

Melody Maker

JUNE 22, 1968

1s. weekly

Donovan, Esther-Abi, Andy Williams, Nina and-

BEATLES FOR MOSCOW?



MM WOBURN FESTIVAL

Got your tickets yet?



● MAYALL

GOT your tickets for the Woburn Music Festival yet? The festival, at Woburn Abbey, at Woburn Abbey on July 6 and 7, is presented by the MM, in association with Rik and John Gunnell—and features the top names in pop, folk and blues.

Ticket applications are already flooding in, so don't delay. If you want to be at this mammoth music event, get your tickets now.

The 18th Century stately home is a perfect site for a festival of popular music — there are excellent car parking facilities, camping is free for the two days; there are sideshows and licensed and refreshment bars.

All this—and the Jimi Hendrix Experience and Donovan, too. They are topping the bill at the two-day event.

Saturday, July 6: afternoon show (2.30-5.30 pm) stars the Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins and Alexis Korner. Evening show: (7 pm-midnight) stars Jimi Hendrix (only British summer appearance); Geno Washington; Tyrannosaurus Rex; The Family; Little Women and New Formula.

BLUES

Sunday, July 7: afternoon show (2.30-5.30) is An Afternoon With Donovan backed by Blonde On Blonde. Evening show (7-11.30 pm) features a blues session with the Fleetwood Mac, Tim Rose, Champion Jack Dupree, Duster Bennett and the Taste.

Tickets for Saturday afternoon are 10 shillings, evening is £1. Sunday afternoon with Donovan is 12s 6d; the evening show is 15 shillings. A season ticket for all four sessions costs £2.

Tickets may be obtained from the Rik Gunnell Agency, 56 Old Compton Street, London W1 (01.437 1001). Or from Keith Prowse, 90 New Bond Street, London W.1. (01.493 6000) or its branches and agents.



Donovan: on the Moscow list. See also special feature page 5.

ANGLO-SOVIET DISCUSSIONS NEXT WEEK

BEATLES, who have conquered the world, may break new ground by appearing in Moscow!

This is the exciting prospect opened up by Anglo-Russian exchange deals being negotiated by impresario Vic Lewis.

Vic flies out to Moscow on June 29 with plans to present Donovan, Esther and Abi Ofarim, Nina Simone and Andy Williams in the Soviet Union.

He told the MM: "All these artists have said they are willing to go. I have been having discussions with the Soviet Cultural Attache, and have already sent over Donovan's double album. They say he is welcome to come.

CHALLENGE

"I'd also like to set up a trip by the Beatles. I haven't said anything to them yet, but it could be the sort of offer the boys would be keen to accept. I feel they might regard it as something of a challenge.

"Frankly, I don't think they will do any more tours in Britain. They can't be expected to play the type of music they have put on records like 'Sgt Pepper' — with their use of electronic effects—on stage.

"These are the type of artists the Russians would appreciate. I don't think they understand rock 'n' roll.

"I'm very interested in setting up Anglo-Russian exchanges. There's no better aid to mutual understanding between countries than music."

ORIGINALS

Commented Esther and Abi Ofarim. "We'd certainly like to go to Russia if something could be arranged."

Meanwhile, Vic Lewis this week started work on his first album for the NEMS label. It will also be issued on the Epic label in the States.

Album is the Vic Lewis Orchestra's Tribute to Donovan. It features Donovan originals, including "Mellow Yellow," "There is a Mountain," and "Catch The Wind," plus two originals written by Vic. One is the title song, plus "The Boy In The Saffron Robe."

Vic will conduct a large orchestra consisting of 12 violins, four violas, four cellos, two double-bass, flute, French horn, oboe, harp, a solo soprano girl, and five rhythm, plus harpsichord.

Album is set for September release.

Louis P 10/Stones P 9/Sinatra P 13

MELODY MAKER POP 30

- 1 (1) **JUMPIN' JACK FLASH** Rolling Stones, Decca
- 2 (2) **YOUNG GIRL** Union Gap, CBS
- 3 (7) **BLUE EYES** Don Partridge, Columbia
- 4 (3) **HONEY** Bobby Goldsboro, United Artists
- 5 (8) **HURDY GURDY MAN** Donovan, Pye
- 6 (4) **THIS WHEEL'S ON FIRE** Julie Driscoll/Brian Auger, Marmalade
- 7 (5) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 8 (11) **BABY COME BACK** Equals, President
- 9 (6) **DO YOU KNOW THE WAY TO SAN JOSE** Dionne Warwick, Pye
- 10 (13) **I PRETEND** Des O'Connor, Columbia
- 11 (9) **RAINBOW VALLEY** Love Affair, CBS
- 12 (22) **LOVIN' THINGS** Marmalade, CBS
- 13 (21) **THE SON OF HICKORY HOLLER'S TRAMP** O. C. Smith, CBS
- 14 (12) **JOANNA** Scott Walker, Philips
- 15 (10) **I DON'T WANT OUR LOVING TO DIE** Herd, Fontana
- 16 (15) **HELULE HELULE** Tremeloes, CBS
- 17 (14) **WONDERFUL WORLD** Louis Armstrong, HMV
- 18 (16) **SLEEPY JOE** Herman's Hermits, Columbia
- 19 (17) **SIMON SAYS** 1910 Fruitgum Co., Pye
- 20 (26) **BOY** Lulu, Columbia
- 21 (18) **WHITE HORSES** Jacky, Philips
- 22 (23) **TIME FOR LIVIN'** Association, Warner Bros.
- 23 (—) **MY NAME IS JACK** Manfred Mann, Fontana
- 24 (20) **U.S. MALE** Elvis Presley, RCA
- 25 (25) **THINK** Aretha Franklin, Atlantic
- 26 (24) **CAN'T TAKE MY EYES OFF YOU** Andy Williams, CBS
- 27 (19) **LAZY SUNDAY** Small Faces, Immediate
- 28 (28) **WHEN WE WERE YOUNG** Solomon King, Columbia
- 29 (27) **IF I ONLY HAD TIME** John Rowles, MCA
- 30 (29) **DELILAH** Tom Jones, Decca

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POP 30 PUBLISHERS

1 Mirage; 2 Dick James; 3 Essex Int; 4 Mecolico; 5 Donovan; 6 Feldman; 7 Lynn; 8 Kassner; 9 Blue Sea/Jac; 10 Morris/Patricia; 11 Cyril Shane; 12 Gallico; 13 Burlington; 14 Welbeck; 15 Valando; 16 Peter Walsh; 17 Valando; 18 Carter/Lewis; 19 Mecolico; 20 Meteor; 21 Gerard; 22 Tamerlane; 23 Feldman; 24 Valley; 25 April; 26 Ardmore and Beechwood; 27 Immediate; 28 Donna; 29 Leeds; 30 Donna.

TOP TEN LPs

- 1 (1) **THIS IS SOUL** Various Artists, Atlantic
- 2 (2) **SCOTT 2** Scott Walker, Philips
- 3 (4) **LOVE ANDY** Andy Williams, CBS
- 4 (3) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 5 (5) **THE SOUND OF MUSIC** Soundtrack, RCA
- 6 (8) **FLEETWOOD MAC** Peter Green's Fleetwood Mac, Blue Horizon
- 7 (6) **SMASH HITS** Jimi Hendrix, Track
- 8 (—) **OGDEN'S NUT GONE FLAKE** Small Faces, Immediate
- 9 (7) **THE HISTORY OF OTIS REDDING** Otis Redding, Volt
- 10 (9) **JUNGLE BOOK** Soundtrack, Disneyland

US TOP TEN

- As listed by "Billboard"
- 1 (2) **THIS GUY'S IN LOVE WITH YOU** Herb Alpert, A & M
 - 2 (5) **MacARTHUR PARK** Richard Harris, Dunhill
 - 3 (1) **MRS. ROBINSON** Simon and Garfunkel, Columbia
 - 4 (4) **YUMMY YUMMY YUMMY** Ohio Express, Buddah
 - 5 (10) **THE LOOK OF LOVE** Sergio Mendes, A & M
 - 6 (3) **MONEY MONEY** Tommy James, Roulette
 - 7 (7) **THINK** Aretha Franklin, Atlantic
 - 8 (—) **ANGEL OF THE MORNING** Merrilee Rush, Bell
 - 9 (6) **TIGHTEN UP** Archie Bell and the Drells United Artists
 - 10 (—) **REACH OUT OF THE DARKNESS** Friend and Lover, Verve Forecast

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Tim Hardin due for British concerts

American singer Tim Hardin arrives in Britain on July 7 for a concert tour, TV and radio dates. He guests on the Simon Dee Show on July 13.

The concert tour starts at the Royal Albert Hall on July 16 and follows with dates at the De Montfort Hall, Leicester (18), Sophia Gardens, Cardiff (19), Leeds Town Hall (20), Free Trade Hall, Manchester (26) and Sunderland (28).

Club dates and further TV appearances may be added. MGM Records will release a new single to coincide with the visit.

ELVIS CONVENTION

FANS from as far afield as New Zealand and Canada will be among those flocking to the Elvis Convention '68 being held at the De Montfort Hall, Leicester, on Sunday, July 21.

Fans are also coming from Czechoslovakia, Poland, Italy, Germany, France, Belgium, Holland and Sweden.

Programme at the event includes a special showing of "Speedway," the film in which Elvis stars with Nancy Sinatra. Elvis's fourth film, "King Creole," will also be screened.

The Convention is being staged by the Official Elvis Presley Fan Club of Great Britain and the Commonwealth.

RUSH FOR GERRY

GERRY MARSDEN and actor Derek Nimmo have a joint single rush-released this week. It's "Liverpool," a song from the musical Charlie Girl in which they both star.

The B side is "Charlie Girl."

IN NEXT WEEK'S MM

SPECIAL MICROPHONE SURVEY

NEW DISCS FROM DEE TRAFFIC, TREMELOES

TRAFFIC, Dave Dee and Co., and the Tremeloes have new singles released soon.

Traffic release "You Can All Join In" on July 12, a Dave Mason composition and Dave Dee, Dozy, Beaky, Mick and Tich release "Last Night In Soho" by Howard and Blaikley on June 28.

Although Traffic recently stated they would not release any more singles, producer Jimmy Miller explained this week: "The group didn't want the hang up of worrying about recording specific singles, but are happy to release anything suitable that comes out of an LP session."

Dave Dee's "Last Night In Soho" by their managers Ken Howard and Alan Blaikley depicts Dave as a gangster who "goes straight" and is persuaded by old friends to try another crime. It is coupled with "Mrs Thursday" written by the group.

A new Tremeloes single, "I'm Gonna Try" is scheduled for release in mid-July. The group had to cancel a concert and TV show in Miami last week due to American musicians' union demands that an American group do the shows.

NEW MOVE EP

THE Regal Zonophone label is rush-releasing the new Move EP, "Something Else From The Move," tomorrow (Friday).

This is the EP which is recorded at 33 $\frac{1}{3}$ and plays for 18 minutes. It was the group's last recording which included Ace Kefford who is now a solo act.

The Move's next single will be a Roy Wood composition, "Wild Tiger Woman." The release date depends on the success of the EP, but it will probably be in the shops in August.

The group has signed for a three-weeks coast-to-coast tour of America from July 10. The tour will include a number of TV dates and the Johnny Carson Show has already been set.

The Move top the bill at the Royal Albert Hall on July 7 in a charity show that also includes the Byrds, Joe Cocker and the Bonzo Dog Doo Dah Band.

BRADFORD FESTIVAL

THE 1968 New Universities Festival takes place this weekend at Bradford.

Starting tomorrow (Friday) the three-day Festival includes jazz, folk and blues stars in addition to groups and singers from Universities all over Britain.

Major attractions include a Blues Concert at the Central Library Theatre tomorrow (Friday) starring Alexis Korner and Champion Jack Dupree. At the same venue on Saturday there is a jazz concert with the Graham Collier Septet and Frank Ricotti Quartet, while on Sunday the Spinners and Tinkers play a folk concert at the Great Hall of the University.

Other items include a seminar on "The Psychology Of Jazz" with Dr Graham Reed and the Spinners discussing "The Folk Song."

Tomorrow night there is also a "Midsummer Night's Dream" presentation at the University, starring Peter Green's Fleetwood Mac, Hedgehoppers Anonymous, the Blossom Toes and Amboy Dukes.



TRAFFIC: suitable

STATUS SINGLE

STATUS QUO have a new single released on July 19. It's "Ice In The Sun," written by Marty Wilde and publisher Ronnie Scott.

Marshall Chess, boss of America's Chess Records, is in London this week setting up an American tour for Status Quo whose single, "Pictures of Matchstick Men" is currently in the top 50 of the American charts.

NEWS EXTRA ON PAGE 20

MORE DUSTY DATES

MORE radio and TV dates have been set for Dusty Springfield to tie in with her new single, "I Close My Eyes And Count To Ten," released on June 28.

They include: Radio One's Disc Jockey Derby (July 9), BBC-TV's Bill Cotton's Music Hall (14), Dee Time (20).

NEW DOLLS' SINGLE

THE Paper Dolls guest in Time For Blackburn on June 29, the day after the release of their new single, "My Life In Your Hands."

Other TV and radio dates include Top Of The Pops (July 4), Bill Cotton's BBC-TV show (6), and the Basil Brush Show (11). On July 20 and 21 they record two shows for the new London TV company.

The trio star in the ABC-TV Armchair Theatre production Ballad of The Artificial Mash on July 27. Filming for their own TV series will start in September.

The girls guest at the Andover Carnival on July 9 and fly to Germany for radio and TV dates on July 12 and 13.

SYMBOLS

THE Symbols' third American tour will open in Boston on September 15 and carry right through to November 2 with college, concert and cabaret dates.

The group has signed to appear at the Marnik Music Festival in Poland on November 17.

They have a Scottish tour from July 20 to 24.

Gary Miller dies

SINGER Gary Miller collapsed and died of a heart attack at his South London home on Saturday (15). He was 42 and leaves a wife, former ballet dancer Joy Dixon, and three sons.

Gary Miller was a lieutenant in the Royal Navy during the war and, after demobilisation, studied languages at London University.

His first showbusiness experience was as a straight actor. He began to make a name as a singer in 1952 when he started recording with the Philips label. Among his hit records were "Davy Crocket," "Garden Of Eden," "Wonderful Wonderful" and "The Story Of My Life."

He had starred at the Palladium and made hundreds of radio and TV appearances, including a residency in Stars And Garters.



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NO COMMENT ON HERD TO SPLIT RUMOURS

A POSSIBLE split between the Herd and their management, Ken Howard and Alan Blaikley, was rumoured in showbusiness circles this week.

But on Monday Ken Howard told the MM: "I have no comment at this stage. There is nothing I want to say."

At press time none of the members of the group — Peter Frampton, Andy Bown, Gary Taylor and Andrew Steele — were available for comment, and on Tuesday the group left Britain for appearances in Germany.

The group are currently at number 15 in the MM Pop 30 with "I Don't Want Our Loving To Die," their third Howard and Blaikley hit. The group, from Beckenham, Kent, were discovered by Howard and Blaikley, who also manage and write the hits for Dave Dee, Dozy, Beaky, Mick and Tich.



JULIE: invited

Jools booked for Berlin

JULIE DRISCOLL, Brian Auger and the Trinity have been invited to appear at this year's Berlin Jazz Festival in November.

The booking for Berlin follows their appearance last weekend at the Montreux Jazz Festival in Switzerland.

The group are expected to go into the studios within

the next week to start recording a new single. No titles were decided at press-time.

LIBRARY TRIP

NEW YORK Public Library, whose single "Gotta Get Away" is released tomorrow (Friday), go to Germany for a TV date on July 3.

A tour of Sweden, Norway and Denmark is being negotiated for late August or early September.

ANGEL HURT

WILD ANGELS drummer Rob O'Connor was knocked unconscious for 15 minutes when he slipped and fell on Hastings Pier on Sunday night.

He was taken to East Sussex Hospital and detained for observation. The group, who specialise in hard rock and roll, are looking for a temporary replacement.

Spencer offered return trip



SPENCER: TV dates

THE Spencer Davis Group has been offered a return visit to America, for a month, starting in November.

The tour, the Group's third, will include TV and

radio appearances as well as club dates.

Spencer has also been asked to take part in an American Underground film to be shot in the Autumn.



Guitarist Wes Montgomery dies at 43

WES

WES MONTGOMERY, the American poll-winning jazz guitarist, died on Saturday night of a heart attack. He was 43.

Montgomery, whose unorthodox technique amazed British guitarists during his Ronnie Scott Club season in 1965, seemed a permanent fixture at the top of the guitar section of the annual Melody Maker Jazz Poll.

Born in Indianapolis on March 6, 1925, he toured with Lionel Hampton between 1948 and 1950, but first came to prominence in 1958 with the Mastersounds and in groups with his brothers Buddy (pno, vibes) and Monk (bass).

Despite his superb, if unorthodox, technique, Wes Montgomery did not read music and was a self-taught musician who became the major jazz influence on his instrument during the 1960s.

In America he had a massive single hit with "Goin' Out Of My Head," but he will probably be best-remembered for his album, "The Incredible Wes Montgomery" on Riverside.

TIM ROSE SINGLE FLIPPED

CBS have flipped the current Tim Rose single and the A side is now "Hello Sunshine" instead of "I Guess It's Over."

Tim this week recorded new tracks in America, with Al Kooper, for release both in the States and in Britain in July. He arrives in London this weekend and starts a new tour at Hastings on June 28.

APPLE'S BACKING

BEATLE Company Apple are backing a group of Brighton students who want to perform plays for children on the town's beaches this summer.

Spokesman David Peel told the MM: "Apple have provided us with cash to obtain costumes and props. We got the idea of asking for Apple's support after reading a recent article about them in the MM."

CUPID'S DEE

CUPID'S Inspiration, whose current single is "Yesterday Has Gone" guest on Time For Blackburn this Saturday (22) and the David Symonds Show (July 1 to 5).

Pianist Garfield Tonkin has joined the group which is now a five-piece.

MIGHTY SPARROW

VIC LEWIS, of Nems, is bringing West Indian calypso star the Mighty Sparrow to Britain in October to tour in a special West Indian Carnival Show, complete with steel bands and limbo dancers.

The Nems label is releasing a single by Sparrow, "Mr. Walker," tomorrow (Friday).

Rich, Ray Charles, Peterson head Autumn invasion

RAY CHARLES and his orchestra spearhead the autumn U.S. jazz invasion of Britain. Following them will be Buddy Rich and his band, the Oscar Peterson Trio, Earl Hines' All Stars, the American Folk Blues Festival and Jimmy Smith's Trio.

Ray Charles, the Raeletts and band appear in this country for only three days, September 20-22. They record for BBC TV and play concerts in London and Wolverhampton.

The Rich band begins a September-October tour at Bristol's Colston Hall on September 24. Oscar Peterson's trio opens a full-scale tour at London's Queen Elizabeth Hall on September 28. Hines brings his own group to Britain during October and November, and the first date set so far is for the Glasgow Odeon on October 24.

Jimmy Reed, John Lee Hooker, T-Bone Walker and



CHARLES: only three days

the Blues Festival play the Glasgow Odeon on October 23 and tour until early November, and Jimmy Smith's Trio is due on December 7 to work here until its closing Royal Festival Hall concert on December 14.

P.J. FOR GERMANY

P. J. PROBY files to Germany on June 21 for three days of TV appearances.

On June 29 Proby and Chris Farlowe play a concert at Oxford University.

McGURK DEAD

PETER McGURK, bass player with the Dudley Moore Trio, was found at his Putney flat on Monday night.

A post-mortem was carried out and an inquest will be held today (Thursday) at Battersea. He was 40.

FREE ROBIN

PIANIST-ORGANIST Robin Lumsden has joined Freedom, the group completed by Ray Royer (gtr), Bobby Harrison (drs) and Steve Shirley (bass gtr).

Freedom's single, "Where Will You Be Tonight," was released last Friday.

Satchmo plays Selmer

Need we say more?

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Jacky to record follow-up

JACKY records her follow-up single to "White Horses" tomorrow (Friday). She will record two titles — one by Kenny Young, who wrote "Captain Of Your Ship" for Reparata and the Delrons, the other by Michael Carr and Ben Nesbitt who wrote "White Horses."

The single will be released in mid-July and an LP later in the month.

On June 20 Jacky opens a week in cabaret at Tito's Club, Stockton.

LOUIS ARRIVES FOR FIRST EVER BRITISH CLUB DATE

A NEW slimline Louis Armstrong, weighing a little under ten stone, arrived at Heathrow Airport early on Monday morning. He was accompanied by his All Stars and his wife, Lucille. They spent three hours at Heathrow before leaving for Leeds Airport.

Armstrong had planned to fly in to Manchester, in readiness for his opening that evening at the Variety Club, Batley. But with the BOAC pilots strike, travel arrangements were changed.

Looking positively lithe for a man nearing 68, Satchmo expressed his delight at being back in Britain, and playing in a cabaret club for the first time. "Come to think of it, I never worked a club here before," he told me.

How did he like the prospect of spending his birthday over here — on July 4? "Each time I come here is a birthday," Louis answered promptly. "In fact, this won't be the first birthday I've had in England, but the last time was back in the early Thirties."



LOUIS' BACK — smiling, fit and with a new, slim shape. He flew into London on Monday with his wife Lucille (behind him) for his first British trip since 1965.

He talked enthusiastically about the New Orleans Jazz-fest, in which he started with enormous success last month.

"The festival itself was perfect, but afterwards we went back to the Royal Orleans, the hotel we were staying at, and all the cats were there to see me — Paul Barbarin, old Doc Souchon and everyone."

Recent press reports said that Armstrong's sister (real name, Beatrice) had died in Louisiana. Louis was happy to deny it. "We got those stories he said, "but Lucille checked them out and it was a mistake. It was my step-sister

whose name is Beatrice Salena. We knew her as Salena (see page 10).

TIME BOX SERIES

TIME BOX have signed for a series of Continental dates.

The group goes to France from July 23 to 31 for cabaret, TV and radio in Lyons and Paris. They go to Italy from September 21 to 29 for cabaret in Rome and two TV shows in Milan.

On August 4, the group goes to Belgium to record a pilot TV show. If the show is a success it will become a

series with the Time Box featured each week.

They guest in the David Symonds Show from July 1 to 5.

