEND DE LA PUSTA	6/6
SPEAK LOW (STAGE BAND)	10/6
THERE GOES MY EVERYTHING	5/6
WITH A LITTLE HELP	5/6
WHEN I'M SIXTY-FOUR	6/6
ROSS OF PEABODY	5/6
IF I WERE A RICH MAN	5/6
SOMETHING STUPID	5/6
POPPET ON A STRING	5/6
MAINE (O.S.)	5/6
SO WHAT'S NEW (O.S.) ALPERT	6/6
ENTRY OF GLADIATORS (SWING)	5/6
MUSIC TO WATCH THE GIRLS	5/6
TUJUAN JUMP	6/6
THE MILLIARDAIRE (CHA CHA)	6/6
SUNRISE, SUNSET (WALTZ)	5/6
SHADOWS OF YOUR SMILE	5/6
SOMEWHERE BY MY LOVE (WZ)	5/6
SWINGIN' SABAHI	6/6
AFRICAN BEAT	6/6
BEAT MUSIC No. 1	6/6
BEAT MUSIC No. 2	6/6
EDLEWEISS (WZ)	5/6
WORK SONG (HEB ALPERT)	5/6
PEKSIAN MARKET TWIST	4/6
BACK THE KNIFE (O.S.)	5/6
BEATLES (O.S.) MEDLEY	6/6

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POCKET BOOK OF BUSKERS No. 1 (BLUE SKIES, PRETTY BABY, ETC.)
POCKET BOOK OF BUSKERS No. 2 (DARK TOWN STRUTTERS, JA-DA, MARIE, ETC.)
PARADE ALBUM FOR BUSKERS No. 3 (ALICE BLUE GOWN, BABY FACE, ETC.)
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Kinks may visit U.S. next month



• DAVIES

THE Kinks, whose new single "Autumn Almanac" moved up to 18 in the MM Pop 30 this week, will probably visit America in November or December. They will go for TV and promotion on a new US single featuring two tracks not yet released here—"David Watts" and "Afternoon Tea."

The group appear in Belgium on November 17 and 18.

JAZZ AT CRAWLEY

SIX Sussex bands blow in a two-day jazz contribution to Crawley Arts Festival, beginning Monday (30) at the Grasshopper, Tilgate. Crawley's New City Jazzmen, in their 10th anniversary year, kick off the first session which includes the Adrian Charman Trio, Norman Goodall Quartet and ragtime pianist Brian Haresnape. The second part, on Monday week (November 6), features Brighton's Martinique Jazz Band, the Walker-Martin Seven from Horsham and the Crawley-based Alan Thompson Mainstreamers.

NEW PRICE SINGLE

A NEW Alan Price single, "Shame," written, recorded and published by Price, will be released on November 3.

No B-side title was available at press-time. A new LP "A Price On His Head" will be released in time for the Christmas market.

NEW LEE DISCS

BRENDA LEE plans to record two singles during her three-week visit to Britain. If there is time she may also do an LP session.

Brenda flies into London on Sunday (29) for radio, TV and cabaret dates.

Among her bookings are: Pop Inn (31), Eamonn Andrews Show (November 5), Juke Box Jury (8), Saturday Club and Dee Time (11).

Melody Maker

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FILM AND MUSICAL SCORE OFFERS FOR BEE GEES

THE Bee Gees, still at number one in the Pop 30 with "Massachusetts," have been inundated with writing offers including a possible West End musical and six feature films.

Yesterday (Wednesday) Barry Gibb went to Twickenham Studios to see rushes of the new film, Wonder Wall, and will decide in the next few days whether or not to write the music for it.

TOUR OF AUSTRALIA DUE

Next Monday, Robert Stigwood, of NEMS, flies to America to finalise the Bee Gees tour. They are expected to do about three weeks in the States, earning around 400,000 dollars.

They will then do a two-week tour of Australia.

Rehearsals for the group's Southern-TV film, Cucumber Castle, start next week. There are also plans for the film to be extended to an hour and re-shot in colour for the American market.

WHO TOUR

THE Who open their first British tour since their return from the States — at Sheffield on Saturday. Joining the Who on the bill are Traffic, the Tremeloes, and the Herd.

The tour plays Sheffield's Oval Hall (October 28); Coventry Theatre (29); Newcastle City Hall (30); Liverpool Empire (November 1); Kingston Granada (3); Walthamstow

Granada (4); Nottingham Theatre Royal (5); Birmingham Town Hall (6); Kettering Granada (8); Maidstone Granada (9); Slough Granada (10); and the Nelson Imperial Ballroom (11).

KIRK TO TOUR

ROLAND KIRK'S QUARTET, which begins a two-week season at London's Scott Club on October 30, has been booked for a series of British club, concert and university dates.

The tour begins tonight (Thursday) at Durham University and the rest of the bookings so far are: Club 43, Manchester (28); Playhouse Theatre, Nottingham (November 5); London's Dopey Dicks (15); Opposite Lock Club, Birmingham (16); Bradford (17) and Club 43, Manchester (18 and 19).

NEW HERD DISC

THE HERD, currently riding high at number 7 in the Pop 30 with "From The Underworld," will have a new single released on November 17.

It will be another Howard-Blaikley composition with an arrangement by "straight" composer Reginald Tilsley. The group recorded it yesterday (Wednesday).

Their new album, due in mid-December, will include six tracks written by Peter Frampton and Andy Bown.

KEITH'S NEW SIDE

A NEW B side has been set for Keith West's next "Teenage Opera" single, "Sam."

Instead of "Paranoic Woodcutter's Theme," the B side will now consist of interviews with children.

Foundations record follow-up single

THE Foundations, with a leap from 11 to 4 in the Pop 30 with "Baby, Now That I've Found You" record the follow-up single and tracks for their first album today (Thursday).

The group yesterday (Wednesday) started work on four colour-TV films for America. They will be shot in and around London's Bayswater district.

The Foundations make their debut at London's Saville Theatre on November 5.

Their one-nighters include: Edgware (tomorrow), St Leonards (28), a charity show at the Londoner Hotel, London, W.1 (29), Purley (30), Billy Smart's Circus, Clapham Common (31), Worthing (November 2), Carisbrooke Hall, Paddington (3), Bath (6) and Forest Gate (7).

HOLLIES PRODUCTION

THE first single produced by Hollies Productions will be "Bird Has Flown" by a



• CLARKE • CILLA • HENDRIX

Glasgow group, the Society, which will be released on the Deram label on November 17.

The record was produced by Allan Clarke and written by two of the group, Dave Douglas and Robbie Burns.

CILLA SINGLE

RELEASE date for Cilla Black's new single has been set for November 17.

The A side will be a Continental song, "I Only Live To Love You," with English lyrics by Norman Newell. The

B side has yet to be recorded. Cilla has withdrawn from the ABC-TV Christmas spectacular, in which she was to have starred with Bruce Forsyth and Frankie Howerd, because of pressure of other TV commitments and completion work on her film, Love Is A Four-Letter Word.

HENDRIX/MOVE

DATES have now been confirmed for the Jimi Hendrix Experience-Move tour which starts at London's

Royal Albert Hall on November 14.

The bill is completed by the Pink Floyd, Amen Corner, the Nice, Eire Apparent and the Outer Limits. Comper is Pete Drummond.

After London, the tour plays Winter Gardens, Bournemouth (15); Empire Liverpool (18); Coventry Theatre, Coventry (19); Guildhall, Portsmouth (22); Sofia Gardens, Cardiff (23); Colston Hall, Bristol (24); Opera House, Blackpool (25); Palace Theatre, Manchester (26); Civic Hall, Chatham (December 1); Dome, Brighton (2); Theatre Royal, Nottingham (3); City Hall, Newcastle (4); and the City Hall, Sheffield (5).

ONIONS RETURN

THE RED ONIONS, the Australian jazz band, has returned from a Polish tour, including the Warsaw Jazz Festival with Roland Kirk and Georgie Fame.

The group plays Botley Jazz Club tomorrow (Friday). Other dates include Bristol (28), Morden (29) and Hampstead (30).

WAY OUT FRONT!

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MM/28/10/67

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Fashion flash: beads are out, leather's in!

BEADS are out . . . leather's in! It's the most amazing fashion switch round in years. London's popsters, flopsters and finger-popping has-beens have leapt overnight from kaftans, Clapton hairstyles and beads to leather jackets and knee-length boots.

It happened on Vanilla Fudge night at London's Speakeasy last week. Popstars Peter Frampton of the chart-high Herd appeared in a Marlon Brando jacket, Jeff Beck turned up encased in leather, and there was so many other expensively dressed rockers it looked like the Ace Cuff annual ball.

Switch

P. P. Arnold and Eric Clapton had new hairstyles, while Alan Price hadn't changed at all. Reason for the big-switch? Kaftans aren't rainproof!

Roger Daltrey, John Entwistle, Keith Moon, Ray Tolliday, Kit Lambert, Chris Stamp and TV star Penny Valentine in merry drink-up prior to Saville freak-out.

If a brick comes down your chimney, could it be Green, Smythe and Prince? . . . Alan Price's group Happy Magazine featuring Pete Kirtley sound great, and so does Alan's newie "Shame."

Bob Dylan has changed his voice altogether, spies inform us: "He sounds like a different geezer altogether." Does that mean he's altogether?

Boring

Now for some boring ravings, just to prove we're not all mad . . . Bee Gees Gibb brothers took delivery of a 1954 Rolls Royce last week . . . Stand by for more thrilling news.

Alan Bown collecting toys for underprivileged children. Toys should be sent to Toyland, 86 Turnham Green Terrace, Lon-



The **RAVER'S** weekly tonic

RAVER'S POSTCARD



'I know that's the Windmill but this still doesn't look like Archer Street'

don W4 . . . Bee Gees celebrations took Mike and Robin Gibb to Paris and Barry to Athens and Rome. Barry looking for a villa where he can do some quiet composing.

Among the drunken throng celebrating Acker Bilk's tenth anniversary at the 100 Club last week were Spencer Davis, Humphrey Lyttelton, Kenny Ball, actress Barbara Jefford and husband John Turner, Alan Elsdon, Jazz Scene's Teddy Warwick and Steve Allen, Sandy Brown, Jim Godbolt, Jack Higgins and Bill Kinnell.

Frank Zappa has added a Wife and Daughter to the Mothers. Latest addition — Daughter — has been named Moon. Suggestions for a middle name welcome. How about mud?

Mrs Miller, Capitol Records' one-time big money maker has been dropped by the label. Nothing personal. She just wasn't selling. Well that's good news at least.

Paul Jones' new single "Sons And Lovers" out on November 17.

Bassist Ronnie Wood always looks cheerful . . . Organist Jon Lord congratulates MM on our

"Pop In Chains" bit. Andy Bown of the Herd would like it known he is not Andy Brown . . . Keith Moon agrees, "The Ventures In Space" is a gas.

Fantastic response to the Buy-The-Beautiful-Bob Dawbarn-A-New-Pair-Of-Trousers-Fund. We've had a cheque for two shillings from journalist Dick Tatham, one penny from readers Nick and Marilyn of Deal, Kent, and tenpence from folk writer Tony Wilson. Says Dawbarn: "I've got enough for a zipper, but I'll settle for braces and turn-ups." Which gives you some idea of the state of the nether garments currently in use.

Saga

Have you Herd Who can Move the Traffic? Maybe it's the Jefferson Airplane. (Ha ha, sai readers. Wot a wet lot of weeds they must be up at MM).

The Saga Of the Smelly Single continues: Mystery Pong Disc Part III — "Tony Hall Enterprises wish to inform the Raver they do not use fish-glue to stick labels on records. Any unidentified odour must be attributable to the device used by Tony Hall for licking labels — his crippled cat Marmalade."

Captive

John Hopkins' copy of the MM avidly read by our captive audience at Wormwood Scrubs.

Bob Dylan's manager Albert Grossman in town on Monday . . . Tubby Hayes ill with jaundice.

Max Roach bought an English sports car at the Motor Show for his wife Abbey Lincoln, and ordered a Rolls Royce, but

will have to wait until the firm adjust production to include all the safety features compulsory on cars in the States.

It's not worth reading the Sunday Supplements unless you are a spy who runs a car . . . Declaimed Bob Dawbarn: "My bald patch is a sign of virility." "But it's only a small bald patch," replied Alan Walsh. As he spoke, 800 Lancashire readers cancelled their orders.

Lies?

What lies will they cook up this week? How about Cliff Richard, Mick Jagger, Jimi Hendrix and Moshe Dayan to star in an MGM production of The Bible Meets Bonnie And Clyde with screenplay by Charles Curran? Singer Jane Morgan says the Savoy Hotel audiences hardest she ever worked for. Thought For The Week: We strongly tip the Monkees for future stardom.

NEW AMERICAN TRIP BEING FINALISED

RELEASE DATE FOR NEW CREAM ALBUM

A DATE has now been set for the release of the Cream's album, "Disraeli's Gears." It will be issued by Reaction on November 3.

A new American trip for the group will be finalised by Robert Stigwood, of NEMS, when he visits the States next week. The itinerary is expected to include a concert at the Hollywood Bowl.

DUSTY FOR JAPAN

DUSTY SPRINGFIELD, currently in Australia, has already been asked to return to the Checkers Club, Sydney, in August, 1968. A second visit to Japan is also being negotiated for next year.

Dusty's album, "Where Am I Going," will be released on November 17.

She returns to America from Australia next week and is due back in Britain in mid-December.

EPISODE SIX OFF

EPISODE SIX leave for a 16-day trip to Germany on November 13 — travelling via Luxembourg to tape shows for both the German and English Services.

The group's latest single "I Can See Through You" is issued in Germany on November 3.

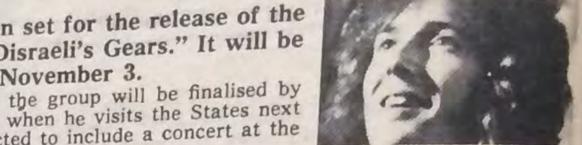
FLOWER POT MEN

THE Flower Pot Men, who were due home from Denmark tomorrow (Friday), are to stay for two days to play open air concerts in Copenhagen.

Their new single, "A Walk In The Sky," is released on November 10.

WEBSTER'S DATES

AMERICAN tenorman Ben Webster, back in Britain for Jazz Expo '67, is staying on to play a few club and concert dates. He appears at Manchester's Club 43 on November 3, 4 and 5, and does a Bristol concert with Coleman Hawkins on November 17. Dates are still coming in, and Webster is already booked for Bexley on December 1.



CREAM: at Saville

Archie Shepp in concert at Newcastle

ARCHIE SHEPP'S Quintet will play a concert in Newcastle on November 8. The group continues at Cambridge Students Union (9), Leeds (10) and Manchester's Club 43 (11 and 12). The Shepp Quintet then goes into London's Scott Club on November 13 for two weeks.

BROWN FOR SWEDEN

BLOSSOM TOES and the Crazy World Of Arthur Brown visit the Swedish Youth Fair in Gothenburg from November 16-22.

The Toes will do TV and concerts at the fair and there will also be a special "Blossom Day" organised in their honour.

Their new LP "We Are Ever So Clean" is released on November 28.

TIME BOX

TIME BOX, who appeared at the last Windsor Festival, may visit Russia in January.

Their publicist Gaby Sturmer said: "Lead singer Mike Patto, who used to sing with the London Schools Jazz Orchestra who asked to go with the orchestra on a trip to Russia. He explained about the group so now the whole group is going."



SHEPP

TEN YEARS AFTER

TEN YEARS AFTER will make their second American trip next February, doing a tour of colleges and concert dates which will include visits to Greenwich Village, Chicago, and the West Coast.

On November 17 they go to Paris for two days, for a concert and two TV shows. Then, on December 4, they start a week of concerts and TV in Scandinavia.

NEXT WEEK

PLAY AN INSTRUMENT MONTH

WEEK TWO

NEXT WEEK

Kid Martyn Band invited to New Orleans Festival



MARTYN

DURREL BLACK, president of the New Orleans Jazz Club, told the MM last Friday that he intended inviting the Barry Kid Martyn band to the first New Orleans International Jazz Festival, which takes place from May 12 to 19, 1968.

The festival, says Black — who came to London last week with Harald Dejan's Olympic Brass Band and the Southern Travel Directors Council (see page 10) — celebrates the 250th anniversary of the founding of the city of New Orleans.

Said Black: "The accent will be on New Orleans jazz, but programmes will include the best of other types of jazz, and also U.S. folklore. Bookings are not yet settled, of course, but I am hoping to bring over the Papa Bue band from Denmark, Barry's band from your country and several more European groups."

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JIMI HENDRIX

WHY do so many people criticise Procol Harum's "Homburg" hit for sounding like "A Whiter Shade of Pale"?

"It's not like 'A Whiter Shade Of Pale,'" said Robbie Trower, guitarist.

"It's a different rhythm," said Dave Knights, bass guitarist.

"A different tune altogether," said B.J., drummer.

"Different words too," said Matthew Fisher, organist.

"In fact the only thing that's the same is the group," said Dave, "and even that isn't! Robbie and B.J. joined after 'A Whiter Shade Of Pale.'"

Could Procol Harum's follow-up to "A Whiter Shade Of Pale" have possibly sounded any different? Obviously, no — because the group is Procol Harum — and that is their music. "A Whiter Shade of Pale" was a giant, worldwide hit record made by a group who had their own, unique sound. And "Homburg" is just as much Procol Harum. It's their sound.

Some people say "Homburg" wouldn't have been a hit without "A Whiter Shade Of Pale."

Enter scribe Keith Reid — the man behind the group: "That's rubbish! There were 20,000 advance orders for 'Homburg' so that's how many it sold on the strength of 'A Whiter Shade Of Pale.'"

"And now it's sold over 100,000 copies, is doing fantastically well in America and crashed into the Australian top ten the day it was released. That's not because of 'A Whiter Shade Of Pale.' That's because of its own merit."

Do Procol feel there is resentment of success — and especially resentment of Procol Harum because their success was so quick, so decisive?

"It's a natural reaction," said Dave, "but it is about time people stopped being so stupid about success. It's a ridiculous thing to keep going on like that. The people who say things like that just don't listen."

"Let's face it," smiled B.J., "most people were running down Procol Harum's follow-up even before they heard it! They seemed to want to run it down and say we couldn't do it again—which really is stupid because it is that very attitude which is going to discourage and prejudice people against pop music—and certainly will just shut down their

Stop knocking 'Homburg' and just listen

minds and their ears to new, original and progressive records that take some listening to before you can grasp the full meaning.

"What I don't understand is that everybody liked the sound of 'Whiter Shade of Pale' but objects to the sound of 'Homburg,' which is ridiculous."



BY
NICK
JONES

KIKI DEE is one of that quite large group of British artists who are big names on the Continent yet can't find that elusive British hit.

Reviewers invariably include a sentence which runs: "Kiki is bound to have a big hit sooner or later, though this may not be it." Her current single, "Excuse Me," got good reviews and excellent radio and TV exposure yet still hasn't shown in the Pop 30.

READING

Kiki is philosophical about it all.

"I'm always reading that it is harder for girl singers to make it in Britain, but I don't think it is really true," she says. "After all there are a lot of girl singers around who always do well in the chart."

MERIT

"Mind you, I think it is easier, in a way to make records on the Continent. It's not such a trendy market — in Britain you always have to fit with the current fashion or trend, on the Continent they take each record more on its own merit."

Kiki had a major success at the San Remo Song Festival two years ago and she has been invited back in January. She will also be one of the stars at the Midem Festival in February and an American trip is being lined up for December.

CONCENTRATE

"But I really want to concentrate on Britain now," she says. "You can't rush round doing TV in eight



KIKI DEE

IS IT HARDER FOR GIRLS?

different countries — you must concentrate on one at a time.

CONTRACT

"Another thing is that I've done more TV and recording than anything else. I want to do more live stuff."

What makes anybody choose the hard world of showbusiness for a career? "Singing is something I've always done," says Kiki. "I went straight from school to work with a dance band in Leeds and I signed my first recording

contract with Philips four years ago when I was 16. I suppose really it's just ambition that keeps you in the business. It gets in your blood. And deep down I've got a lot of confidence."

"My ambition is really to do a musical — like all girl singers I want to act, but I think it is dangerous to do too many things at once."

SINGLE

"The main thing at the moment is to get a hit record. I won't put out another single until I'm sure it's a hit song. It's funny about my records, they all seem to start off selling very well and then suddenly stop."

ORGAN

I suggested Kiki try writing a song for herself. "I used to try a long time ago," she said. "Actually I want to get myself a small organ and do some more things."

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Tell me all about God—in 12 seconds

MY current nightmare is that I'm sitting in front of the idiot box waiting for it to warm up when an interviewer looking remarkably like Jonathan King.

"So," he says to the benign looking gent with acrobatic eyebrows sitting next to him. "So you are the Archbishop of Canterbury. That presumably means you believe in God. Tell me about God and why you believe in Him. You have 12 seconds — or you would have had if I hadn't taken six of them introducing you."

Far-fetched? Maybe, but Jonathan's Saturday Good Evening show isn't all that far removed from my nightmare. In fact after As You Like It and now Good Evening I'm tempted to think the BBC has a gentleman's agreement with ITV to make Dee Time look good.

I know Jonathan's little weekly ramble is intended for what he calls "our age group" and that may explain why my ageing brain finds it almost impossible to understand what's going on. They change subjects and interviewees so fast, I'm just digesting what the film producer said when I find we are already halfway through the latest Young Meteor explaining that his novel of degradation in Sidcup High Street isn't really pornographic.

But then I suppose that's pop culture. As long as you know the name of this week's book you don't want to clutter your mind by actually reading it.

What puzzles me is that Jonathan King wrote about the show in a recent MM: "For too long discussions and interviews have been either frivolously superficial or obscurely complicated."

"There must be an audi-

DAWBARN'S EYE-VIEW



ON POP TV

ence for deeper analysis combined with good sounds and humour." There is, Jonathan baby. There IS.

"Let's not get pretentious or phoney or idiotically sure of our own judgments," he says. OK, I'm chastened, but he did add: "Write and let me know if you like, what you like, what you don't like."

If Good Evening is the nadir of Pop TV, few of the other shows have much to be self-satisfied about. I still find Simon Dee's TV personality most unsympathetic, his jokes ex-cruciating and most of his questions trivial. But then eight million views probably can't be wrong.

GRAZE

The old war horse Joke Box Jury continues its predictable course after being put out to graze in its mid-week pastures. The Monkees have lost that first gloss of novelty, though the supporting cast sometimes lifts it over the teeny boppers' heads.