CHICAGO BLUES

RECORD producer Mike Vernon has recorded two albums in Chicago with blues singer Sunnyland Slim and Johnny Shines, who was a friend of singer Robert Johnson.

Vernon has also recorded singer Titus Turner and signed a deal to release 16 Otis Rush titles on the Blue Horizon label.

NEW GENO DISC

A NEW SINGLE by Geno Washington and the Ram Jam Band, titled "I Can't Quit Her," will be released on July 5.

The group is currently working on a new LP which is scheduled for release at the end of July.

They leave for four days of TV and radio in Paris at the beginning of August, returning for a guest performance at the Brighton Festival on August 10. From August 22 to 27, the group tours Spain.

WEB TOUR S.AMERICA

THE Web are to tour South America in January, 1969. Set so far are visits to Venezuela, Brazil and Mexico.

The group is also to make a film for the Foreign Office which will be shown in South America and, possibly, Africa as well.

WILLIE JOHN DIES

HOLLYWOOD, Tuesday. — R&B singer and composer Little Willie John has died in the State Penitentiary at Walla Walla, Washington (reports Leonard Feather).

He was imprisoned in 1966 on a manslaughter charge. John, who was 30 years old, was the composer of the Peggy Lee hit "Fever."

MARMALADE TOURS

MARMALADE moved up the MM Pop 30 this week with "Lovin' Things" from 22 to 12. They have been offered a seven-day tour of Holland and hope to go there after their September tour of Sweden.

They are planning a new single and an LP for August release.

ROWLES RECORDS TV

JOHN ROWLES will record a show for Tyne-Tees TV, Night Club '68, on Sunday (23) at the Club Fiesta, Stockton. Norman Vaughan is compere of the show.

The programme will be screened some time during July.

HAROLD DAVISON PRESENTS

AN EVENING WITH ESTHER & ABI OFARIM

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Cowsills 'Indian lake'

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Union Gap to make major British tour

UNION GAP are likely to make a major British tour this autumn, possibly sharing the bill with the Small Faces.

Promoter Arthur Howes is lining up the tour which would play weekends through October and November. The tour, for which other American names are being negotiated, would play only on Thursdays, Fridays, Saturdays and Sundays and would be the Faces' first major tour for two years.

The other days would be filled in for the Union Gap with TV and club dates.

Peaches and Herb and Sly and the Family Stone are other groups being lined up for autumn promotional visits.

SPAN FOR BBC FILM

THE Span are to be the subject of a BBC-TV documentary which will take a year to make.

Produced by Paul Watson and titled Time Waits For No Man, it will be an hour-long film in colour. Filming starts tomorrow (Friday) at the home, Brighton, and will include a session at London's Marquee.

The Span have also signed a recording contract with Decca and their first single label will be a Howard-Wheeler composition, "You Understand Me," released July 12.

MEGA RED STAR SINGLE

THE MEGA RED STAR, the Hungarian group currently on its first British tour, are to record a single and an LP on Decca.

Decca's Hugh Mendel heard the group at London's Hatfield last week and immediately signed them to a recording contract.

They will record on June 20, 26 and July 1 and 2, before leaving for home on July 4.

NICE MARATHON

A SEVEN-MINUTE single is being released by the Nice group tomorrow (Friday). It is their instrumental arrangement of "America" from West Side Story, and is described as a "comment, not a protest, on the current American scene."

Released on the Immediate label, it is their second single and lasts seven minutes and twenty-two seconds.

PLASTIC PENNY MOVE

PLASTIC PENNY, who split up three weeks ago have decided to carry on after being offered extensive northern cabaret engagements.

The Bailey Organisation have offered them a week at La Dolce Vita, Birmingham, from June 23 and more dates to follow, and the group have decided to continue as Plastic Penny featuring Brian Keith.

DES SIGNS FOR SHOW

DES O'CONNOR, currently number 10 in the MM's Pop 30 with "I Pretend," has signed to play Buttons in Cinderella at the Birmingham Theatre next Christmas. The show opens in December.

Des is currently appearing at the Wellington Pier, Great Yarmouth.

LA BELLE DATES

PATTI LA BELLE and her Belles open their new British tour on July 3 with a double date at the California Ballroom, Dunstable, and the Cue Club, Paddington.

They then play Manchester and Warrington (6), Nottingham (7), Tunstall and Birmingham (8), Portsmouth (11), Edgware and London's Sybilla's (12), Burton-on-Trent and Sutton Coldfield (13), Stevenage (17), Sybilla's (18), Beckenham (19), Nantwich and Chester (20), and the Orchid Ballroom, Purley (22).

WEB TOUR S.AMERICA

THE Web are to tour South America in January, 1969. Set so far are visits to Venezuela, Brazil and Mexico.

The group is also to make a film for the Foreign Office which will be shown in South America and, possibly, Africa as well.

WILLIE JOHN DIES

HOLLYWOOD, Tuesday. — R&B singer and composer Little Willie John has died in the State Penitentiary at Walla Walla, Washington (reports Leonard Feather).

He was imprisoned in 1966 on a manslaughter charge. John, who was 30 years old, was the composer of the Peggy Lee hit "Fever."

MARMALADE TOURS

MARMALADE moved up the MM Pop 30 this week with "Lovin' Things" from 22 to 12. They have been offered a seven-day tour of Holland and hope to go there after their September tour of Sweden.

They are planning a new single and an LP for August release.

ROWLES RECORDS TV

JOHN ROWLES will record a show for Tyne-Tees TV, Night Club '68, on Sunday (23) at the Club Fiesta, Stockton. Norman Vaughan is compere of the show.

The programme will be screened some time during July.

Albert King tour off-work permit refused

AMERICAN blues star Albert King's British tour was cancelled this week after he and his group had been refused work permits by the Ministry of Labour. No reasons were given for the refusal.

King was due to open at London's Marquee Club tomorrow (Friday) and tour the country for Don Arden.

The Marquee's John Gee told the MM: "I've had hundreds of letters, and many phone calls, from people wanting tickets to see Albert King. This last-minute refusal to grant work permits means that we have got to refund all these people's money."

The Taste have taken over at the Marquee tomorrow.

JAZZ NEWS

HUMPH TO PLAY AT BOBBY PRATT BENEFIT NIGHT

A BENEFIT Night for the widow of Bobby Pratt, the lead trumpeter who died last week, will be held at London's 100 Club on July 1.



Humphrey Lyttelton and the Don Rendell-Ian Carr Quintet have already agreed to appear and it is hoped to present about six groups in all.

Jack Parnell is trying to set up a second benefit, probably a West End concert, for later in the year.

The second meeting of the London Jazz Centre Society will be held at Camden Arts Centre, Hampstead, on Monday (June 24) at 7.30 pm. Committeeman John Jack told the MM: "We have got a few leads on premises for the Centre and we may be able to announce something definite at the meeting. Anyone interested in setting up a permanent centre will be welcome at the meeting."

Rebel Records, a Canadian label, has acquired 40 previously unissued tracks from the estate of blues singer Mississippi John Hurt. They will be put on to three LPs.

Stan Tracey is to do two more albums for Denis Preston's Record Supervision. The first, a Latin American suite, will be recorded in July. The second, to be recorded in August, is a Tribute to Duke Ellington and will feature Don Rendell, Ian Carr and Joe Harriott as soloists. The Tracey Big Band guests in BBC Jazz Club on June 26.

Delegates of the European Jazz Federation met in Yugoslavia last week and formed sub-committees to look into such matters as finance, radio and TV, co-ordination of jazz festivals, a jazz library, and education. They will report back at a meeting in Warsaw in October.

The new Dave Brubeck Quartet, featuring Gerry Mulligan has broken up temporarily after a highly successful visit to Mexico. But Brubeck reports that the demand for bookings is tremendous and he may accept more concert dates.

Baritone saxist Ronnie Ross has just finished a new LP for Fontana which will be released in October. One side features a sextet, with Les Condon (tp), Art Elefson (tr), Bill Le Sage (pno, vibes), Spike Heatley (bass) and Tony Carr (drs). The other features a quintet with Elefson, Le Sage, Heatley and Ronnie Stephenson (drs). The Ross Quintet plays the Bulls Head Barnes (22), the Robinson Crusoe, near Reading (25) and London's Phoenix Club (26).

Veteran drummer Cozy Cole is currently backing Eartha Kitt at the Persian Room in New York's Plaza Hotel. Blues singer B. B. King starts a 27-concert tour of Japan on July 10.

Phase Three of the Humphrey Lyttelton series at the Six Bells, Chelsea, comes up on June 27 when Humphrey will feature John Surman, Ray Warleigh and Tony Coe (saxes), Chris Pyne (trb), Eddie Harvey (pno), Dave Green (bass) and Tony Taylor (drs). John Chilton's Swing Kings play the Bells this Saturday (22).

The Alex Welsh Band play their last Wood Green Jazz Club gig, prior to their Newport Festival appearance, on June 23. Also booked for that night are pianist Lennie Felix, altoist Joe Harriott and the Brian Ling Quartet.

Trumpeter Howard McGhee has been guesting with Wynton Kelly's Trio at the Dom in Greenwich Village. Vibist Bobby Hutcherson's Quintet, featuring Harold Land (tr), have opened their first New York season at Slugs'.

The Johnny Parker band plays the Hampton Court Hotel for the first time on Saturday (22) and visits the Midlands to play Derby Jazz Club on June 25. Bassist Ron Rae, who recently left the Alex Welsh Band, has joined the Alex Shaw Trio at the Harlequin Room of the Mount Royal Hotel in Edinburgh.

Pianist Willie "The Lion" Smith last week gave a concert at Rutgers University Institute Of Jazz Studies, described as the largest collection of records, books and other jazz research materials in the world.

Reading's Sunshine Jazz Club celebrates its fourth anniversary on June 24 with a visit from the Chris Barber Jazz Band. Feltham's Sunshine Jazz Club, which opened in January, already has over a thousand members.

New York's Village Gate has gone over to a seven days a week big name jazz policy for the summer. Bookings include Oscar Peterson, Dizzy Gillespie, Miles Davis, Jimmy Smith, Carmen McRae and Gary Burton.

Pianist Les McCann has moved over from Pacific Jazz to Atlantic records. He is to record a live album at New York's Village Gate. Stan Kenton plans to record an instrumental version of Finian's Rainbow for Capitol.

DONOVAN:

"I DON'T feel old when I see all the new groups," said 22-year-old Donovan. "I just feel strange that I am still in the business."

We were sitting in his dressing room at Top Of The Pops and I had asked how he managed to keep so relaxed through the long, and seemingly inevitable, periods of hanging about in TV studios.

"I don't feel at all in showbusiness," he went on. "There was a time when I used to get very flustered. It's that career instinct thing — the feeling that you have got to make it. Now it's all happened for me. I was lucky and got all the publicity in the beginning so I don't need to go looking for it all the time. And I don't have to let things worry me."

We stubbed our cigarettes out in the sink — the BBC is a bit short on ashtrays. Which, I wondered, was the most important side of his musical life — songwriter or performer?

"I'd be happy just composing," he admitted. "But

It's strange I'm still in the business

the concert bug has really got me. It happened first at Carnegie Hall in New York. And then again with my first big one here, at the Albert Hall. I really enjoy concerts."

American artists frequently express surprise at how seriously popular music is regarded in Britain. I asked Don for his comments.

"I would say it varies in the different areas of the States," he said. "The West Coast? West Coast music isn't really serious anyway, is it? You know, popular music has always been an

art form, but it got covered over by 'pop.'

"I think the scene is very impressive now. I mean the Scaffold could never have happened in the 1950s. They couldn't have existed then, with a poet as well as a perfectly good songwriter in Mike McGear."

Donovan is glad to see the lines between pop, jazz and folk becoming more and more fuzzy. He, himself, has been given some of the credit for his use of jazzmen to back him on concerts.

"As far as I was concerned, it happened the first time I met John Cameron and asked him to do some arrangements for me," he explained. But like all ideas and changes, it was something that simply happened rather than being a deliberate thing. When you look at it later it may seem that it was some sort of thought-out advancement, but it really just happened naturally. The musicians John was using were the best and I could see no reason to change them.

"Then Graham Nash started using some of the same musicians. And, of course, Georgie Fame, has been mixing with jazz musicians for years.

"The one thing I've had trouble about lately is wanting to use a young drummer. I know that most jazz, or session, drummers could play what I want, but I do believe there is such a thing as a young feel. We've had big arguments about it.

"And don't forget we use classical musicians as well. It's worth seeing in the dressing rooms. The jazz musicians with their swearing and dirty jokes and bottles of beer. The classical musicians with their New Statesman, the Listener and intellectual dirty jokes.

BENT

"I've gone full circle as my ears have bent to all sorts of music," he said. "Meeting jazzmen — and pop writers," he laughed, "and listening to the Beatles and the Stones, I got influenced. So influenced at times it hung me up.

"Now, the greatest sensation is to be singing alone with just guitar again — like on one half of my double LP. In many ways I'm back where I started."

The talk turned to his composing, and Don said he was always knocked out when somebody else did one of his songs.

"I thought Julie Driscoll's version of 'Season Of The Witch' was wonderful, much better than mine. Then, of course, Joan Baez did some of my songs."

There have been reports that Donovan was planning a series of three LPs — one jazz-influenced, one pop and one folk.

SPLIT

"I'm not really sure how we will do it yet," he explained. "We may split them up into three categories or we may mix up the things on different LPs. Anyway they are going to release here soon a live album I recorded at a concert in Los Angeles.

"And Pye feel that it's time for a 'Greatest Hits' LP," a suggestion he obviously found hilarious.

I asked how Donovan had got the under-water effect at the beginning of his current single, "Hurdy Gurdy Man."

"It was done perfectly naturally, it's just my voice," said Don. "People thought it was done electronically, but it wasn't. It comes from singing jazz songs that I found I could sing like that."



BY BOB DAWBARN

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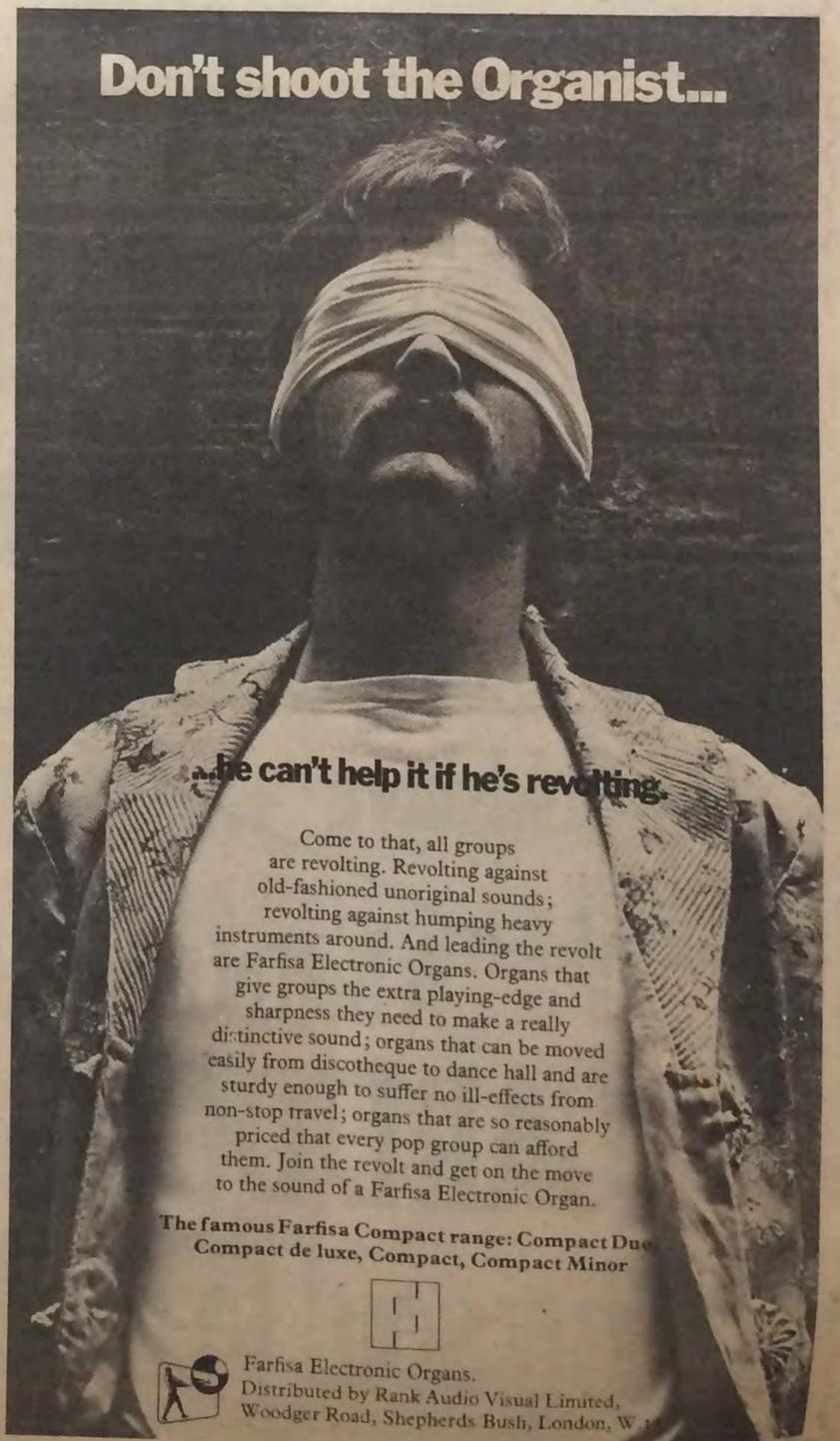
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by Leon

MR. NINE PER CENT the loser agent



AN interesting track on the next Rolling Stones' album is called "Sympathy For The Devil." Producer Jimmy Miller played it to me on a tape machine in Dave Mason's Jaguar while bombing down the M4 at a rate of knots on a return trip from Traffic's cottage.

The song features Mick singing on top form, with conga accompaniment, that gradually builds to a climax, with the other Stones chanting, and Nicky Hopkins' funky piano joining in.

Says Jimmy: "Mick and Keith have written some great songs for the album." Miller, who has produced all Traffic's hits was especially asked by Jagger to work with the Stones.

MM's Barrie Wentzell met Pete Townshend and three Russians on a train to Traffic's Berkshire cottage. Ended up swopping gifts — Sunday Times supplement for examples of Russian handicraft.

Pete Townshend not too worried about "Dog" and is planning a new one... Al Kooper quit rave US group Blood, Sweat And Tears.

DIGGING THE STONES ON THE M4

Apologies to Marty Feldman who was wrongly stated to be brother of jazzman Victor Feldman in last week's Blind Date session. Marty is not related to Victor in any way.

Mrs Tina Pratt, wife of trumpeter Bobby, who died two weeks ago, and her daughter Michelle, have been "overwhelmed" by the kindness and help offered them by many musicians and friends. Says Mrs Pratt: "I would like to thank all the band-leaders and musicians who have been so kind to us."

Davy Jones met Tony Wilson at London Airport on way to the States and asked for cryptic message to be passed on: "When the Alexis runs out, the big business stops."

Czech beer grim, but women carry all before them. Scotch £15 a bottle! Easybeats drummer Tony Cahill left all his clothes in Bratislava hotel.



The RAVER'S weekly tonic

Shop window for jazz? Johnny Parker band will play in the window of Payton's instruments shop, Islington High Street, on June 29.

Daily Mail borrowed Alan Walsh's diet sheet—a gift from Louis Armstrong... Says Mick Mulligan: "What did the policeman say to the three-

headed man? ... 'Ello, 'ello, 'ello!" Sorry about that.

New Wave Irish group the Taste getting fan raves... Syd Gillingham to quit EMI to join Chris Hutchins... Chris Peers quit Island Records to concentrate on management.

Babs Gonzales in Town promoting his new book... Jonathan King has bought a £20,000 house next door to Kenneth More near Marble Arch. Soundproofing to cost another £5,000.

Italian film star Marcello Mastroianni flew into London recently to dig Julie Driscoll... Solomon Burke, Arthur Conley, Don Covay, Ben E. King and Joe Tex cut a single together called "Soul Meeting" on Atlantic.

Didn't the Nice think of a round sleeve LP before the Small Faces? ... Nice's "America" is a seven minute sensation. John Peel—please help.

'Nobody can predict a hit' says John Rowles



ROWLES: 'up-tempo'

"WILL I stick to ballads for my singles?" John Rowles considered the question. "I'm not sure. My next one could well be a wild, up-tempo song. But I'll tell you one thing — as long as you are capable of singing a good, strong ballad you will never starve in this business."

How does John select his material? "I always look at the selling point of a song. I do distinguish between singles and album tracks.

"If it's not quite good enough for a single release then it goes on an album. And yet I could be quite wrong about it all. I may be putting tracks on my album which could have been great singles. Nobody can predict a hit."

John's manager and shadow, Nat Kipner believes that at least six of the tracks on John's album, due out next month, would have been smash-hit singles.

"And he has one song on there he wrote, called 'Two', which is just about the sexiest thing you've ever heard," enthused Nat. "If he does it on stage it will kill them."

The album has John backed by a 40-piece orchestra and both John and Nat were loudly singing the praises of Mike Leander who produced the record and did the arrangements.

There have been predictions in the business that the LP will also establish John and Nat as an important songwriting team. I asked who did what in the team.

"I do the music and Nat does the lyrics," said John. "I started writing about four months before I came to England. Then, when we got here we had so much time on our hands we really started turning out the songs."

John is obviously a man to back his own judgment.

"When I played demos of 'If I Only Had Time' people said 'I don't think it will ever make it,'" he recalls. "Then the damn thing took off and the same people came up to me and said: 'I always knew it was a big hit.' The only thing to do is back your own judgment. If I'm wrong then I'm to blame."

Just who his fans are, is another subject which puzzles him.

"In the future I'd like to have my own theatre show and see what type of audience turns up," he told me. "I hope it would be a mixed group of teenagers and adults. I like to think I cater for both."

Now that he is an established hit-maker and is making regular personal appearances I wondered if John was thinking of having a regular backing group.

"It's something I think seriously about," he agreed. "I'd like to always know I'm safe by having a regular four-piece with me. Now, I have that worry about what the band will be like and having to rehearse with them for two or three hours before every new show goes on."

"Of course, I prefer working with an orchestra. But I'd like to have a four-piece—organ, drums, piano and bass perhaps—and then I could augment with brass and violins when the occasion demanded it" — BOB DAWBARN

CAUGHT IN THE ACT

DANKWORTH'S BIG BAND-ONE OF BEST IN THE WORLD

THIS WEEK is the second half of John Dankworth's fortnight at Ronnie Scott's Club and there are two good reasons for catching him there if you haven't been already. One is that we don't get many chances of hearing his big band these days; the other is that when it does appear, it is quite obviously still one of the best in the world.

This does not mean that it purveys the splendour of the Mike Westbrook Concert Band or the automatic swing of Count Basie—the good thing about the Dankworth Orchestra is that it does not invite comparison with other big bands, because Dankworth has got to the top with qualities of his own. His experiments in instrumentation (cross-breeding among the sections, the added spice of an extra percussionist), the neatness and tidiness of his writing, his interest in composing as opposed to arranging, have all combined to produce a full but delicate sound and a learned but energetic style. In the context of today's sound and fury he may seem a little precious, an impression reinforced by some two mannerisms, but that is the context's fault, not Dankworth's; the British jazz scene is much poorer when he is away from it.

A third reason for going along is Cleo Laine, who usually joins the Orchestra midway through a set (which may be as long as ninety minutes). You should know by now whether you like her singing or not. If you do, then you can hear her in top form at the moment; if you don't, you still won't be bored for instance. — THOMAS LAURENCE.



JOHNNY: qualities

Backed by a five-piece group, which lacked bite at times, he swung easily through a dozen numbers with, of course, "I Only Had Time," the high-spot for a packed house.

On the debit side the medley of English and Scottish folk songs, on which he played creditable guitar, were corny and out of place in a cabaret act of this class. His act badly needs another big hit in it—to use early in the spot—to get it off the ground quickly.—STAN PEARSON.

RED STARS

THE BUDAPEST Red Stars, a pop group with a very refreshing sound, opened a British tour at Hatchett's Playground this week.

They really came into their own with the Hungarian numbers. "Once I Had A Girl" could coast to the top of our charts, if it were properly promoted, as might (just possibly) "The Dead Flower" — both songs have unexpected changes of rhythm that are quite intriguing.—ERIC WINTER.

TOM JONES

OPENING TO capacity business on Friday, the Tom Jones Show got off to a tremendous start at the Bournemouth Winter Gardens and ended on a personal note with the enormously popular Welshman being presented with a cake by the cast to celebrate his 28th birthday.

His 40-minute spot launches straight into "Love Light" with accompaniment from the Ted Heath Orchestra (Ralph Dollimore conducting), that is generous to say the least. Indeed, much voiced criticism on Friday was that the show was too loud.

The finale to his spot comes with a noisy version of "Land Of A Thousand Dances." — FRANK O'REGAN.

ENGELBERT

ENGELBERT HUMPERDINCK admitted to having a few "butterflies" before last Friday's opening of his first-ever summer season show "Holiday Startime" at the ABC Theatre, Blackpool.

"It was quite an ordeal," he said after the show, but with the applause of the tough first-night audience of landladies, press and VIPs still ringing in his ears, he was able to smile once again.

And rightly so—for his success was unquestioned. His 40-minute act, excellently backed by his Band Of Men, and the Johnny Hawkins Orchestra conducted by Ivor Emert, naturally featured all his recording hits. — JERRY DAWSON.

JOHN ROWLES

JOHN ROWLES, Down Under's latest vocal export, made a solid if unspectacular, British cabaret debut when he began a week at Barnley's plush Baa-Baa Club on Sunday.

JOHNNY DARRELL 'With pen in hand'

A smash ballad penned by Bobby Goldsboro.

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'Sell my soul to the Devil'

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DON PARTRIDGE considers his journey—

FROM THE GUTTER TO BLACKPOOL'S CENTRAL PIER

by **ALAN WALSH**

"I DON'T hate show business," said Don Partridge. "But it's a line I'll use until I find a better one." "Hating the business is a pose. I like insulting people. It's one of my few pleasures. After all, there's not much left for me in sex. I've worn myself out there. There's only verbal war left."

Outspoken words (slightly tongue-in-cheek) from the man who climbed from the streets to the TV studios with "Rosie" and is currently in the top ten with his catchy follow-up "Blue Eyes."

Partridge is a complex, cheerful, self deprecating, but pungently honest man, who is aware that he's on a good thing at the moment. He knows it can't last and he says (and you feel he means it) that he'll pack it all in when he gets tired of it. "That's when I've made enough money," he jokes.

"I may not always play before an audience, but I'll always be involved in music for my own enjoyment. I'm enjoying myself at the moment, but I know that it'll fizzle out one of these days. I like the fact that you can get high money for what you do and I'll stay with it until I get bored with the whole thing."

Don believes he can keep in the pop scene as long as he wants to by changing all the time. "Even when I was on the streets, I used to change all the time because I used to get fed up."

"At the moment, my whole life revolves round what I'm doing but it won't always be that way. There are other things I want to do that are more important than satisfying the ego by appearing on television and before an audience."

"What sort of things? Well, there's a book to write for a start. I've finished one and it's no good. But I've developed a style of writing now and I don't find it hard to write. I also want to do some books of poetry."

"I'll be sponsoring them myself and selling them myself, without retailers. I enjoy the challenge of talking to people and persuading them to buy a book."

"There'll always be a sale among the pseudo-intellectuals, anyway, because they'll think they have to have them as part of their props."

Two hit singles have elevated Don literally from the gutter to a lucrative summer season at Blackpool's Central Pier. But there have been other offers, too.

He's writing the theme song for a TV series called "We Have Ways Of Making You Laugh" and has an offer to write and sing a title song for a new British film starring Tom Courtney and Austrian actress Romy Schneider. The film is called "Otley" and is currently being finished by Columbia.

In addition, Don is already thinking on to a new single. "I have a song called 'Colour My World' which I'm going to record and which could be the new single. But what my manager Don Paul normally does is arrange for me to record a few songs and we pick the best."

That's what happened with "Blue Eyes." "I wasn't going to do the one man band bit for the second single, but 'Blue Eyes' was the best song and it sounded good, so that's how it was done."

The transition from the streets to the theatre has pointed out the limitations of Don's self-supported rhythm section. "It was difficult on stage to switch to just guitar and I was also completely reliant on whatever P.A. system was available. So I'm building a new electronic one-man band."

"A friend of mine and myself are working on it now and it should be ready in about a week." It consists of a bass built from the bottom of an organ at which Don will sit and operate the bass pedals with his left foot.

There'll also be a drum with a hi-hat arrangement fitted to it and which he'll operate with the other foot, leaving his hands free for guitar.

"It means that when I'm on stage, all I'll have to do is get up and walk to another mike to do a song just with guitar." The electronic-amplified one man band will probably be in operation during the summer season.

Don, as he says, will be involved in music forever. Whether that music will be heard by a mass audience he doesn't know yet, but he's already a fiercely independent person, made even more so by the money he's earned since his first hit.

"It means that I won't be guided in what I do by the money angle, because nothing good happens if you think like that."



WAYNE FONTANA

THE WORDS OF
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Jazzscene

Wetting: writer, photographer, painter, drummer

BECAUSE OLD HABITS die hard, and because Chicago played so vital a part in the early development of the music, jazz collectors still think of George Wetting, who died last week, as one of the Chicagoans.

He was, of course, a long-term member of the club. He moved from Topeka, Kansas to Chicago in 1921, when he'd have been 13 or 14, and spent his formative years on the South Side.

It was there Wetting studied drums, though he'd learned to play in Topeka, and there that he got a feeling for jazz and began playing in high school with like-minded young men. He lived and worked mostly in the Windy City until '36, when he moved finally to New York.

During those years, George appeared on certain records which are said to define Chicago Style. The most "historic," I suppose, are the Jungle Kings "Friars Point Shuffle" and "Darktown Strutters," probably his first recordings.

Then there were the Elmer Schoebel Friars Society Orchestra sides of '29 followed by "Wailin' Blues" and "Barrelhouse Stomp" by Wingy Manone's Cellar Boys on Vocalion. But in the main he seems to have played in commercial bands at that time.

His association with the Chicago school largely relies on the fact that he was one of the gang of young musicians who hung around the Lincoln Gardens to marvel at King Oliver's Creole Jazz Band, and frequented the Friars Inn to hear Leon Rappolo, Lew Black and the rest of the New Orleans Rhythm Kings.

First, last and always, George admired Baby Dodds. He talked about him to anyone who'd listen while the Oliver band was at large in Chicago, and he still talked about Baby when I met him in 1957. "Baby was the greatest thing I ever heard," he said. "There might have been others as great but I never heard 'em."



REMEMBER!!!
CLASSIFIED
PRESS DATES

Post: 10 a.m. Friday preceding publication. BY HAND: 3 p.m. Monday preceding publication.

WETTING: disappointed because he couldn't get tweed underclothes on his London trip.

MAX JONES

As you listen to Wetting on records — and he left plenty behind — you can hear the influence of Baby Dodds. People who knew them both tell me you could see it, too.

But he absorbed the playing of others as well, in person and on records, and drummers he praised to me included Zutty Singleton, Chick Webb, Tubby Hall, Benny Washington, Dave Tough, George Stafford and, always, Gene Krupa.

"I'll tell you who did the most for drums in my era — Gene Krupa," he told me. "There used to be a heap of prejudice against the drums . . . still is some today. Gene helped to overcome that in the early days, and played a lot of percussion into the bargain."

Once Wetting got to New York and had the chance to look around 52nd Street and listen — he visited New York with Jack Hylton's U.S. Orchestra in '35, and this was really his break into the music big-time — he was no longer satisfied with Chicago.

After broadcasting and going on the road with Hylton until the expiry of Jack's U.S. work permit, George worked in Chicago with Morey Stein's band at the Chez Paree.

There he received a wire from Wingy Manone to join him in Pittsburgh. Wetting packed his things and went to Pittsburgh, then with Wingy's group to New York.

He put down roots in New York, and since '36 stayed there except for infrequent journeys to Chicago and elsewhere—including his one trip to Britain with Eddie Condon in January-February, '57.

Of the Condon visit, or visitation, I naturally have vivid memories. Of the airport arrival with a band to greet Eddie and mob, and Wetting practically dancing forward in cap and English tweeds to meet his British admirers; of some extraordinary parties and train journeys, and several oddly impromptu concert performances; and of George's friendliness.

Wetting was that rarity, a musician who knew and liked old records. When he listened to some at my home he displayed terrific discernment, and contempt when a drummer wasn't carrying the beat.

He dug mique concrete, and a lot of modern painting and poetry. He was an all-round percussionist who'd been a staffman at the American Broadcasting Company for nine years. And in addition to his drum artistry he possessed very fair ability as a painter, photographer and writer.

To do him justice, he liked a drink too. I travelled up to Glasgow with him, sharing a sleeper on the night train, and remember him retiring to bed fully dressed in his newly acquired tweeds (his only disappointment with London shops was that they didn't sell Harris Tweed underclothes). I don't remember either of us feeling any pain. George went off to sleep easily, but the sound of a cork used to revive him.

At one Scottish party, where Condon mixed his drinks in a pint jug which he emptied more than once, Wetting was assisted out by colleagues shortly before his leader had to leave.

By about 5 am the last Condonite had gone down or out, and so indeed had all the Lyttelton band except Humph.

He and I were the only survivors able to speak. Surveying the littered floor, Humph rose to his feet and said: "Well, Jones, I think we've struck a blow for England."

British friends weren't much of an example, really. Bob Dawbarn and I were among well-wishers who attended the Condon press reception. Afterwards the celebrations continued back at the hotel, and Dawbarn reminded me this week that he woke up the following morning underneath the bed in Wetting's room. George was in it. ("When I realised where I was," says Bob, "I made my excuses and left.")

In between festivities we heard plenty of fine, flexible drumming. Condon used to say: "Give me a good pianist and George Wetting and I'll give you a good band anytime." A lot of Eddie's records confirm this.

New George can't answer the call again. But he made a great many recordings, including quite a few under his own name. Four tracks on the old Brunswick Chicago Jazz album (1940 vintage) are worth looking for, as are the "George Wetting's Jazz Band" Columbia LP with Wild Bill and a beautifully recorded "Hi Fidelity Rhythms" on Weathers.

Condon LP's too numerous to detail featured GW at the traps. "Treasury Of Jazz," "Jam Sessions At Commodore," "Jazz Concert," "Dixieland," "Roaring Twenties," "Condon A La Carte" and the excellent "Jam Session Coast To Coast" are recommended if you can find them. And some of George's dynamic drumming sparks the music on Ace of Hearts' available "We Called It Music" album.

Bud Freeman, Bobby Hackett, Muggsy, Paul Mares, Joe Marsala, George Hartman, Bunny Berigan, Artie Shaw, Sharkey Bonano, Wild Bill, George Brunis, Doc Evans, Yank Lawson, Max Kaminsky, Red Norvo, Joe Sullivan, Ralph Sutton, Dick Cary, Paul Whiteman, Jack Teagarden and Bob Crosby are others in the Wetting discography. He is sure of a place in the Hall of Fame drum section.



TOP LEFT TO RIGHT: BERYL BRYDEN, SALENA JONES, JEANNIE LAMBE, DAKOTA STATON, JOY MARSHALL, CLEO LAINE. BOTTOM LEFT TO RIGHT: MARIAN MONTGOMERY, NORMA WINSTONE, BOBBY BREEN, OTTILIE PATTERSON, GEORGE MELLY, ANNIE ROSS, GEORGIE FAME.

BRITAIN'S JAZZ SINGERS

JAZZSCENE SURVEY

ALAN WALSH

ARTISTICALLY REWARDING it may be, but singing jazz in Britain could never be described as lucrative.

The world of the jazz vocalist in our fair country is a hybrid one. There is no clearly defined vocal jazz medium and our singers, whether home-nurtured, or American imports who find the climate here more liberal than the States, have one fact of life in common: they'll never get rich singing jazz.

The venues offering pure jazz work are few and heavily-sought-after. The jazz purist would soon starve. Most of the singers who operate from London must be prepared to combine cabaret and even commercial pop music in their repertoire if they are to placate their bank managers.

A list of British jazz singers cannot ever be comprehensive. But the main singers working in and from Britain include Cleo Laine, Annie Ross, Beryl Bryden, Bobby Breen, George Melly, Norma Winstone, Otilie Patterson, Jeannie Lambe, Elkie Brooks, Fiona Duncan, Jo Stahl, Georgie Fame, Joy Marshall, Marian Montgomery, Salena Jones and Dakota Staton.

In addition, we have regular visits from artists like Mark Murphy and Blossom Dearie.

They can work in the jazz field, either as soloists at clubs like Ronnie Scott's, or with bands, as in the case of Otilie Patterson who works with husband Chris Barber's band. But most have to do other work, too—radio, cabaret dates, TV work, etc.

American singer JOY MARSHALL, for example, came here in 1962. Previous to this, she had worked with bands as a semi-professional. She liked Britain and stayed and has since built a good reputation as a jazz singer. She worked for a year with Johnny Dankworth and has appeared at most leading jazz venues, but she also does cabaret work.

This combined with regular radio work and TV shows like Dee Time, keep her busy. She has also signed a contract recently to record for Major Minor Records (she was previously with Decca) and is currently appearing in clubs and cabaret spots in Germany.

GEORGIE FAME, born Clive Powell, in Leigh, Lancashire, of course, has made his name in the pop field, but repeatedly proves his jazz leanings—his season at London's Mayfair Theatre last Christmas was almost pure jazz.

And, of course, he has just toured with the Count Basie Orchestra. His working arrangement with jazzmen like Harry South (who does the arrangements for his big band work) and his re-creation of past jazz vocal achievements (like Hendricks-Lambert-Ross metamorphosed as Hendricks-Fame-Ross) all indicate his love of the music, as well as an apparent yearning to abandon lucrative pop eventually for more artistically-rewarding work.

CLEO LAINE, of course, has created a reputation as one of our foremost singers, both as a solo artist and via her partnership with husband John Dankworth.

She is best known to the public for her jazz singing but has never been afraid to venture away into acting and stage work. For example, last year she appeared in Trojan Women at the Edinburgh Festival.

She has an independent status by virtue of her marriage to a very successful musician. "I suppose I'm lucky," she said. "Being married to John I don't have to work." When she does, it's because she wants to, not because she has to.

ANNIE ROSS is Scottish and is sister of comedian Jimmy Logan. She was, however, born in Mitcham, Surrey, because her parents, who had an old time music hall act, happened to be on tour there at the time.

She became a child actress in Hollywood (as Annabella Logan) and then became a jazz singer, working as Annie Ross, singing with top bands like Count Basie prior to the formation of the Lambert-Hendricks-Ross vocal trio.

Annie now lives in London. She dabbled in the club world when she opened Annie's Room, a well-regarded niterie which offered jazz in a nightclub setting. Annie used it as a platform for her singing; in her own club, she could sing what she wanted.

She agreed that it was difficult trying to sing jazz in Britain. "I work as much as I can, because I like to sing. I don't consciously 'commercialise,' because everything I do is jazz influenced." But Annie is another talent who turns regular to the theatre to work.

SALENA JONES has made quite a mark recently at London's Ronnie Scott's club—but she's been a highly regarded singer for a lot longer than that.

Salena is another American artist domiciled here and she says she doesn't experience particular difficulty getting work—probably because she fits equally well into most singing bags—jazz, standards, cabaret work, even pop. She doesn't care too much for distinctions between pop and jazz, anyway. "I'm interested in any musical sphere which has to do with expressing my true soul," she maintains.

DAKOTA STATON is another highly regarded singer from the States now living in London. She works in Britain, but also travels all over the Continent where she works with varied combinations, including the big bands of Kenny Clarke and Kurt Edelhagen.

She rates Annie Ross and Tom Jones as her favourites from the British singing field. Dakota has been singing for 20 years. She started with local bands in her home town Pittsburgh and went on to carve a reputation throughout America and Britain with records and appearances.

BOBBY BREEN is another singer who finds it hard to exist by doing only jazz work. Breen, who used to be featured vocalist with Johnny Dankworth, said: "It's really hard to make a living out of jazz. There's only places like the Bull's Head, Barnes and pubs that can offer jazz work. I'll give you an example: last week I earned five pounds from jazz."

Bobby, too, does cabaret work. He has an act, using his conga drum, that ensures him work in night spots and cabaret clubs. "But I don't change my songs at all," he insisted.

BERYL BRYDEN — once called the "Brünnhilde of Jazz" by a German newspaper, direct reference to her girth and scene for as long as many people can remember. She made her first steps into the jazz world back in 1940 when she and a friend started the Norwich jazz club.

Beryl, a washboard-wielding, ebullient bundle of energy, has worked with almost every band there was or is, both here and all over the continent. She worked in the early days of her career at the Vieux Colombier in Paris, which was Sidney Bechet's club.

Today she punctuates her appearances

in Britain with tours with Continental bands like the Dutch Swing College and engagements at nightspots all over Europe.

Another personality who made a huge impact on jazz in the Fifties and Sixties and still does gigs today, is GEORGE MELLY, writer, critic and TV personality.

Melly's success was tied to the success of the Mick Mulligan band which provided the showcase for his extrovert performances.

Although an expert on the blues, Melly's singing has been said to owe more to vaudeville than jazz. Notwithstanding this, his unique presentation of a song (often from a supine position on top of the piano) did a lot to bring an appreciation of jazz to people weaned on Johnnie Ray and Frankie Laine.

The partnership between Mulligan and Melly lasted 12 years and ended as a full-time affair in 1961 when Mulligan reverted to semi-pro playing and Melly concentrated on writing and composing.

Scots-born JEANNIE LAMBE is married to tenorist Danny Moss. She is a housewife as well as a singer and said that she always found there was enough work for her (her residency on the BBC-TV satire show *The Eleventh Hour* for example).

"But I don't know if this would be the case if I was a full-time singer," she said. At the moment, she is in semi-retirement after the birth of her first child, but she will soon be back on the singing scene.

Another singing mum is MARIAN MONTGOMERY, whose husband is pianist/arranger Laurie Holloway.

Marian divides her time between England, where she has worked most top clubs including Ronnie Scott's, the States and Europe. Marian was born in Natchez, Mississippi, and after turning professional, worked Chicago clubs under the name Pepi Runnels. Marian is a distinctive singer with a distinctive jazz feel, and sensitive phrasing. She is a regular artist on television, on shows like International Cabaret, Dee Time, etc.

NORMA WINSTONE was really the first British girl singer to star at Ronnie Scott's. That was last year and Norma was highly praised during her season at the club.

She has an improvisational approach to a song and is one of our younger vocal aspirants. She's been singing jazz in public for more than three years now and is a regular in the female singer section of the MM Jazz Poll.

OTTILIE PATTERSON has been singing jazz, mainly with husband Chris Barber's band, since the early Fifties. These days Otilie works selected jobs with the band and alone. After years as a jazz singer—and an 18-month lay-off from singing with voice trouble—Otilie has regained an interest in Irish music and is experimenting with blending Irish folk music and the blues.

It seems that the vocal side of British jazz will never achieve giant proportions. We seem reluctant to support vocalists in the Grand American manner. There's a lot of apathy and the venues are restricted.

But, thank God, there are people here who keep trying to break through. Let's hope someday they make it.

THE ROLLING STONE AT THE BACK

WILL CHARLIE WATTS
WAKE UP THE WORLD?

BY CHRIS WELCH

BEACH BOYS, Beatles and Donovan chased round the world after the Maharishi Mahesh Yogi in search of spiritual peace.

But Charlie Watts has built-in meditation power and finds all the peace he needs on an isolated Sussex farm.

Many pop stars have been through traumatic scenes in the last few years, bending like reeds before the blasts of philosophy and fashion. Charlie has stayed the same.

He likes to give the impression of being bored — and boring. But this is a good line of defence for somebody who is enthusiastic as ever about the Rolling Stones, enjoys working and has lots of interest in art, writing, films and music.

If he is reluctant to expound too wordily on his interests, it is because pretension is an anathema to him.

Although the GPO are a strange crew who plan shortly to destroy all London's telephone directories, they are still capable of some technical feats.

They have arranged a cunning system of poles which carry wires from London to the Watt's farm enabling his speech to be heard as if he were in the next room.

Only a crossed line, frequent pips, and a cow rubbing his head against a telegraph pole somewhere near East Grinstead, made Charlie sound as if he were in the next room, but one, when he spoke to the MM this week.