The spectaculars and big star shows follow the same old formula — even the dancers seem interchangeable except for that bright lot on the Rolf Harris programmes.

GHASTLY

And there remains the greatest puzzle of all. Why do singers allow all those comedians to take up half their guest spots with all those ghastrly duets?

If it wasn't for the 1948 Show I'd be forced to switch on Radio One.



TOWNSHEND

Who, minus freak outs and smash ups

"THE Fudge do this, don't they?" muttered Pete Townshend, arm circling in the time honoured manner, as the Who thundered through their Saville Theatre show on Sunday. 'Twas a gentle jest at the Vanilla Fudge who had earlier taken the histrionics of beat to the ultimate in demagoguery.

The Fudge appeared to be involved in continuous self-flagellation, waving their arms in supplication, falling back exhausted, pulling expression of Biblical pain and intensity, and treating simple tunes like "People Get Ready," and "Eleanor Rigby" as Wagner might have scored "Three Blind Mice."

The Who eschewed ye olde violence. No freak-outs, but plenty of "Substitute," "Pictures Of Lily," "Summer Time Blues," "Shaking All Over," "My Generation," and "A Quick One While He's Away."

Pete played double-necked guitar, Keith galvanised his nine drum kit, Roger and John sang and played with drive and enthusiasm.

It was a welcome return to Britain for the Who and a chance for the Fudge to really show their paces after their tour fiasco. — CHRIS WELCH.

FERGUSON

MAYNARD FERGUSON was all set to take a week's holiday before returning to the States but the enterprising proprietor of Club 43, Ernie Garside, persuaded him to appear at the Club with ten local semi-pros and two pros, most of whom haven't played together before.

Of course, there were some rough patches, but this just added to the excitement. Mind you, Ferguson's dynamic personality, brash exuberance and brilliant musicianship obviously stimulated the guys to surpass themselves. Knighthood must be awarded to altoist Gary Cox, heavily featured throughout, to Jack Bell for his fine leadership of the brass section, to trumpeter Barry Whitworth for keeping pace with Maynard in "Fox Hunt," and to the sparkling and driving rhythm section of Joe Palin (pno), Dave Lanane (Bass) and Bob Gillespie (drs) who swung like the proverbial clappers.

Boland band makes it memorable

JACK HUTTON REPORTS FROM PRAGUE

Ferguson himself was absolutely stupendous. Just to hear his staggering technique on "Danny Boy" was alone worth the admission price. And he so obviously enjoyed himself. —ALAN STEVENS.

BURTON 4

FORGET the Stones-Hendrix haircuts, the Zapata moustaches, and whether or not it's all a ploy to sell jazz to the young (what's so terrible about that?) and listen, listen, if you can to the Gary Burton Quartet at the Ronnie Scott Club for the rest of this week.

At the moment, Burton (vbs), Larry Coryell (gtr), Steve Swallow (bass), and Bob Moses (drs) are putting over their message to the jazz In Crowd — Monday night was packed with more musicians, British and American, than I've ever seen in there before — but sooner or later this music must burst out to a much wider jazz public.

Guitar-vibes set-ups somehow mentally prepare you for something on jazz for the jet set lines and if you have any such ideas, forget them. For this must be one of the most rewarding groups in terms of music and excitement in jazz today.

The elements which have fused together in Burton's music are many and yet the overall effect is never one of ragbag eclecticism. Coryell, for instance, brings to the group something of the earthy primitivism of the pop scene allied to an astonishing technique in one so young, but there are strong elements too, particularly on ballads.

Moses is one of that incredible new breed of "free" drummers who, together with Coryell on the faster themes, builds shattering polyrhythmic barrages of sound which, whilst never stating the obvious, creates a propulsive element which is at times almost frightening.

But freaking out is not all. There is subtlety and restraint when it's needed.

Finally, however, it is the total group feeling which is the most remarkable thing about this new unit. After only one hearing, I'm going to stick my neck out and say that if these four stay together, don't chase too many Fillmore and Avalon will o' the wisps, this could be one of the most important jazz combos of the past decade. —CHRISTOPHER BIRD.

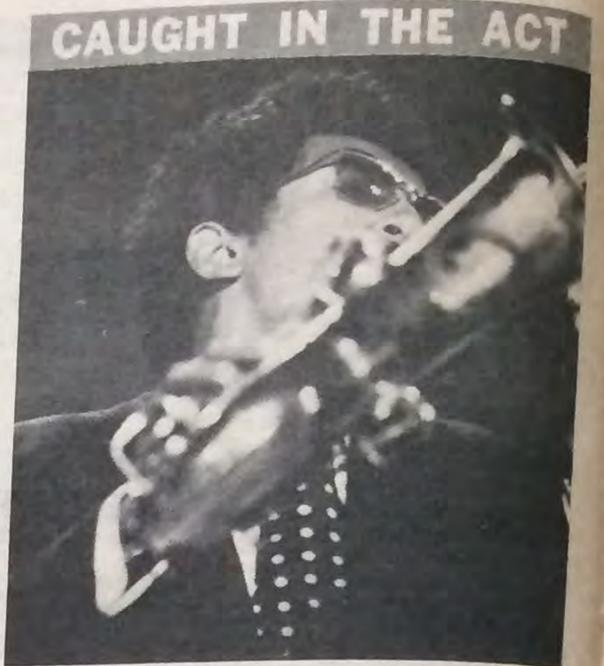
HAWKINS

THE Oscar Peterson Trio, boasting a dynamic new drummer—30-year-old Bobby Durham—opened a 31-day European tour at the Salle Pleyel, Paris, last week in a Europe No. 1 concert and sent the roof off.

Although Durham has been in the trio for only four months, the three musicians achieved an almost uncanny degree of cohesion and swung with tremendous intensity.

Guesting with the trio on the tour is the undisputed father of the tenor saxophone, Coleman Hawkins. The Hawk, now 62, played four numbers —and left critics in an unhappy dilemma.

Trying to assess his performance sets up an inner clash between sentiment and harsh critical objectivity. If you want sentiment, then it was good to see Hawk blowing with that characteristically rich tone and being attentively support-



LLOYD: the young majority raved

THE 1967 Prague International Jazz Festival was a memorable affair. The hospitality was touching, the city beautiful in the autumn sun, the beer and food mouth-watering, and the music never-ending.

From last Wednesday till Sunday we had five full days of jazz—during the day there were discussions, tape and album recitals and film shows, and every evening, in Prague's Lucerna Hall, an international concert.

The stars of the five-day jazz

junket were undoubtedly the Francy Boland-Kenny Clarke big band, Roland Kirk and Charles Lloyd, but there were interesting contributions by groups and big bands from Russia, Bulgaria, Germany, Denmark, Poland, and the host country.

The Boland-Clarke big band has to be heard to be believed. Britain's Kenny Clare sat next to Clarke and both drummers played the entire concert. It was amazing to hear them phrasing together in perfect time.

The band includes trumpet men Benny Bailey, Shake Keane, Idrees Suleiman and Jimmy Deuchar; trombonists Ake Persson, Nat Peck, and Eric van Lier; saxists Derek Humble, Don Menza, Johnny Griffin, Ronnie Scott, Sahib Shihab, bassist Jimmy Woode and Fats Sadi on vibes. For punch, power, jazz feel and high quality solo work this band ranks with any in the world today.

Charles Lloyd and Roland Kirk were wildly received by Czech jazz fans. They could hardly believe their eyes when Kirk did his three-instrument trick and by the time his continuous breathing crescendos came along they were out of their seats.

Charles Lloyd proved once again that he can communicate anywhere. While older members of the audience listened to him and pianist Keith Jarrett contemplatively, the younger majority raved.

What of the Russian contributions? Not outstanding. Many of their musicians are excellent, but like the Czechs, they play contemporary music rather than jazz. It completely lacks the jazz pulse.

The Moscow Radio and TV Big Band (five saxes, four trumpets, four trombones) contained skilled musicians who play with precision and a high degree of professionalism. But the rhythm section just didn't swing.

And Russian dixieland, demonstrated by the Leningrad group said to be the best in the USSR, is sadly lacking in feeling and swing though trumpeter Vsevolod Korolev would worry a few in Britain.

Other Festival highlights: MARK MURPHY — one of the hits of the show Beautifully accompanied by Gordon Beck, Jeff Clyne and Tony Oxley.

GEORGIE FAME — another Festival success. Georgie sang at his best, swung the Petrof organ, probably for the first time in its life, and got fantastic support from drummer Jon Hiseman.

JOHN EATON — an astonishing performance on an unaccompanied Synket. It looks like a telephone switchboard and produces hundreds of permutations of electronic noises, across between Dalek music and a spanner in the works of Battersea Power Station.

GUSTAV BROM — Czechoslovakia's leading TV and radio band from Brno. Great musicians, immaculately rehearsed.

JIGGS WHIGAM / JAN HAMMER JR QUARTET — young American trombonist Whigam shows remarkable technique and bubbles with ideas. Jan Hammer, from Austria, a very fast and melodic pianist.

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unimpaired by nostalgia, then Hawkins was just a shadow of his former self.

The Peterson Trio, on the other hand, was superb. After a warmly satisfying first half in which the waltz "Alice in Wonderland" was the most impressive of the five numbers played, they really stormed through the second half with Peterson laying it down and stretching out as I have rarely heard him before.

One of Peterson's great qualities is his ability to build excitement. He starts off delicately stating the theme against a background of two-brushes. Then he'll take a couple of choruses with the same rhythmic support. And finally the whole thing explodes into an irresistible, rhythmic climax as Durham switches to sticks and Jones plays four in the bar.

The Oscar Peterson Trio is, in my book, the best jazz trio around. I have never heard them play indifferently; but in Paris last week they were at their superb, hard-swinging best. —MIKE HENNESSEY.

FOLK BLUES

THE opening concert of this year's American Folk Blues Festival was at Leicester's De Montfort Hall and a near-full house showed their appreciation in no uncertain way.

Monumental applause greeted each number by each enthusiast, the greatest veteran Son House and for those pioneers in bringing the blues to England, Brownie McGee and Sonny Terry.

The programme presented the blues in near chronological order, the oldest styles first, as represented this time by the highly individual music of Bukka White, Son House and Skip James.

The "City Blues" represented by the Chicago Blues Band: Hound Dog Taylor, Dillard Crume, Odie Payne and Little Walter were too electric for my figge tastes, yet "Back In The Alley Blues" was great.

Joined by the vocalist Koko Taylor, the only female member of the festival, we heard the band play "What Kind of Man Is This?" and "I Got To Me, Just Blues."

Finally, from City back to the land, and the famed duo of Brownie McGee and Sonny Terry showed how some of the greatest blues and jazz is formed when two people perfect together who absolutely feel their music as one person.

I am sure that this current blues package will play all over the Continent. —LES PAGE.

"WHAT'S happened to flower power? I think winter's arrived and the petals have fallen," said Tony Hicks, stalwart of the Hollies and one-third of the songwriting talent of Clarke-Nash-Hicks.

Tony was right about the weather. We were sitting in an open-air Fleet Street pub and there was a definite nip hovering round the beer glasses. As for the flower scene, he could well be right there too, though Tony would mourn the passing of the ideas behind the cult.

FINE

"The idea of love and peace when so many people are trying to start wars is fine," said Tony. But with the impetus of the movement well past its peak—though the ideas will probably carry on—Tony feels that its general acceptance by the young public of Britain is inevitably fading.

LABEL

The Hollies, now well into their fourth year as a major pop attraction in Britain, are one of the few remaining groups who had their early success at the same time as the Beatles. They have notched up 17 hits to date and are currently enjoying the unusual situation of records which were flops first time out in America being re-issued to very healthy sales.

Yet the Hollies missed out when so many British groups were making the American scene a couple of years ago.

"It was a funny thing. We never really happened in the States. Now records like 'Just One Look' are being re-issued and are going like a bomb. It's happened since we changed record companies over there."

Their current hit "King Midas In Reverse," though under the Clarke-Nash-Hicks label, is really an Allan

HOLLIES HIT-MAKING MACHINE

BY ALAN WALSH

Clarke composition, with the title donated by Graham Nash. "I actually had very little to do with it," said Tony, "although Graham did say that I gave him the idea for the title, but he didn't say how."

The record's lyric, said Tony, was a bit depressing. "But it is about people. There are people about who feel that nothing they do ever comes right. We all feel a little like that from time to time."

"It's another departure from the old moonlight and roses idea of pop songs."

QUICKLY

The Hollies have always progressed both musically and as people. The forces acting within the group, says Tony, are different, but they create a healthy atmosphere.

"There's Graham pulling like mad to move ahead and me pulling back and Allan taking another path. I am a bit dubious about moving ahead too quickly. But the whole thing adds up to a good scene for the Hollies."

After four long years in the pop game, the Hollies are older, wiser, more mature. Their music has matured from their early hits and attempts at writing for themselves to the creativity of "King Midas." But essentially, they still create for the Hollies alone.

MATURITY

"Basically, we write for ourselves. We can't write to order, it's more a case of spontaneous eruption of an idea by one of us, which we toss about and re-arrange between us. If someone else wants to record one of our songs, that's fine, but we don't write specifically for anyone else."

"We also don't all write the same amount. Sometimes, one of us will write something while the others aren't there and vice versa. But Allan has this marvellous ability to feel he's being left out of things and go away and write a couple of hits."

The group's maturity also comes from a much closer involvement with the pop

business as a business.

"When we started, all we did was to get in the van, drive to a date and play. Now we are more involved in the business side and the recording side."

MONEY

"We also hang on to a lot more of our money than we did and this in itself is a big incentive to produce good work. It's a big step from working out at the end of the work how much we were paying to other people."

The group is set for another trip to America soon, with a return visit to the States in the New Year. They will also be touring the Continent over the next few months.

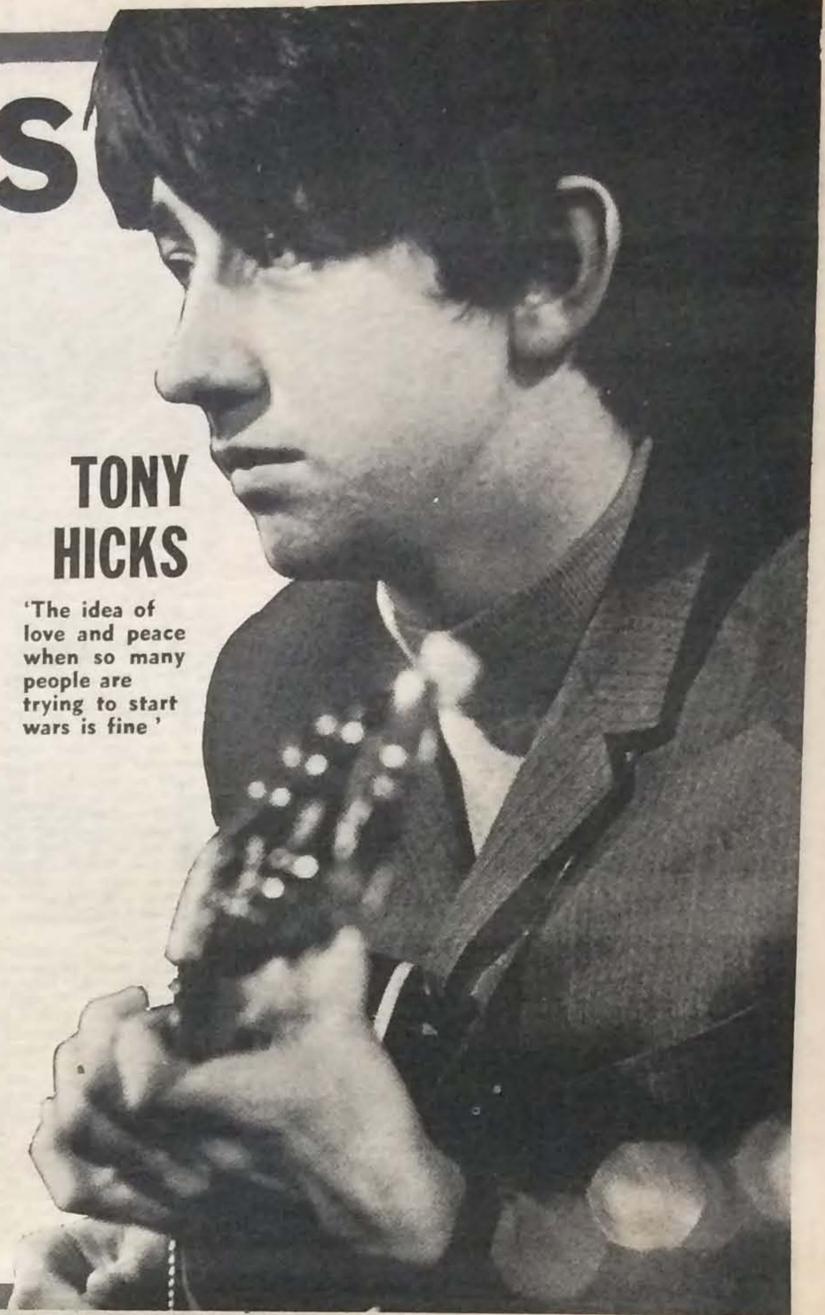
RESENT

But, Tony said, they still consider this country as their major market and area of operations.

"Spend too much time abroad and the fans resent it," he said. "England is very important—as a base and as a home."

TONY HICKS

'The idea of love and peace when so many people are trying to start wars is fine'



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JAZZ SCENE

JEFF CLYNE, himself a consummate bassist, is not normally a very demonstrative person.

The night of Bill Evans' debut at the Scott Club, however, he was beaming incredulously as he bounced about the room like a kid out of school.

The source of his pleasure? Eddie Gomez, the pocket-sized bassist with Evans' trio. While most of the audience were busy digging the leader's piano, Jeff and the other local bassmen were keeping their eyes — and ears — on the ten little fingers that skittered with amazing dexterity over the throbbing bass strings.

Gomez, who was born in Puerto Rico and raised in uptown New York, is no stranger to incredulity. At the age of 14 his mature approach to his instrument shocked the well-known teacher Marshall Brown into giving him a job with his Newport Youth Band when he was, according to Brown, "no bigger than the main part of the bass!"

Now only 23, Gomez can boast not only a year and a half with one of the foremost jazz trios, but also spells with musicians as stylistically diverse as Gary McFarland, Roswell Rudd, Jim Hall, John Tchicai and Marian McPartland.

Of his somewhat unorthodox technique, he said: "It's the approach that Scott La Faro used. Basically I use two fingers on the right hand — some people think I use three — but outside of that, everything else that happens in relation to technique comes from just applying my musical feelings to the instrument. I don't ever conceive what I play from the standpoint of the instrument first, then the technique, then 'me'. I always think of 'me' as being projected through the instrument."

Gomez admitted that he is very conscious of his technique because it's the aspect of playing that hits the listener first of all. Initially, he developed the same conception as a saxophone player — "not that I wanted to play like a saxophone," he said, "but to be most critical,



COMEZ: unorthodox technique

Pocket sized giant of the bass

"I wanted to play lines that were on the bass and the technique was just a means of going about getting it."

The demands made on the adaptable bassist through working with an artist of Evans' stature have made his year and a half a milestone in his development.

When he got the job, it was, Gomez admitted, like the realization of a dream. "I'd always wanted to play with Bill because I felt that the relation between the three voices gave the bass such an openness that anything went in a musical way."

"In a trio where nothing you say can be thrown away, where everything has to be tasty, it's a demanding position. Because 'anything goes,' you have to edit and you just can't throw away a lot of things. I'm aware of what's needed and that makes mine a very challenging position."

"Bill is easy to work with, though. He's very nice to be with. He doesn't ask for anything except that you be as musical as possible and he is always more demanding of himself, prefers to push him-

which again makes it harder for me because I expect to be that critical about myself."

But in spite of the leader's laissez faire attitude towards his sidemen, Gomez stated that he preferred this to having a hard task-master at the helm. "Ultimately it's me that I have to answer to, anyway," he smiled, "so it's good this way."

The advantages of working with the trio have been so many that the bassist found it hard to pinpoint a major one. "After a year and a half you realise how all these little qualities, nuances, have added up to a very special thing. I've had to learn to play a lot of different dynamics and I'm very conscious of building solos and things like that."

Gomez, who was fortunate to receive much of his initial tuition from the late Fred Zimmerman, a highly respected New York bass teacher, stressed the need for more and better teachers. "I was lucky to have a wonderful man to make me conscious of the instrument and how many beautiful sounds it could make. The more teachers we have with this kind of attitude, the better the music will be. I think that the next twenty years are going to be wonderful. The bass is going to flourish and I just feel lucky to be part of it."

"I hope I'm adding to it in some way because I try to go for all the finer things that I feel are in the instrument."

VALERIE WILMER

Jazz Expo 67



BRUBECK: great thundering chords



ROACH: superb drumming

• Dave Brubeck Quartet and Earle Warren with the Tony Milliner-Alan Little-John Sextet at the Royal Festival Hall.

THE most superfluous man in the world is the reviewer of a Brubeck concert. What can possibly be said that has not been said before, and mostly derogatory at that?

No man in the history of jazz has been more put down, reviled, and generally spat upon by the critical fraternity than the gentle, sincere and utterly amiable Mr Brubeck, and yet here he was on stage at the Festival Hall, possibly for the last time, opening Jazz Expo 67 with his trusty cohorts Gene Wright (bass), Paul Desmond (alto) and Joe Morello (dr), singing his own song in his own way in front of two packed and ecstatic houses.

In the end, of course, it all boils down to subjectivity — what bored me to distraction obviously sent my neighbour into transports of delight.

Pointless to tell him that the first piano solo on "A Train" with Dave's foot

Swinging—like a lead balloon

thumping the on beats was swinging like a lead balloon; thundering chords repeated ad nauseum, hammering home a musical idea to the point of absurdity it obviously was.

Useless to groan at the cosy little quotes embedded in Desmond's solo on "Tangerine" and passed around Morello's bass and snare drum to self-congratulatory chorales all round. I mean, jazz is fun, baby — where's your sense of humour?

Brubeck belongs to popular music and there's nothing wrong with that. In 16 years he has sold millions of records and delighted thou-

sands of audiences: the group's music has got across to countless numbers who have never heard of Jackie McLean or Tommy Ladnier. This is tough if you think of the empty seats, for example, at the Top Brass concert, but it is a fact of life and there's not a great deal of point in going on about it.