"What's been happening on the film? I dunno, what's been happening on the film?" said Charlie, in vague response to vague queries about the Stones' film *One Plus One*, by French director Jean-Luc Godard.

"The thing is — have you ever seen any of Godard's films?"

"No, are they very experimental?"

"No, I don't like that word experimental. Well, his films aren't like basic

stories. They are much more intimate. He can shoot a film entirely in one room. He's just filming us at work — as he calls it 'creating.' When he's at work, you just don't know you are being filmed. I've heard people say it's like a documentary, but he's creating an environment, for a film about creation and destruction."

Do the Stones have speaking parts?

"What we say are speaking parts."

Was Charlie involved in the recent fire at the studios?

"That was bloody frightening. The lights got too hot, and when the fire started I didn't think they could put it out"

FUNNY

"Most of our gear was saved so we can still work. It was funny. We sat looking at the fire and we didn't think it was happening until they started getting extinguishers out"

How busy and involved are Charlie and the Stones?

"We haven't stopped working since January. There hasn't been a week when there hasn't been something to do. I'm very pleased with the single and the next LP has got fantastic things on it. It will be very right for the times. It'll be much more together than the last one."

"Satanic Majesties was a good step in the right direction, but this will be better. When we did 'Majesties' we didn't have a producer and nobody to hold us together, which you need when you've got five people putting different suggestions out."

"I like working with our producer Jimmy Miller. He kept us going through the sessions. Mick and Keith kept on writing of course and Jimmy kept us

playing. "Jimmy's got a great ear for picking things out, and he'll tell us in a nice way what is right and wrong. Mick asked him to join and I hope he stays — personally."

What of the future, Charles?

"I've got no idea what the Rolling Stones are going to do next"

"All we can do is do what we always do. Make another single. Make another album. As for a tour, I don't know anything about that."

What is the present mood of the Stones in view of recent events?

"We went through a period of depression last year, people change every day don't they? One day we can do a track that sounds awful. Work all night and it sounds AWFUL. Then next day, it sound totally different Mick gets depressed, then he feels all right again There's no point in our saying: shall we carry on?"

"We have to carry on because there is nothing else we can do, and it's our way of getting enjoyment."

What is giving Charlie musical enjoyment at the moment?

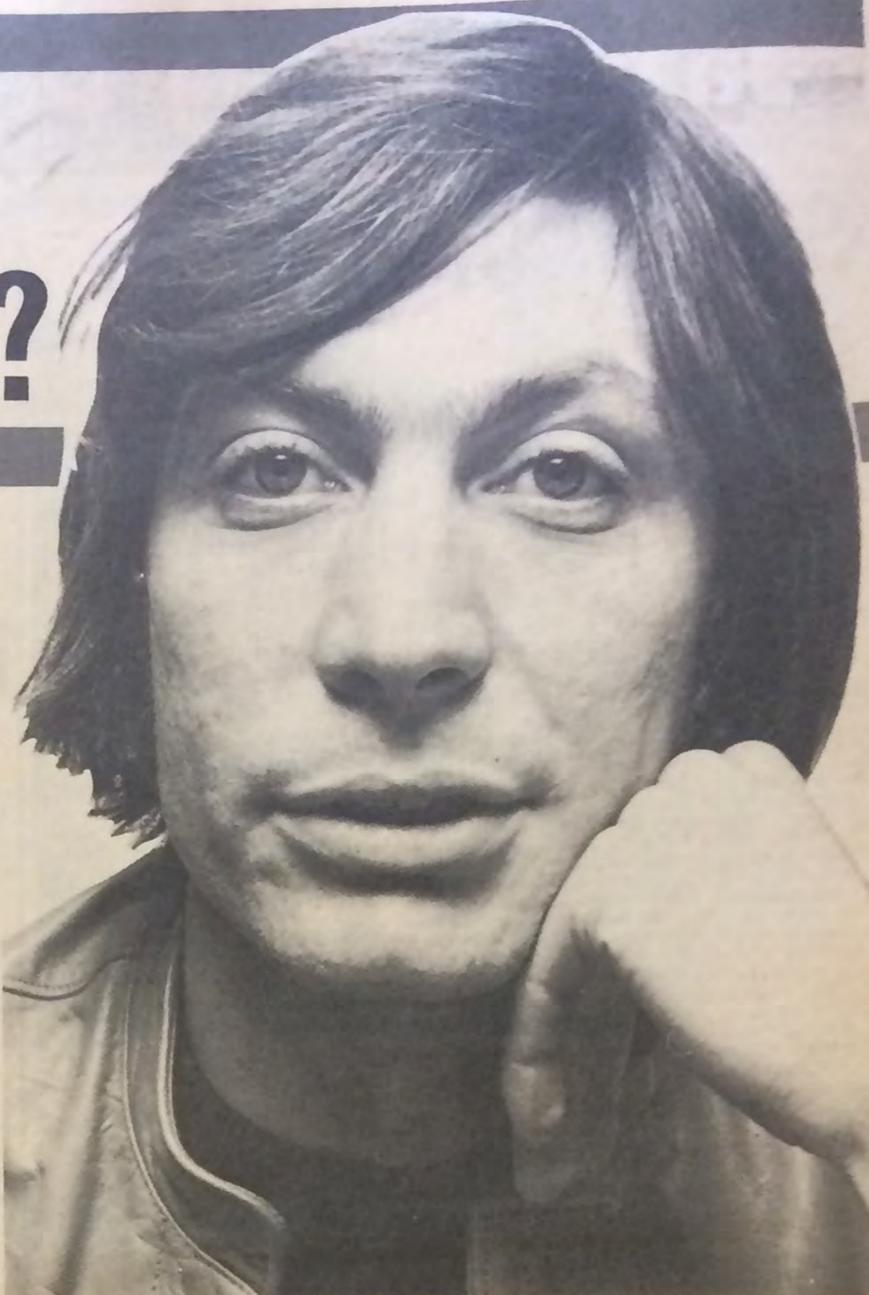
"My fave rave at the moment, you can say, is 'The Sorcerer' by Miles Davis. And I like listening to the quiet stuff Buddy Rich plays — like his album with Art Tatum."

"I like Don Ellis, but he can go off after a bit. But it's great. If you know what I mean. There seems to be more West Coast avant garde pop, like the Mothers. Maybe that is where jazz is going."

Does Charlie have any ambitions to do things outside of the Stones?

"I do. But it's no good talking about it until I've done it."

And somehow, one is left with the feeling that one day Charlie Watts will shake the world!



a new voice - a familiar face

BARRY RYAN

his first solo record

'Goodbye'



MGM1423

JAZZ AND POP ROUND EUROPE

SATCHMO: still the great entertainer

ROBERT BURNS' famous assertion that people all over the world are basically the same was proved again in one sense on Monday in Batley, the Yorkshire wool town. Sixteen hundred ecstatic members of the 40,000 population gave Louis Armstrong a standing ovation at the end of his opening performance at the Batley Variety Club.

Exactly the same emotion-charged ovation that Louis gets in Tokyo, San Bernardino, Milan or Accra. But in Batley, they get down to brass tacks more quickly and they booed the unfortunate comper who came out to shush them up. Only Louis, reappearing with jacket in hand, managed to do that.

Undoubtedly Satchmo touches the heart of all who see him. His winks, gestures, head-shaking, finger-pointing are cunningly devised to rivet attention to his incredible face. And he always achieves his object.

His programme on Monday was exactly the same as he offered at last year's Antibes Jazz Festival, with the addition of "Wonderful World." The emphasis is heavily on singing and clowning and lovers of the Louis trumpet may be disappointed.

He was perhaps a little tired after his long trip. When he blows himself in, he often opens up one night and astonishes even the members of his group.

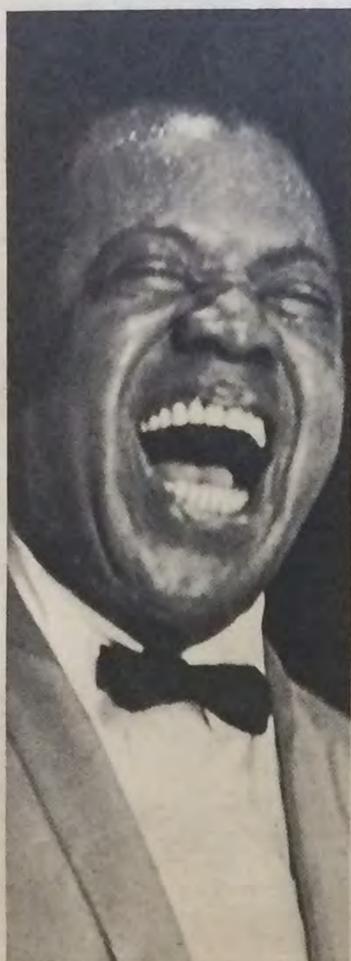
The tantalising thing is that you keep hearing brief snatches of that glorious horn. On the unpensionable "Indiana," backing Tyree Glenn's lampoon of "That's My Desire," riding along briefly on "Cabaret" and the opening "Sleepy Time Down South," his sense of timing and his burnished tone are undeniably still there. But the performance is heavily rationed.

One of the highlights of the one and a quarter hour performance was pianist Marty Napoleon's solo spot, "The Girl From Ipanema." Napoleon puts on a two-fisted tour de force that rocked him off his piano stool and set the crowd yelling. A fine player.

Tyree Glenn clowning his way through "Volare" and showed he's still master of the wa-wa trombone. Joe Muranyi repeated his "Closer Walk With Thee" which moved in the lower register but which sounded shrilly sharp when he switched upstairs.

Bassist Buddy Catlett and drummer Danny Barcelona trotted out their customary solos "Wrap Your Troubles In Dreams" and "Stompin' At The Savoy." And Jewel Brown in her close-hugging sparkling dress perfunctorily performed her three numbers.

But it was Pops the woolworkers wanted. "Bring on Louis" a gruff Yorkshire voice shouted as Jewel announced her last number and, when Pops came forward from his backstage seat where he was having a drink and a cigarette, the crowd broke into smiles and applause as he beamed his way through "Wonderful World."



LOUIS: entertainer

BATLEY VARIETY CLUB JACK HUTTON

For three minutes, he did make it a wonderful world. There was even a pause in the consumption of vast quantities of heavy beer, gin and scampi and chips. By the time the closing "Saints" was hand-clapped through, Louis could do no wrong — except leave the stage. As one transported Batley housewife said as she demolished a large gin: "I could just watch him sitting there having a cigarette."

Salena Jones sang a long set before Louis, was in top form and was warmly received. Excellently accompanied by pianist Brian Lemon and the resident Batley Variety Club group led by trumpeter Dickie Hawdon, she brought power, swing and artistry to such numbers as "I'm Yours," "Gloomy Sunday," "Witchcraft" and "That Old Black Magic."

NEXT WEEK

SATCHMO talks to the Melody Maker

DON'T MISS IT

Jools and Auge get the Czechs jumping



BRATISLAVA TONY WILSON

BRIAN AUGER, Julie Driscoll and the Trinity set young Czech pop fans jumping on the opening night of the Third International Pop Festival held in Bratislava, Czechoslovakia last week. Although the older people in the audience didn't appear to like it, and in fact walked out before the end, the young Czechs responded enthusiastically to Brian and Julie's fiery brand of music.

There were cheers and applause during Brian's opening numbers, "Red Beans And Rice" and a knock-out version of the Beatles' "A Day In The Life" and the excitement continued when Julie appeared on stage. Wearing a caped, brown trouser outfit, she weaved and writhed like an avant-garde Geisha through "Take Me To The Water," "This Wheel's On Fire" and "Save Me." The group returned for an encore and the audience, just about to leave, rushed to the front of the stage and Julie led the group into "Any Old Time."

Julie was presented with a bunch of red roses which she received with "Oh, My Gawd" amid the Czech show of approval, a unison hand clapping, slightly faster than the derisive slow hand clap.

On the first night show, with Brian and Julie, were Alan Jeffers, an American currently living in Britain, who sang well on "Look Away," "Hallelujah, Love Her So" and "Turn Back Time," pleasant Italian singer, Ornella Vanoni and a Czech show band, Hronec, who were very good.

Honours the next night went to Millie Small whose bouncy, happy-go-lucky style was highly appreciated by the audience. Millie, with her strident voice, belted out "And I Know," "That's How Strong My Love Is" and her old hit "My Boy Lollipop." Prior to Millie, Hungarian singer, Zsuzsa Konec, matched her good looks with some equally attractive singing which ended with her version of "Keep On Running."

P. J. Proby, replacing Gene Pitney, was, to be honest, terrible. His voice seems to have deteriorated, a great pity because Proby can be a tremendous performer. The audience were obviously disappointed with Proby's unfortunate singing of "Maria," "Somewhere," "Hold Me" and "Cry Like A Baby."

On the third night, the Easybeats did a great show. They held the audience and after correcting the low amplification that took the edge off "Friday On My Mind," they really got it together in no uncertain manner. From a rocking "Good Times" they went into "Hello, How Are You" with Norrie Paramor conducting the excellent festival orchestra. "What In The World" and "Sha La La" with the audience singing along.

Jean Claud Pascall, a sort of French Dean Martin-type singer and Yugoslavian Radmilla Karaklajic completed the evening but their performances were eclipsed by the showmanship and excitement created by the Easybeats.

Cliff Richard, indisposed by illness, was replaced by the Shadows, who brought storms of cheers and applause from the Czechs on the final evening with tunes such as "Nivram," "Apache" and "FBI" and three vocals, "It's All Over," "Mrs Bell" and Lonnie Donegan's old skiffle hit, "Sweet Sixteen" complete with Brian Bennett on Washboard and Hank and Bruce on acoustic guitars. Though the Shadows sound may be dated by British pop standards, the Czechs didn't seem to think so and shouted their approval and clapped solos.

Eurovision song contest winner Massiel sang a good set which included "La La La" and Karel Gott and Eva Pilarova, both from Czechoslovakia, and Czeslaw Nieman, from Poland, all proved to be entertaining, talented performers.

Apart from the international guests, a number of Czech singers took part in a song contest that formed the second half of the festival. A song called "Cesta (Road)," sung by the pretty Marta Kubisova, won the Bratislava Golden Lyre. For the first time a group, the Olympics, took part and they showed a great deal of promise with their entry "Krasna Neznama."

The standard of songwriting is good but still very much influenced by Western styles, and not always the best. It would seem the Czechs need to evolve a style that is characteristic yet remaining in the accepted framework of pop music. Not an easy thing to do but the talent and interest is there and this could well happen. The Czech pop industry is young but developing. Now that there are two state owned record companies, the long established Supraphon and Panton, established six months, there could begin the type of competition that breeds style and quality.

Overall, the Festival is a good chance for Eastern and Western European interests to meet and for international and singing stars to appear together in front of an interested, and in the case of the younger fans, a highly aware and responsive audience.

Surman wins top soloist award

MONTREUX JACK BUTLER

BRITISH baritone saxist John Surman from the Mike Westbrook Band won the top soloist award at the 2nd International Jazz Festival in Montreux, Switzerland, June 12-16.

The award carries with it a one-year free scholarship to the Berklee School in Boston. Surman also won the Selmer trophy as the best soloist on a wind instrument.

The Westbrook band, competing with 11 other European groups, were unlucky not to win the Grand Prix for the best jazz formation. Their vigorous and imaginative music made a great impression on the Casino audience.

The Grand Prix award went to the Riel-Mikkelborg Quintet of Denmark, a hard swinging modern group with an outstanding soloist in trumpeter Palle Mikkelborg.

With its picturesque lakeside setting and its genuinely festive atmosphere, the Montreux Jazz Festival has now established itself as one of the most successful and enjoyable in Europe. A wide range of jazz interests was catered for.

There was a second-hand record market, an exhibition of jazz photographs, afternoon jam sessions, projection of jazz films and drum and saxophone clinics.

The drum clinic was presented by Kenny Clarke, Art Taylor and Stuff Combe and the saxophone clinic by French tenorist Michel Ragues, whose trio scored a triumph on the final night.

Main attractions of this year's festival were Nina Simone, the Bill Evans Trio featuring ex-Charles Lloyd drummer Jack de Jonette, Julie Driscoll with the Brian Auger Trinity and the trio of Eldee Young and Red Holt, both former members of the Ramsey Lewis Trio.

Brian Auger gave his familiar demonstration of trying to hammer the organ through the stage floor and got a triumphant reception, although he produced his best jazz playing after hours, when he sat in on piano with Eldee Young, Red Holt and trumpeter Benny Bailey.

Julie Driscoll, a firm favourite in Montreux, though not at her best also got a storming reception and observed, "I thought this was supposed to be a jazz festival."

As for Bill Evans and Nina Simone — they provided the peaks of masterful musicianship. I have rarely heard Bill Evans in more lyrical and inspired form, and bassist Eddie Gomez is simply too much. As a bass player from one of the competing groups muttered, "he ought not to be allowed."

Nina Simone, a supreme soul artist, just tore the place up on the final night providing a fitting climax to a strikingly successful jazz festival.



GRIFFIN: visitor

Griffin in great style

LJUBLJANA DON ALDRIDGE

THE 9th Yugoslav Jazz Festival—and the second to be held in Ljubljana—was the most successful to date as far as attendance was concerned and it certainly brought the biggest headaches for organisers Mike Mazur and Alex Skala. With the Paris strike it seemed at one time, to be a case of "wait and see who turns up."

HONOURS

However, the final bill was quite substantial, with Phil Woods undoubtedly taking the honours on the first night which also featured Memphis Slim, the RTV Zagreb Big Band and Austria's Original Storyville Jazz Band. I have heard Memphis perform much better, while neither the Yugoslav big band nor the Austrian group showed much real promise.

The second night starred the Lee Konitz Trio, Benny Bailey Quartet, RTV Ljubljana Big Band, Martial Solal Trio, and from Czechoslovakia the SHQ Quintet and Jiri Linha Singers.

VARIED

The American contingent was very disappointing with Konitz well below his best. But even he overshadowed the Benny Bailey Quartet which displayed a complete lack of togetherness. Solal was in excellent form and the SHQ Quintet gave a swinging performance.

The last night kicked off with the Zegreb Jazz Quintet followed by Curtis Jones who gave a varied and balanced blues performance. The festival was rounded off in truly great style by the excellent Johnny Griffin, backed by Art Taylor (dr), Mal Waldron (pno) and Jimmy Woode (bass).

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**POP
FACT
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LULU**



Lulu, currently storming the MM Pop 30 with "Boy" had her first hit with the Isley Brothers' standard "Shout" on Decca in 1964 backed by the Luvvers.

Born Marie Lawrie in Lennox Castle, Lennoxtown, near Glasgow, on November 4, 1943, she began singing, on leaving school, with the Glenegles.

Her film debut was in "Swinging U.K." and since then scored a big success with Sidney Poitier in "To Sir With Love."

Her Decca albums still available include "Something To Shout About" and "Lulu" on Ace Of Clubs. "Shout" is still available on a Decca single and her other singles with this label were "I Can't Hear You No More," "Here Comes The Night," "Satisfied," "Leave A Little Love," "Try To Understand," "Tell Me Like It Is," "Call Me" and "What A Wonderful Feeling" with Alan Price.

In June 1966 Lulu left Decca for EMI and her Columbia singles are "The Boat That I Row," "Let's Pretend," "Love Loves To Love," "Me The Peaceful Heart" and "Boy." She has one Columbia album released called "Love Loves To Love Lulu."

New single—why Esther and Abi gave in

by Laurie Henshaw

ESTHER OFARIM sat with Cinderella-like simplicity before the transformation scene in the utilitarian surroundings of the BBC-TV Lime Grove Canteen.

With Dresden-doll delicacy, she plucked at a bun or sipped a cup of coffee. Her fella, Abi, sat opposite, resplendently dressed like a Regency buck. Esther was demurely garbed in a plain black dress whose austere, exquisitely-tailored simplicity was relieved by a single diamond which hung on a slim chain around her shapely neck. But what a diamond! It was a present from Abi to Esther on her birthday—that very day Thursday, June 13. Esther gaily laughed off any suggestion that she might be superstitious. "Why should I be?" she asked. "Life has been good to me."

And she went on to explain just why the duo had recorded as their new single "One More Dance"—the song they had at first steadfastly refused to record as a follow-up single to the chart-topping "Cinderella Rockefeller."

"There had been such a public demand for it," she said. "We just had to take account of what the public wanted."

"Of course, there is always a problem in finding a follow-up single to a record that has been such a success. It's no good just taking a track from an LP. So we decided to try this before we do something more serious."

"Of course, it's a satirical song, and it reflects our attitude to love songs. In a way, it's a parody of those old songs they feature all the time on American TV. You know, they show those old films every night featuring stars like Jeanette Macdonald."

"We find them amusing, and slightly poignant. There was such an innocent approach to love in those days. People seemed to believe that love was all to do with butterflies and flowers. I'm sorry for those people who may think that our love

songs are in that vein. If they do, then they don't really understand us. "There's a lot of suffering in love. It's not all just a matter of saying 'I love you,' and smiling and kissing hands as it seemed to be at the beginning of the century."

"It all seems a little bit corny these days. But it was also charming. It hardly belongs to these days, though."

"Of course, women still like to be loved in a tender way. But a man has to say he loves a woman in a believable way."

"There is a man in America who is a tremendous success singing these old love songs. His name is Tiny Tim, and he's in the mid 'forties. There's a touch of satire, too, in his approach, but he has a very big following. It is very possible he would be a success here, too. Trends usually follow what happens in America. And vice versa of course."

Esther and Abi—again in response to public demand—are fitting another British tour into their tight itinerary. It starts at Leeds on June 24.

Did Esther find this constant pressure for personal appearances, in addition to TV and their other continental work, at all exacting? Yes.

But, despite their heavy schedule, Esther and Abi found time to celebrate her birthday with a party the night before last week's Top Of The Pops appearance.

Manager Ady Semel was there, plus a few select friends, including film star Raquel Welch. "Abi gave me the diamond at midnight," said Esther. "And we danced until five in the morning. Then we came straight on to Top Of The Pops."

Added Abi: "They made her an enormous cake. It had just one candle on it. You know what women are about their age."



HAZE WOMAN AND

7N 17571



MANFRED MANN

MANFRED'S Blind Date took place in blazing sunshine on lawns surrounding ATV's Elstree studios, where the group were rehearsing for a Dusty Springfield show. Wind occasionally blew the arm off the MM's portable player causing Manfred to remark: "I don't like the psychedelic records." He expressed considerable interest in all the latest sounds and issued verdicts that proved time has only slightly mellowed the caustic Manfred wit of olden times. Joining Manfred on the greensward were Michael D'Abo, Klaus Voorman and music publisher Gerry Bron.



singles out the new singles in BLIND DATE

really don't want to hear anymore.

MOBY GRAPE: "Can't Be So Bad" (CBS).

That's really clever. In the middle, where they would normally have a two bar break you get a brass band. Contrast. I was just beginning to get bored, and I was interested again. Moby Grape — he says, reading the label.

Nice contrast between the raving group sound and the brass band, which makes the record. I can see people digging this, and buying it.

DANNY AND THE JUNIORS: "At The Hop" (Stateside).

I think it's absolutely great in the same way the Bonzo Dog Doo Dah band take the mickey. If you said it was the Bonzos' new single one would laugh, everybody would say it was a hip scene and fall about.

I don't know who it was, but it's a ten year old record.

WHO: "Dogs" (Track). Oh, it's a new Sam and Dave single. When you eventually tell me who it is I'll say: "Oh, of course." I suppose it's meant to be vaguely funny. But it's not making me laugh. I can only understand the bit with the cockney voice. Well, the end made me laugh. "Lovely buttocks."

It's not funny enough to be a funny record and not good enough to be a group record. Who is it? Really? Well I'd like to say I dig Pete Townshend a lot, and I have always liked their stuff.

But this sounds a bit like the Small Faces, because their last one had a cockney bit. I would never have thought that was the Who. I like them so much, it's a bit of a drag. Of course, it may be a big hit for them.

RICHARD BARNES: "Woman, Woman" (Columbia).

Where's Gerry Bron (manager)? I think it's a terrible production. Gerry

produced this and it's Richard Barnes. Gerry Bron — brackets — manager, produced it, so that was a joke. Actually, it's a very well produced, a good sound and professional job, and Richard Barnes is a beautiful looking bloke, but I just don't think it's commercial. It was Gerry who said to me once that eighty per cent of record production is picking the right song, and I think this is the wrong song.

BOB DYLAN: "Mixed Up Confusion" (CBS) (Only available from specialist import shops).

Ah, this is a Bob Dylan song. I just don't like his songs. (Laughter from Klaus Voorman). The pity about

Dylan is that nobody was able to hear the demos he made like "Mighty Quinn" and "Wheels On Fire." He made some great sounds and the public didn't hear them.

They weren't like his last album at all. In making some commercial demos he ended up making some beautiful tracks.

RICHARD HARRIS: "MacArthur Park" (RCA Victor).

A lovely sound, with a thousand piece orchestra. I think it's very, very professional, very cleverly arranged and a lot of time has been spent, but I just don't like it.

It's not the sort of thing that knocks me out. It goes on for eight minutes and I



DYLAN: Great sounds.

COWSILLS: "Indian Lake" (MGM).

I think this is great. Is it called "Indian Lady?" As Michael says, it's a hit like the Mothers Of Invention. Really great, and the whole thing is terribly well done.

It sounds a bit like the Cowsills actually. All right, Michael told me. But he read the label. I'm just a simple soul really.

Footnote: I'm incredibly hip.

MAE STUNGO: "Bonkers" (Columbia).

It's Manfred Mann's group, with Tom McGuinness singing. It's either the Bonzos, Mrs. Miller, the Mothers Of Invention, Tiny Tim or Tom McGuinness.

Who is it? More — it's great! Beautiful horrible piano. I can't tell if they are serious or not. If you hear our Edwin Garvey tracks from our new LP — OUR NEW LP CALLED MIGHTY GARVEY! — you won't be sure if it's serious or not.

NEXT WEEK

Brian Auger reviews the new singles

THIS MA



SINATRA

ACROSS a desk on a sunny day in Hollywood, two men discussed a supporting feature film. One was Harry Cohn, the late head of Columbia Pictures. The other was the rumbustious hell raiser with the voice of gold. The date was 1952 and Sinatra was at the peak of his career. But he had heard about the part of Private Maggio in Columbia's *From Here to Eternity* that day. Sinatra got as near to begging as he has ever done in his life.

Sinatra had said: "I was the only actor to play Private Maggio, the funny and the funny and I knew Maggio . . . I was beaten up with him. I might have been Maggio."

Cohn relented a few days later and phoned Sinatra to promise a screen test. Sinatra went to the studios and flew off with his wife Ava Gardner to Africa where she was making a film. He was in abject mood when he made the trip to Nairobi—his wife was starring in one of the films; he could not even land a supporting role.

Sinatra and Ava bickered — then a cable arrived inviting Sinatra to attend a screen test. He caught the next plane and made a 27,000-mile round trip for a 15-minute screen test. But the test was sensational; Sinatra got the part; the film was a huge success and from a trough of failure, Francis Albert Sinatra was back on the path to riches and glory.

The story is told in *Sinatra, A Biography* (W. H. Allen, 35s) by Arnold Shaw, which documents and describes the turbulent but never dull 53 years of the singer and star who personified the little man gesturing towards the Establishment with two fingers firmly outstretched.

TALENT

The book is a fascinating and far from sycophantic view of a most unusual man; a man with superb talent, immense charm, a streak of vicious cruelty and an immense ego which combine to make him one of the most hated and at the same time one of the most loved and respected figures in contemporary popular music.

He was born in 1915 in Hoboken, New Jersey, of

ALAN WALSH reviews a fascinating

Sicilian-American extraction. He was a huge baby—13½ lb and was permanently scarred on the left side of his head and neck by a forceps delivery.

The big baby grew up to be a pretty small man, in stature at any rate—he was later called "that skinny young vocalist." He was undistinguished at school and after graduation in 1931 he joined the Jersey Observer. He has claimed to have been a cub reporter but there is no evidence to suggest that he ever got closer to the editorial staff than copy boy.

While working in a newspaper office he entered amateur contests and eventually joined a singing group called the Hoboken Four, receiving 50 dollars a week and meals. He left after a fight and returned to the grind of club dates, transporting his own portable p.a. system.

He went into the Rustic Cabin, a roadhouse in New Jersey in 1939, the year in which the wiry, but cocky and self-assured Sinatra took another major step into adult life: he married a quiet brunette, Nancy Bar-

bato, a marriage doomed to failure.

Sinatra's depressing 18 months at the Cabin ended when Harry James came to hear him sing—and offered him a job with his band. He started in Baltimore on June 30, 1939: the Sinatra legend was under way.

Soon after, James was reported as saying that Sinatra "considers himself the greatest vocalist in the business." He told a journalist not to compliment the singer — "he'll demand a raise tonight."

DIPPING

Frank was signed for two years with James—but the partnership lasted barely six months. The James band's fortunes were dipping and Tommy Dorsey wanted Sinatra. Sinatra left James just after Christmas 1939 and joined the Dorsey outfit.

His stint with Dorsey was chequered with rows and disagreements, but Sinatra was beginning to be noticed—and mentioned in the musical press. Trumpeter Lee Castle, who roomed with the band's

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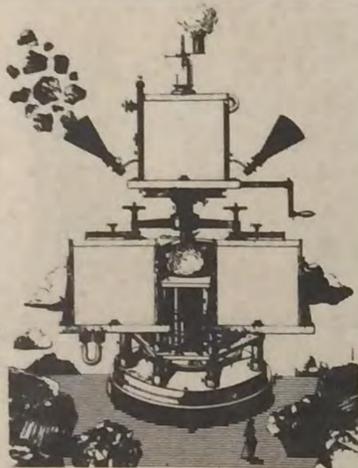


NEW SOUNDS CBS

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WEEK THREE: 4 GREAT ALBUMS

- (S) 63271 **MOBY GRAPE** "WOW"
- (S) 63296 **BLOOD SWEAT & TEARS** "CHILD IS FATHER TO THE MAN"
- (S) 8-63300 **ELMER GANTRY'S VELVET OPERA** "ELMER GANTRY'S VELVET OPERA"
- (S) 63241 **LEONARD COHEN** "SONGS OF LEONARD COHEN"



SINGLES: 3549 **JOHNNY CASH:** "FOLSOM PRISON BLUES" 3556 **NINA SHAW:** "FROM NOW TILL THEN" 3557 **THE BEATSTALKERS:** "RAIN COVERED ROSES" 3555 **MOBY GRAPE:** "CAN'T BE SO BAD"

NEWS 66-3558 **THE MIGHTY SPARROW:** "MR. WALKER" 3545 **JOHNNY DUMAR:** "ILLUSION"

DIRECTION 68-3518 **CLIFF NOBLES & CO.:** "THE HORSE"

AN
RA



'WHEN HE WAS DOWN AND OUT HE WAS SO SWEET. NOW THAT HE'S GOT SUCCESSFUL AGAIN, HE'S BECOME HIS OLD ARROGANT SELF' - Ava Gardner

on the Los Angeles Daily News threatening to "See that you get a belt in your vicious and stupid mouth" after a story he had written.

RUMOURS

There were also rumours of romance although he eventually said he and his wife Nancy had become reconciled. There were also reports and allegations that Sinatra fraternised with racketeers.

But Sinatra denied this. "Any report that I fraternised with goons or racketeers is a vicious lie," he said.

From 1948, Sinatra's popularity began to wane, but at the same time, he began to be involved in a new relationship that was to say the least explosive. His friendship with Ava Gardner was to make headlines all over the world.

In 1951, Sinatra's downward popularity trend continued. On October 30, Nancy filed for a California divorce, while Frank obtained a Nevada divorce. On November 7, Sinatra married Ava Gardner in Philadelphia and they snatched a brief honeymoon in Cuba (paid for by Ava).

The following year was a cruel one for Frank. During 1952 one structure after another of his professional life toppled over. He was at his lowest ever ebb—when he heard they were casting for *From Here To Eternity*.

Then came the fateful interview for the part of Maggio, the screen test and the subsequent acceptance of Sinatra for the role. He made the film in 1953 and completely absorbed the part.

Director Fred Zinneman said: "He played Maggio so spontaneously we almost never had to reshoot a scene." In fact, crew members began calling him Maggio. Sinatra himself praised his co-stars, Burt Lancaster, Montgomery Clift and Deborah Kerr: "I was working with the finest pros," he said.

They hailed a New Frank after the movie, but apparently the improvement did not show on his domestic scene. Ava Gardner said: "When he was down and out, he was so sweet. Now that he's got successful again, he's become his old arrogant self. We were happy when he was on the skids."

Soon after, a handout from MGM said that Ava and Frank could find no mutual basis on which to continue their marriage. It had lasted just under two years. They eventually divorced in July 1957.

Frank Sinatra's showbiz comeback was set by a major award for his part of Maggio in 1954. It was the Academy Award for the Best Supporting Performance (Male) of 1953. "The greatest change in my life," he said later "began the night they gave me the Oscar."

In 1954, the direction of his professional life swung to films. He made various films, including *Suddenly*, *Young At Heart* and *Not As A Stranger*.

In 1955, he made *Man With A Golden Arm*. The film was in line for another Oscar for the singer/actor.

The mid and late fifties brought Sinatra many screen triumphs, and his vocal work, both in smooth ballads and swinging albums, also placed

him among the best sellers in the record world.

He was also running socially with a varied selection of Hollywood cronies who made up the Rat Pack and later the Clan, a self-protecting, pleasure-driving gang that at various times included Joey Bishop, Sammy Davis Jr, Dean Martin and Peter Lawford.

In the late fifties, his name was linked with a bewildering array of women, famous and completely unknown. Sinatra said that if he had had affairs with all the girls the rumours paired him with, he would long ago have been in a jar at Harvard Medical School.

In 1963 Sinatra was shaken by two events which touched his personal life. The first was the assassination of John F. Kennedy. Frank was on Stage 22 of the Warner Bros lot when the killing took place.

A few days later, during filming of *Robin and the Seven Hoods*, he made a plea for unified control in the face of the hatred which had manifested itself in Dallas. His plea to the people working on

the set said "now is the time for all of us to work together with understanding and temperance"—a statement that was greeted with applause.

Later that same year, on a December evening as he was going on stage at a Lake Tahoe resort, Frank's singing son, Frank Jr, was kidnapped at gunpoint.

Sinatra paid 240,000 dollars ransom and his son was released. Later three men were arrested and were later convicted and sentenced for the kidnapping. During the tension of the long waiting while Sinatra Jr was in the hands of the kidnapers, Sinatra said: "I'd give the world for my son."

WAIF

The following year, he met the waif-like young actress from TV's soap opera *Peyton Place* who was to become Mrs Frank Sinatra III—Mia Farrow.

He met Mia on the 20th Century-Fox lot in October, 1964, but even Mia's relatives scorned a romance. Her mother, actress Maureen

O'Sullivan said: "Marry Mia? It would make better sense if he married me."

A cynical statement—and a futile one as it turned out. On July 19, 1966, he married Mia, a partnership which lasted a mere 16 months. Their separation was announced on November 22, 1967.

In the second half of 1968, Sinatra is still box-office magic. His records still sell in millions; his films make money and he is still the hard-hitting character he always was.

Arnold Shaw's biography is brilliantly done; the facts are thoroughly sifted and Shaw manages to capture some of the enigma that is Sinatra, although you feel that really it should be subtitled *Part One*. Because a man like Sinatra has a lot more living, a lot more loving to do in his life yet.

THE BOOK IS, HOWEVER, A FASCINATING STUDY OF THE MAN WHO HAS MADE AND LOST FORTUNES AND MORE FRIENDS AND MORE ENEMIES THAN ALMOST ANY OTHER SHOWBIZ FIGURE ALIVE.

He was involved in riots and fantastic fan scenes wherever he appeared. To Frank, says the book, the ardour of the dedicated brought Sinatra an estimated first-year income of over a million dollars.

Sinatra, the phenomenon of the first half of the Forties, was soon snapped up by Hollywood. His first starring role was in RKO's *Higher and Higher* and he followed this with others including *Anchor's Aweigh*. He was already making anti-racial prejudice statements and his entry into the political arena came in September 1944.

He flew to Washington for a meeting with Franklyn D. Roosevelt, the President of the United States. The meeting was arranged through Democratic national chairman Robert E. Hannegan and Sinatra had tea with the President. "I felt as if I'd seen a-a-vision," Sinatra said later. But a hue and cry went up immediately. The meeting was called a "cheap little publicity stunt" and Sinatra was denounced for meddling in politics. But the opposition didn't deter the singer; he continued his involvement and shortly afterwards contributed 5,000 dollars to the Democratic war chest.

RACIAL

His fight against racial prejudice also continued. In 1945, he lectured at a Philadelphia gathering of high school editors offering an analysis of the evil consequences of race prejudice. He told a reporter: "This prejudice is nothing new to me. In Hoboken when I was a kid and somebody called me a 'dirty little Guinea' there was only one thing to do—break his head. After I got older, I realised you've got to do it through education."

Frank continued to hit the headlines, there were political comments, rows with film companies and show sponsors and of course the never-ending battle with journalists.

Late in 1946 he sent a telegram to one columnist

supporting role in a forthcoming series. The other was Frank Sinatra, and Sinatra was at the nadir of his career's *From Here To Eternity* and

funny and sour Italo-American. I

test. Sinatra was elated, but heard where she was to make *Mogambo*. It was in one of the year's big budget

fascinating book

new singer, said of Frank: "Even then, you could see that this boy was tough. If you crossed him you were dead... but if you were friends there wasn't anything he wouldn't do for you."

Sinatra's idiosyncrasies also became noticed by bandmen—the way he washed his hands repeatedly, showered two or three times a day and always had perfect creases in his clothes. He also stayed at the best hotels, no matter where the rest of the band was staying.

He was also, at times, a violent man. One evening at the Astor Roof, after an argument, he flung a heavy pitcher of water at drummer Buddy Rich. He missed and it hit a wall. Immediately he was all apologies—typical of the man's anger which immediately dissipates after the crisis has come to a head.

Sinatra at this time was singing on most of Dorsey's records, although not credited on the label. During his second year with the band, his popularity began to grow considerably. But, by the beginning of 1942 relations between Dorsey and Sinatra were strained. Dorsey was noticing that more and more attention was being given to the singer and, in the summer of 1942, Frank left the band to go solo.

After leaving the protection

IOGRAPHY/By ARNOLD SHAW/W. H. ALLEN, 35s

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NEW POP ALBUMS

BOBBY GOLDSBORO: "Honey" (United Artists). It's great to see Bobby Goldsboro finally getting the chart attention he deserves. He's been producing records for three years without ever really making a firm impression. Now his uniquely personal vocal style has happened with "Honey," the sadly soulful song that's the basis for this album. But Bobby has more than just a wistfully expressive voice—he has the ability to write fine songs... songs like "With Pen In Hand," "Pledge Of Love," and "Pardon Me Miss." Nice to see talented people like Goldsboro fulfilling their promise.

SPENCER DAVIS GROUP: "With Their New Face On" (United Artists). A great deal of care has obviously gone into the new Spencer Davis LP but, curiously, it is generally the simple, jazz-based things that come off best. The group is really excellent on tracks like "Alec In Transit Land" with great organ and piano from Eddie Hardin and fine guitar from Ray Fenwick in addition to the always dependable Spencer and Peter York—still one of the best drummers on the pop scene. The occasional failures occur when lyrical imagery falls over into pretentiousness. But taken all in all this is an excellent album which should delight Spencer's fans—the old as much as the new.

SOLOMON KING: "She Wears My Ring" (Columbia). The big man with the big voice and a truly amazing range. He sings well here in his straight Hollywood musical fashion, but some of the arrangements sound a bit straightforward. His best

Bobby Goldsboro gets the breaks at long last

moments come on the title song plus "Hava Nagila," "The Breeze And I" and "Arrivederci Roma."

THE BOX TOPS: "Cry Like A Baby" (Bell). Yes, indeed, they can sing. Fine, cohesive group sound brilliantly led by Alex Chilton, a soulful and exciting singer. A very commercial album which should sell in vast quantities. Includes "Deep In Kentucky," "Fields Of Clover," "Trouble With Sam," "You Keep Me Hanging On."

PEANUT BUTTER CONSPIRACY: "The Great Conspiracy" (CBS). American West Coast groups, like the PBC, seem to get a much more relaxed sound and beat than our own groups. This album, though it has its dull patches, is full of good things that sneak up on you. There are good lyrics, and some bad ones, nice, if few memorable, themes, and the pure, folksy voice of Sandi Robison. And above all, some excellent guitar from Bill Wolff. First class group music with titles includ-

ing: "Turn On A Friend," "Pleasure," "Invasion Of The Poppy People," "Captain Sandwich" and "Wonderment."

CLEO LAINE: "All About Me" (Fontana). People who, like sleeve note writer Benny Green, believe that "they don't write songs like that any more" will be delirious (like B. Green) with this album. Just look at the lush pastures they can wallow in—"I Don't Know Why," "I Can Dream Can't I," "All About Me," "I've Got My Love To Keep Me Warm," and "I'll Be Around." Cleo is undoubtedly in the top echelon of British singers. She has style, class, a lot of jazz feeling and a true voice. Our only reservation is that she has a certain plummy sound that tends to make each performance sound samey. But the lass can certainly sing.

GARY PUCKETT AND THE UNION GAP (CBS). Commercial sound cleverly presented. It took "Young Girl" to number one and just to prove their

worth they follow that on this album with "Lady Madonna." Verdict: very good without being in any way original. The whole album is a showcase for Gary Puckett. He has a pleasant enough voice but is apt to strain a bit up high. Includes "Kiss Me Goodbye," "I'm Losing You," "Woman, Woman," "The Mighty Quinn."

THE EASY BEATS: "Vigil" (United Artists). The Easybeats have a good habit of selecting good numbers. You'll find many of them on this LP including "Good Times," "Music Goes Round My Head," "Sha La La," "See Saw," "Hello How Are You," "I Can't Stand It." Sometimes their vocalising gets a bit strained but their interesting orchestrations are strong on excitement.

PETULA CLARK A PARIS (Vogue). If you speak French and also happen to like Pet you'll dig this all-French version of such songs as "C'est Si Bon," "Pigalle," "Symphonie," "Clopin-Clopant" and "La Mer." Even if you don't speak French you'll enjoy it. Quite sexel!

SCAFFOLD (Parlophone). A brilliantly funny live performance by McGough, Gorman and McGear at London's Queen Elizabeth Hall. Guaranteed to have any group of sane adults keeling over with hysterical laughter. There's also a few fair swipes at the current social scene.

THE 50 GUITARS OF TOMMY GARRETT: "Our Love Affair" (Liberty). Pleasant, lulling music with a supermarket approach to big hits like "This Is My Song," "I Hear A Symphony," "Born Free," "The Impossible Dream," "A Lover's Concerto." Doesn't make you think, but it eases away the cares.

BAJA MARIMBA BAND: "Fowl Play" (A&M Records). The Marimba Band is vast and contains all the more normal instruments as well as marimbas, mandolins, etc. They make full bodied sounds on excellent material like "She's Leaving Home," "Along Comes Mary," "Yellow Days" and "Fiddler On The Roof."

Laurindo Almedia: "The Look Of Love" (Capitol). The sleeve intones—"to. The sleeve intones—"today's romantic hits on the Spanish guitar of the magnificent Almedia with string and woodwind backings." And that just about sums it up except to say that the songs include "Angel Eyes," "I Love You," "Don't Sleep In The Subway," "Alfie," and "My Own True Love."

PRESENTING RICHARD ANTHONY (Columbia). The handsome Richard belts out current pops with typical French abandon—even though he was born in Cairo. Sure to make young ladies all over the globe swoon and reach for tiny handkerchiefs. Includes "Ce Monde," "You've Lost That Lovin' Feeling," "Un Homme En Enfer," and "Et Apres."