It would be nice therefore to jump up and down with joy for Earle Warren, who opened the show with the Little John-Milliner Sextet, one of my favourite local bands. But unfortunately one just can't get round that great big vibrato, great for

section leading, which after all is really Earle's bag, but not for jazz solos.

The band sounded not quite as at ease as they do in less forbidding surroundings, but if applause after solos we must have, it is a pity the audience couldn't find any for the admirable Lew Hooper on tenor and Matt Mathieson's piano, as much as for Allen Littlejohn and Tony Milliner, a kind of home-grown Terry-Brookmeyer act, themselves. — CHRISTOPHER BIRD

• Max Roach Quintet, Johnny Dankworth Orchestra, and the John Mayer-Joe Harriott Indo-Jazz Fusions at the Hammersmith Odeon.

THE first of the Expo concerts at the Odeon, Hammersmith, on Monday, was, if not full, at least well supported.

The show was divided into three sections and the first went to the John Dankworth Orchestra with Les Condon, as Dankworth put it, "playing the impossible trumpet and fluegelhorn parts" of Kenny Wheeler who was in hospital.

It seems to me that Dankworth has not yet made up his mind which direction his music is going to take. On Monday we got an odd pastiche of sounds and styles. This is not a swinging band, and I don't think it's meant to be despite the prodigious efforts in that direction of bassist Kenny Napper.

My reactions to the Indo-Jazz Fusions of the Joe Harriott-John Mayer Double Quintets were also mixed.

With Mayer breast-stroking them home they played three ragas. After the first, I thought "how nice and refreshing;" after the second I thought "fine, but that's enough;" after the third I was half asleep.

Like so many of these fusions, one result is to impose tremendous restrictions on the jazz players.

The Max Roach Quintet, which topped the bill, had its problems at the start of its British visit, but the tour ended on Monday with the audience shouting for more and the band obviously delighted at the way things had gone.

Trumpeter Charles Tolliver tends to lapse into his own set of clichés but shows great promise, and while I wouldn't enjoy Odean Pope's tenor distortions in a vacuum, he does add much to the excitement of the Quintet as a whole.

And if you didn't take to the soloists you could always concentrate on the superb drumming of Roach himself. He was, as nearly always, brilliant. I enjoyed everything he played — and from the president of the Anti-Drum Solo League that is a real compliment. — BOB DAWBARN

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Satchmo fully recovered, for Honolulu

LOUIS ARMSTRONG, completely recovered from his bout of pneumonia, is back on his busy schedule with the All-Stars. They took off this week for dates in Honolulu.



ARMSTRONG: busy schedule

The Buddy Rich band broke all records and got standing ovations during its recent engagement at New York's Riverboat, British baritone saxist Joe Temperley joined the band for the season.

Pee Wee Russell is out of hospital and back at his New York home. He resumed work this week with a gig at Princeton, New Jersey, with Buck Clayton.

Milestone Records, under the supervision of Orrin Keepnews, is expanding its jazz coverage and has signed Bobby Timmons, Joe Henderson, composer-vibist Tommy Vig, altoist Gary Bartz and guitarist Phil Upchurch.

Trumpeter Joe Newman's 22-man Jazz Interactions Orchestra has recorded

Oliver Nelson's "Jazzhattan Suite" for MGM-Verve... guitarist Tal Farlow, who retired ten years ago, comes out of hibernation to lead a trio at the Frammis Club, Manhattan.

Composer-pianist Gil Evans busy last week in a New York studio recording the soundtrack for a new Danish film with a big band that included Johnny Coles, Jimmy Cleveland, Lee Konitz, Steve Lacy, Ron Carter and Elvin Jones.

Tenorist Booker Ervin cut a big band date in New York for Pacific Jazz, using Teddy Edwards charts.

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SUPER CREAM WHIP UP U.S. AUDIENCES

GINGER BAKER

THE Cream are home after one of the most successful American tours undertaken by a British group this year, with a stack of broken box-office records and invitations to return to every venue they played. Was it the musicianship of MM Poll-winning instrumentalist Of The Year Eric Clapton (gtr), Jack Bruce (bass gtr) and Ginger Baker (dr), which so impressed the Americans?

SURPRISED

"Maybe they were surprised to find out we could play our instruments," agreed Ginger this week. "On live performances we certainly got a big underground following going over there. Everywhere we played we broke the records."

Among the highspots, Ginger detailed the Cream's shows at the Fillmore Auditorium, San Francisco; Whisky A Gogo Club, Los Angeles; the Cafe A Gogo and Village Theatre, New York; and the Grand Ballroom, Detroit.

"We drew a record 4,500 to the Village Theatre," said Ginger. "In fact, the only place that wasn't outstanding was in Boston where we played the opening of a brand new club." Ginger particularly enjoyed San Francisco. "There are a lot of people doing a lot of things there," he said. "In fact I haven't recovered from San Francisco yet, we really had a ball. We were all given gold watches by the promoter there—every promoter should do that."

IMPRESSED

I asked if the group had heard anything that had particularly impressed them.

"The night before we opened we saw the Count Basie Band at the Fillmore," recalled Ginger. "Sonny Payne was on drums and the band was sounding great. We also saw Charles Lloyd and thought he was very very good."

"He went down great—in San Francisco the audiences are fantastically hip."

"There are some very good groups out there—the Electric Flag and the Bloomfield Band are very good indeed. But it's a different scene. They all rehearse all day and work in the evenings. They get a very rehearsed sound, whereas we are getting further out in playing things differently every night. We even did the same number twice some nights and the versions were so different we got away with it."

While in New York, the group did a recording session.

HANG-UPS

"I'm not sure whether we got a single out of it or not," reports Ginger. "We did them in the Atlantic studios, just the three of us, although we may add brass to one of them." I asked if their album was finished.

"We finished it in May," Ginger sounded heated. "Any hang-up since then is nothing to do with us. We recorded it in four days in New York and ever since then there seems to have been hang-ups about everything except the actual music."

RECORDING

The Cream may go back for further recording in the States in December and they have a gig in Chicago on December 20. A further tour is being lined-up for January.

"Everybody we worked for wanted us back—and for lots of money," said Ginger. "They'd never taken so much on the doors in their lives."

Immediate plans? Ginger said he had to see his doctor, I asked why?

"I'm dying," he said. I left him to drop dead in peace.—BOB DAWBARN.

GOOD looks are one of the vital success ingredients of pop. And it's not much use being a pop idol if the years are creeping on, and one's once appealing features are now appalling features, ravaged by the rigours of the pop life.

Today, certain well-known "image faces" who have governed the scream stakes for years, are fading from the vision of fans who utter shrill cries at sex symbols, and newcomers are being eagerly sought.

Unfortunately for young fans, more concerned with looking than listening, recent trends have been towards artists of less than attractive appearance.

Far from fab, many stars have actually fallen into the category of the genus "grotty."

Ape-like faces, filled with low animal cunning have abounded. Teeth have protruded, skins have glistened with putrescent iridescent eruptions and ears have stuck out on a wide scale.

Shambling, neanderthal figures, emitting ape-like grunts from slack mouths, have ruthlessly imposed their presence on the scene.

It's not surprising then, that Peter Frampton, seventeen-year-old singer and guitarist with the chart high Herd, is being hailed by experts as a potential pop giant.

For Peter combines talent, good looks and praise be a pleasant personality, of the sort that does not usually survive the sordid pressures of "the Business."

Far from being a clothed ape, Mr Frampton is civilised. Any doubt one might have, through over exposure to the scene, that the Darwinian Theory of Evolution process has come to a dead halt, are finally stifled.

Peter's civilised qualities first came apparent to me one night when he helped carry the prostrate body of a friend, who had wined well, but not wisely, out of the Speakeasy Club, London, into a car to be driven mercifully home. It was a task performed with skill and dignity.

It's true that later at home he insisted on playing the piano at 4 a.m., dislodged a home-made earthen-ware ash tray and contents, snapped a length of magnetic recording tape and awoke several parents.

But even the most civilised minds freak out occasionally.

Peter lives in Beckenham, Kent, and went to Bromley Grammar School. He studied guitar for two years, and went straight into pop on leaving school.

He has a surprisingly intense and convincing soulful voice, plays excellent blues guitar and can also play organ, harmonica, piano and drums.

This is typical of the Herd who are all immensely versatile. Andy Bown for example plays organ, bass guitar, guitar, piano, harmonica and recorder.

In the short while Peter has been on the pop scene, he can already spot

phonies quickly and is not by any means the impressionable innocent that many imagine can be taken for a ride.

But the charm that covers the hard-core is real enough to survive the success that is suddenly coming his way. Says Peter: "I met a famous group the other day, and they were so big-headed. I hope I never end up like that."

Success is a driving force behind Peter, Andy, drummer Andrew Steele and bassist Gary Taylor.

But they are all very much musicophiles—jazz even. One of the main talking points in the group at the moment is the night they were allowed to play some jazz after a gig at a Streatam Ballroom. They



HERD: 'We are very much a girl-appeal group'

At last, the Herd emerge from the underworld

got applause, and have been knocked out by the memory ever since.

Peter digs Wes Montgomery and Kenny Burrell, while Andrew, like most drummers digs Buddy Rich with fanatical fervour.

They are often put down as "just a pretty pop group" by hippies. In fact the Herd first record would be a hit, but it just didn't happen. We weren't so sure about this one—and wham! Our aim now is to write more of our own material and the next single.

"We are very much a girl-appeal group. That's what we try to aim at," explained Andrew.

"And of course Peter appeals greatly to the younger fans."

"Oh, so do you, so do

you!" assured the sex symbol, choking over his coffee.

"Advanced pop music like 'Sgt. Pepper' goes over the heads of the younger fans," continued Andrew undeterred. "They don't really understand it, and that's why the Monkees sell millions."

Can the Herd be Britain's answer to the Monkees?

Uncomfortable silence—then: "Well we'd like to be as successful as them, as the Herd."

Are the Herd getting more girlish screams at appearances now? Was Herd mania taking a grip?

"Yes," said Peter.

"No," said Andrew. "Well I must play to different audiences to him. Maybe they scream at him and not me."

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MM/Triumph

'Not a bad lot of chaps...'

IT'S not every day that a real live New Orleans band comes to London. And when Harold Dejan and his Olympia Brass Band blew into town last Thursday it was London's first sight of an authentic New Orleans marching band.

Not the entire Olympia, it's true. Six men—just over half the regular strength at home—but quite enough to convey the robust and percussive musical feeling of traditional Crescent City parade jazz.

Harold Dejan, a benign and bespectacled man of 58, leads the group on alto. He came over here a couple of years ago and so did saxophonist Emmanuel Paul, the band's tenorman.

Both were delighted to be back in London, and they were soon surrounded by gatherings of old friends and admirers—including Mike Casimir, Graham Russell, Tom Stagg and Barry Martyn and his wife—which seemed to be in more or less constant attendance throughout the band's four-day stay.

On trumpet, and providing the occasional vocal and whooping-up, is Milton Batiste, assistant leader and one of the younger New Orleansians interested in the "old" style of music. The rest of the band are Paul Crawford (tmb), Andrew Jefferson (snare drum) and John Smith (pno and bass drum).

Batiste, who has been with the Olympia for several years now, is the most extrovert member of the visiting team—with the possible exception of bass drummer Smith. He can play authentic parade trumpet, as he showed on performances of "Just A Little While To

Harold Dejan (alto)
With Dejan are Emmanuel Paul (trnr), Milton Batiste (tpt), John Smith (bass drum), Andrew Jefferson (snare) and Paul Crawford (tmb)



JAZZ SCENE

Stay Here" and "Just A Closer Walk," but when he cuts loose on dance numbers his playing tends to become erratic. And his hand-clapping and dancing give him an image which is in marked contrast to those of Harold Dejan or Manuel Paul, who look almost professorial in their bearing.

John Smith, who is a nephew of "Sugar Johnny,"

famed New Orleans cornettist who played in the Red Light District before the first World War and died in 1918, has worked with the Isaiah Morgan band.

He is a remarkably animated bass drummer—half of a strong percussion team—with an interesting drum and cymbal method. In slow march-type tunes he will accent the first beat of each bar, then play a double beat (all in the middle of the drum head) followed by a sort of ritual decoration at the top of the head.

The cymbal work, on happier numbers like "The Saints," is done in conjunction with the drum thumping and a certain amount of dancing and posturing. It is something of a spectacle.

A smallish cymbal, attached to the top of the bass drum, is struck in various ways by a homemade beater which looks like the outline of a table-tennis bat. The drum beater is a sturdy stick wrapped up at one end to look like a knobkerrie, with a cord at the other end to hook round the striker's wrist.

"A lot of young people haven't seen a beater like this," said Smith. "It's made of steel wire and taped up a little bit to make a handle. I didn't buy it. I got it from a drummer who got it from another fellow. It's 80 years old."

Smith, like Dejan and Paul and the other musicians, had been highly impressed by crowd reactions through the Continent. The six Dixielanders, accompanied by 19 travel service executives, were completing a European tour sponsored by the Southern Travel Directors Council.

The purpose of the four was to promote 11 Southern states, including Arkansas, Alabama, Mississippi, the Carolinas and, of course, Louisiana, as year-round holiday resorts. And the Dixielanders had stayed and played in Hamburg, Copenhagen, Brussels, Munich, Rome, Madrid and Paris since they left New York on October 2 to begin this "Sell The South" mission.

In each of the towns, as in London (the final stop), they had performed a programme of marching jazz at a Dixieland Party given by the Council for members of the travel industry. None of these was open to the public, but Dejan explained that whenever the chance arose the band had been happy to blow in the open air for one and all.

Sessions had included one in a public park in Hamburg, another on the Spanish Steps in Rome. When they drove up to Hyde Park on Thursday from London Airport, they were met by Barry Martyn (bass drum) and Mike Casimir's Paragon Brass Band playing "Just A Little While."

Within a minute, six black and white parade caps bearing the name "Olympia" had mingled with the eight "Paragon" caps and assorted banners representing the states involved. It was an imposing noise, and no mistake.

On Thursday evening they provided the entertainment at a Dixieland Party at the hotel; at 12.30 pm next day I heard them again, playing "Glorryland," "Saints," "Closer Walk" and even "Hello, Dolly," in front of the steps of the Royal Exchange in the City. And on Saturday, they were guests of honour at a party run by Barry Martyn at London's Ken Colyer Club. Sunday was a day off, and the whole party flew off home on Monday.

I don't know what effect the music had on City workers who heard it Friday lunchtime, but I thought most of it sounded cheerful outdoor jazz, rough-hewn and full of the distinctive New Orleans savour.

When the band finally marched to the corner of Cornhill, blowing and beating out a lusty "Saints," they won over the frostiest on-lookers. From behind me a fruity voice issued this verdict from beneath the regulation bowler: "I say, they don't look a bad lot of chaps."

MAX JONES

JAKE HANNA talks like he plays. Fast, hardhitting, no nonsense, lit up with flashes of humour and occasional surprises.

Jake was attempting to fit two suitcase loads of luggage into one suit case, at his London hotel last week, just prior to flying back to America after his stint here with Maynard Ferguson and the stars of the Top Brass team.

Jake completes the dazzling array of American drum talent that has hit these shores during the last year. Louis Bellson, Buddy Rich, Max Roach and many more giants have been, blown and conquered.

Jake first made his impact on British fans with his phenomenal work with the Woody Herman Herd, proving that the art of big band drumming is not dead, or resting in the hands of the old stalwarts.

But Jake is an all-rounder, as much at home playing dixieland as complex modern arrangements.

He had strong words to say about the hang-ups to drumming by the "clinical" approach.

"Clinics are okay. They can be useful. But I heard Joe Morello do one and it was extremely dull. Just showing people the difference between the left and right hand. What the hell does that matter? It doesn't prepare you for the worst."

"What's going to happen to the kid who gets to play with, say, Woody Herman, when Woody counts in the tempo—wham! What's the kid going to play—his left hand all night?"

"The only guy I know who can play sensible left hand is Sam Woodyard. I tell you, all that left hand scene has done as much damage to jazz as 'co-ord-

Dixieland or modern— Jake's still at home



inated independence' I used to do all those things myself, but I don't now.

"What the hell are they for? Just to show off a guy's technique maybe? I don't find any use for it. That's why everybody likes that rock and roll—because with the simple drumming, people can tell where it's at."

"And there is always room at the top for new players. It's only the bottom that's over-crowded. You see all those guys down at the Union, saying how the music business stinks. You just go on and work at it every day, and you can make it."

"I don't think you really have to offer young guys any advice. My old man tried to discourage me from playing all my life. When I say discouraged, he really tried to stop me. When I finally made it, he gave up. But he tried everything he could to stop me going into the music business. I think he wanted me to be a base-army."

Jake was very impressed by British musicians on his

latest trip
"Guys over here are fantastic, just out of sight. That trumpet player Derek Watkins... he's just 22 and plays really tasty."

Who are Jake's favourite drummers?

"Well, there are a lot of good drummers around, with their hands and feet, but they don't seem to find a groove. Maybe they are just stupid. Art Mardigan with Woody Herman used to swing awful good."

"George Wetling is still too much, and Jo Jones can stand you on your head. Buddy Rich you only need to hear once! I first heard him when I was a kid, and wow! How much longer can he play like that? He's just fantastic."

"But you don't need American drummers over here, you have so many fine ones of your own. Kenny Clare is a bitch, and Ronnie Stephenson. And how is Phil Seaman? I haven't seen him for years."

CHRIS WELCH

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MAYALL: 'Audience appreciation is getting phenomenal'

AND JOIN THE BLUES CRUSADE

ROLL up! Get your Bluesbreakers masks here. Peter Green 2s 6d, Eric Clapton five bob.

Well not really, just John Mayall's joke folks. For his band seems to change personnel as many times as traffic lights go red in Oxford Street.

Latest to go is singer and bassist Paul Williams, who only recently joined from the now defunct Zoot Money Big Roll Band, and is now moving on to the Alan Price Set.

The Roll of Honour of ex-Bluesbreakers includes Clapton, Green, John McVie, Aynsley Dunbar, Jack Bruce, Hughie Flint and John Weider, now guitarist with the Animals.

Why so many changes?

"People either got the sack because they were not playing on the right lines, or they left voluntarily like Eric and Jack. Hughie Flint got the boot and Aynsley Dunbar was sacked. Paul is joining Alan Price because he's offered him a chance of a solo singing career, and I can see his point. It's a chance he's got to take.

"Incidentally he got beaten up in Newcastle last week. We never get any trouble normally, but it was all boots and stamping. Obviously not a music lover."

CRACK

The Bluesbreakers are consistent album sellers, but now John is having a crack at the singles market with "Suspicious (Parts 1 & 2)" currently released on Decca.

Is John hoping for a big hit? "I never think like that because nobody knows what constitutes a hit. All I know is if it's going to be a single, it's got to be compact, and if it gets across and takes off, it can be a key to bigger things. It's rather like doing the pools."

How has audience reaction and the band changed over the years?

"Audience appreciation is getting phenomenal, and the band is better than ever. It

BY CHRIS WELCH

has been my life's work to express myself through the blues and I look back on the early years as a training period.

"In fact when I hear some of my old records I shudder. From Clapton's band to Peter Green's band,

all have been playing at their peak, but this one seems to be happening on all levels. The people in it seem to get lots more pleasure out of playing.

"Keef Hartley (drums) and Dick Heckstall-Smith (tenor) are both tremendous

people to have in the band, and they are special characters in their own right."

"I love our fans," continued John. "They are so good. They queue for hours, make for all the seats then behave as if they were at a concert, with license to jump around if they want to. And it's fallacy to say they are all college boys. We have many different types of fans."

What was behind the

"Blues Crusade" campaign, launched with their latest album of the same name?

"The main idea was to get people interested in voicing their views on blues. It's like the days when jazz

fans used to petition the BBC for more airtime.

"We want the BBC and newspapers to realise there is a market for programmes and articles on people who you don't normally hear or read about."

What did John think of Alexis Korner's views on the blues expressed in last week's MM?

"We've all read it in the band, and it's obviously a very vicious and very personal attack on me. But as regards his musical reasoning, the whole thing was very confused and I can't understand it.

"It takes great concentration to find out what he's talking about. It seems to me he thinks there were no blues played after Robert Johnson, and that the Bluesbreakers haven't contributed anything original at all. Yet

he did our first album's sleeve notes which was full of praise. I think it must be sour grapes. He doesn't even mention me by name.

"There's nothing like controversy and discussion, but really I can't see anything to answer."

The Bluesbreakers latest guitar "discovery" is Mick Taylor, already drawing favourable comments from blues fans. Chris Mercer on tenor, makes up the current group.

Says John: "With all the changes we are thinking of calling the band John Mayall and the Faceless Five. And we'll wear rubber masks of all the previous Bluesbreakers.

"Mick can put on an Eric Clapton mask and Keef can wear a Hughie Flint mask. Then perhaps people will recognise us."

MEMO to all groups! Stop schlapping up and down the MI and making hit records, and get in on the advertising record scene.

Dave Dee, Dozy, Beaky, Mick and Tich took time out from plugging "Zabadak!" this week to spend two days recording for Coca Cola and it's rumoured they will get something like £50,000 from it over the next year. Not bad when you consider their earnings from a big hit, like "Bend It," is around the £12,000 mark.

"The money is ridiculous," agreed Dave. "This is the first

Dave Dee treads the advertising trail



one we've done but you can say we are very open to more offers. Beaky says he wants to do one for Lassie."

The records are sold in supermarkets and big stores throughout the Continent and include a Coke jingle.

We turned to the group's other methods of keeping the smile on the face of their bank manager. Like "Zabadak!" currently confounding at least one reviewer by roaring up the Pop 30.

"We weren't sure about it either," said Beaky. "Ken Howard and Alan Blaikley usually give us the songs scribbled on lots of little bits of paper and when we got this lot it was a bit of a shock. Actually the words don't mean anything at all." "Everybody said it was too complicated, which surprised us," agreed Dave. "After you've heard it enough to analyse it you realise it is really very simple indeed."

I wondered if it presented problems for live shows.

JAWBONE

"No," said Dave. "Mick and Beaky both play the percussion things and get a good sound although we did have a few more things in the studio. But now we have conga drums, timbales and that Chinese thing that I can never remember the name of." I asked what the peculiar instrument was that Dozy had manipulated on Top Of The Pops.

"It's a genuine jawbone of an ass — just like what's

his-name smote the Philistines with," explained Dave. "The noise is made by the teeth rattling. It gives a very weird sound."

Future plans for the group include a new album and they intend to spend a lot of time on it.

"We did the last two very quickly and this time we really want to take our time," said Beaky.

JAPAN

Dave agreed: "We have written stuff on our previous albums. This time we've written some really good songs. We are going to make sure we have 12 good numbers before we start putting them down."

A tour of America, with possibly additional dates in Japan, is also being lined up.

"We've been to the States once before," said Beaky, "when we did the Australian tour with Paul and Barry Ryan. But that was only for TV. This time it will be a real tour and we are still trying to make up our minds what we will do. We aren't sure whether to do a comedy act or a straight show."

Have they had much record success in America? "No comment," said Beaky. "Actually 'Bend It' was a hit in some States but not in the national charts."

"At the moment we are negotiating a change of American record labels and we hope that, together with the tour, will get us off the ground over there."



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Gene's not to be sneezed at as a top ten contender

GENE PITNEY: "Something's Gotten Hold Of My Heart" (Stateside). Can this mean a new bout of Pitney mania? Gene is back with a British song written by singers David and Jonathan, or Greenaway and Cook as they are known as composers. A fine dramatic vehicle for Gene's special vocal talents which reaches a fairly agonised climax, which is after all, the Pitney forte. Despite sounding as if he's recovering from a bad bout of 'flu at times, this will doubtless germinate in the chart, and is not to be sneezed at as a top ten contender.

TREMELOES: "Be Mine" (CBS). That phrase "special kind of hush" crops up at the beginning of this slow-paced ballad, followed by "reach out," and "be mine," all of which sound oddly familiar. The lyrics are rather dated but the vocal harmonies are excellent, and almost Beach Boyian in concept. It's so well sung, and the tune is of the sort that induces couples to rock back and forth, locked in embrace on a bench overlooking the sea at night, or while tenderly munching a jellied eel together at Bert's Noted Pie and Mash stall just after chucking-out time. So you can see it's all very romantic and bound to be a biggie.

KIPPINGTON LODGE: "Shy Boy" (Parlophone). Once in a while a really great record bubbles to the surface. Pop. One just came up. It's written by Keith West, who should be awarded a silver cup and gold watch for the lyrics, which are brilliant. It's produced by Mark Wirtz who worked with Keith on "Teenage Opera," and it's sympathetically sung by a new group, who actually rehearse at Kippington Lodge, Sevenoaks, in Kent. You'll want to listen all the way through to this sad tale about the shy boy, whose clothes don't fit, who's skin is never right, buys a ring for a girl and finds she's already wearing one. A small gem of all-British originality.

LOUIS ARMSTRONG: "What A Wonderful World" (HMV). "Greatest singer in the world," muttered MM assistant editor Bob Houston as he overheard me playing this. Wot I say is, this proves the boss classes don't know it all. Much as we all dig Louis, it has to be said that exercising the gravel voice on a mediocre may sickly, song of this ilk isn't going to impress anybody. There's nothing wrong about Louis trying to get a pop hit. "Hello Dolly" was a good number. This isn't.

ALAN BOWN: "Toyland" (MGM). Too much! A great record from a great group or G.R.G.G. for short. This must mark the long awaited chart breakthrough of trumpeter and leader Alan and his exceptional young singer Jess Roden. The lyrics are, loath as I am to use the word, "kookie." No, that damns it from the start. Let us say quaint. Children's voice open and close the side, while Jess sings in a new, clear, non-screaming voice, tales of mind blowing in toyland, where things aren't quite so square, and "teddy bears have the scene sewn up." It's clever, cute and a hit, or my name isn't Ronald K. Sprothole.

SIMON DUPREE AND THE BIG SOUND: "Kites" (Par-

lophone). Ah, so velly gloovy. Fiendish Chinese effects bow in Simon and his Oriental sound. It's a beautiful song, made more tender by some genuine dialect by Jacqui Chan. Gongs clang, rice paper bowls across the Great Wall and the Red Guards will have their hands full when this decadent Western pop song becomes a hit from Chungking to Gerrard Street. Bang on.

LONG JOHN BALDRY: "Let The Heartaches Begin" (Pye). The word is going the rounds that John is at last due for his first hit. After years of working successfully in many varied scenes from folk to blues and R&B, he may have found the answer to his hit problem with this soulful ballad, sung with considerable feeling and power. Strings sweeten the rough edges to make more commercial impact.

ZALMAN YANOVSKY (Zally): "As Long As You're Here" (Pye). Ex-Spoonful Zal re-emerges with a twisting, bending rock and roll freak out, loping, glistening, beautiful and God-like. And if you can understand any of that, send the answers on the back of a five pound note to Nick Jones. We are both agreed this is, like, the best sound of the week. It blasts along, with the hook phrase "is it hit or a miss," seemingly serving as a gentle jest at the pop music system. Zally sings Dylanesquely, and there are all sorts of comic episodes along the way like a jaw's harp break, and the "boing, boing, boing" by a covey of young ladies. And if you still can't understand any of this, buy the record and join in the fun of making a giant smash.

SOUNDS INCORPORATED: "How Do You Feel" (Polydor). Wah-wah guitar, and Griff West singing might help bring these stalwarts of British beat back to fame and recognition. It's quite a groover actually, and a far cry from "Half Of The Mountain Kings," and "Knees Up Mother Brown." The more you listen, the more you tend to think this is the best record they have ever made, especially as flutes move in and add a touch of mystery.

DALLAS BOYS: "He Won't Love You (Like I do)" Major Minor. At a low class wedding in darkest South London once, a man got up to sing and claimed he was a Dallas Boy. "Oh Gawd, here we go," was the general reaction of the band. But no, the man poured forth with a fantastic voice and brought the house down. He was indeed a Dallas Boy and they have long remained high in my estimation ever since. Here is proof of their worth to the scene with a soulful ballad, and a touch of the late Walker Brothers.

BACHELORS: "3 O'Clock Flamingo Street" (Decca). When it comes to certain branches of the pop industry I must own up to being baffled and nonplussed. Will the Bachelors have a hit? Will this seize the number one position for eight weeks? It marks a more modern approach by the mighty trio, with references to "plastic coated eyes" and other far-out lyrics. Strings twitter excitedly. Good production. Lots of rhythmic ideas. But can this break through to the hippies, of which we speak? Or will old Bachelors fans rebel?



PITNEY: A fine dramatic vehicle for his special vocal talents.

CHUCK BERRY: "You Never Can Tell" (Marble Arch). The juggling with old Berry tracks goes on apace to produce endless albums with permutations of favourites like "Back In The USA," "Reelin' And Rockin'," "The Promised Land," etc. But here are some "new" tracks and it's evident from their quality why they have not appeared much before. "The Way It Was Before," a very 1950 pop ballad is not very well known, and deservedly so. Then there is "Big Ben" which manages to sound like "School Day," but contains distinctive Berry guitar. A good album for new Berry fans however and excellent value for money.

LONNIE DONEGAN: "A Golden Age Of Donegan Vol 2" (Marble Arch). A package of nostalgia for all who grew up during the skiffle era and remember Donegan as the man who created the home music boom among the nation's youth, which led to the later proliferation of teenage beat groups and eventually the Beatles and today's group scene. Contained here are the giant skiffle hits "Bring A Little Water Sylvie," "Don't

You Rock Me Daddy-O," "Jack O'Diamonds" and the wild "Gamblin' Man" recorded live. Then there is Lonnie's later work when he branched into comedy with "Does Your Chewing Gum Lose Its Flavour" and the folksy "Tom Dooley" and "Michael Row The Boat."

FRANKIE VALLI: "Frankie Valli Solo" (Philips). That remarkable high Valli voice, so much a feature of the Four Seasons' sound, is featured on a selection of solo performances with a swinging soul band backing. A good idea that doesn't quite come off. Valli sounds well enough singing with the other three Seasons, but the comparison with that wonderful group sound is always there. But a fine try and an interesting well sung and produced album. Frankie is heard on a dozen numbers including "My Funny Valentine," "Ivy," "Secret Love," "The Sun Ain't Gonna Shine" and "You're Ready Now."

CHARLES MAGNANTE ORCHESTRA: "Carnival" (Command). The exotic sounds on this album on EMI's new Command label seems to leap from the player into the room. All the sounds of a carnival parading across the lounge carpet can't be bad. The music is a little square, but still entertaining. The accent is on the Latin beat on numbers like "April In Portugal," "La Cucuracha," "España Cani"

and "Just Say I Love Her." **BOBBY BYRNE ORCHESTRA:** "Magnificent Movie Themes" (Command). A selection of memorable film themes brilliantly recorded and played. Themes from "Promise Her Anything," "Viva Maria," "The Chase," "Dr Zhivago," "Thunderball" and more will thrill all proud stereo owners and fans of cinema music, which has so broadened in depth and scope in the last few years.

PLATTERS: "Going Back To Detroit" (Stateside). Get a hold of yourself and groove with the Platters! The group that brought sophistication and orchestral sounds right into the white heat of the rock and roll revolution of 1956 with "Only You" and "The Great Pretender" are back. They recorded this new material in Detroit and the hit sound of that swinging city has rubbed off on them, resulting in exceptional treatments of "With This Ring," "Get A Hold Of Yourself," "We Ain't What We Was," featuring the creamy vocals of Herbert Reed, Sonny Turner, Nate Nelson and Larry Johnson.

BEACH BOYS: "Best Of The Beach Boys" Vol 2 (Capitol). Sunlight and light. A happy selection from American's finest group in a second batch of hits that are a testament to their originality and creativity. Listen to the simplicity and infectious quality of "Dance, Dance Dance," "Surfer Girl," the roopty tooty rock and roll of "The Girl From New York City," and the Brian Wilson inspired brilliance of "Here Today," "Wouldn't It Be Nice," and finally "Good Vibrations."

HERBIE GOINS & THE NIGHTMERS: "No I In Your Heart" (Parlophone). Undoubtedly one of the best groups in the country, it seems a pity their excitement and talent remains under-exposed by this dull and unimaginative album. "Live," Mick Eaves on trumpet, Harold Beckett on tenor, Herbie's vocals and the sexy Go Go dancing of the Satin Dolls are fantastic. But here is a set of dull standards like "Knock On Wood," and "Look At Granny Run." It's obviously well played but the producer had failed to capture the essence of the band's spirit. More solos, and better material were needed.

GENE VINCENT: "Best Of Gene Vincent" (Capitol). Here they are some classics of the rock and roll era. "Be-Bo-A-Lula," "Woman Love," and "Bluejean Bop." It's an album every rock fan must own and one for the student of pop history. And although the other lesser-known tracks recorded from 1957 to 1960 lack the excitement of the original hits made with the Blue Caps, they are still of high quality. It's interesting to note that those ten-year-old sides were incredibly simple productions with brushes and double bass, but they still make more impact than many much more adventurous sounds.

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"I could probably make a good film about the Beatles, but the Kinks are the last people I know about," said Kink Ray Davies, talented elder of the Kink Davies family.

"I am interested in making films, but being so close to and involved in the Kinks, I think it would be hard for me to devise a film for the group without getting away from everything and really spending some time thinking about it."

Ray was talking at his North London home the week that the group's latest single "Autumn Almanac" made it's way into the Pop 30 a week after its release.

He is considering a series of trips away from London and the scene "not so much to re-think but to develop some ideas, both musical and on the film level that I've had for some time."

Where to? "Blackpool, perhaps. No, seriously, it'll either be into the country somewhere or abroad to somewhere warmer for a week or so at a time."

Useless

"We don't want to do a film just for the sake of doing it. That would be useless. It'd finish up as some B film and no one would see it. I'd like to write the script myself and be involved in the production side as well."

Ray did some work in film production and techniques at college and would like to devise full filmic ideas which could be applied to the group and be developed into something worthwhile.

"I would find it easier to make a film about someone else rather than ourselves, because it's so difficult to detach yourself sufficiently to create something that would be good for the Kinks."

When Ray starts his one-week treks into solitude, he'll also be working on musical ideas. "I'd like to do some better songs and experiment with new sounds, lighter, perhaps happier sounds. Not that

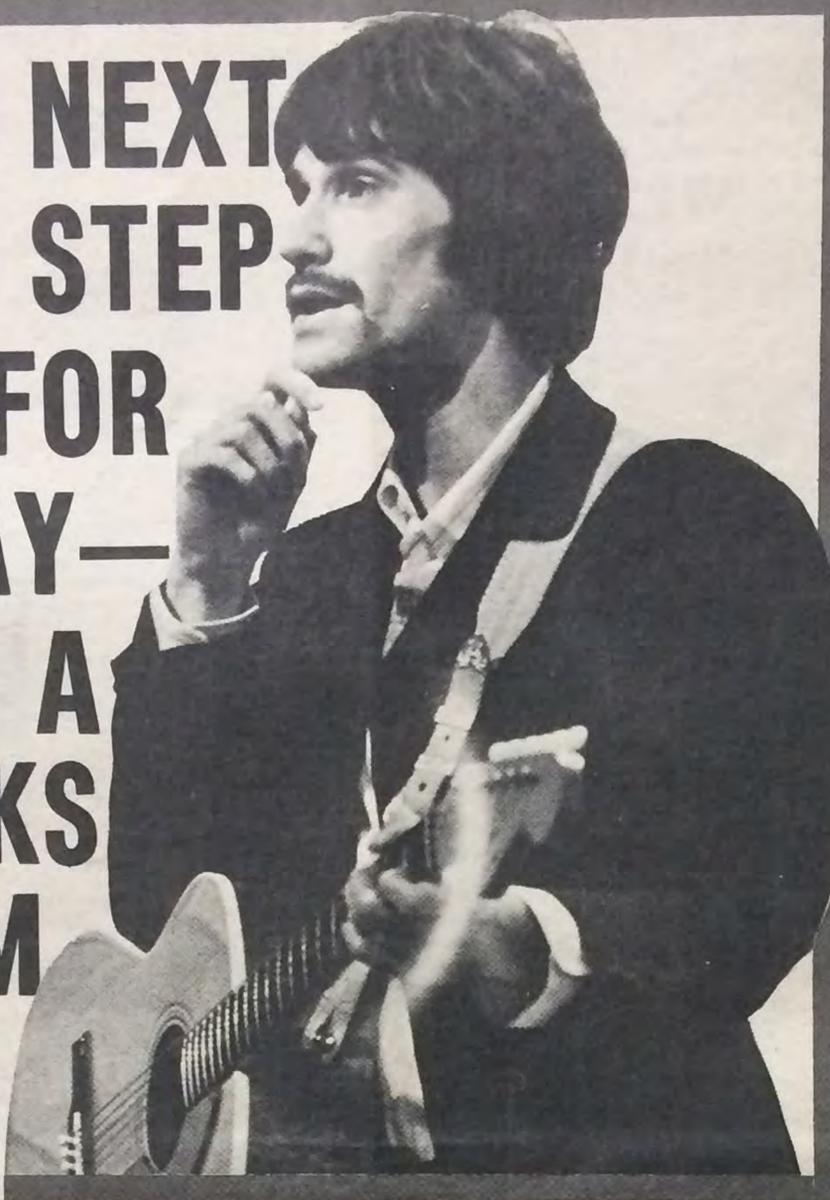
'Autumn Almanac' is a sad song; it's quite a happy little thing really.

"Even an established group still has to struggle to do something new and different. It's the effort that you put into the work that counts."

His planned sojourns in warmer climes is part of Ray's belief that you have to progress to survive.

"Ray wrote the new single in two parts. 'The middle was written last year and I finished it last March or April. I wrote it around the same time as 'Waterloo

NEXT STEP FOR RAY—A KINKS FILM



Sunset" and I suppose the sort of brass-band theme is in both. This is a sort of extension of those ideas, with a similar structure."

It's the first Kinks single for many months. But as Ray points out, brother Dave's solo hit "Death Of A Clown" happened in the meantime—and it's all part of the Kinks co-operative.

"We have already recorded another single for Dave. I can't say what it is because it's not my song—Dave wrote it himself and I produced it. We plan to release it in November, but it may come out sooner."

Incidentally, Ray maintains that in the words of the new hit, the title "Autumn Almanac" accidentally appears . . . backwards. CAN A M L A N M U T U A ? See if you can work it out.

It really is tough at the top

"IT'S tough at the top," is one of those show-biz clichés that contains a good deal of truth.

Almost every week you can read in the MM that some star or group member has collapsed with "nervous exhaustion." Procol Harum, Scott Walker, Bee Gee Barry Gibb and the Pink Floyd are just a few of those who, in recent months, have just had to call a short halt to the treadmill—the increasing problems of following up a record success while fulfilling the eternal round of one-nighters.

The latest victim has been Andy Fairweather-Lowe, of the Amen Corner.

Andy collapsed during a TV show from Cardiff last week and was ordered to bed by his doctor.

This week he explained the pressures that led up to his enforced week's rest.

"You have so many little things on your mind and it all builds up," said Andy. "To take one example, you have to get an LP out which means that even while you are travelling from one job to another you are having to learn numbers and write new material."

"Then there is the travelling. You get home at 6 am, an average time for us from jobs in places like Leicester or Manchester, and you have to be up at 10 am for an appointment. And once you've lost sleep you never seem to make it up. Every moment of the day you are tired—you even wake up tired."

"You play five days on the trot and then have to go into the studio for four days recording. For that you have to learn three numbers. I find myself in a little box in the studio, sweating and suffering from claustrophobia."

"What finished me off was a double booking. We had to play overtime on one job and then rush straight on to the next. There were so many different things running through my head I began to think the world was coming to an end. "This particular night we



ANDY FAIRWEATHER-LOWE

finally finished in Leicester at 4 am and got home to Wales at 10 am. I had to be out again in two hours to get to the TV studios.

"Then we had to hang around all day at the studios and it was 9 pm before we really did anything."

"I also had a cold and on top of that I got laryngitis through singing, singing, singing. I'd been singing all day on the Friday and then did the two jobs in one night. My trouble is I don't ease up and think 'I've got another booking after this, I tend to give it all I've got all the time.'"

"When I collapsed the doctor gave me a sleeping pill which put me out for about 24 hours. All I've been doing since then is sleeping—doing nothing but sleep. It's wonderful!"

Will Andy try to cut down on the amount of one-nighters the group does?

"There seems to be no way of cutting it down," he said. "Particularly when we have the new record out. We had to miss a few things because I was off—including Pop North which was very important to us in view of the record."

Andy returned to work last weekend to fly to Holland for TV shows and then back to resume one-nighters. They have still done only five of the numbers for the LP which must be completed soon.

Andy, naturally, has a rather jaundiced view of the so-called glamour of the pop world at the moment.

"I get the feeling that I've lost something and I'm not going to get it back," he said.

RADIO ONE'S LONE SCOT KEEPS HIS DRESS 'HAPPY'

RADIO ONE DEEJAYS

"WHEN the BBC phoned and asked me if I'd be interested in a job as a disc jockey I jumped up and down and said yes. I was lazing by the banks of Loch Lomond at the time—in the kill, of course, and lost in transcendental meditation."

Stuart Henry, 23 and single, is the only Scot given a job in the new BBC set-up for deejays. He's an ex-pirate who never found his sea legs. For nine months he worked for Radio Scotland, but after a couple of weeks on the boat buffeted by Firth of Forth gales he spent most of the time taping programmes ashore.

In fact, Stuart is un-killed, is not especially attached to haggis and his accent is not a giveaway. In Edinburgh, his home town, he told me:

"I haven't a clue why the BBC asked me, but hysterically I said yes. Will I change the style I used on Radio Scotland? No sir! I'm just going to carry on as usual and have a ball."

The two-month contract with an option—the terms that have gone to all the ex-pirates, I'm told—suits me fine. I chat away on Radio One at noon every Friday with a Mid-day Spin and I want everybody in Scotland to be patriotic and send in loads of letters to the BBC saying 'Fantastic! Fabulous deejay! Must be given loads of air time!'

Stuart made his BBC debut on Sunday, October 1, on the Light introducing the records from Glasgow in a "Family Favourites" link-up. If the BBC like him he will live in London, but while he fulfils the trial contract he'll commute between London and Scotland to honour dates in discotheques and dance halls, his sources of income since the beginning of this year.

By BBC standards his dress has been outrageous, but he claims his 'happy clothes' won't change.

"The BBC have asked me to go down to London knowing full well how I look and what I do, so I've no intention of changing my style, sartorially or otherwise."

"I'm simply not a conventional BBC type. But nobody has said you mustn't do this or you mustn't say that. They won't be sticking a script into my hands. I'm enthusiastic and the money's attractive. For one programme I'll be paid almost double the wages I got for a week's work with Radio Scotland."

Nonetheless, he earned enough in Scotland to buy a derelict cottage on the banks of Loch Lomond where he gets away from it all. "It's a mile and a half off the main road but I relented and had a telephone installed—lucky for me as it happened."

Ask Stuart Henry to name his favourite groups and he'll tell you: "Negroes, Jews and all other underprivileged groups like the Scots."

You may just be able to detect a hint of Scottish Nationalism in his broadcasts



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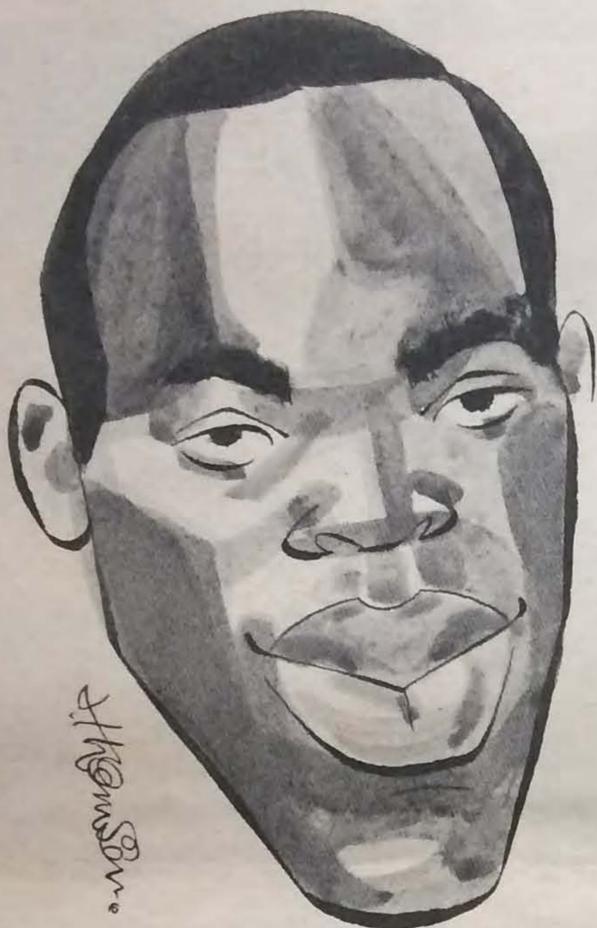
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STEVIE WONDER: "I'm Wondering" (Tamla Motown).