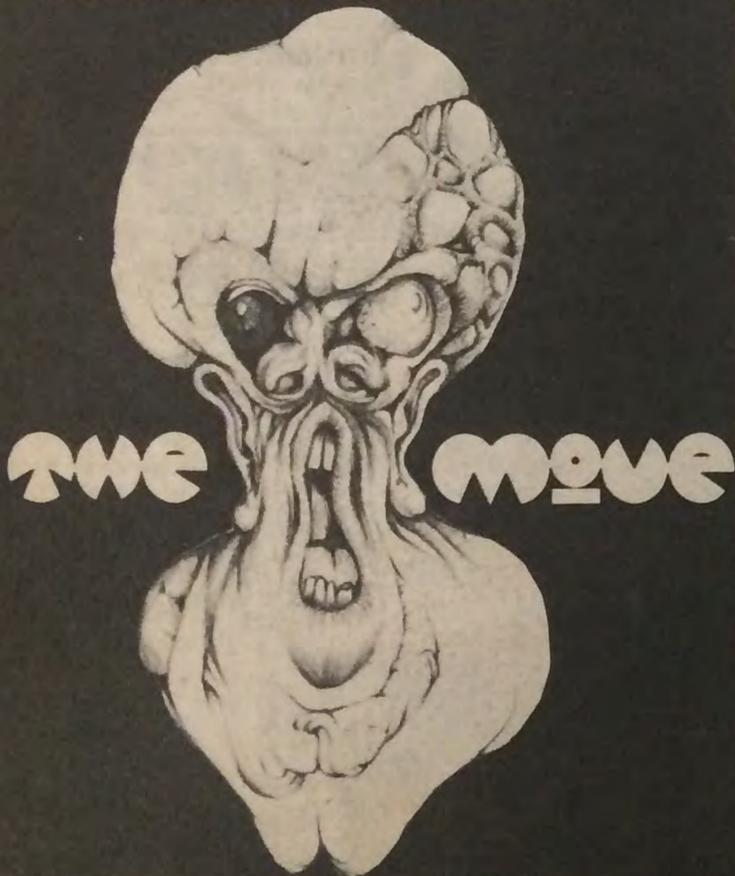
CHUCK JACKSON ARRIVES! (Tamla Motown). Typical Motown sound with Chuck blasting away soul-wise and those raving chorus answers that add up the excitement. Definitely a party disc. Includes "The Man In You," "Lonely, Lonely Man Am I," "To See The Sun Again," "We'll Find A Way," and "Girls, Girls, Girls."

BLOOD SWEAT & TEARS: "Child Is Father To The



BOBBY: a fine writer

SOMETHING ELSE FROM...



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BLUES BAG

CHICKEN SHACK. 40 BLUE FINGERS FRESHLY PACKED & READY TO SERVE (Blue Horizon). Instrumentally, the Chicken Shack reach moments of high excitement especially on Stan Webb's extended guitar solos. Drummer Dave Bidwell and bassist Andy Sylvester contribute rooting support. Vocally, Stan and Christine Perfect are a bit genteel. Definitely one of the most inventive blues groups in the country. Includes "The Letter," "Lonesome Whistle Blues," "See See Baby," and "What You Did Last Night."

ALEXIS KORNER: A NEW GENERATION OF BLUES (Liberty). Alexis has a distinctive sound on these gentle sounding blues. A smokey voice, sensitively used with some fine flute and guitar accompaniment. Nice performances. Includes "Mary Open The Door," "Baby Don't You Love Me," "The Same For You," and "What's That Sound I Hear."

STEVE MILLER BAND (Capitol). Don't be put off by the pretentious double sleeve



CHRISTINE: genteel



ALEXIS: flute

of the new Steve Miller band album. The music isn't in the clouds. It's right down here, gutsy and the vocals are compatible as our American friends might say. This was produced in England and many home groups will have to own up when they hear it. Includes "Children Of The Future," "You've Got The Power," "Baby's Callin' Me Home," "Junior Saw It Happen."

DIRTY BLUES BAND (State-side). Another interesting American white blues band out of the Butterfield bag. Instrumentally they are strong but a bit "square" vocally. Nevertheless the potential is there. Includes "What Is Soul Babe?" "Hound Dog," "Shake It Babe," "Spoonful," "Chicken Shack."

33 MINUTES OF BLUES AND SOUL (Minit). The title is self explanatory and it's dead right. The artists include Jimmy Holiday and Clyde King. The Players; Vernon Greene, Gene Dozier and The Brotherhood; Bobby Womack; The Transations; Homer Banks; The O'Jays; Jimmy McCraclin. A value for money package.

NEW POP SINGLES

MONKEES UP THE WRONG TREE

MONKEES: "D. W. WASHBURN" (RCA Victor). The Monkees are dead! Short live the Monkees! Well, what will be the outcome of the Monkees' attempt to shake off their teeny bopper image and appeal to us oldie-poppers? Younger-poppers dig Davy Jones because he reminds them of their favourite teddy bear Horace, while teeny-poppers (as opposed to teeny-boppers who are aged about 11-14, while the former are 15-19) dig their comic antics on their entertaining TV series.

But if there is to be no more series and their first film is to contain the frightening scenes we have all been promised, are the Monks liable to lose touch with their existing audience and fail to gain a new one?

This ghastly single sounds like it's sung by Micky Dolenz, and is yet another version of the perennial trad favourite "Ja Da" arranged by Shorty Rogers, a jazz trumpeter who should be on his knees in penance.

Unbelievably bad, it only needs Davy to break out in a rash of warts and lose all his hair and the group who are trying deperately to take over themselves, may sink into an abyss so obscure even Arne Saknussemm may have difficulty finding them. And he knew the way to the centre of the world.

MALCOLM ROBERTS: "Our Song" (RCA Victor). It was in the summer of 1943. Gladys was in the Army Trousers Corps, stationed at Ashton-Under-Pants.

I was patrolling the Goodwin Sands in the steam packet HMS Indisive, praying for the end of hostilities and the time I could return to that cabin we had built as a love nest in Epping Forest, when Von Falkenhayn suddenly marched into neutral Van Deimans Land and set the rival capitalist systems of the world at each other's throats.

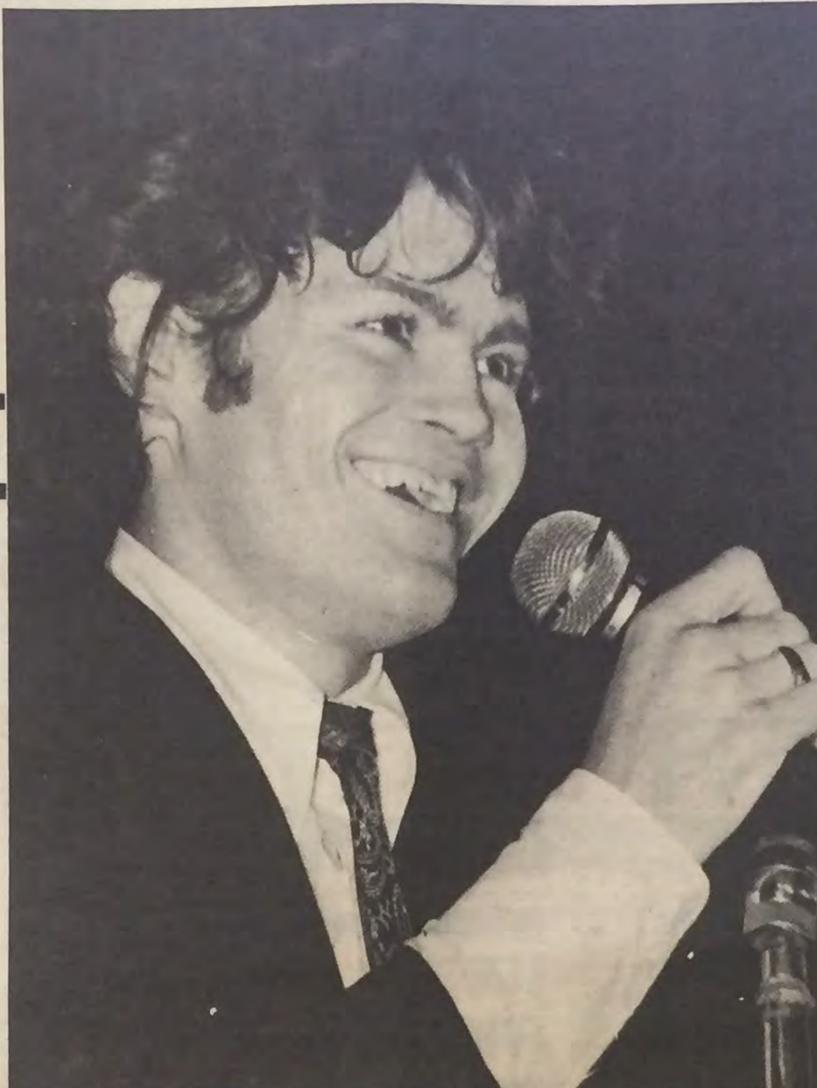
And as I held the Boche hordes at bay and Gladys kept all Britain's menfolk in trousers, I tuned into wireless broadcasts, from the sandbagged cellars of the Savoy Hotel, by Geraldo and heard "our song."

All these years later good-looking, talented young Malcolm expresses with his powerful, romantic voice the feelings of lovers who have memories of a song that somehow (by who knows what magic chemistry?) sums up the story of a romance.

And I remember how I used to think: "Darling, they're playing our tune," when Geraldo struck up "Tiger Rag."

JOHNNY CASH: "Folsom Prison Blues" (CBS). A tremendous performance actually recorded "live" before prisoners at Folsom Prison, California, and the lyrics about the frustrations and emotions of inmates naturally draws a wild response.

From the spoken introduction: "Hello, I'm Johnny Cash," a mighty cheer goes up, and John drives straight into a train-type blues with that beautifully tight drum and guitar sound that has become a Cash rhythm section trade-mark. Deserves



DOLENZ :sounds like the singer

Cliff sets
knees
aquiver



CLIFF RICHARD: "I'll Love You Forever Today" (Columbia). Song from his film "Two A Penny," and a slow paced ballad performed with Cliff's usual taste and conviction. It's ridiculous to realise Cliff has been with us ten years and is still capable of shaking up the scene with mammoth hits.

While preferring Cliff on more up tempo material, when one imagines him leaping over table tennis nets with youthful vigour, this is the emotion packed kind of saga to set feminine knees — and the chart — a quivering.

BARRY RYAN: "Good-bye" (MGM). Barry has split from Paul and makes his solo debut with an attractive Clive Westlake and Dave Most song that might help Barry make up for lost time. Paul is to devote attention to songwriting and record production and says: "Barry is a good singer, I wasn't."

DIANA ROSS AND THE SUPREMES: "Some Things You Never Get Used To" (Tamla Motown). Castanets seem to indicate from the opening bars that Tamla are allowing Spanish influ-

ence to fly into their studios but this is a cunning ruse to set the listeners thinking they have come up with a new sound. In fact the formula is much as ever, and results in a dull song, unimproved by dull production. Which is a shame for Supremes fans.

PAT ARNOLD: "Angel Of The Morning" (Immediate). Fine production by Andrew Oldham of a Chip Taylor song that sounds over like too many other tunes from "You've Lost That Lovin' Feeling" to "First Cut Is The Deepest." A marvellous performance by the superb P.P. and an extremely enjoyable record. But unfortunately there is not enough originality to make it a chart contender. Still it's nice to see Andrew wearing his producer's hat again.

ANDY ELLISON: "You Can't Do That" (SNB). Heavily over-produced version of the Beatles hit given a James Brown treatment, which does not really suit Andy's voice. He would be more at home on more ballad type material, or simpler pop. Already the possessor of a good image, he could easily break through.

Chris
Welch



to sell well as a single, but most fans will wait for the album.

THE 50 GUITARS OF TOMMY GARRETT: "Big D" (Liberty). Perhaps this is only two of Tommy's guitars in action. Most of the action on this Workers' Playtime tune seems to come from vibes and violins, and what a jolly sound they make!

What puzzles me is the absence of the other 48 guitarists. Perhaps some dolt road manager left their case of plectrums behind on the last gig, and had to kill time in the studio canteen while Tommy, swearing profusely, arranged this instrumental session using gigsters from MM small ads.

"Bleeding roadies," says our Tom. "Good job I gave up the idea of the Fifty Wurlitzer Organs Of Tommy Garrett."

JIMMY POWELL: "Sugar Babe Parts 1 and 2" (Decca). A rave six years ago, when this was first recorded and the 1962 pop scene was in ghastly doldrums. While he has never had a hit, Jimmy has long been hailed as one of our more underrated R&B singers. Honky saxes and boogie piano give an

earthy, Chicago sound behind Jimmy's biting voice, that often gets as gravel throated as those curious singers Duke Ellington used to employ in Cotton club days, like Cootie Williams on "Ring Dem Bells."

GLEN CAMPBELL: "By The Time I Get To Phoenix" (Ember). The original and best version of the Jim Webb song, that is causing icy shivers to run down the spines of beautiful young ladies, but this may be more due to the fact that Jim Webb is good looking and sings. The song itself is a trifle tedious as Harry Belafonte, Johnny Mathis, Georgie Fame and Pat Boone will find to their cost. Jim Webb mania leaves me cold.

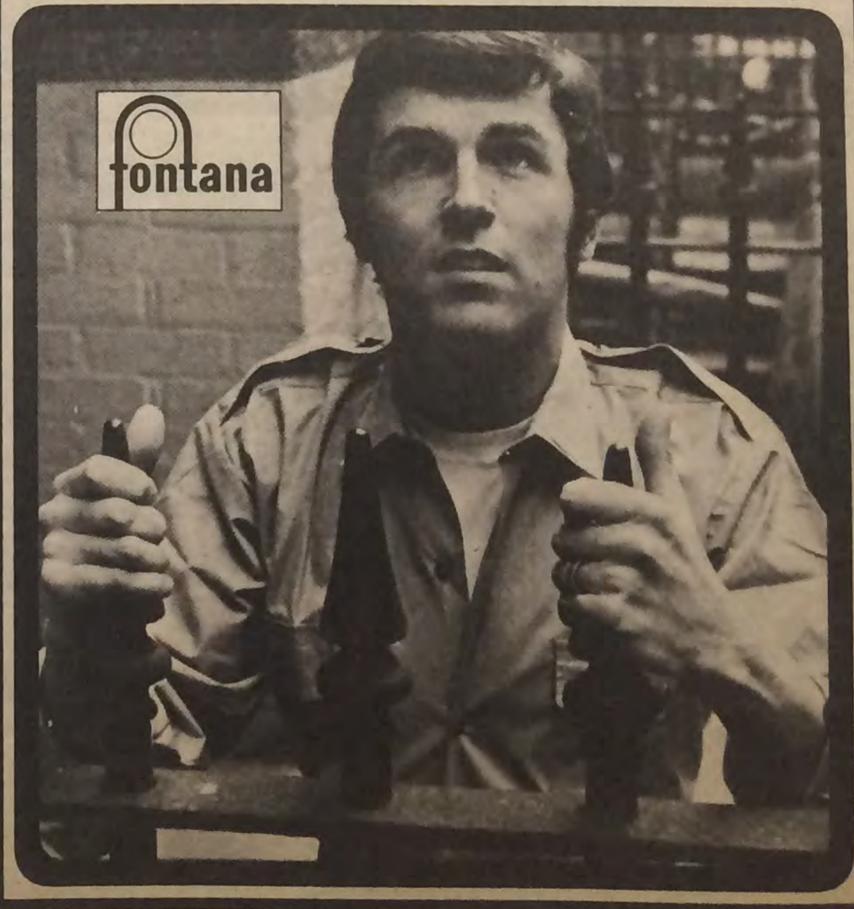
GORDON WALLER: "Every Day" (Columbia). The old Buddy Holly song dressed up with a new arrangement by Mike Vickers. Gordon Waller handles the vocal with a relaxed ease, but somehow the charm of the song seems to have been lost along the way. Pleasant, but there does not seem a great deal of point to reviving a hit which has such obvious personal connections.

A brilliant new star

**HEATH
HAMPSTEAD**

A brilliant new
Howard/Blakley song

**'TENEMENT
TRAGEDY'** TF946



Put on Billie and hear the truth

BILLIE HOLIDAY made many mistakes in her private life, but when it came to singing she was perfection. She considered *LADY IN SATIN* with the Ray Ellis Orchestra, the best album she'd made and, after listening for days to this reissue, we can't disagree.

Some Holiday fans may think the string-laden orchestrations a poor substitute for the jazz giants who accompanied her on hundreds of previous sides.

But the rather smooth orchestra throws up her worn voice with stark clarity. It's like a gleaming shaft of cruel truth, bitter sweet, poignant and reaching to the very core of human experience.

No one could listen to this tired, but magnificent voice and not be moved. The most trite words become meaningful, pregnant with thick emotion.

The choice of songs was a stroke of near genius on somebody's part — "I'm A Fool To Want You," "For All We Know," "Violets For Your Furs," "You've Changed," "But Beautiful," and "The End Of A Love Affair" among them.

This was the last album that Billie recorded, released a year before she died on July 17, 1959. It's the finest memorial she could have wished for. Put it on the turntable and hear the truth.—J.H.

DETAILS

BILLIE HOLIDAY: "Lady In Satin." I'm A Fool To Want You; For Heaven's Sake; You Don't Know What Love Is; I Get Along Without You Very Well; For All We Know; Violets For Your Furs; You've Changed; It's Easy To Remember; But Beautiful; Glad To Be Unhappy; I'll Be Around; The End Of A Love Affair. (CBS Realm/Jazz 52540).

NEW JAZZ RECORDS

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

SHIRLEY SCOTT

SHIRLEY SCOTT: "Roll 'Em." Roll 'Em (a); For Dancers Only (a); Little Brown Jug (b); Stompin' At The Savoy (b); Ain't Misbehavin' (c) Sophisticated Swing (a); Sometimes I'm Happy (a); A Tisket A Tasket (c); Things Ain't What They Used To Be (c); Toppin' In (c). **IMPULSE MIPL 505.**

(a) — Scott (organ), Thad Jones, Joe Newman, Clark Terry, Jimmy Nottingham, Ernie Royal (tp), Paul Falaise, Tom McIntosh, Melba Liston, Quentin Jackson (tr), Phil Woods, Gerry Hodgson (alto), Jerome Richardson, Bob Ashton (tr), Danny Bank

(b) — Scott (organ), Grady George Duvivier (bass), Tate (drs).
(b) — Scott (organ), Duvivier (bass), Tate (drs).
(c) — Scott (organ), Richard Davis (bass), Ed Shaughnessy (drs).

LIKE many reviewers I have a built-in resistance to jazz organ — a resistance that is not shared by many of my correspondents.

I think the reasons are various. For a start there is the nature of the electric monster itself. On fast or medium tempo swingers it can generate a certain massive excitement, but nobody has yet discovered how to use it effectively on a slow ballad, or any song where the melodic line calls for a high degree of subtlety.

The assets and faults of the instrument are amply demonstrated on this set. On the four big band tracks, the organ

is used in small, effective doses. Even so I find their chief attraction lies in the fine section playing and in Oliver Nelson's arrangements. All the tracks are associated with big bands of the past and on his four numbers, Nelson has stayed close to the original conceptions.

CLICHES

The trio sides are far less satisfying. Miss Scott can swing with the best but has more clichés than most and I am not over-enamoured with the most-used sounds of her organ. She does, however, avoid the temptation to mix all available tone colours which made so many organ records sound such a mess.

For surface listening this is a pleasant album that will get your feet tapping. But for those who like some intellectual and emotional depth in their jazz it hardly meets the bill. —B.D.

LEM FOWLER

LEM FOWLER: "Solos, Washboard Wonders, Favourites." Satisfied Blues (a); Blues Mixture (a); Chitterlin' Strut (b); Washboard Stomp (b); Dodgin' My Man (c); Pig Foot Shuffle (c); Steppin' Old Fool (d); Express Train Blues (d); The Florida Blues (e); Salty Dog (e); Jelly Roll Blues (f); Frisky Feet (f); Percolatin' Blues (g); Hot Strut (g).

(a) — Fowler (pno), 19 July 1923.
(b) — Fowler (pno), Percy Glascoe (clt, alto), unknown washboard, July 2, 1925.
(c) — Same but Seymour Irick (tp) added, August 8, 1925.
(d) — Same September 24, 1925 (e) — October 28, 1925. (f) — March 1, 1926.
(g) — Fowler (pno, voc) with unknown group, July 5, 1927. All New York.

CHRIS HAYES

Programme, introducing Elvis Presley. 8.0 E: (2) Dutch Swing College Band, 9.30 E: (1) Herman (2) Bob Crosby (3) Jimmy Dorsey (4) Glenn Miller, 11.0 U: Barrelhouse JB, 11.5 O: Jazz Studio '68 (Larry Coryell), 11.30 T: Songs of George M. Cohan, 12.0 T: Oliver Nelson Ork.

WEDNESDAY (26)
7.15 p.m. O: Big Band Parade, 8.15 B1: Jazz Club (Selina Jones, Ronnie Scott Quintet, Frank Powell Quintet, Alan Haven Duo), 9.20 O: Jazz For Everyone, 10.20 E: (1) Lalo Schifrin (2) Tony Sandler and Ralph Young (3) Erroll Garner (4) Barbra Streisand (5) Dizzy Gillespie, 10.30 Q: Eric Dolphy, Charlie Mingus, 11.30 T: Gabor Szabo, 12.0 T: Oliver Nelson's "Jazzhattan Suite," 12.15 a.m. E: Jazz And Near Jazz, 12.0 M: Jazz.

THURSDAY (27)
4.35 p.m. U: Louis Armstrong, 5.0 H2: Jazz, 7.5 H1: Jazz, 7.15 O: Big Band Parade, 9.0 E: Pop and Jazz, 11.30 T: Jack Jones, Peter Nero.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 2-348 3-280/214, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/371, M: Saarbrücken 211 O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.



BILLIE: thought it was her best

relatively well-known Fowler composition) and "Washboard" are dull on the whole though Glascoe's rather squawky clarinet offers a few felicities. The washboarder is no wonder.

For the next several tracks Irick's trumpet makes the group into a washboard quartet related to such Chicago units as Jimmy Blythe's. Glascoe doubles on sax willingly but these were not jazzmen in the Johnny Dods class, and you need to be fond of the washboard genre to accept much of what's here.

As we reach late '25 and early '26 the ensemble spirit improves. Then, the final pair are by a bigger band, tuba-powered and with something of the flavour of one of Jelly Roll's poorer outfits.

Fowler sings on "Percolatin'," which seems to be a re-arrangement of the previous tune, but is hardly memorable. As I say, it's a record for appreciators of fairly primitive jazz. —M.J.