Stevie Wonder. Like all his records, it's very good. But I don't know how far up the chart it'll go. It'll definitely make it though. I like all his records and this is a knockout. It'll find a place. Like it.

KINKS: "Autumn Almanac" (Pye).

The Kinks. It's quite musical. Rather different to things they've done before. Seeing it's the Kinks, there'll be a place in the chart for it. They're in a different sort of scene with this. It's nice. It's the sort of thing you like to hear when you go out for a drink. The sort of thing I like to hear in a pub.

JOHN WALKER: "If I Promise" (Phillips).

I think it's John Walker, but I'm not sure. It's got a beautiful arrangement. A very nice record in itself, but I don't know how it'll do. I'd say it'll make the lower part of the chart. I met him at the BBC. I hope it makes it into the chart as he's making it on his own. It'd be a breakthrough for him.

LEE DORSEY: "Go-Go Girl" (Stateside).

Lee Dorsey. Well a very nice record. I think it'll be played more in the discotheques. A nice sound. He's had nothing in the chart recently. This possibly could be the one, but I feel it's very doubtful.

But a nice sound and distinctive. Nice easy words. But he hasn't anything to go on as he hasn't had a chart hit recently.

MADLINE BELL: "Picture Me Gone" (Phillips).

You've got me here. It could be Jackie Trent. And it's a bit like Dionne Warwick. I don't think it's Anita Harris. The song itself is not too bad but not too many girl singers are making it at the moment. I don't think this will get very high but it's nice to listen to—that's the only plug I can give it. Madeline Bell? I should have known. I saw her on Wednesday at Pop Inn. ...

CHRIS BARBER'S BAND: "Cat Call" (Marmalade).

It's sort of trad. I'm not much of a fan for trad. Nice to listen to. Acker Bilk. No? You've got me again. I doubt if it'll make the chart. It's the sort of thing that will go on the juke boxes. Not bad, that's all.

BRIAN AUGER AND THE TRINITY: "Red Beans And Rice, Part I" (Marmalade).

I think that an instrumental has to be exceptionally good to make the chart. This is more for the discotheques. On the whole it's well arranged but I doubt that it's a chart record. Not enough there to make it a hit. Could be Booker T and the MGs. No, it doesn't sound like him really. A bit empty.

ARTHUR CONLEY: "Whole Lotta Woman" (Atlantic).

Like most Stateside records this is very good. I'm trying to distinguish the singer. Sounds like either Eddie Floyd or Arthur Conley. It's Arthur Conley. Not a tremendous success for this. Possibly the lower part of the chart. It's not as good as his first, "Sweet Soul Music." He's a terrific performer though. I saw him last week. Not a bad sound on the record but not as good as his big hit.

THE CREATION: "Life Is Just Beginning" (Polydor).

Sounds like the Beatles. It could get into the chart. Somewhere in the 20. Personally I don't like it. I like the strings and the arrangement but it's not exceptional.

MILLIE SMALL: "You Better Forget" (Island).

Millie. She's been off the scene for a long time. I'm not much of a Bluebeat fan. I don't think this is what she needs to put her back on the scene. I prefer the old Millie that we used to know. This will get more plays in the discotheques and night clubs, I wouldn't buy it.

ASTRUD GILBERTO: "Stay" (Verve).

Very nice. I can't remember the chick's name. The record's very soothing though there's not a great demand for this sort of thing in the chart. I think it'll sell very well but it won't make the chart. Well sung and well arranged. Nice sound, but not a hit.

U.F.O. the Flower natural death—or

LAST Christmas, illuminated by the gentle glow of Christmas trees all over London, came a U.F.O. an unidentified flying object, and it landed and opened its doors and lo, the air inside was good.

U.F.O. was a club. More than a club really because it was the first of its kind in Britain. U.F.O. was the London youth movement, the underground, coming up for air.

Joe Boyd pilots U.F.O.s: "U.F.O. had a very important function in that it was the kind of shrine or citadel for a group of beautiful people and that's probably the biggest success in its closing really. But then again U.F.O. was just a face manifestation—like the clothes, the beads, and the bells."

NEW THINGS

U.F.O. may have closed down but its soul still lives with the beautiful people. Just what did U.F.O. mean? Where did this hippie fit into the pop music world? And if U.F.O. was needed, why did it close down months later, has it closed down?

"We don't have any idea of what's going to happen next," says Boyd, "but I think when you reflect on what has happened over the last year or so, the changes the scene has gone through have been good."

"U.F.O. was unique, when you realise that it was the only place where you could see groups who were doing new things—things which couldn't be presented at any other venues."

"The Pink Floyd originally began to work on their act at Hopkins' Free School, and when Hoppy and I got U.F.O. going in Tottenham Court Road we opened up with the Floyd, followed by Soft Machine, and then we had the Smoke booked in, as they were making it with 'My Friend Jack.' But they got stuck in German something so I rang up the agency and asked him to get another group as quickly as possible — and he sent down the In Crowd."

"I was pretty nervous, you know, at the thought of some group called the In Crowd—of all the names—playing U.F.O. But when they arrived at the club we were informed they'd changed their name to Tomorrow. And so they played—and so they blew everybody's mind. It was beautiful. Jimi Hendrix leapt up on stage and played bass and it was all very amazing—and we had them back every three weeks."

GROOVY NIGHT

"Gradually the word started to spread and more and more of the hard pop core began to make it to U.F.O. to see what was going on. The crowds got bigger. One very groovy night was that of the Stones' court case when Tomorrow were playing again."

"From twelve to about three o'clock the club just emptied and we went down to Piccadilly to demonstrate about the Stones' conviction. Eventually everybody went back to the club and at five in the morning it was absolutely jam-packed to the ceiling."

"When Tomorrow came on for their last set at this time the atmosphere was incredible. Incredible. Like nothing on earth—there was just so much feeling coming from the audience. And then Tomorrow started going through the club with a portable microphone singing 'Revolution now!—Revolution now!' It was really saying something. That night was the first time Tomorrow played 'Revolution!'"

"After that a friend put us on to Arthur Brown. Hoppy and I went down to this club in Mayfair, with Suzy Creamcheese I think it was, a motor crew if ever there was, and they didn't let us in!"

"So our friend said he was very sorry and made copious arrangements and we trooped off down to Mayfair again the next night. This time we got in and there, downstairs, was Arthur Brown. We just flipped out and asked him to come to U.F.O."

"But even the U.F.O. crowd took some getting used to Arthur! It wasn't until about the third week that Arthur really began to get through and get some ridiculously fantastic receptions back from the audience."

RATIO

"Next milestone was two weeks in June when we had the Move and the Pink Floyd booked, and had really huge crowds—unimaginable. And in that fortnight a lot of new people joined and we really began to get a higher ratio of people masquerading as

BY NICK JONES

flower people and began to lose a lot of our earlier supporters.

"A lot of people just stopped coming because they couldn't ever get in—it was far too crowded. So we began to think about looking for a new venue but we wanted to think it out carefully and planned to get a good place."

"In August the News Of The World came out with their 'orgy' bit, and the police started to put a lot of pressure on the Irish landlord of the premises U.F.O. was using in Tottenham Court Road."

"So we were given four days notice. I found out on the Tuesday that we were not going to be allowed to open on Friday."

"For a while Brian Epstein invited us to move to



"RED BEANS & RICE" IS GOOD FOR THE EARS

DR. BRIAN AUGER OF MARMALADE RECORDS

er power mecca has closed. Did it die a
or was it murdered? And if it was...

WHO KILLED FLOWER POWER?

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ly saying some-
"Revolution!"

and I went down
it was, a motley

NICK JONES

the champagne bar of the
Saville Theatre! But some
lawyers soon decided that
the champagne bar of the Saville
didn't really suit a U.F.O. So
we found ourselves at the
Roundhouse.

"There were some really
good nights there. But the
Roundhouse has a high rent,
the groups were getting more
expensive, and were forced
to close down — for a while
at least."

With this small stone the
London underground made a
gentle splash into the pop
scene, and the ripples were
felt all over the country.

U.F.O. was the forerunner
of flower power. Flower pow-
er, originally, described a
new mode of expression, and
a freer set of experienced-
based values for the youth of

today. Within weeks British
society drew upon the super-
ficial symbols of flower pow-
er and made it into a ghastly
fad that through some incom-
prehensible, materialistic and
immoral process gave Carn-
aby Street, the advertising
exec, and the like a new gim-
mick through which he could
project his lousy lines.

This instant commercialisa-
tion of flower power quickly
surrounded the central truth
in a heavy fog. Instead of the
ideals and messages getting
across, the general public just
took what they wanted.

"Flower power" was mass
produced into a thousand
daily paper front page car-
toons, stick on body flower
transfers, T-shirts, badly
made, toneless "hippie" bells,
and a million Palladium punch
lines.

But "flower power" not
only exists on this level. The
origins came from a deeper
thinking cult.

"The funny thing in Eng-

land is that the kids tend to
categorise things in terms of
clothes," says Boyd. "Thus
the whole flower power scene
hit much quicker than any-
one imagined because it got
turned into a clothes fashion.
And now, for the same reason
everybody is depicting its
even quicker demise.

STAGE

"Everybody owned a few
kaftans and now they want
to get into something else.

"However the simple fact
that 'psychedelic music' is a
major part of the British pop
scene nowadays shows that
since the Beatles, the scene is
now in another stage of its
progression.

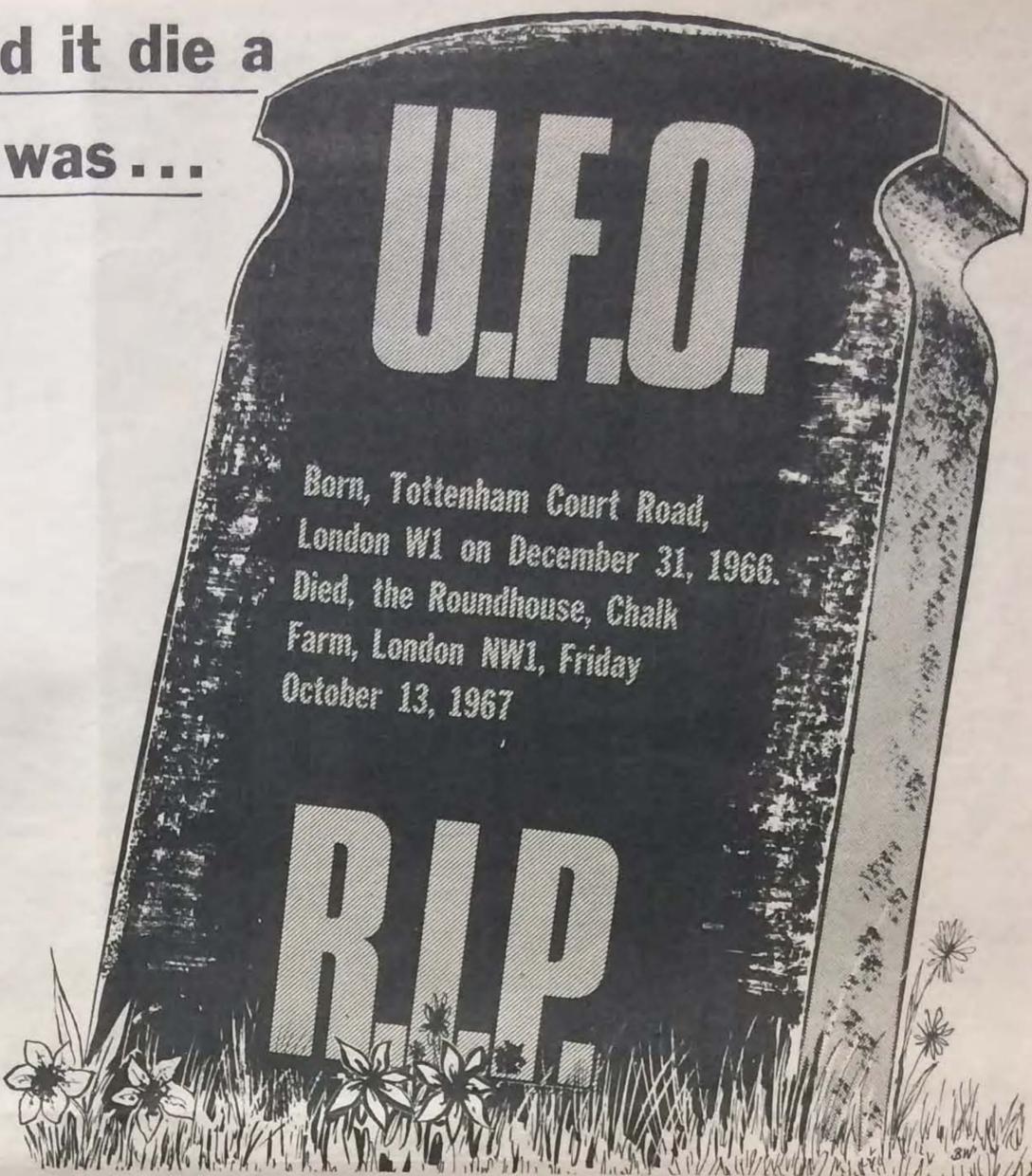
"In fact I think England is
more right for a youth rev-
olution than America is, and
I think the effect on British
society will end up being
more far-reaching because the

majority of British kids are
treated in much the same way
as the American treats the
American Negro.

"From the moment you are
old enough to understand
there is no chance of going
to university you have this
important period from sixteen
to twenty years of age. Unless
you're exceptionally academ-
ically minded most kids never
get an opportunity to do any-
thing other than what their
fathers are doing.

"I think the ways that the
young people can use their
natural energies and talents
are very few and very narrow.
As communications get better
and better the kids are going
to hear more and more about
the kind of things they could
do in the world which is go-
ing to cause more and more
unrest about the situation the
kids are going to find them-
selves in.

"If ever there's a situation
right for a youth revolution,
it's Britain today."



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THE RAG DOLLS
Never Had So Much Loving
Columbia DB8289

THE DETROIT SPINNERS
For All We Know
Tamla Motown TMG627



WE BEGAN TO GET A HIGHER
RATIO OF PEOPLE MASQUERADING
AS FLOWER PEOPLE AND BEGAN
TO LOSE OUR EARLIER SUPPORTERS
THEY JUST STOPPED COMING
JOE BOYD, U.F.O. organiser

PLAY-AN-INSTRUMENT-MONTH

WEEK ONE

GUITAR

JIMI HENDRIX: As a very young boy I started my musical career playing drums and bass around Seattle, but when I was 15 I decided that the guitar was the instrument for me.

I taught myself to play the instrument, and eventually I joined a group down in Nashville, Tennessee, called the Casuals.

This led to my playing with groups backing lots of big artists—Chuck Jackson, Joey Dee, Little Richard and the Isley Brothers among them.

But my big slice of luck came when I was appearing in Greenwich Village and Chas Chandler came along. He brought me to England, and Jimi Hendrix and the Experience was born.

● **TIP FOR BEGINNERS:**—Stick to it—don't let anyone or anything discourage you.

ROBIN TROWER. (Lead—Procol Harum): My Christmas present from my dad at the age of 14, was the gift that started me off on my pop career—a guitar. It was only a cheap acoustic model, but I soon taught myself to play it, and ambitiously formed a group.

After a few months I disbanded this and formed another group—but this time (having learned quickly) comprising much better musicians.

This lasted for two years during which time we played not only in our own district (Southend) but at various spots around the Kent area, including many American Air Force bases.

At 17 I temporarily gave up regular work in order to study and practice at home, then played with various groups around London. A further six months of home study then followed during which time I listened hard to records of famous blues players such as

'Don't let anything discourage you'—Jimi

B. B. King, Albert King, Buddy Guy, etc.

Then came a phone call from Keith Reid whom I had first met through a friend, and later on various gigs. It was as a result of this call that I joined the Procol Harum.

● **TIP FOR BEGINNERS:**—Firstly—never copy riffs. Listen to the great blues players. Don't get too hung-up on a teacher.

ALAN TROSSER (lead with Engelbert Humperdinck's Band O' Men): One of the biggest regrets of my life, is the fact that I didn't stick to practicing piano when I was a youngster.

I started to learn at the age of six taking lessons from a local teacher in Golders Green for three or four years, but like most kids I hated the drudgery. Now I am constantly practicing piano.

My next essay into music was when at 16 I took lessons for six months on Spanish finger-style guitar—and I didn't practice at that either. However, I had acquired a little musical knowledge and when I heard of a job going (just after I had left school) in the band at an Irish Club in Tottenham Court Road, I applied for the job.

I kidded them into believing that I had been playing for four years—and landed the job on bass guitar. After six months I went to Germany on lead guitar with a group called the Banshees spending a month in Frankfurt and Cologne.

I had just got back to London, when I received a call from Australia asking me to join a group in Perth, Western Australia. I had apparently been recommended to this guy by a mutual friend. I left at



HENDRIX: started playing drums

three days' notice, stayed just over a year, and when I returned, the boys came with me, arriving back in London last March.

They stayed for a couple of months, and just after they left for home I joined the Band O' Men, which was being formed to back Engelbert Humperdinck.

● **TIP FOR BEGINNERS:**—Practice the rudiments—you must have a firm foundation.

SYD BARRATT (Pink Floyd): My first musical instrument, at a very tender age, was a ukelele—then when I was eleven years old, my parents bought me a banjo.

A year later I talked them into buying me a guitar—quite a cheap one—and I learned to play it from tutor books and with the help of friends who could play a little.

At 15, I took a dramatic step forward, becoming the proud possessor of an electric guitar, with a small amplifier that I made myself. And with this kit, which I fitted into a cabinet, I joined my first group—Geoff Mott and the Mottoes—playing at parties and the like around my home town of Cambridge.

For a couple of years from the age of 16, I was not with any regular group, and during this time I acquired a 12-string guitar, and then a bass

guitar, which I played with another local group, the Hollering Blues.

Then I decided to go to London, took a while to take in the scene and joined forces with three boys I had met. I switched to lead guitar and after using various names, we decided three years ago to call ourselves the Pink Floyd.

After a year of struggle we broke through, developed the flashing lights, acquired a manager etc—and here we are. And I now own two first-class guitars!

● **TIP FOR BEGINNERS:**—Enjoy playing—don't get too involved in books—above all, join a group.

BASS GUITAR

Don't get complicated

DAVE KNIGHTS (Procol Harum). At the mellow age of 16 I decided, after much careful deliberation, that my future lay as a guitarist—a natural enough conclusion for a teenager.

Then I did something about it—by purchasing the best I could manage (a medium-priced bass guitar) for I had reasoned that whilst everybody wanted to play lead guitar, there were not too many bass-players about.

And at the same time I cajoled my parents into buying me a conventional six-string guitar also. I then proceeded to teach myself to play both instruments (it was hard work, too!) and got together with some like-minded pals and formed a group.

We copied records as well as we could, but I eventually left the boys when an established group advertised for a bass-guitar. In the three months that I was with this group, it underwent a change of name about half-a-dozen times.

I then spent six months trying to work out my destiny and played with various groups for a while until I answered an advertisement in the Melody Maker, and joined the Procol Harum.

● **TIP FOR BEGINNERS:**—Concentrate on simple but effective playing. Don't ever try to get too complicated.

NOEL REDDING (Bass guitarist with the Jimi Hendrix Experience). My first venture into the world of music was when at the age of 11, I started to take violin lessons.

At the age of 15 I acquired a Spanish guitar and quickly learned a few chords. Then—inspired by the Shadows—I switched to electric guitar, changing to bass-guitar just over a year ago.

The first group I played with was the Lonely Ones, a semi-pro outfit in Folkestone.

● **TIP FOR BEGINNERS:**—Practice hard—and don't be discouraged.

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PLAY-AN-INSTRUMENT-MONTH

WEEK ONE

TUTORS

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STEVIE WONDER



JACK BRUCE



MICK JAGGER

HARMONICA

If I can do it, so can you—Stevie

STEVIE WONDER. Born blind, in Saginaw, Michigan, Stevie Wonder was the third child in a family of six. Blessed — as are so many sightless people — with an exceptional ear, he quickly picked-up the harmonica, and by the time he was 12, was also playing piano, organ, and drums — and singing.

He also possesses an in-born sense of beat and rhythm, and when one day he called to see his buddy, Gerald White he was not to know that this was to be "the start of something big."

Gerald's elder brother Ronnie, was a member of the Miracles vocal group and was so impressed on hearing Stevie sing and play, that he immediately contacted Berry Gordy jnr., boss of Tamla Motown records.

The result was his first record "I Call It Pretty Music" which was a big hit in America, as was his next release "Contract Of Love." Then came "Fingertips" which served to introduce him to the British record - buying public — and his international career was well on its way.

Hailed as a genius at 12, he is still among the top blues - soaked recording artists.

TIP FOR BEGINNERS: If I can do it — so can you if you really work hard, and if you have the spark.

JACK BRUCE (The Cream). In my very young days, most boys wanted to drive a train, or fly an aeroplane — but not me. Even though I was very small I badly wanted to play the bass. But because I was not very big,

I was put on the instrument's junior brother—the cello.

I was 15 before I eventually realised my ambition and was the happiest kid alive when I finally played bass in the school orchestra after studying at the Royal Scottish Academy of Music, in Glasgow.

After a while I discovered that this was not my kind of music, and when I was 17, I made a big decision — made my way to Italy — and there played with various British and American jazz groups.

After a year or so, I returned to London and joined Alexis Korner's Blues Incorporated. It was then that I first heard the great Cyril Davies. His playing fascinated me, for it was the first time I had ever heard the Blues played on harmonica.

After a spell with Alexis I joined the Graham Bond Organisation, originally on string bass, but switched to six-string bass guitar. And it was with Graham that I first started to feature the harmonica.

About a couple of years ago, I left the group, spent a couple of months with John Mayall before joining Manfred Mann until August of last year when the Cream was formed.

TIP FOR BEGINNERS: You must have a feeling, and the natural ability for harmonica. If you have these two things — keep at it and you will end up playing either Country Style, or like Little Walter — and that can't be bad!!

MICK JAGGER. It was sheer idolatry of performers such as Larry Adler, Tommy Reilly and Little Walter that first aroused my interest in the harmonica when I was a young boy. The Rolling Stones and our success-to-be was something that I had no means of foreseeing.

It was just that I marvelled at their artistic ability, to discover that such wonderful sounds could be created on an instrument that had — let's face it — always been considered either a joke, or a toy.

My first harmonica cost exactly 10s. 9d. — I taught myself to play a tune or two on it, and the rest just came along during my career with the Stones. And now of course, this humble instrument is much more respected — especially in the beat world and among blues artists — and still has a great part to play in future pop music.

It was much later that I learned that there actually is music written for the harmonica.

TIP FOR BEGINNERS: Study a good tutor book (Larry Adler and Tommy Reilly have each written one) and learn to read music — for harmonica, of course.

KEITH RELF. (Yardbirds). Six years ago I decided that my future lay in playing the guitar.

I bought one of the acoustic type and went to work — with ghastly results. I have no idea what other people thought of my efforts — but far from being satisfied myself, I was horrified at my lack of progress.

Too critical? A perfectionist? Maybe — but it was as a result of my failure to match up to my own standards and expectations that I began to take

seriously, the fact that I could seem to knock out a tune on the humble harmonica.

My ambition was further charged when I first heard the great Cyril Davies playing with Alexis Korner's Blues Incorporated. I even (unsuccessfully) tried to cajole some free tips on playing, from Cyril himself.

But I pressed on—bought a similar model to that used by my idol (it cost 10s.) and it was by sheer accident that — suddenly — I discovered that I could "bend" a note.

From then on, it was just practice, trial and error, and more practice. For which there is no substitute, and I just made myself work on it.

TIP FOR BEGINNERS: The low register is the best part of harmonica playing — practice as often as you can in this range.



BUDDY RICH

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PLAY-AN-INSTRUMENT-MONTH

STRING BASS

JEFF CLYNE. My first musical instrument at the age of 17, was—tenor saxophone. I took a few lessons from a local semi-pro in Edgware who had been taught by Leslie Evans, and was getting along quite well.

A number of my pals had also been learning instruments, and when they came to form a band, the only instrument lacking was bass—and they talked me into switching to the bull fiddle.

I took lessons from Joe Muddell and was soon in demand among north London gig bands. This was just about the end of the big band era, consequently I never had the chance to play with any of the big name powerhouse outfits

DEBUT

My West End debut was humble enough. Pianist Johnnie Walker was playing (with a drummer) in a Soho club and asked if I would like to "sit-in" for expenses and experience—and if I didn't get much of the former, I benefitted from a lot of the latter.

Then came two years in an Army band in Germany with Alan Branscombe, who played every conceivable instrument and after being demobbed I joined Tony Crombie's Rockets—then a rock-'n'-roll group.

I had a spell with Paul Adam at the Milroy, lots of West End gigs and dep jobs, such as playing with jazz groups at the Flamingo until, following a three-month spell on the Mauretania, I joined Ronnie Scott and Tubby Hayes in the Jazz Couriers.

Recently I have played several seasons for Ronnie at the Scott Club, chiefly



JEFF CLYNE



EDDIE JONES

Get a good teacher—save heartaches later

backing singers such as Blossom Dearie, Mark Murphy, Marian Montgomery, etc.

● **TIP FOR BEGINNERS:** Get a good teacher—and learn the right way from the start. It will save a lot of heartaches in later years.

the bass bug, and my first musical acquisition was—a tea-chest bass. I joined a skiffle group called the Zodiacs. Our big rival was a group called the Zephyrs whose bass man had a genuine bass fiddle—which I eventually bought from him for £15.

ROOT

DAVE GREEN. (Don Rendell-Ian Carr Quintet). It was during the skiffle era, that I was bitten with

He gave me a few tips on how to play it—I listened to records—and after a few

months of practice, joined the Joe Jones Jazz Seven. Joe (his real name was Brian) played trumpet, and had a fantastic ear. He taught me a great deal about root notes. And by the way—the drummer in the group was one Charlie Watts.

While with this group, the bridge on the bass came off and, being very ignorant of these matters, I took it to a dealer thinking that I would have to buy a new instrument. They took advantage of my lack of

knowledge, and gave me £5 for it against a new one.

With the new bass, I changed groups—joining the Pete Prince Trio at the Ivy Club, Kensington, again playing jazz. I stayed for four years, playing in jazz clubs after our normal evening sessions, then turned pro at 21 and joined Don Rendell and am still with him in the Rendell-Ian Carr Quintet.

I now do all of Humphrey Lyttelton's work, and appear quite often at the Ronnie Scott Club, chiefly with Stan Tracey. There I have played with many jazz stars, including Zoot Sims, Sonny Rollins, Roland Kirk, Ben Webster, etc.

BARGAIN

And these days I have two basses—one a fine old German fat-back. But I wish I still had my original bass. It is only since I have gained experience, that I came to realise just how good an instrument it was. Someone, somewhere, must have got a bargain from that dealer.

● **TIP FOR BEGINNERS:** If you have a feeling for jazz, listen to records, and visit clubs to hear the top players in the flesh—and at the same time, get either a good teacher or a good tutor book. It is important to start right.

was while I was with them that Frank first took up the flute—on which instrument he was later destined for world-wide fame.

After leaving University I taught at a school for several years, teaching music and coaching the military band and school orchestra.

Then at the age of 22 I joined Count Basie. I was with him for nine years until just about five years ago I decided that a commercial career would be advantageous for my future and I am delighted that I have been able to carve-out a new career for myself in the world of computers working for a big America corporation IBM—International Business Machines.

Nowadays my playing is strictly part-time—but I regularly play at weekends with Nat Pierce, Clark Terry and Charlie Barnett. I am often able to play week-long engagements in New York, and I took part of my annual vacation to join Nat and Jake Hanna for the "Top Brass" tour of Britain with Maynard Ferguson.

● **TIP FOR BEGINNERS:** Remember that the bass is very much a physical instrument. Almost any kind of physical exercise will help

you to handle the instrument. Whatever else you do—learn the fundamentals.

TUCKER FINLAYSON (Bassist with Mr Acker Bilk). It was really youthful jealousy that started me off in the music business! I was 16 when my brother Don was taken ill, and to occupy his time while he was in bed my mother bought him a guitar.

I promptly nicked it—taught myself to play, and in no time at all was a member of a local skiffle group which was one of the most popular in Glasgow—the Delta Skiffle Group.

JAZZ

After a few months I left this group and, finding that there was a shortage of bass players, I bought myself a bass to join the Spiders Skiffle Group, in which Karl Denver was playing and singing. This group did very well indeed and we enjoyed a season playing twice weekly on Scottish Television.

There was a shortage of bass players, too, in the local jazz groups, and I played with several, eventually joining Alex Dalglish's All Stars.

Then came two years of National Service in the RAF where I had my own band under the name Sad Tucker's Jazzmen. Just as I was about to be demobbed Forrie Cairns was leaving the Clyde Valley Stompers, and asked me to join his new band in London.

When this folded I spent eight months with Terry Lightfoot's Band until three years ago, came a call from the Bilk office asking if I would like to join Acker.

● **TIP FOR BEGINNERS:** Learn to play the instrument properly from the beginning. It is most important to get the finger positions right—from the start.

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FEES

I next went to Howard University in Washington D.C., where I majored in music. It was here that I started to play jazz to help pay my fees, and my first job was with John Malachi. Frank Wess, too, was a member of this band, and it

PLAY-AN-INSTRUMENT-MONTH

WEEK ONE

AMPLIFIERS

DAVE DEE. It was in the skiffle era—I was playing with a group in Salisbury — and I was only 13 years old, when I bought my first amplifier. It was a rather puny 5-watt model, but I was very proud of it, and when I entered a talent competition, singing and playing guitar, I won first prize.

It was on the strength of this victory, that I was offered—and accepted—a job with Johnny Nichols and the Dimes. All the boys had amplified instruments, one

It may cost more, but get the best

of them being a huge bass guitar.

Johnny Nichols really wanted me as a singer, but I

continued to play guitar (still with my 5-watt amp) but the lead guitar with a much more powerful model, was constantly overshadowing me. We both wanted the No 1 spot — so I quit.

I spent a year with another Salisbury group, the Boppers, then met Tich and Dozy who were with the Beatniks, and joined them on rhythm guitar.

TIP FOR BEGINNERS:— Insist on the best possible amplifier. It may cost money — but will prove a worthwhile investment in the end.

LES BEAVERS. (Guitarist—NDO). I had been playing for something like eighteen months when I decided that I needed an amplifier for my guitar and I bought a small 10-watt amp, with the set and speaker built into the same cabinet.

I did this for compactness, because I was doing gigs at the time, but I quickly discovered that the output wasn't quite adequate, and when I secured a palais job — with the Dave Egerton Quartet at the Ritz Ballroom, Manchester — I bought a 12-watt model, but a very good quality amplifier, with a separate 10-inch speaker.

I kept this one for 2/3 years — for in those days only volume and quality were required. Then the Shadows introduced varying tone quality and echo, it became the fashion, so off I went and bought one with push-button tone controls, an echo chamber, and 20-watts.

It was still using the same outfit when I joined the NDO, but it eventually wore out from long use and I replaced it with a similar amplifier, but with more modern refinements, repetitive echo, and a 15-inch speaker.

Now I am using a 30-watt amp, (this is more than sufficient for broadcasting), transistorised, with a big range of treble and bass control.

TIP FOR BEGINNERS:— For carrying around, compactness is necessary, but for broadcasting, range and quality are important.

DAVE MASON. (Guitar — Traffic). I was 15 years old when I bought my first guitar and amplifier. The amp, was only a small, 8-watt affair, but it was adequate enough for my purpose of learning to play guitar—which I taught myself.

It was still using this same amplifier, when I joined my first local (Worcester) group—the Jaguars, but during my two-year stay with the group I acquired first a 20-watt amp, then a 30-watt. I next joined another Midlands group—the Hellions—retaining my 30-watt job during my stay with them.

Until April of this year when I was asked to join the new group Traffic which I did — and at the same time bought one of the giant 100-watt amplifiers.

TIP FOR BEGINNERS:— Buy the best amplifier you can afford right from the start. It will help you a lot.

BILL PARKINSON. (Lead guitar with Tom Jones' Squires). At the age of 15 I acquired my first guitar — Spanish type — and took lessons for a while to learn the rudiments. After six months, I bought a somewhat better quality acoustic guitar, fixed a pick-up to it — and bought my first amplifier.

It was a small 10-watt model, and after six months again, discovered that I needed something more powerful and bought a new guitar with a 20-watt amplifier.

Later I bought still another (and better) guitar with a 30-watt amp.

Obviously I have found the 30-watt amp very satisfactory but would not be averse to one even more powerful—not for volume but for quality.

TIP FOR BEGINNERS:— Get a good amplifier, and keep it well serviced by experts. Experiment to discover your own individual settings — and stick to them.



DEE: early days in skiffle

BANJO

ROY JAMES. (Bob Wallis —ex-Acker Bilk). My introduction to fretted instruments was when, as a boy of 11 I bought a ukelele —teaching myself with the aid of a tutor book.

Then—typical of youth—I dropped it for a while and re-started when I was 15. Not being satisfied with the sound it produced I bought myself a cheap second-hand guitar, took-off the two bottom strings and played it as a uke.

Next I formed a skiffle group which lasted a year, by which time by constant practice and listening to others I had become fairly proficient.

Good enough in fact to join a local Enfield jazz band, the Bourbon Street Ramblers, when of necessity, I switched to banjo.

I then started the usual round of sitting-in with various bands in London and taking every opportu-

nity of listening to the governor of jazz band banjo players — Lonnie Donegan. I picked-up a lot from Lonnie and from Dis Disley, and by the time I was 18 I joined Acker Bilk.

TIP FOR BEGINNERS:— Listen to records of the accepted greats in any field of banjo playing — but don't worship them. They all make mistakes — but many are clever enough to make them sound deliberate. Don't be put off by the instrument's lack of popularity. Press on.

BILLY BELL. (Leader — Big Ben Banjo Band). I was lucky in that my father was a well-known exponent on fretted instruments (he played in many West End hotels—Ritz, Savoy etc.) and from the age of eight, I was taught to play banjo, guitar, bass guitar, and Hawaiian.

For two years after leaving school I played as a semi-pro, working during the day in an office, until at 17 I joined a

London organisation which supplied bands, and played at all sorts of functions over the length and breadth of the country.

At 18 I joined Troise and his Mandoliers playing banjo, plectrum, and Hawaiian guitar doing theatres and broadcasting and putting-in a lot of free-lance work on all kinds of sessions.

I played for several leaders at the (then) Coconut Grove (on bass) and spent five years in the RAF Symphony Orchestra—also on bass.

TIP FOR BEGINNERS:— First of all — find a good teacher. Then get him to select an instrument for you. Study and practice hard — don't be satisfied to learn only two or three chords.

TONY DAVIS. (Spinners Folk Group). It was a chance meeting with Joe Locker — the first of the great American Blue Grass banjo players to visit Britain—that resulted in my taking up the instrument.

We booked him for our Spinners Club in Liverpool, quickly became close friends and it was he who taught me the basics of banjo playing.

Prior to this I had played clarinet (by ear) from the age of 16 with various local bands around the Liverpool-Birkenhead area. After serving in the army I was a founder-member of the Muskrat Jazz Band in which I first started to sing blues and spirituals.

Then I went to college to study for a teachers' certificate, there were no musicians of my kind at the college—hence no chance to play clarinet.

I borrowed a guitar from my fiancée (now my wife Beryl) learned to play it, and at weekends we would join forces to sing skiffle in the Merseyside Jazz Band's Liverpool club. We were joined by Mick Groves (then the only fully paid-up washboard-playing member of the MU) from

which association, grew the Spinners.

TIP FOR BEGINNERS:— Don't start on your own. Get either a good teacher or a good tutor book. Pete Seeger's banjo guide also includes a very useful record from which you can learn a lot.

HEDY WEST. Born in Georgia into a musical family, I was given piano lessons from the age of four and later also took up flute and violin. We moved to Florida, then to North Carolina, and it was when I was at High School in N. Carolina (where I majored in piano and in general music) that, at the age of 15, I first took up banjo. And despite my training on the other instruments, I taught myself to play banjo—strictly by ear.

I made a record which was on the Newport Concert album which was heard by DJ Lionel Kilberg in New York who persuaded Maynard Solomon to record me for a Vanguard LP. Manny Greenhill, Joan Baez's manager, was also a great help to me after hearing me at a Folk Festival.

I have since recorded LPs on Vanguard, Topic and Fontana, playing guitar as well as banjo. And on my last LP "Serves 'Em Fine" I also play flute.

TIP FOR BEGINNERS:— Listen to lots of banjo records of all kinds of music, and try to develop a style of your own. And, of course—keep on practising.



HEDY WEST

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tween 1958 and 1961 there is a distinct lack of variety about the entire set. Beautifully played, but dull. — B.H.

■ Ray Noble, British-born band-leader and songwriter, was musical director at HMV here before going to the States in 1934. There he made a name as an orchestra leader with a band organised for him by Glenn Miller, who played trombone in the band during '35 and '36. This outfit — which also included Charlie Spivak and Pee Wee Erwin (trps), Johnny Mince (clt), Bud Freeman (trn), Claude Thornhill (pno) and George Van Eps (gtr) — can be heard on most of the 16 tracks

on "RAY NOBLE" (RCA Victor RD7881). The album brings back a type of dance music which blended sentiment, alleged comedy, sweet melody and touches of jazz solo work into a saleable mixture. I never bothered to "collect" the band myself, but admired a few of the hotter recordings I heard. Among those of musical interest on this set are "Dinah" (featuring lots of Freeman), "Way Down Yonder" (Mince, Thornhill and Freeman), "Bugle Call Rag" (Mince, Erwin and others) and a fast "Chinatown" with all the same soloists. These are the instrumental numbers. The rest have vocals — by Al Bowly, the Freshman, the Merry Macs and, in one

case, Sterling Bose — and have little interest today except for admirers of dance music from what the cover calls "the big band epoch." Unless you're one of these, approach the LP with caution. — M.J.

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Erroll bounces back in top form



ERROLL GARNER: "That's My Kick." That's My Kick (a), Shadow Of Your Smile (a), Like It Is (a), Ain't Necessarily So (a), Autumn Leaves (a), Blue Moon (a), More (a), Goslight (a), Nervous Waltz (a), Passing Through (a), Afinidad (a) (MGM C8047). Garner (pno), Wally Richardson (gtr), Herbie Lovelle (drs), Milt Hinton (bass), Jose Mangual (bongos). (a) — Garner and Hinton with Art Ryerson (gtr), George Jenkins (drs), Johnny Pacheco (bongos).

THIS album is a timely reminder of the continuing imagination and command of Erroll Garner, one of the true professors of the piano. He has always played well, with marvellous dexterity and feeling, but of late his LPs have had a somewhat blunt impact. "That's My Kick" brings him back in A1 form, obviously enjoying himself at the keyboard (but he always seems to do that) and sounding stimulated by his excellent new rhythm line-ups.

Every sort of jazz style, from way back blues to bossa nova, finds expression somewhere in this pianist's exhilarating music. But most of it is positive, outgoing, happy and irresistibly melodic; I, for one, have no complaints about that. Garner launches into a swinging improvisation right away on the title tune, after the usual devious introduction and the confident, hard-hit piano lines are noisily supported by groans and mutterings.

"Shadow Of Your Smile" is more romantic but firmly swung; "Like It Is" is another rocker, very attractive for its rhythmic motifs; "Ain't Necessarily" responds beautifully to Garner's wide-ranging jazz approach, and "Leaves" is shaken up and taken for a ride.

Side Two, quite as strong, includes riotous versions of "Blue Moon," "More" and "Passing" which show off most of his jazz skills, also an ingenious waltz and Latin original, "Afinidad."

All is meaty and beaty, a joy to hear. — M.J.

LIONEL HAMPTON
LIONEL HAMPTON: "The High And The Mighty," "The High And The Mighty (b)," "Date With Oscar (c)," "It's Only A Paper Moon (c)," "That Old Black Magic (a)," "Midnight Sun (b)," "Love Is Here To Stay (c)," "Blues For Norman (a)" (World Sound T578). Hampton (vibes) with (a) Oscar Peterson (pno), Ray Brown (bass), Buddy Rich (drs), April, 1954. (b) — Same plus Herb Ellis (gtr), Minus Brown and Rich on September, 1954. (c) — As (b), 15/9/54.

THESE three sessions from '54 are representative of many fine, informally made recordings from the period

RADIO JAZZ
Times: Fri-Sat. BST/CET
Sun-Thurs. GMT
FRIDAY (27)
5.15 p.m. H2: Jazz 7.0 H1: Jazz Rondo. 9.35 U: Frank Sinatra 11.5 O: Trad Jazz 11.15 T: Bobby Hackett Big Band. 11.45 T: Monterey JF 1957 (Illinois Jacquet, Dizzy Gillespie Quintet, with James Moody). 12.5 a.m. B1 and 2: Jazz At Night (Brubeck, Lonnie Johnson, Lang, Eldridge, Rich, Dickenson).
SATURDAY (28)
12.15 p.m. B3: Jazz Record Requests (Steve Race). 2.40 H1: Radio Jazz Magazine. 3.30 E: Pop Erskine Hawkins. 10.10 E: Pop Quintet and Jazz. 10.20 (2) Boots Randolph (3) Hazy Osterwald Sextet (6) Stan Getz Quartet 11.15 A2: Get To Know Jazz 11.15 T: Stan Getz. 11.45 T: Monterey JF 1957 (Don Ellis Ork) 12.10 a.m. E: Dr. Jazz.
SUNDAY (29)
7.0 p.m. B1: Mike Raven's R. and B. Show. 7.35 B1: Jazz

which feature Hamp's superbly swinging vibes in the company of such musicians as Tatum, Peterson, Wilson, Rich, Brown, Kessel, Ellis, Edison and Getz.

I would say that the format — that of an improvising all-star small group — seems ideally suited to Hamp's remarkable talents were it not for the fact that he has shown himself over the years well able to shine in any setting. Here, in the absence of horns, the predominant tone quality is of the tinkling, chiming, tintinnabulous variety. But Hamp and Oscar have the artistry to diversify their approach, and with Rich and Brown they make up a sizzling rhythm team. There are very few moments in the album when monotony gets even a finger-hold.

The different moods and material range from the title track, a restrained and rather sweet interpretation of the film theme, to romping blues outings on "Date With Oscar" and "Norman" (these were Granz sessions, of course, and originally issued in 1959).

"Date," a famous blues riff, has everyone driving furiously but with control. Solos from vibes, piano and guitar all score; some of the interplay is most enlivening, and Rich is just about perfect in all respects.

"Norman," a little slower and just as good, is by the quartet. What a quartet, too! The grunting and shouting and carrying on is justified by what is being created.

More excitement is generated on "Black Magic" and "Paper Moon," while the melodic side (chromatic in this instance) is stressed on Hamp's "Midnight Sun." Peterson's piano is extra sensitive on "Blue World" and "Love Is Here."

The whole set is an example of what jazz masters can do when they get together to improvise collectively without interference from ideas men. Each of the players casts his own spell, and the music hasn't dated yet and probably won't in the next 13 years. — M.J.

ENCYCLOPEDIA OF JAZZ

LEONARD FEATHER'S ENCYCLOPEDIA OF JAZZ IN THE SIXTIES: VOL 1 THE BLUES. St Louis Blues; I Remember Bird; John Brown's Blues (a); OGD (b); Blues For Eileen (c); C Jam Blues (d) (Verve VLP9177). (a) Encyclopedia of Jazz All Stars, arranged and conducted by Oliver Nelson. (b) Jimmy Smith (org), Wes Montgomery (gtr), Gedy Tate (drs). (c) Count Basie Orchestra. (d) Earl Hines (pno), Johnny Hodges (alto), Kenny Burrell (gtr), Richard Davis (bass), Joe Marshall (drs).

THIS compilation, to tie up with MM contributor Feather's new Encyclopedia of Jazz book, hardly lives up to its title of the blues in the Sixties. Nothing on this set, and that includes the three Oliver Nelson big band tracks which make up the first side, contains a note of music that couldn't have come from the Fifties.

Nelson's Encyclopedia of Jazz book, hardly lives up to peters Joe Newman and Clark Terry and altoist Phil Woods and it would appear that the Smith-Montgomery, the Basie and the Hines-Hodges have been added on to fill out the album. Both the latter pair have appeared here before and the Smith-Montgomery track seems to be a leftover from their recent album together.

The Nelson All-Stars are excellent big band music, with Joe Newman in a more pensive and reflective mood than usual on "St Louis," which has a fine Nelson score, reminiscent in the opening segment of the Miles Davis - Gil Evans efforts. Phil Woods plunges into Feather's "I Remember Bird" with passionate attack and vigour to produce the most exciting music of

the album, and Terry and Newman lock horns on a rousing blues arrangement of "John Brown's Body."