ZOOT SIMS/WAITING GAME (Impulse! MIPL 501) features the famous tenorist with eleven violins, four violas, two cellos, English horn doubling oboe, three French horns, classical guitar, bass, drums and harp. Gary McFarland did the scoring and the all-ballad programme includes the beautiful "Old Folks," "I Wish I Knew," "It's A Blue World," "Over The Rainbow," and "Does The Sun Really Shine On The Moon?" It's a poignant session, sad and wistful and quite beautiful at times. Zoot's ballad tone has a timeless sound which is enhanced by the McFarland scoring. The British orchestra performs nicely (especially harpist David Snell). Zoot in a moment of folly decides to sing "September Song" and now has the dubious honour of being responsible for the worst vocal version on record. Thank heavens he's such a good player. —J.H.

Quite a bit of good music crops up on **MORE RHYTHM AND BLUES** (Marble Arch MAL 813), though the set is more a sampler than a solid blues LP. Sonny Boy Williamson, with "Don't Start Me Talking," and Howlin' Wolf's early-Fifties "How Many More Years" are out ahead, with Little Walter's "Juke," Muddy's "You Need Love" and John Lee Hooker's "Leave My Wife Alone" running on well. Tracks by Jimmy Witherspoon, Memphis Slim and Jimmy McCracklin are below these artists' best form and Larry Williams' "My Baby's Got Soul" and Luther Dixon's "Feeling Of Love" will seem popish for most blues tastes. Main point is that these have been out before. The price is right, but some of these are strange blues-fel-lows.—M.J.

Some of Bo Diddley's most popular singles are assembled on **HEY, BO DIDDLEY!** (Marble Arch MAL814), and at 13s 11d the LP must be a bargain for those not already stocked with Diddley past and present. His "I'm A Man" and "Bo Diddley," made in the Fifties when

he was beginning to make a name, are here and as enjoyable as ever. There are jumping versions of "My Babe" and "Looking For A Woman," the last fairly traditional in style; an instrumental "Delour," and the well-copied "Road Runner"; also the "Hey, Bo Diddley," song which hits with less impact than the original signature tune. All except one (Willie Dixon's "My Babe") of the ten numbers is Bo-written, and the quality is uneven, as you might expect of such a hit-maker. But the less commercial performances alone are worth the album's price, and it is interesting to listen again to the earlier recordings — with their amusing lyrics, odd balance and general backroom sound, and exotic Diddley beat — and assess the influence Diddley had on the popular blues and R&B scene, here and in the USA. —M.J.

Lou Rawls' confident voice and dramatic gospel-filled style are adequately displayed on FEELIN' GOOD (Capitol T2864). The set, arranged and conducted by H. B. Barham, presents this singer's considerable skills in a popular sort of programme which includes the Newley-Bricusse title song and a TV theme, "Even When You Cry" from the *Intruders* series, and several of his swinging specials which show off his vocal richness and drive to best advantage. "The Letter" delivered with fervour over a rock-and-rolling big band arrangement, is a good example of his preaching groove; "Gotta Find A Way" is another pop-gospel mover. At all times Rawls works hard, sometimes too hard, and makes the most of his material. But for my taste, much of his material ("Encore," "My Son" and "Gonna Use What I Got" for instance) is overly sentimental or showbizzy. And the backings, bright but a bit conventional, stress the same-ness which lets down the album's rating. Still, Rawls can sing, and with expression, and must have plenty to offer in the field of discotheque music if not in jazz. —M.J.



WEBB: enthusiasm

Webb's band of love

CHICK WEBB: "Stompin' At The Savoy." Let's Get Together; Blue Minor, On The Sunny Side Of The Street; If The Moon Turns Green (a); If It Ain't Love; Night Wind (a); True, Stompin' At The Savoy; When Dreams Come True; Louisiana Fairy Tale (a); Why Should I Beg For Love; Devil In The Moon (a); I Can't Dance; Imagination; Lonesome Moments; Dark-town Strutters' Ball. (CBS 52537).

Webb (drs) with orchestra, 1933-34. (a) — Taft Jordan (tp) and the Mob, February, 1935.

ALL who heard him agree that Chick Webb was one of the greatest, probably the greatest of early big-band drummers.

Men like the late George Wettling and Dave Tough idolised him, and drummers who know him only from records speak of a musician who had perfect control.

On the sleeve of this attractive album, Timme Rosenkrantz (in an extract from his memoirs) writes glowingly of old days at Harlem's Savoy Ballroom, where the Webb band operated so successfully during the Thirties. Chick's was able to cut any band except Duke's.

How much of the Webb magic comes through on these 34-year-old tracks it is hard to say. From everything I've read and been told, I understand no recordings do justice to the tone, power and inspirational quality of his drum parts. I never heard him in person.

The kind of sturdy beat he induced can be guessed from the superior performances here; and we can gauge something of his ability to fill-in, feed and generally communicate with his bandmen. That's about all.

From all accounts there was — to use today's parlance — a lot of love in the band. Chick's own opening number was "Let's Get Together" and the band got together — among themselves and with the Savoy dancers, whose favourite ensemble it was.

We hear the surge of common effort and enthusiasm on those tracks which, in Panassié's words, typify Savoy Swing: "Stompin' At The Savoy," "Don't Be That Way," "When Dreams Come True," parts of "I Can't Dance" and the title tune.

All were scored by Edgar Sampson, also responsible for "Blue Minor" and most of the others, and many of the alto solos.

Good, and for the most part individual, soloists crop up through the set. Besides Sampson, the featured men are Pete Clark (clt), Sandy Williams (tr), Elmer Williams (tr), Reunald Jones, Mario Bauza, Taft Jordan (tp) and Joe Steele (pno). Jordan, noted for his Louis take-off, does a fine trumpet and vocal impersonation of "Sunny Side."

What weakens this tribute to Webb, unavoidably, is the presence of a few popular songs with indifferent vocals and the absence of many of his best tracks (the band moved to Decca in 1934).

The LP gives us every thing available to CBS, so the weight is made up by the four Jordan Mob titles — agreeable in their way, with polished Teddy Wilson, Goodmanish clarinet from Johnny Mince and some expressive Taft trumpet — which don't even have Chick on drums.

We'll have to wait for the Decca double-LP volume to get the real Savoy story.—M.J.



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MARRIOTT:
life
goes
on!

Small Faces advert starts furore

by Laurie Henshaw

IN their never-ending quest for eye-catching gimmicks, you never know what those Ad Boys will get up to next.

Now, a storm is buzzing around the unsuspecting heads of the Small Faces. All over that parody of the Lord's Prayer in the MM on June 1.

For it went thisaway: "Small Faces — which were in the studio, hallowed by thy name, thy music come, thy songs be sung." And so on.

ADVERTISING

All in the cause of advertising the latest Small Faces album, "Ogden's Nut Gone Celebrated Flake."

And what a who-ha it triggered off. Admitted a spokesman for Immediate Records: "There has been a lot of comment about it. But we didn't write it. We borrowed it from God. We merely changed the words a bit."

One gentleman who objected to the advert in the MM was P. R. Dawes, of Kings College, Taunton, Somerset.

Dipping his pen in vitriol, he blasted: "How dare these exponents of popular codswallop presume upon something dear, and very real, to countless millions of people?"

"I refer to the disgusting, deplorable, nauseating, sickening, base, vulgar and pretentious way in which the Small Faces have dared to interpret the Lord's Prayer in advertising their latest mass wax wastage.

CONCERNED

"This must surely rank with the sacrilegious crime of the decade for these four 'musicians' to associate themselves and their 'music' with anything as beautiful and perfect as the Lord's Prayer."

Strong words, indeed. But words that call for a reply from Small Face Steve Marriott.

Says Steve: "We didn't know a thing about the ad until we saw it in the music papers. And frankly, we got the horrors at first. We realise it could be taken as a serious knock against religion."

"But on thinking it over, we don't feel it is either particularly good or bad. It's just another form of advertising. We don't particularly agree or disagree with it. We're not all that concerned about it. We're more concerned in writing our music and producing our records. We have nothing to do with the publicity."

RELIGIOUS

"But I must admit I thought the advert a bit cheeky. I only hope it doesn't go any further."

"I think most people will consider it as just an advert, and nothing more."

"That chap who wrote to the MM obviously goes to church and is a very religious man. I'm sorry he was so upset. And he obviously doesn't like groups."

"Personally, I'm not that much concerned about religion. I haven't been to church since I was a choirboy. I realised then religion wasn't for me. We attended weddings and funerals, and it was all such a bore."

"But if people want to be religious, that's their business. There will always be people who have to have something to believe in."

"Me? I just believe in life. Life goes on."

O.C. SMITH—from jazz to pop via Count Basie



O. C. SMITH: liked being with Basie

IT'S UNUSUAL for a singer who has been featured with a solid jazz orchestra like Count Basie's to get a hit with a country song. But that's what O. C. Smith has done with the unusually-titled "Son Of Hickory Holler's Tramp." And for O.C., the song has "turned it all around."

By phone from New York, O.C., who is no stranger to Britain — he toured here with Basie — said that having a hit had changed everything for him.

"Since I left Basie I have been busy doing clubs and TV shows like the Johnny Carson show, but now that I've made the charts, everything's happening. More big work has been offered to me. Right now I'm doing a concert tour and next week I start a week at New York's Apollo theatre."

O.C. will almost certainly be in Britain for a couple of weeks at the end of next month for promotion. "That's virtually set and I suppose I'll be doing TV and things," he said, "but we're also talking about a tour with some concerts and club dates."

"Harold Davison is in New York at the moment and there are talks with him about a tour for me. I'd really like to work in Britain. I enjoyed it there when I was with Bill Basie and it would be a new experience to work there as a solo artist."

O.C. was eager to acknowledge his debt to the Count. "Working with the band was beautiful — there's no other word I can use to describe it."

"When I joined him to replace Joe Williams I hadn't been in the business too long and the experience I gained with the band was invaluable. I learned a lot about music and a lot about life with those boys."

"But although I was working with Basie, I didn't feel I was too far into the jazz thing. I've always liked jazz, but I feel I'm not strictly a jazz artist. I'm happy that I've managed to move into a more commercial bag as a solo."

"The sort of thing I do on a concert has a lot of jazz feeling, though, and my regular trio is very jazz orientated."

The trio is led by pianist Jack Wilson and swing O.C. though numbers like "Work Song,"

"Fever," "Fallin' In Love With Love" and the more pop-based things like "Goin' Out Of My Head."

But O.C. also digs country music. "I've listened to it for a long time and always enjoyed it. The songs always tell a story and have a style which is all their own."

"How did I record 'Hickory Holler'? Well, just before Christmas of last year, I was in Los Angeles where I live and went to see Jerry Fuller, who does my A&R work."

"He had this demo of the song from Dallas Frazier, who had written it. He played it to me, I liked it and we decided to do it. And I'm glad I did because it was a hit here and also in Britain."

"As I said, it's changed everything around." O.C. has just completed work on a new album which is called "Hickory Holler Revisited" and has also recorded a song which he is releasing in the States as his new single and which may well follow his hit here.

"It's another love song, this time called 'Gas, Food and Lodging.' It's got a kind of country feel too, but it's different to 'Hollow.' This is about love that's lost — and nobody is knocking on the door in this one."

Except O.C., from jazz to pop, via the Basie powerhouse. And welcome in the chart, too.—ALAN WALSH.

THE 1969 MELODY MAKER YEAR BOOK

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OUT OCTOBER 1968

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WHAT is the weird, singing sound in the background of "Wednesday's Child" on "John Barry Conducts His Greatest Movie Hits" (CBS 63038)? (Ric Charnley, Saltely, Birmingham. A piece by Roland Kirk called "You Did It, You Did It" was played on The Jazz Scene a few weeks ago. Is the recording available? (A. J. Cassey, Southampton). What has happened to Dave Rowberry, who used to be organist with the Animals? (Mary Chrisopoulou, Istanbul, Turkey).

"Wednesday's Child" featured a percussion instrument called a flexitone. "You Did It" is available on Mercury LP MCL20037, titled "We Free Kings," featuring Roland Kirk (saxes), Hank Jones (pno), Wendell Marshall (bass) and Charlie Persip (drs). Dave Rowberry is now songwriting and arranging.

WHAT tunes are on the Jerry Lee Lewis LP, "Soul My Way," and is it released in Britain?—Henk van Raay, Gentstraat den Bosch, Holland.

Titles are "Turn On Your Lovelight," "It's A Hang-Up Baby," "Just Dropped In," "Dream Baby," "Wedding Bells," "He Took It Like A Man," "Hey Baby," "Treat Her Right," "Holdin' On," "Shotgun Man," "I Betcha You're Gonna Like It." The album is Smash MGS 27097,

Kirk piece available on 'We Free Kings' LP

which has not yet been issued in Britain. — MARTIN AFFLECK, President of the Jerry Lee Lewis Fan Club (British Branch), 3 Elizabeth Road, Worthing, Sussex.

PLEASE advise me which mouthpiece can be used with a Conn 38B trumpet.—W. Thompson, Bishop Auckland.

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EXPERT ADVICE

BY CHRIS HAYES

offers considerable guidance on selection of a mouthpiece for any make of brass instrument and it is being bought and recommended by leading sessionaires. — TONY DUDLEY, brass salesman, Rose-Morris Retail Showrooms, 81-83 Shaftesbury Avenue, London, W1.

I'M involved in a friendly argument about singer Teddy Johnson. I maintain that his first recording was "Lucky Old Sun," when he was a deejay with Radio Luxembourg before he went solo in 1950. — F. King, Middlesbrough.

charts. My next recordings were "Tennessee Waltz," which sold more than "Beloved Be Faithful," followed by "Mademoiselle de Paris," "Love's Roundabout," and "Lucky Old Sun." — TEDDY JOHNSON.

MY boyhood idols were Roy Fox and his Band, with singers Denny Dennis and Mary Lee. Can you tell me what has happened to them all?—Fox Fan, Cookham Dean, Bucks.

Roy Fox is a theatrical agent with an office in Chelsea. Mary Lee, who joined Roy Fox when she was 14 in 1935, stayed until 1938, and then sang for Jack Payne, Jack Jackson and Ambrose, went home to Glasgow in 1940, married Scots comedian Jack Milroy and raised a son (now 14) and a daughter (21). Mary and Jack continued to appear on Scottish TV, but in 1967 came back to London, where Mary is a secretary in an agency and Jack is doing cabaret. Denny Dennis, who was discovered in his native Derby in 1931, when he won the vocal award in the MELODY MAKER Dance Band Championship, appearing with The Mayfair Super Seven, has played clubs in the Midlands and North since leaving Roy Fox and is now living in Selby, Yorkshire.

WHICH guitar is played by Archie Slavin in The Man of La Mancha, at the Piccadilly Theatre? — Howard Green, Tooting.

It is a rare instrument which I was fortunate enough to acquire in Majorca in 1966. I was looking over a factory originally owned by famous guitar makers Jose Ferrer and his son, Jose Junior. The factory had been bought by a Canadian music dealer who wanted the Ferrers to go on producing their hand-made high-quality folk and classical guitars for his distribution. Old Man Ferrer didn't agree with the deal and went off to make guitars for the Japanese leaving the prototype of his choicest guitar in a glass case on the wall. I asked to play it and was so enchanted by it that I decided to buy it. But I didn't have enough money with me, so the guests at my motel made a collection and provided the balance until I



ROLAND KIRK: Mercury album

could repay them. As a reward I gave them a recital on the guitar in a local cafe.—ARCHIE SLAVIN.

WHO sings the Kelloggs cornflakes commercial on TV? (Marie Linnae, London, SWS). Tony Blackburn featured two lads on his New Release programme singing "Green Tambourine." Who were they? (Noreen McArthur, Workington). When was "Rhapsody in Blue" first performed and recorded by Paul Whiteman and his Orchestra? (Mrs E. Smith, Chester).

The breakfast cereal singers are Janie Marden and Vince Hill. "Green Tambourine" was featured by the Sun Dragon, who recorded it on MGM 1380. With the composer, George Gershwin, at the piano, Paul Whiteman first performed "Rhapsody in Blue" on February 12, 1924, at New York's Aeolian Hall (History of Popular Music, by David Ewen) and recorded it on June 10, 1924 for Victor 5525/HMV C1171 (Brian Rust).

I AM unable to tune my Teisco-Wem organ properly with the tenor sax in my trio.

and my colleagues were told it always appears to be sharp by a local music dealer that there is very little travel on the tuning of this organ. — A. Paterson, Whitburn, West Lothian.

I have played and tuned the Teisco-Wem and can assure you that provided the tenor sax is low pitch, there is no reason why there should be a difference in pitch. These organs arrive from Japan with a standard tuning of 440 cps (A) and this can easily be altered by rotating either to the left to flatten the note or to the right to sharpen it. The tuning is effected by a small wire-wound miniature potentiometer (moveable resistor) and the larger version can be found in amplifiers, radios etc. There are 12 of these to tune and they are found on a transistor board. Each one produces a note of the chromatic scale. Anyone with a good ear can tune this organ, as it is like tuning a piano. Use 4th and 5ths and 3rd and 6ths. It can be tuned by pitch variations and you should be able to tune the saxophone to it quite easily. — Organist and teacher JACKIE GORDON, St Giles Music Centre, London, WC1.

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In next week's mm

Peter Green

Incredibles

Amen Corner

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FOLK ALBUMS

Enthusiasm—that's the Weavers

"A LEGEND in their own time," said Sing Out Magazine, "Grass roots of America..." said Carl Sandburg, American folksong collector... "a key-force in transforming folksong from a coterie cult to a popular pastime. Their work shone with quiet integrity and mastery of craft," wrote New York Times' Robert Shelton. They being the Weavers who were among the leaders in the American folksong revival and who were also an important catalyst in the arousing of interest in folk music in Britain.

Their sound, to the younger fan, may appear dated and perhaps it is but it's the forerunner of most folk group sounds and in its time was very influential. The sound was good enough, though, to win the Weavers top American chart positions for singles such as Woody's "So Long" and Leadbelly's "Goodnight Irene." Their records sold in millions—and still sell today.

On THE WEAVERS' SONGBAG (Fontana FJL411) they are heard with a collection of songs that they made well known on both sides of the Atlantic. These include "Erie Canal," "I Never Will Marry," "Auntie Rhodie," "Old Riley" and "This Land Is Your Land." What comes over particularly is the enthusiasm, the professionalism and the humour with which Lee Hays, Pete Seeger, Ronnie Gilbert and Fred Hellerman applied themselves to the job of singing.

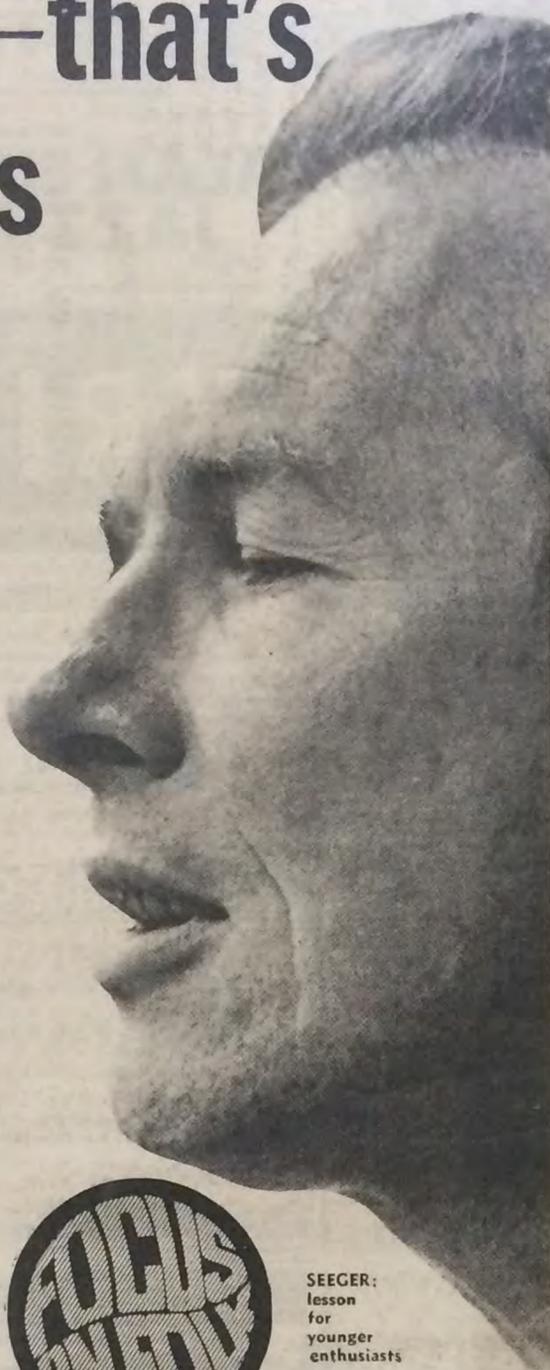
WITH Pye and Transatlantic both releasing albums by the Johnstons, it's a bit like the old "before and after" advertisements. The "before" Johnstons can be heard on TRAVELLING PEOPLE (Marble Arch MAL808). During this time, when Lucy and Adrienne were singing with their brother Mike, they seemed to be more strongly influenced by the trends of the Irish scene than they are now.

However, this influence paid off for them and they achieved a No. 1 in the Irish chart with Ewan MacColl's "The Travelling People" which is the title track of the album. The Johnstons' sound, before brother Mike left and was replaced by Paul Brady and Mick Maloney, was a bit thin and, naturally, dominated by the girls, nevertheless a pleasant sound.

Other tracks on the Marble Arch album include "The Alamo," "I Never Will Marry," "Johnstons Motor Car," Tom Paxton's "Leaving London" and "The Curragh Of Kildare." On some of the tracks the girls are heard with the two new members of the group, Paul Brady and Mick Maloney but it is on THE JOHNSTONS (Transatlantic TAR169) that the group, as it is now, is heard to its full advantage. There is more depth, richness of harmony and variation—and the album is strongly traditionally oriented.

The Johnstons have the ability to belt out songs and not fall into that false heartiness that so often is a trade mark of groups from Ireland. "They'll Never Get Their Man" and "The Frog's Wedding" are good examples and are a complete contrast to their brilliant unaccompanied harmony singing on MacColl's songs, "Apprentice Song" and "Tunnel Tiers" and the Gaelic Song, "The Rich Old Hag."

The Johnstons are, in their present state, one of the best of the revival groups to emerge from Ireland and could become very big throughout Britain. They have a good approach to their music that prevents it from being stilted, pretentious or dull, and this album proves this convincingly.—TONY WILSON.