The Smith and Montgomery combination is a potent one, and both are superb blues players though they tend to throw in a lot of their personal clichés on "OGD."

The Basie track is above average with nice contributions from Al Aarons' trumpet and composer Eric Dixon's flute, and Hines and Hodges are in good shape on "C Jam." The Nelson tracks are the attraction here, though whether they will be enough to tempt anyone who already has the Basie and Hines-Hodges efforts is debatable. — B.H.

STAN KENTON

STAN KENTON: "Adventures In Blues," "Reuben's Blues," "Dragonwyck," "Blue Ghost," "Exit Stage Left," "Night At The Gold Nugget," "Formula SK-32," "Aphrodite," "Fitz," "The Blues Story." (Capitol T1985).

Kenton, (pno), Dalton Smith, Mary Stamm, Bob Behrendt, Bob Rolfe, Norman Baltazar (trps), Gabe Baltazar (alto), Buddy Arnold, Paul Renzi (trns), Alton Beutler (bari), Joe Kaye (bs sax), Gene Roland (sop, mellophonium), Bob Fitzpatrick, Dee Barton, Newell Parker, Dave Wheeler, Jim Amlotte (trms), Dwight Carver, Keith LaMotte, Ray Starling, Carl Saunders (mellophoniums), Pat Senatore (bass), Jerry McKenzie (drs).

KENTON fans have been rather starved of late and though this is not the most nourishing of albums, it will no doubt be welcome.

The Kenton orchestra and the blues make uneasy companions, but if the "blues" content is strictly limited, most of the skill, imagination and flawless ensemble playing which we expect from the Man are here.

This is the band with the mellophonium section, and although their use tends to be nondescript and often just lost in the plethora of sound, Gene Roland makes it an attractive solo instrument on several tracks. Roland dominates the album, contributing all the arrangements and soloing on seven of the nine tracks. His versatility in moving from mellophonium to soprano sax is admirable, and it's on the latter instrument that his laconic, finely wrought lines show up to best advantage. Trombonist Fitzpatrick makes the usual Kenton noises on his "Fitz" feature and Marvin Stamm's incisive trumpet comes over well on "Dragonwyck" and "Blue Ghost."

Not the greatest of Kenton but certainly worth the attention of devotees. — B.H.

CANNONBALL ADDERLEY

CANNONBALL ADDERLEY: "Why Am I Treated So Bad?" "Mini Mama," "I'm On My Way," "Why? (Am I Treated So Bad)," "One For Newk," "Yvette," "The Other Side," "The Scene." (Capitol T2617).

Cannonball A d d e rley (alto), Nat Adderley (cnt), Joe Zawinul (pno), Vic Gaskin (bass), Roy McCurdy (drs).

THIS illustrates one of the dangers of "live" recording. What sounds exciting



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Mable—the blues singing grandmother



MABLE: "burn for ever and ever"

"I WAS always told by my grandparents that the blues was the devil's songs; and that they was bad songs, and that if you sing the blues you would die and go to hell, and there you would burn for ever and ever," said Mable Hillery.

But fear of everlasting fire has not deterred Mable: in America she is being hailed as one of the outstanding female blues singers of the century. Now this warm-hearted woman from the Georgian Sea Islands is touring England, where she is notching up night after night of rave receptions at folk concerts and clubs.

Married at 15, Mable had six children before she was 25. Now at 38 she must be the youngest singing grandmother in the business. No wonder lullabies feature in her repertoire: "I used to sing to my babies; you had to rock 'em on the porch and sing and hope they'd go to sleep. Sometimes you'd give out of verses, so you'd begin to make up some kinda rhyme."

But blues and lullabies are only one side of Mable's singing. Her varied repertoire reflects the life of a southern Negro: work songs, religious songs, children's games, political songs are there also. "Been singin' all

my life, ever since I can remember, but I wasn't singin' in public. Mainly I was singin' then in the churches and in the fields, rockin' babies to sleep, hoein' cotton, ploughin' the mules, choppin' wood, doin' all varieties of things."

POVERTY

Mable was born in the cotton lands of southern Georgia, a poverty stricken area. "Ever since I was maybe about seven or eight years old, I've been doing a full day's work. You worked from sun up in the morning to sundown in the afternoon with maybe a half-hour break and that was all."

BY JEAN AITCHISON

In this grim world, songs helped to relieve the misery. Mable reckons she learned many songs from her grandmother who had a song for everything she did.

"She had songs when she was washin', songs when she was ironin', songs when she was troubled. . . I used to see my grandmother with the wash tub singin', and the tears would be rollin' down her eyes when she'd sing. And she'd tell me she'd always feel better when she'd sing."

Mable was spotted by Alan Lomax when he was making a television film on Georgian folk music. The film led to bookings in California, and finally

to full-time work as a professional singer. Success followed rapidly: she has performed all over the States, and has sung at Newport and every other major festival in America. She has sung at Civil Rights meetings, and has organised two festivals in her native Georgia. Mable never had a singing lesson in her life: singing is in her bones.

"I sing to people because I enjoy it; I have just as much fun almost singin' to myself as I do singin' to others; and I didn't get hung up on just one particular kind of music. I like all kinds of music."

DRAFTED

She also writes her own songs: a recent success is an anti-war song "When Bombs Are Flying," written when her eldest son was drafted to Germany en route for Vietnam.

During her tour, Mable is being accompanied on the guitar by Bill Farrow, a talented young English blues instrumentalist. In a packed programme, major events to watch out for are appearances at Catford (Rising Sun) October 30, Surbiton Folk Club (November 1), Birmingham (Jug of Punch) November 2, and a final London performance on November 3 at Cecil Sharp House.

NEW FOLK ALBUMS

It's not difficult to understand why people enjoy the Clancy Brothers and Tommy Makem in the flesh: their infectious vigour and the sheer mastery of their stagecraft commands attention. Every moment of their act, from the way they bound on stage to the way in which they will group themselves, just visible outside the spotlight, to listen to one of their number singing solo, is professional to the ninth degree — and, I suspect, rehearsed right down to the last ad lib. On record, it is harder to understand. They are, let us admit it, neither brilliant musicians nor fantastic sing-

ers. Often the intricacies of the grand old Irish songs they sing have been so smoothed out into a rigid, foot-stamping 4:4 rhythm, that they are almost unrecognisable. And yet, even on record, the Clancy magic still works. Three recent albums illustrate this: "RAISE YOUR GLASSES" (Emerald MLD21), "FINE BOYS YOU ARE" (Emerald MLD25) and "THE BOYS WON'T LEAVE THE GIRLS ALONE" (CBS BPG 6214). The first two were recorded and issued in the United States some years ago by Paddy Clancy's own "Tradition" label, while the third is a reissue in stereo of an album they first produced in 1963. In a way, they are vintage Clancys, before the routines became quite so slick, the enthusiasm

quite so overpowering. On two out of three of them the session musicians with them include Bruce Langhorne on guitar in his pre-electric, pre-Dylan days. The first has "Whisky You're the Devil," "Finnigan's Wake" — which made me wish the record included Liam's masterly recitation of the beginning of the first chapter of James Joyce's pun-spinning novel of the same name — and "Jug of Punch," which also crops up on the second, along with things like "Brennan on the Moor," "The Stuttering Lovers" and "Johnny I Hardly Knew You." The CBS album has more of their most popular material: "I'll Tell Me Ma," "Holy Ground," "South-Australia," "The Wild Colonial Boy" and "The Old

Woman from Wexford." Nearly all the songs are sung in the same way, starting mildly and working up to a fantastic climax, and yet it never palls. Perhaps it's because, though their best friend couldn't claim that their act succeeded because of its authenticity, it has another quality just as valuable: integrity, which makes the Clancys entertainment plus. Yes, integrity, that's the word. — K.D.

In a way, the Spinners are a bit like the Clancys — the atmosphere of their live appearances is difficult to capture on disc. On "ANOTHER LP BY THE SPINNERS" (Fontana STL5431), producer Terry Brown seems to have achieved the impossible. It isn't the first time he has tried, but on this al-

bum recorded on two consecutive nights in the Liverpool Phil last year, he has really caught the rapport which the Spinners can establish with almost any audience — including the "go on, impress me" Londoners who were yelling for more at the end of their recent Queen Elizabeth Hall show. The chorus stuff really comes over, although for me the real treats are Hughie Jones' version of "Sweet William's Ghost" and all of Cliff Hall's contributions with the possible exception of "Minstrel Boy." He's not really a good enough technician on the mouthorgan to stand this sort of solo spotlight, though in actual fact this item always goes over very well at their live shows. "Pleasant and Delightful"

shows the sort of unaccompanied chorus treatments the Spinners were laying down long before the Young Watertrads made it the sound of the year and is, as Tony says, a great number for finishing a side, or a half, with. What I would really like to hear would be some evidence that they were beginning to progress beyond the formula that has served them so well since the days when they and the Quarrymen (later renamed the Beatles) were the most interesting folk sounds on the Liverpool scene. Musically and vocally they have the technique, but they are still at the "Eight Days a Week" stage nearly a decade later. Shall we take a small step towards "Sergeant Pepper," gentlemen? — K.D.

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Bringing folk to the people

FOLKSINGERS come and folksingers go but one man who has been around for longer than most is Steve Benbow.

He's not a man of many words but, musically, he's a man of action and has worked in and around the folk scene consistently for about ten years now.

His interest in music started when he was serving with the forces in Egypt as a dog handler and interpreter. The language he interpreted, by the way, was Arabic. "I started playing guitar more out of boredom than anything else," says Steve. "There wasn't a lot else to do except going to the pictures."

He started gigging in the mess where he was stationed. "It was mostly jazz and Latin American things, that was what the boys wanted. I did the odd folk song but not much. It was about 1957 I began earnestly singing folk. I started accompanying Ewan MacColl and did some records with him on Riverside and Tradition."

But it was after a trip to Moscow with MacColl for a youth festival that it started happening for Steve.

"In Moscow I met a bloke, another guitarist, I used to know. He was Keith Cooper who I used to gig with in Egypt. When we got back to Britain he introduced me to



BENBOW: own club in London

Johnny Kingdom who was producing Guitar Club and I did some stuff on that."

Around this time Steve started his group, the Steve Benbow Four. At various times he had Nadia Cattouse, the Swankey Sisters, Jimmy MacGregor and Shirley Bland in the group. Guitarist Cedric West has been a member for several years.

The Four played clubs, concerts and some of the early Easy Beat radio shows. Nowadays the group is Denny Wright, ex-Lonnie Donegan guitarist, Jack Fallon on bass and Johnny Flanagan, drums.

"Sometimes we have Cedric West on bass guitar as well," says Steve, "which gives the group a nice sound. For some things Denny and Cedric both play guitar then I can just sing. Not needing to play means I can sing that much better."

"Basically, I'm doing much the same songs as I've always done. In fact I'm doing more straight folk on the radio than anything else."

On his latest record, "Of Situations And Predicaments," made for Decca, all the songs, apart from one, were written for him by Peter Morton, of

the Jones Boys, and Lou Wur-burton, Steve's musical direc-tor.

The other song, "Insurance Policy," was written by Steve himself. "I've written a few country numbers but I'm not drifting into country and western," adds Steve.

Commenting on the current folk scene Steve picks out Tom Paxton and Doc Watson as among the best performers he's heard. "But I like so many people I wouldn't say I had any real favourites."

Pressed for a choice, Steve came up with Burl Ives. "I know it doesn't go down very well now but he's still the guv'nor."

Steve's skill as a guitarist has earned him a fair bit of session work though he doesn't do as much now because of the demand for his services as a singer. He did work with Eddy Arnold on his last visit, which says a lot for Steve's understanding of country music.

As well as gigs in this country, Steve has worked on the continent recently, including Cobi Schreyer's club in Haarlem, Holland, and worked with her on Dutch radio and television. More recently, Steve has worked with the Country-men on television in Spain.

With all this going for him, he also finds time to perform at his own club in Norbury, London, on Sunday evenings. Looking to the future, it's radio and television that are taking up a good deal of his time. He is appearing on Rediffusion's Song and Story, and with the group on Night Ride and Breakfast Special on Radio One.

"I'm also preparing for three pretty long programmes about capital punishment and hanging," says Steve. "They're being produced by Francis Dillon for BBC radio. I'll probably be doing songs like 'Jack Ketch' and 'Jack Hall'."

Steve Benbow has managed to come up with the right formula for equating folk with wide entertainment appeal and this is going to keep him busy in the months ahead.—TONY WILSON.

Harper polishes off CBS album

FOLK NEWS BY KARL DALLAS

ROY HARPER finished work on his new album for CBS, "Come Out Fighting Genghis Smith," this week. His new single, "Mid-Spring Dithering," is being well received as well it might—it's a good representation the way Roy is maturing as an artist, and catchily commercial, too.

Bert Jansch will be doing the liner notes for the album, which will be out in the New Year.

Bert, John Renbourn and Roy are at the Belfast Festival from November 24 to 25 (other attractions: BBC Symphony Orchestra and the phony Orchestra and the phony Roy has an appearance on Dee Time lined up and possibly an Ulster TV show of his own).

*The serene and lovely voice of Mable Hillery will be heard in London for the first time next Monday, October 30, at the Rising Sun, Catford, her only club date in London. At the end of the week she has her big concert at Cecil Sharp House, on November 3.

*Ex-seadog Cyril Tawney starts up a club for his old shipmates on Sunday November 5 at the Royal Naval Association, Devonport. As Cyril

points out, few sailors know any of the great old sea songs that are sung every night of the week in your actual folk club.

*Colleague Eric Winter will expand his recently-published very moving tribute to Woody Guthrie in a weekend course, "Folk Music of Our Time," organised by Ken Lindsay at Pendley Manor, Tring, Hertfordshire from November 17 to 19. Yours truly will be talking on "folk music and the pop scene" with illustrations on record from Harry Cox and the Mothers of Invention, among others.

Other speakers will be Reg Hall, John Foreman, Jimmy Asman and Henry Morris and other subjects covered will include English and Irish traditional instrumental music, blues, and the music of Eastern Europe.

Eric is also standing for the executive of the English Folk Dance and Song Society. So are folksong collectors Fred Hamer and Peter Kennedy.

*Al Stewart is at the Royal Festival Hall next Friday, November 3, with the Sinfonia of London and friends. No sign yet of his CBS album which was sched-

uled for October 20 release, says Roy Guest with some frustration.

*Tom Paxton told me after he had recorded with Julie Felix for what will probably be the first of her colour TV spectaculars to go out in December that he hopes to be back that month to record his forthcoming Elektra album. An arranger has been chosen and the whole thing promises to be very exciting.

*Noel Murphy is at Manchester Free Trade Hall with Jacquil and Bridie, the Beggarmen and the Taverners on Saturday, November 4, before going on an 8-day tour of Scotland.

*The Spinners sing on this Saturday's edition of Twice a Fortnight, BBC-One's new late-night comedy show. Robin Hall and Jimmie MacGregor comperes. White Heather Club from the Perthshire village of Kenmore on BBC-One on Friday, November 3.

*Alex Campbell and Stan Kelly top the bill at an Oxfam concert this Saturday with Michael Absalom, Candy and Lyn Geddes and Heart of England Folk Group at Central Hall, Coventry. Bill Pickering and Bill Lavery are comperes.

*Harold Leventhal writes from New York to tell me that Arlo Guthrie's folk song-and-ecdoté epic, "Alice's Restaurant" which he says has already become an underground classic, occupies one whole side of Arlo's debut album for Reprise. Not surprisingly, the disc is also called "Alice's Restaurant." Hope Pye realise its potential over here.

Arlo has a concert at New York's Carnegie Hall on November 10.

Judy Collins' new album for Elektra contains songs by Leonard Cohen, Joni Mitchell, Jacques Brel, and — for the first time on this or any disc — three songs she's composed herself.

*Ewell IV folk club organiser Cliff J. Hall is opening a club at the Hunter's Lodge in Crawley on Wednesday next week with Martin Winsor and Redd Sullivan as first-night guests. He also has a concert as part of the Crawley Arts Festival on Wednesday, November 8, with Martyn Wyndham-Read, Jim Pitts and Larry Kenny, Weald Folk, the Frozen Loggers and the Three Ravens.

Guest at the IV Folk tomorrow night (Friday) at the King William IV, Ewell, is blues girl Jo-Ann Kelly.



THURSDAY

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8 p.m. Adm. 7/6

FOLK FORUM

SATURDAY

AT LES COUSINS, 49 Greek St. GER 5413, 7.30-11.00.

ANN BRIGGS BERT JANSCH

Come early to obtain a seat. ALLNIGHT SESSION 12-7, including guests.

ALEXIS KORNER

AT THE CELLAR, Cecil Sharp House, Camden Town (485 2206) 8 p.m. BOB DAVENPORT, with The Laymen.

CITY FOLK: Mumpers Group

from Railway Tavern, Stratford, Tony McCarthy, The Tappers, Dancing, Bar, at White Lion, Upper Thames Street, Blackfriars, Nr. Mermaid Theatre.

SINGERS CLUB, BELLE, ALEC and SHEILA STEWART and JOHN FAULKNER

Union Tavern, Lloyd Baker Street, W.C.1. 7.45 p.m.

TROUBADOUR, 10.30, 285 Old Brompton Road.

PETE & MARIAN GREY

SUNDAY

ANITA AND THE BLUEGRASS BOYS, DOWNE, GEORGE AND DRAGON.

AT UNION FOLK, Surbiton Rd., Kingston. DAVE COOPER, with Pete Wood resident. Come early for 8 p.m.

DARTFORD RAILWAY Hotel. — John Foreman.

DAVE AND TONI ARTHUR

DAVE DOUGLAS, Waltham Abbey Folk Club, The New Inn, Sun St.

FOLK and Country Music Concert, Cecil Sharp House, N.W.1. 2 p.m. until 10 p.m. Admission 7s. 6d.

HAMPSTEAD ROBIN DRANSFIELD, TERRY GOULD, MARIAN MCKENZIE.

The Enterprise, opposite Chalk Farm station, 7.30 p.m.

MAIDSTONE, FOLK CLUB

McPEAKES

Wig & Gown Hotel, 8 p.m.

NAGS HEAD, BATTERSEA. MARTIN WYNDHAM-READ, Dave Waite, Marian Segal.

STARTING GATE, Wood Green. Gerry Lochran, John Betmead, Rod Braxton.

STEVE BENBOW FOLK CLUB, NORBURY HOTEL, London Road, Norbury. Dave Kelsey, Sonja.

CHAPTER THREE

THE PENTANGLE

JOHN RENBOURN, JACQUI TERRY, BERT McSHEE, DANNY COX, BERT JANSCH, THOMPSON.

THE HORSESHOE, TOTTENHAM COURT ROAD, PHONE MUS 4832

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MABLE HILLERY

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Tickets 7/6

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General Manager — JOHN DENISON, C.B.E.

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AL STEWART

(AND HIS GUITAR)

with the

SINFONIA OF LONDON

Conducted by ALEXANDER FARIS

AND BEAT GROUP

also ARABELLA'S BODY

(hear Al's new CBS album "Bedsitter Images")

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JOE LUSTIG presents

JULIE FELIX

Solo Concert, Royal Festival Hall Monday, November 27, 8 p.m. 21s., 17s. 6d., 15s., 12s. 6d., 7s. 6d. Seats at Box Office NOW

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AL STEWART
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with the
SINFONIA OF LONDON
Conducted by ALEXANDER FARIS
AND BEAT GROUP
also ARABELLA'S BODY
(hear Al's new CBS album "Bedsitter Images")

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Fans have written in and asked for some 'gen' on JOE E. YOUNG, singer of The Tonicks.

JOE is 5ft. 11ins.
Colour of eyes - Dark Brown
Hair - Black

He was born on 16th July, 1947, in Philadelphia, U.S.A., but was brought up in Barbados, West Indies.

Joe's voice has the quality of the late Sam Cooke, but he can sing Ballad, Pop, Soul.

So all you fans look out for Joe, he is appearing along with the Tonicks at THE RAILWAY HOTEL, Wealdstone, Harrow on Friday, October 27th at THE LEEDS INTERNATIONAL CLUB on Saturday, October 28th also at THE ADELPHI BALLROOM, Slough on Tuesday, October 31st

Further details of **JOE E. YOUNG and THE TONICKS**
Contact: B15 3697 or 8415 or Starlite Artists 01-405 0943

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KING STREET, COVENT GARDEN
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LIMOUSINE · WEST INDIAN STEEL BAND
JOHN PEEL Films and Poetry
Members 10/- Guests £1

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with MIMI and MOUSE
THE FAIRPORT CONVENTION
THE BLUES COMMUNION JEFF DEXTER
Films, Guests Musicians and Poetry
Members 10/- Guests £1

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Light Shows plus environmental happenings
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DUNCAN CAMPBELL
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MONDAY, NOVEMBER 20th, 8 p.m.
to launch THE INTERNATIONAL FILM FUND
(For publicising the means to attack world poverty)

Among those appearing are:
THE TRAFFIC, CLIFF RICHARD and THE SHADOWS, JOE HARRIOTT and THE INDO JAZZ FUSIONS, GEORGIE FAME and His Band, ADRIAN MITCHELL, B. S. JOHNSON, STANLEY BAKER, DAME PEGGY ASHCROFT, HAROLD PINTER, PETER PORTER, DAVID WARNER, CY GRANT, THE JOHNNIE SCOTT QUINTET, STEPHEN SPENDER, JOHN WILLIAMS.
Comperer: GEORGE MELLY. Introduction by ANDREW FAULDS, M.P.

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 Saturday, October 28th

ERIC SILK AND HIS SOUTHERN JAZZ BAND
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 ALL NIGHT FOOD & SNACKS

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Guest Stars and Groups
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GLENN MILLER SOCIETY, tapes / discs / films. — Shaftesbury Hotel, Monmouth Street, W.1. 2-6.30 pm.
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LILLIPUT, Jamaica Road, Bermondsey. **JUDY WARD, JOHN TAYLOR TRIO.**
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TROPICANA CLUB, George St., Croydon. **LONDON JAZZ 4** plus **BIRD CURTIS QUINTET**. Admission 5s. Couples 7s. 6d.
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TUESDAY
AT THE PLOUGH, ILFORD
BIRD-CURTIS QNT.
BRIAN EVERINGTON QUINTET
ERIC SILK, 100, Oxford Street.
GEORGE, MORDEN, **MONTY SUNSHINE.**
HIGHWAYMAN, CAMBERLEY. **GARRICK SEXTET** (Lowther, Theman, Philip).
LILLIPUT, Jamaica Road, Bermondsey. **KAY CLARK, JOHN TAYLOR TRIO.**

FRIDAY cont.
CAVALIER
WHITE HART, ACTON
THE ORIGINAL DRIFTERS
 DOORS OPEN 7.45
ERIC SILK SOUTHERN JAZZ BAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.
FROGSLAND JAZZ BAND, Romford "Football Club."
GOthic JAZZ BAND, Bristol.
JOHNNY GOODING Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.
LILLIPUT, Jamaica Road, Bermondsey. **NORMA WINSTON, JOHN TAYLOR TRIO.**

MOODY BLUES
 and The Patches Blue at the College for the Distributive Trades Hall, 107 Charing Cross Road, W.C.2, from 7.30 6s. in advance. 7s. 6d. at door.
OSTERLEY JAZZ CLUB. **COLIN KINGWELL'S JAZZ BAND**. Next week, "Wild" Bill Davison.

SAVOY BROWN BLUES BAND
 City of Westminster College
 STARTING GATE, Wood Green.
SOUNDS & SONGS
THE FANTASTIC FREDDY MACK SHOW
 Appearing in Belgium

TRAD TREND '67 at Romford Football Club, Brookland's Road, every Friday. Tonight: **FROGSLAND JAZZ BAND.**
WHYTEBRIDGE JAZZ BAND, Essex Arms, Brentwood.

SATURDAY
CHICAGO BLUES
 Shakey Vic's Hole in the Ground, Winchester Rd., N.W.3
CONSERVATIVE CLUB BIGGLESWADE
RUBBER BAND
ERIC SILK, Thames Hotel, Hampton Court.
JAZZ CONCERT, Acton Town Hall, Saturday, October 28 at 7.45 pm. **HUMPHREY LYTTELTON & his BAND**. **TUBBY HAYES, The MIKE PYNE TRIO, DAKOTA STATION**. Comperes: **PETER BURMAN**, 10s., 7s. 6d., 6s. 6d., 5s. from Entertainments Office, Town Hall, Ealing. Tel. 567 3456. Ext. 243. Acton Town Hall Box Office, on the night from 7 pm.
LILLIPUT, Jamaica Road, Bermondsey. **BOBBY BREEN, JOHN TAYLOR TRIO.**
MIKE WESTBROOK CONCERT BAND "MARCHING SONG", Babacombe Theatre, Torquay.

SUNDAY
 AS SATURDAY
'OLE IN TH' GR'ND
BEXLEY, KENT, Black Prince Hotel, **CLIFF BENNETT** and the **REBEL ROUSERS.**

SUNDAY cont.
BILL BRUNSKILL'S Jazzmen, Fighting Cocks, Kingston.
CLUB OCTAVE presents **TONY ARCHER TRIO**
TONY LEE, PHIL SEAMEN
 Hambrough Tavern, Southall
COOKS, CHINGFORD
 Royal Forest Hotel
ERIC SILK SOUTHERN JAZZ BAND
COOKS FERRY INN, EDMONTON, with The Cooks Ferry All-Stars plus **LENNIE FELIX**, 12.2 p.m.

ERIC SILK, Royal Forest Hotel, Chingford.
GEORGE, MORDEN, Australia's famous **RED ONIONS.**
GLENN MILLER SOCIETY, tapes / discs / films. — Shaftesbury Hotel, Monmouth Street, W.1. 2-6.30 pm.
GOthic JAZZ BAND, Lord Ranelagh, Warwick Road, SW5. Lunchtime.
KING'S ARMS, PECKHAM RYE, Rod Kelly Band, plus New Jazz Ore Trumpet Star
LILLIPUT, Jamaica Road, Bermondsey. **JUDY WARD, JOHN TAYLOR TRIO.**
MIKE WESTBROOK BAND, Lower Guildhall, Plymouth.
SAVOY BROWN BLUES BAND, Manchester S.G.
THE FANTASTIC FREDDY MACK SHOW
 Appearing in Belgium
TROPICANA CLUB, George St., Croydon. **LONDON JAZZ 4** plus **BIRD CURTIS QUINTET**. Admission 5s. Couples 7s. 6d.
MONDAY
BEXLEY, KENT, Black Prince Hotel. **ALEX WELSH.**
COUNTRY CLUB, Hampstead, 50 yards Belsize Park underground. Australia's famous **RED ONIONS.**
HATFIELD, Red Lion. **HUMPHREY LYTTELTON.**
MIKE WESTBROOK BAND, Paignton.
READING, **MONTY SUNSHINE**. Ship, Duke Street.
THE BLUE HORIZON
SAVOY BROWN BLUES BAND
 FEATURING **CHRIS YOULDEN** "Nag's Head," 205 York Road, Rattlesden, S.W.11. Buses 44 and 170
THE FANTASTIC FREDDY MACK SHOW
 Day off
THE ORIGINAL EAST SIDE STOMPERS, "Three Rabbits," Romford Road, Manor Park.
THE PLOUGH, Stockwell
DON RENDELL
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LILLIPUT, Jamaica Road, Bermondsey. **KAY CLARK, JOHN TAYLOR TRIO.**

TUESDAY cont.
MIKE WESTBROOK BAND, Exeter University.
SOUTHALL, HAMBROUGH TAVERN, Uxbridge Road, Burns-McKenzie All-Stars.
THE FANTASTIC FREDDY MACK SHOW
 Appearing at Shenley Green Y.C., Birmingham
WEDNESDAY
BRIGHTON! BLUES!
PETER GREEN, K & Q, November 8.
HITCHIN, Hermitage Ballroom, **KENNY BALL.**
NEW SEDALIA JAZZ BAND, Holloway Castle, Hillmorton Rd., N7.
THAMES CITY JAZZMEN, The Iron Bridge, East India Dock Road, E.14.
THE FANTASTIC FREDDY MACK SHOW
 Day off
TONYS TOPS
DISC CLUB D.J.'s. TOP GROUPS. GREAT RECORDS. LICENSED BAR. At the New Merlin's Cave, Margery St., W.C.1. Stations: Angel, Kings Cross,
007 SUN VALLEY CLUB
 12 DALSTON LANE, E.8
 Entr. in Roseberry Place
 Tel. 01-249 2208
 Friday, October 27th, 8 p.m.-4 a.m.
SOUND SHOW
 Saturday, Oct. 28th, 8 p.m.-4 a.m.
SHELL SHOCKSHOW
 with **YOUTH & RUDY**
CALIFORNIA BALLROOM
 Whipnade Road, Dunstable 62804
 Friday, Oct. 27th, 8 p.m.-Midnight
CLYDE McPHATTER
 Saturday, Oct. 28th, 8 p.m.-Midnight
JIMI HENDRIX
 Car park Supporting Groups Bar extra.
PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
 presents **MODERN JAZZ**
 Every Friday, Saturday and Sunday
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TERRY SMITH
 Saturday, October 28th
DICK MORRISSEY
 Sunday, October 29th, Lunchtime
DICK MORRISSEY IAN HAMER
 Evening **ART THEMAN**
ED FAULTLESS & LEN HOOKER
 presents **MODERN JAZZ EVERY WEDNESDAY**
 at **THE PHOENIX**
 Cavendish Square, W.1. MAY 1700
 Wednesday, Nov. 1st, 8.15-M'night
JAZZ UNTIL MIDNIGHT
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 A LIVE BROADCAST BETWEEN 9.30 p.m. - 10 p.m.
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ALAN BERRY, DICK

BILL Lewington LIMITED
164 Shaftesbury Avenue, W.C.2
Phone: COVENT Garden 0584
Hours 9.0-6.0 All day SAT.

ALTO SAXOPHONES
BUESCHER 400, as new £115
MARTIN, latest model £95
French Besson, perfect £60
ARMOND, as new £60

TENOR SAXOPHONES
SELMER Balanced Action, superb £100
MARTIN, Committee model £90
CONN Large Bore, choice of two £55
MONARCH, perfect £55

FOR THE FIRST TIME IN BRITAIN
REGINALD KELL
"Signatures", "Geometric" and
"Kallitona" mouthpieces
for all clarinets and saxophones
Send for Free Brochure

FLUTES
GEMINHARDT, brand new £86
NOBEL 70, new £58
MODEL 501, split E, new, complete £25

CLARINETTS
LEBLANC, Bb, A, D, C, Eb £96
BUFFET, perfect £50
S.M.L., as new £30
COUESNON, Boehm in A £30

TRUMPETS
KING Silver Flair, complete, new £193
OLDS Recording, immaculate £120
CONN 38B, good value £100
CONN Victor, fine horn £65
OLDS Ambassador, perfect £60
French Besson, as new £40

TROMBONES
REYNOLDS, double plug Bb/E/F, new £285
KING Symphony, Bb/F, new, comp. £202
COURTOIS 140M, valve, brand new £113
CONN 14H, new, complete £95
MARTIN Imperial, good value £50

Highest Part Exchange
Allowance on your present
Horn

MUSICIANS WANTED
1/- per word

A BAND, a Cavalry Band, better still, a career as a musician with the band of the 9th/12th ROYAL LANCERS. — Apply Bandmaster, 9th/12th Royal Lancers, B.F.P.O. 36

ALL GIRL group or girl musicians wanted. Phone 240 2251.

ALL INSTRUMENTS. Rehearsal band forming. Apply Fred Turvey, Ritchie Street School, Angel, N1, Monday 8 pm.

ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and bass players. Other instruments considered. Permanent station near Reading. — Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

BAND OF THE LIFE GUARDS. Clarinet players wanted, other instrumentalists considered. Apply Director of Music, Wellington Barracks, London, S.W.1. Tel. SU1149 4214

BARITONE AND TENOR or two tenors urgently required, soul and jazz. Germany/Paris, backing American coloured singer, November—M. Hough, Hotel Bayrischzell, 68 Mannheim, Amerikaner Str 35, W. Germany.

BASS and lead guitar (singers) for pop/blues group forming. Chalk Farm area. 722 9188.

BASS GUITAR and TRUMPET, young Director of Music, Wellington Barracks, London, S.W.1. Tel. SU1149 4214

BASS GUITARIST. — PRO 385 4146

BASS GUITARIST/Vocal to join outstanding musicians. — Phone MA1 9248 after 8 o'clock.

BASS GUITARIST, young, read, vocals, standards, pops. — Contact Dave Harvey, Locarno Ballroom, Hull 28250

BBC invites applications for vacancy in the RADIO ORCHESTRA in London. PRINCIPAL TENOR SAXOPHONE doubles Flute and Clarinet. Full-time engagement. Salary £1,735 per annum rising by annual increases to £2,060 in January 1972, plus £156 per annum for doubling two instruments. Detailed applications, quoting reference 67 G.355 M.M., to Head of Popular Music, Broadcasting House, London, W.1. twice in a week. Do not enclose original references.

BESERK DRUMMER, 18-22, must be good looking, man, and musically sound, required for new group. Just about to happen. Applicants to Rick Peck, 212 Abbey House, Victoria Street, S.W.1 to arrange audition. Prospects excellent if prepared to work.

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEET Street 5011, Ext. 171, 176 & 234.

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Box Numbers: Please allow Two Extra Words. Plus 1/- Service Fee

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

MUSICIANS WANTED (cont)

REQUIRED FOR WEST END RESIDENCY FIRST-CLASS LEAD TRUMPET
REGULAR BROADCASTS
Apply: TONY EVANS
18 Almoner's Avenue
Cambridge OCA3 46932

ENGAGEMENTS WANTED (continued)

DRUMMER, YOUNG, experienced all styles. — Fleet (Hants) 1268.

DRUMMER, 20, experienced, London area. — 262-0381, evenings.

DRUMMER (23), all-rounder. — Harrow 9444.

DRUMS. — TOTTENHAM 01-808-3304.

DRUMS / VIBES. — Derek Jones, AMB 7634.

GOOD READER. ANYTHING CONSIDERED. Box 6598.

GUITARIST, EXPERIENCED gigs standards/pop. — LIV 6429.

GUITARIST, read, busk, London work wanted. — 01-888-4666.

GUITARIST, STANDARDS, gigs. — BR1 3036.

HAMMOND ORGANIST/Vocals/Piano, experienced, 22, wants something interesting. Pro only. — Ring STR 6504.

JACK HUGHES (Alto/Clar.), is available for engagements at 01-232-5405.

LEAD ORGANIST, C3 or M102. Hammond / Leslie speaker, in / near London. — FIN 4376.

LEAD GUITARIST and bass guitarist, pro, good gear, passports, seek pro group with work or gigs. — Tel. 328-3709.

LEAD ORGANIST and drummer. Both vocals and harmonies, sock bass and organ to form group, no soul. — John, 450-5726.

LEAD GUITARIST, experienced, top equipment, seeks working group, preferably with organ. — J. R. Bates, 33 Newick Road, Clapton, London, E.5.

ORGAN. — HARLOW 25012.

ORGAN TRIO with first-class singer/comper requires change of residency. Good versatile outfit. — 590-5699.

ORGANIST (HERITAGE and Leslie) wishes summer season, 1968, solo or with drummer and vocalist. — Oliver Ruxton, 16 Stenhouse Ave., Chryston, by Glasgow.

ORGANIST, young, Lowrey Holiday, seeks top professional group. — 01-764-1232.

PIANIST / HAMMOND organist, standards. — 21 Park Drive, W3.

PIANIST / ORGAN, M.U. VACANT, acceptances, etc. PR 59964.

ACCOMPLISHED, EXPERIENCED bass guitarist doubling 6/12 string guitar, piano, organ, vocals, seeks position with established quality group. — Box 6597.

ALTO / TENOR available. — MAC 3585.

ALTO / TENOR clar. — CLI 4811.

BARITONE ALTO, Clar, Flute, Experienced. — 01-886-5143.

BASS / Bass Guitar, Read, Busk, Residency anywhere / Gigs. — 01-348-8808, 6 Derby Lodge, East End Road, N.3.

BASS / BASS GUITAR. — LIB 4509.

BASS (DOUBLE) vocalist. Harrow. — 01-884-2677.

BASS GUITAR, gigs. — Nick, VIG 2909 evenings.

BASS GUITARIST, 20, experienced dance, beat, jazz. Passport. — WX 29221.

BASS GUITAR. Pro. Seeks raving scene. — GER 3108.

BASS GUITAR, read, busk, jazz. — LAD 8478.

BASS (5 or G), gigs — BAR 3221.

BASS (STRING), bass guitar (33) Gigs. — 603-7593, anywhere.

BASS (STRING). — Eltham 850-5418.

BASS, STRING. — 672-9572.

BASS / VCL. Gigs. Transport. — 952-1620.

COMPERE/SINGER. Lounge. — 858 7360.

CRUMMY PRO ORGAN SPIELER wants a job with good group with Continental II plus 50 watts, — Ring Frank, 01-854-8314.

CUTE GUITARIST, lovable drummer, telepathic, original ideas. — WS 26238.

DRUMMER, all fields, dance, jazz, Latin, cabaret, seeks London area residency. — 546-5818.

DRUMMER, ex names, plays like Anita Harris looks! — BAR 9135.

DRUMMER, GIGS, lounge, experienced good kit, transport. — 272-5866.

DRUMMER, GIGS, South London area. — 01-648-7800.

DRUMMER, JAZZ, gigs only, reader — Barnet 5261.

DRUMMER/LEAD SINGER seeks happy, pro harmony group. — Brentwood 6138 (anytime).

DRUMMER/PORKOPHONE. — 01-594-8567.

DRUMMER, READER, experienced. — 01-272-2815.

DRUMMER READER, standards, pops etc. Ludwig. — AMH 6090 (day).

DRUMMER, SEMI-PRO, just finished Summer season. — Phone Brian, Farnborough (Kent) 5444.

DRUMMER, transport. — 01-807-2778.

DRUMMER / VOCALIST (27), TOP PRO. AT BOTH. — 674-4741.

DRUMMER wants gigs, lounge, etc. — 778-7475.

DRUMMER WISHES to turn professional. — 01-800-2967.

ENGAGEMENTS WANTED

EMPLOYMENT AGENCY LICENCE THE ELLIS-WRIGHT AGENCY LIMITED intend to apply to the Westminster City Council for a Licence to carry on an Employment Agency for PERSONS IN THE ENTERTAINMENT INDUSTRY at No. 130 REGENT STREET, LONDON, W.1.

The Directors of the Company are: —

TERENCE CHARLES ELLIS AND CHRISTOPHER NORMAN WRIGHT ALL OBJECTIONS and the grounds therefore, must be submitted in writing to the Town Clerk, City Hall, Victoria Street, London, S.W.1, within 14 days from the date of the publication of this advertisement.

TOTAL MANAGEMENT requires groups, singers, musicians. — REG 5354.

TRAD BAND in S.E. requires drums, bass, trombone. No money grabbers, enthusiasts only. Phone NEW 5291.

TRUMPETER AND BARITONE required. — Ring BIS 8415 or MAR 5288.

VERSATILE BASS guitarist vocals, for group with female singer. Pops and standards. Work abroad shortly. — Phone Colindale 3989.

WANTED LEAD RHYTHM/GUITARIST
Young, good looking "mover", Commercial type only. SELMER 100 watt PROVIDED FOR USE. Imminent recording/professional prospects. Local guy preferred.
Tel: ELG 2991

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GUITAR METHODS

mailbag

Mama's and Papa's have let their followers down

WE feel the action on the Mama's And Papa's in cancelling their only, first and last concert in Britain was deplorable.

We all know the group are millionaires, but surely one night was not a lot to ask of them to entertain their loyal, appreciative and lucrative British fans.

To ordinary mortals like ourselves, who had booked tickets, the show was one we had looked forward to ever since "California Dreaming." We are not starry-eyed teenagers, but two people who enjoyed their sound. Their blase attitude has been a great disappointment to thousands of followers. — BOB STUART AND MEL NATHAN, Pinner, Middlesex.



MAMA'S AND PAPA'S: 'one night was not a lot to ask.'

NO AMERICAN DREAM— JUST A JUNK NIGHTMARE

I HAVE just returned from a visit to San Francisco. I saw the birth and death of an ideal. The streets were full of filth, and people drifting around staying:

DEATH OF AN IDEAL

"Want some acid?"

Most of them were college kids hipped for the summer. The originals were out in Arizona doing true

things, while the phonies were shouting "there is no hope without dope."

It's not an American dream, more a junk night-

mare. — MICHAEL LANE, London SW3.

NOW autumn is here, how about dropping the leaves of that big joke flower power. Since the original hippies of a year ago, nearly every British group has taken to this ridiculous cult.

Groups like the Move and Flower Pot Men should have gone out with Elvis Presley. If Sam and Dave came on in flowery shirts the rioting would be 100 per cent against. Own up beautiful people, take the hint and try something else. — STEVE JONES, Oldham, Lancashire.

MANY thanks for a true and sincere article on the Magnificent Seven drummers. As a drummer I know only too well the soul destroying effect of some drunken bum who comes staggering up and practically insists you let him "have a bash on the old drums."

Many's the night I could have willingly parted with a tom-tom or two, to have the pleasure of crowning one of these drags. It's surprising how many think the drums are easy and could do an Elvin Jones overnight. — PETER BANHAM, London W11.

A COUPLE of months ago the whole world, it seemed, was up in arms — and quite rightly — because Mick Jagger and friends had spent a night in a cell, with the prospect of three months to follow. A few weeks ago in "Melody Maker," George Harrison was very brave in calling teachers (a hard-working enough body) fascists.

Now, when Greece's most popular composer and song writer, Mikis Theodorakis, is jailed by real fascists, and appeals for help, what is the response from our pop heroes. The sound of silent meditation and tinkling bells.

Come to that, what about a little help for those who did try to do something, and who are now spending 15 months in British prisons for their pains? — SUE SOLOMONS, Beechcroft Avenue, Golders Green, NW11.

IT'S obvious to me Mr Crew (MM October 14) knows nothing about blues and even less about John Mayall's Blues Breakers. John Mayall is not falling into a "soul bag"—far from it. He is still playing the blues he feels so much for.

The use of horns has done a tremendous amount for numbers like "Leaping Christine." John Mayall would never go commercial. John is king. — ROBERT BREWER, Ashton Gate, Bristol.

Stop trying to be exclusive Scott!



SCOTT

READERS ask if it is too much to ask for a single from Scott Walker. But Scott doesn't want a single because of the rat race attitude with which the chart makes or breaks an artist.

Instead of having a flop, he'd rather cut albums and not lose face. As for live appearances, I think his moodiness is an excuse for laziness and if Scott stopped trying to be so exclusive and came back from cloud number nine, he'd realise the public want to see and hear him. — J. BURTON, Hartlepool, Co. Durham.

I HUMBLY suggest Scott Walker should consider the statement made by truly talented Stevie Wonder (MM, October 14), that "it's not such a drag being blind."

Why is it such a drag being a famous, good-looking much sought-after and physically healthy pop singer? — F. ROSE, London W1.

I AM amazed to see the MM's record reviewers actually smell the records before listening to them! Does he taste the Vanilla Fudge's records? Does he sniff all singles and do LPs smell different.

If smell plays an integral part in getting a good review, I shall ensure my next single is drenched in essence of poppies. — BIDDU, London SW10.

THE Woody Guthrie obituary (MM, October 14), was outstandingly good. Congratulations to Eric Winter for writing it and to the MM for publishing it.

How nice to see a serious folk topic dealt with by an acknowledged expert. A welcome change from the gossip column trivialities we are treated to most weeks. — JEAN AITCHISON, London NW1.

I WONDER if the Pink Floyd fans have heard the three-year-old "Ventures In Space" album? Some of the tracks, especially "The Bat" are much better than "Interstellar Overdrive." One gets the impression the Ventures' guitarist knows what he is doing, and is not just meandering from one extreme to another. — KEN HOLBROOK, Cricklewood, London.

SO Tom Walsh (MM, October 14), thinks "fast complicated drumming" is not a good thing in a group. Surely a good drummer knows when and where in a number he can fit in patterns, not only for his own advancement, but for his group's prestige.

Let's keep music interesting and unrestricted. — GRAHAM MULLETT, Hayley Green, Worcs.

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I WAS disappointed the Max Roach Quintet should fall back on being noisy, screeching and raucous.

I can forgive pop groups for this, but jazzmen should be able to generate atmosphere just with the quality of their music. — DICK PETHERICK, Teignmouth, Devon.

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