SEEGER: lesson for younger enthusiasts

FOLK NEWS

WHERE are they now, Joanie and Bobbie and all the old faithfuls who used to turn up so regularly at the Newport Folk Festival? This year's roster, just received from the United States, is focused very much upon the new boys and girls, with Tim Buckley, John Hartford, Taj Mahal and Janis Ian joining "veterans" like Judy Collins and Arlo Guthrie.

Pete Seeger will be there—as part of the reconstituted Almanac Singers in the Woody Guthrie tribute—along with Alan Lomax, Bess Hawes (also original members) and Arlo, Judy and Ramblin' Jack Elliott.

There will be a special concert to spotlight the reunion of the Junior Wells-Buddy Guy Blues Band and on another night Jim Kweskin will be running a rather loosely framed concert featuring some of the newer faces on the scene, including members of his jug band, Mel Lyman and his "Family" from Fort Hill,

Boston, Richie Havens, Mike Cooney, Sandy Bull, Taj Mahal, the west coast group, Kaleidoscope, and a not-so-new face Eric Von Schmidt.

A country and blues night will include Roy Acuff, the Smoky Mountain Boys, George Hamilton IV, Ralph Stanley, Ken Threadgill, Jack Elliott, and B. B. King.

A children's day programme will feature the Bread and Puppet Theatre, Jim Kweskin, Taj Mahal, Sam Hinton, Bernice Reagon, Henry Crowdog, and Allannis Obomsawin.

Frank Proffitt jr, presumably the son of the legendary banjo-maker and ballad singer, will be featured in the contemporary concert with Buckley, Hartford, Mahal, and Judy Collins.

Dates are from July 24 to 28. THE Four Square Circle, one of the resident groups from the Old Tiger's Head, Catford, will be on Country Meets Folk on June 29—their first radio appearance.

The Seekers have a 50-minute colour spectacular on BBC-2 TV on Monday. The same night, the Corrie's BBC-1 TV show, Degrees Of Folk, features Bernadette, Dorris Henderson, Walter Carr reciting a McGonagall poem, and dancer Sylvia Henderson.

Ewan MacColl and Peggy Seeger play some of My Kind Of Folk on June 26 on Radio 1, while the same evening there's a 50-minute show by gypsy guitarist Manitas de Plata on BBC-2, with his brother and son, Hyppolite and Manero Balliardo, and his nephew, Ricardo Bissaro.

Suffolk on Sunday, July 7 in a series of folk-song in worship programmes which featured the Folk Three from Sudbury folk club last Sunday.

Vicar at Groton, the Rev Brian Bird, is just completing a book on the revival. Our Kinda Folk with a foreword by the oft-unacknowledged originator of that kinda title, Alex Campbell, and an appendix from Shirley Collins. The book is presumably a sequel to his earlier Skiffle-Folk Song With A Beat.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. ANNE BRIGGS with The Laymen.

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FOLK FORUM

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NEWS EXTRA

Dave Dee and Co invited to Vienna

DAVE DEE, Dozy, Beaky, Mick and Tich have been invited to appear at a pop festival in Vienna from September 29 to October 1. Baritone Ronnie Ross guests at Highgate's Old Gate House tomorrow (Friday) and the following week (28) the club presents the Mike Westbrook band... a new single by Ray Ennis and the Blue Jeans, "What Have They Done To Hazel" is released tomorrow (Friday) — the first under the revised name.

BOWN ALBUM

Alan Bown's new LP "Outward Bound" is released on August 1... Vanity Fare guest on Dee Time on Saturday (22), to play their single "I Live For The Sun," released on June 28... Aynsley Dunbar Retaliation will make a three-week trip to America in October for TV, radio and appearances. The Scaffold appear at Edinburgh's Palladium Theatre on August 26 as part of the Edinburgh Festival... John Walker's new single is "Kentucky Woman" released on June 28... Pentangle's con-



SCAFFOLD: Festival

cert at the Royal Festival Hall on June 29 will be recorded for their next album. Matt Monro guests in Time For Blackburn on Saturday (22)... Mark Wirtz and his wife Ross Hannaman make their debut as a singing duo The Sweetshop on a new single "Barefoot And Tiptoe" released on June 21... London Pops Orchestra, formed by songwriters Tony Macauley and John MacLeod will have its first album released within the next week.

VERE DIES

Sons And Lovers have signed for two short visits to Ireland—Belfast (July 5 and 6) and Dublin (7) and Dublin (August 30 for three days) lead guitarist Terry Meredith has left the Lemon Tree and is replaced by Micky Hopkins... John Vere, manager of the music department of musical instrument dealers, G. Scarth, Ltd, has died at his London home. Redcar vocal group the Freelanders had a single "Never Leave Me" released last week... bassist Ronnie Rae, formerly with Alex Welsh, has joined the Alex Shaw trio in his home town Edinburgh's Harlequin Room... the newly-formed Kendal Jazz Club presents the Monty Sunshine band on Monday (24) at its County Hotel session... Manchester's Red River Jazzmen appear in BBC's Jazz Club on July 10—live from the playhouse Theatre, Manches-

Music Every Night THE KENSINGTON
RUSSELL GARDENS, HOLLAND RD. KENSINGTON, W.14
Buses: 27, 73, 31, 9 (Olympia)

Thursday, 20th June
DAVE SHEPHERD QUINTET
with
RONNIE GLEAVES (Vibes)

Friday, 21st June
BRIAN GREEN JAZZ BAND

Saturday, 22nd June
FRANK WAGLAND'S CELEBRATED MUSIC HALL

Sunday 23rd June
DANNY RAE'S CABARET

Monday, 24th June
IAN CARR
with
ALAN LITTLEJOHN/ TONY MILLINER SEXTET

Tuesday, 25th June
DANNY RAE'S CABARET
Wednesday, 26th June
DENNY OGDEN'S OCTET

Admission 5/-
Drinks at normal bar prices
London's newest, most comfortable architect-designed music lounge

RAY KING SOUL BAND
Thurs. June 20 BIRMINGHAM, Co-op Hall
Fri. June 21 B.A.F. Brize Norton
Sat. June 22 BIRMINGHAM Rainbow Suite
Sun. June 23 Radio 1
Stuart Henry Show MANCHESTER
Princess & Domino Clubs
Mon. June 24 WARRINGTON Carlton Club
Tues. June 25 COVENTRY Sportsman's Arms
VICTOR SUTCLIFFE (GB) LIMITED
106 Brondesbury Park, London, N.W.2
(01) 459 7191/2

MIDDLE EARTH

43 KING STREET, COVENT GARDEN. 240 1327

Friday, June 21st 10.30-Dawn

PINK FLOYD
and return of
HURDY GURDY

EASY MOSES :: **DEXASTEROUS**
Members 16/- Guests 26/-

Saturday, June 22nd 10.30-Dawn

PRETTY THINGS

First appearance of
JULY JUNIOR EYES
Non-stop Light Shows, Films • Dexter
Members 11/- Guests 21/-

Coming Soon: Saturday, July 6th. From U.S.A.

Return of
THE BYRDS

LUCAS and the MIKE COTTON SOUND

Fri. June 21 Oxford St. Edmund Hall and Egham, Shoreditch Col.
Sat. June 22 Essex University
Mon. June 24 Manchester, Sloopy's & Warrington, Country Club
Wed. June 26 BBC Recording Sat. Club
Thurs. June 27 Cromwellian Club
CANA VARIETY AGENCY
43-44 Albemarle Street, London, W.1
MAYfair 1436

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(opp. Belzize Park Odeon)
WED., JUNE 26th, 8.15-11.30
ALEXIS KORNER & BAND plus SUN

ARE YOU SMALL MINDED?

Then you're also very wise. A small advertisement in the classified columns of Melody Maker gets things moving—f-a-s-t! Whether you're buying or selling, looking for musicians, or after bookings, Melody Maker is there to help you!
AND GET RESULTS FAST!
Melody Maker SMALL ADS MEAN BUSINESS!

THE BAL TABARIN
adjoining TAVERN, DOWNHAM WAY, BROMLEY, KENT
Saturday, June 22nd 7.30-Midnight
THE GODS
NEXT SATURDAY, JUNE 29th — THE RIOT SQUAD
Monday, June 24th 7.30-11 p.m.

S.E. London's Brightest
DISCOTHEQUE
Presentation of this advertisement at the Box Office will admit 2 FREE
Wednesday, June 26th 7.30-11 p.m.

JAZZ NIGHT with
ALAN ELSDON'S JAZZ BAND
ADMISSION 5/- FULLY LICENSED AMPLE CAR PARK

THE
KRISIS

MANAGEMENT: MERVYN THOMAS, 01-965 2991

BRANDO, GREGORY, IGOR OISTRAKH

John Dankworth, Julie Driscoll, Brian Auger and The Trinity, Julie Felix, Captain Fish and His Limbo Troupe, Warren Mitchell and The Alf Garnett Family, Jon Hendriks, Cleo Laine, Jonathan Miller, Marion Montgomery, Annie Ross, The Scaffold, Fou Ts'ong, John Williams

At the **ROYAL ALBERT HALL**
WEDNESDAY, JUNE 26th, 7.30 p.m.

Tickets 7/6 to 5 gns.
Box Office KEN 8212 and all usual booking offices
International Defence and Aid Fund concert
to commemorate Human Rights and South African Freedom Day

TUESDAY JAZZ
in the open air

Battersea Park Concert Pavilion
JUNE 25, at 8 p.m. 5/- (no advance booking)

MR ACKER BILK & HIS PARAMOUNT JAZZ BAND

JULY 2 HUMPHREY LYTTTELTON AND HIS BAND

MOTHERS HIGH STREET, ERDINGTON BIRMINGHAM ERD 5514
SUNDAY, JUNE 23rd

TYRANNOSAURUS REX AND JOHN PEEL

8 p.m. - Midnight — Bars 11.30 p.m. Admission 7/6

THE IN SCENE OF THE MIDLANDS
NEW BROKEN WHEEL, RETFORD, NOTTS.

THE BREAKTHRU

Open 7.30-12 Sat. and Sun.

WARREN DAVIS MONDAY BAND

THE COLLINS ORGANISATION LIMITED
41-43 Wardour Street, W.1. Telephone: 01-437 6762

First L.P. now available "Soft Rock & All Sorts" on SAGA
KATCH 22
New Single "My World Is Getting Smaller" OUT NOW!

Representation: JOHN EDWARD ENT. AGENCY
01-806 4645/6494

AYNSLEY DUNBAR RETALIATION

plus BLACK CAT BONES
Saturday, June 22nd, 7.30-11.30 p.m.

THE POLYTECHNIC
Little Titchfield Street, W.1

Oxford Circus Tube :: Licensed Bar
N.U.S. 6/6. Others 7/6

UE CLUB
5A PRAED STREET, PADDINGTON, W.2
TEL. PAD 5274
Monday till Thursday
COUNT SUCKLE SOUND SYSTEM
and BAND
Latest records from U.S.A.

Friday, June 21st
HORATIO SOUL AND THE SQUARE DEAL BAND

Saturday, June 22nd
JOEY YOUNG & THE TONICKS BAND

Club open 7 nights a week
Licensed Bar from 9 p.m. till 2 a.m.

LADIES' FREE NIGHT
TUESDAY & THURSDAY
Please apply for Membership

Coming attraction from America
July 5th
PATTY LABELLE & THE BLUEBELLS

THE TOAST

WORLD RECORD HOLDERS FOR 100 HOURS NON-STOP PLAYING MARATHON

Thurs. June 20 London
Fri. June 21 Welwyn Garden City
Sat. June 22 Oxford
Sun. June 23 Hammersmith
Mon. June 24 London
Tues. June 25 Recording
Wed. June 26 Norwich

SOLE AGENCY
JOHN EDWARD ENT. AGENCY
PHONE 01-806 4645/6494

THE CORNISH RIVIERA'S



featuring the exciting sound of
PEGGOTTYS PEOPLE ALL THIS SUMMER

FICKLE PICKLE CHICAGO BLUES CLUB

HORNEY WOOD TAVERN
Seven Sisters Road
(near Manor House Tube)
WEDNESDAY, JUNE 26th
WHITE MULE UNION BLUES
Licensed + GUESTS D.J. 4/-

THE ROARING 20's CLUB

50 CARNABY ST., W.1
437 4024
Present on

SATURDAY, JUNE 22nd

SQUARE DEALS

PLUS THE FANTASTIC SOUNDS OF LONDON'S No. 1 D.J.
COUNT CRIPPLE
ROCK STEADY & SOUL
CLUB OPEN EVERY NITE
From 11 p.m. - 3 a.m.
London's Leading
Ainiter

"Melody Maker" Classified Advertisement Rates

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All words (after first two) in **BLACK CAPITALS**
6d. per word extra. Box Numbers: Please allow Two Extra Words. Plus 1/- Service Fee.

ADVERTISEMENT ORDER FORM

All small advertisements must be prepaid and should arrive not later than first Post Friday for insertion in the following Friday's issue — Address communication to: Classified Ad. Dept., "MELODY MAKER", 161-166 Fleet Street, London, E.C.4. Phone: FLE 5011, Ext. 171, 176 & 234
The full name and address of the Advertiser, not necessarily for publication, must accompany every advertisement. Replies to a Box Number must be addressed to the "Melody Maker" offices.
Please make all remittances payable to "MELODY MAKER". Cheques and P.O.s to be crossed/& Co.,

Please insert my Advertisement under heading
I enclose { Cheque Sign Here
Postal Order No. Address

(Not for Publication)

1001 CLUB
100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)
Thursday, June 20th

THE TOAST
COLIN BERRY DISC SHOW
Friday, June 21st

TERRY LIGHTFOOT
Saturday, June 22nd

ALEX WELSH
Sunday, June 23rd

ACKER BILK
Tuesday, June 25th

KEN COLYER
Wednesday, June 26th

BRIAN GREEN'S JAZZBAND
FULLY LICENSED BAR
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(GER 0337)
Club Telephone No.: MUSUM 0933

STUDIO 51
KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Sat., June 22nd, 7.30 p.m.
BARRY MARTYN'S RAGTIME BAND
WITH SAMMY RIMINGTON
Sun., June 23rd, afternoon 3-6 p.m.
JOHN DUMMER'S BLUES BAND
WITH TONY MCPHEE
Sun., June 23rd, 7.30 p.m.
CLUB CLOSED

THAMES HOTEL
Hampton Court, Middlesex
Friday, June 21st
ALEX WELSH
and his BAND
Saturday, June 22nd
JOHNNY PARKER'S
GAYTIME BAND
Sunday, June 23rd
ERIC SILK
and his SOUTHERN JAZZBAND

WOOD GREEN (Fishmonger's Arms)
SUNDAY
ALEX WELSH'S PARTY NIGHT
TUESDAY
AT LAST THE
1958 ROCK 'N' ROLL BAND
plus PEGASUS

SIX BELLS
KING'S ROAD, CHELSEA
HUMPH'S
3rd Phase!!
TONY COE
JOHN SURMAN
RAY WARLEIGH
CHRIS PINE, Etc.
Thurs., June 27th

Saturday, June 22nd
JOHN CHILTON
SWING KINGS

Sarum St. Michael
Salisbury
FRIDAY, 21st JUNE
LONDON'S
ALL-STAR BAND

IT'S COMING TO TOWN...
'THE GREATEST
SHOW ON EARTH'
Book Now!
LEE ALLEN
ENTERPRISES
01-534 2507
01-370 1760

CLUBS

THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1

MEMBERS AND THEIR GUESTS
WELCOME AT ALL SESSIONS
REDUCED RATES FOR STUDENTS
AND MEMBERS OF YOUTH CLUBS

FRI., JUNE 21st (8.00-5.00 a.m.)
EVENING and ALL-NIGHT SESSION
THE ONLY LATE-SET IN TOWN
ALL-NIGHT FOOD AND SNACKS

R&B • SOUL • BLUEBEAT
★ **DAVID BRADLEY**
INVITES YOU TO MEET
★ **DELE ANDERSON**
★ **EDDIE HINES AND**
★ **THE CRAW-DADS**

SAT., JUNE 22nd (7.30-6.00 a.m.)
ALL-NIGHT SOUL SESSION
A GREAT TWO BAND SET
★ **BOSTON CRABBES**
★ **HOB-BUB SOUND**
★ **THE TONI ROCKET SHOW**
★ **SOUL SHOW WITH CLEO**

SUN., JUNE 23rd (7.30-11 p.m.)
SUNDAY NIGHT SPIN
Discs, live groups, star guests
with swinging sounds on and off
the record, featuring tonight
LIVE! LIVE! LIVE!

★ **JIMMY HENDERSON**
AND THE RAGS
PLUS, PLUS, PLUS
★ **TONI ROCKET DISC-TET**

WED., JUNE 26th (7.30-11 p.m.)
HE'S HERE WITH THE
★ **JOHNNY FARLOWE**
SHOW

★ **MR. EXCITEMENT OPENS**
TONIGHT
WITH THE MOST FABULOUS
SOUNDS YOU'VE EVER HEARD.
DON'T MISS HIS KNOCKOUT
PERFORMANCE—COME EARLY!

THURSDAY
BARRY MARTYN, ST. ALBANS
BICKLEY ARMS. Peter Bond,
Vic Allen, Colin Walker, Julia
Doig.

CLIMAX CHICAGO
BLUES BAND
Staffordshire Yeoman, Stafford.
JOHNNY PARKER, Crown and
Anchor, Cross Street, NI.
THREE TUNS, Beckenham, LYN
DOBSON Quartet.
"WHITTINGTON" PINNER:
TERRY LIGHTFOOT.

FRIDAY
BARRY MARTYN, BIRMINGHAM
BLACKBOTTOM STOMPERS.
Brockley Jack.

BLACK CAT
BONES
BLUES LOFT, HIGH WYCOMBE
FRANK POWELL Quintet, Bickley
Arms, near Chislehurst Station.
FROGISLAND JAZZBAND.
ROMFORD, FOOTBALL CLUB
HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE.
RONNIE ROSS
COLIN PETERS QUINTET
KEITH SMITH, Plymouth.

MEANTIMERS
Victoria Bull, Dartford.
MJS ROYAL OAK, TOOLEY ST.
SE1 (near London Bridge Station).
TONY LEE TRIO featuring
TONY LEE, PHIL SEAMAN and
TONY ARCHER, plus special
guest **HAROLD MCNAIR.**

NEW ERA JAZZBAND
Elm Park Hotel, Hornechurch.
NEW MERLINS CAVE
Discotheque, dancing. Your
favourite D.J.'s. See also Sat and
Sunday.
OSTERLEY JAZZ CLUB, Osterley
R.F.C. Pavilion, Tintellow
Lane, Norwood Green, Southall.
KENNY BALL
THE LANSDOWNE
27b/28b S. Lambeth Road, S.W.8.
THE CREW
URBAN GIN HOUSE
RAGTIME BAND
Brockley Jack, SE4.

SATURDAY
BARRY MARTYN, COLYERS
BLACKBOTTOM STOMPERS.
Concord Club, Solon.
BLACK CAT
BONES
POLYTECHNIC, REGENT STREET,
W.1.
BLACK CAT
BONES
ROYAL HOLLOWAY COLLEGE,
EGHAM.
BLUES SCENE, 174 Richmond
Road Twickenham SE. The re-
turn of
DYNAFLOW BLUES
BROCKLEY JACK. See Friday
CHICAGO BLUES, RE-OPENING
SHAKY VICK
THE BLUES THING
21 Winchester Road, N.W.3
CLIMAX CHICAGO
BLUES BAND
KEELE UNIVERSITY
ERIC SILK, Newham Town
Show.
FROGISLAND JAZZBAND.
DOLPHIN HOTEL, BOTLEY,
HANTS.
JOHNNY PARKER, Thames
Hotel, Hampton Court
KEITH SMITH. — Plymouth
LA BAMBA, Tonbridge Wells.
THE CAT
ROAD SHOW
STARRING U.S. FLATTOP
Featuring Jacqui and Sue
MEANTIMERS
Brighton
MJS ROYAL OAK, TOOLEY ST.
SE1 (near London Bridge Station).
TONY LEE TRIO featuring
TONY LEE, PHIL SEAMAN and
TONY ARCHER, special guest
DANNY MOSS.

SUNDAY
AT THE CLERKENWELL
TAVERN AT 8 P.M.
THE KEN GIBSON
BIG BAND
BARRY MARTYN, BOSTON
BILL BRUNSKILLS Jazzmen,
Fighting Cocks, Kingston.
BILL GREENOW
STRONG JAZZ
12-2 pm. Prince of Wales, Dal-
ling Road, Hammersmith (next
Ravenscourt Park Tube).
BLACKBOTTOM STOMPERS.
Green Man, Blackheath.
BLACK PRINCE Hotel, Bexley,
Kent.
SPOOKY TOOTH
SAM APPLE PIE
Pale Green Limousine Light Show
AT BOTTLENECK BLUES CLUB
ANGEL LANE, STRATFORD.
BROCKLEY JACK. See Friday.
CLIMAX CHICAGO
BLUES BAND
Crown & Anchor, Longton.
COOKS, CHINGFORD
Royal Forest Hotel
NEW SEDALIA JAZZ BAND
ELM PARK HOTEL
New Era Jazzband Lunchtime
Jam Session.
ERIC SILK (01 550 2686),
Thames Hotel, Hampton Court.
EVERY SUNDAY, 7-10.30 Pied
Bull, Liverpool Rd., Islington
Boz Panorama Guest Artists.
Musicians welcome.
FOSTER/SHAW All Stars. Pub
of the year. Red Lion, Brentford.
JOHNNY PARKER, Lunchtime,
Crown and Anchor, evening, New
Merlins Cave, Margery Street,
W.C.1.
KEITH SMITH, Bodmin Jail.
LUNCHTIME BLUES SESSION
DYNAFLOW BLUES
Pied Bull, 1 Liverpool Road, N.1.
MEANTIMERS
Central Hotel, Gillingham
THREE TUNS, Beckenham, **BOB**
STOCKEY with **PHIL LEE**
WEST HERTS JAZZ FESTIVAL—
NEW SOCIETY DANCE ORCHES-
TRA: SOUTHERN STOMPERS,
DAVID JONES JAZZMEN; 1066
JAZZMEN 7.30 P.M., O.M.T.
SPORTS CLUB, LINCOLN WAY,
CROXLEY.

MONDAY
BARRY MARTYN, HATFIELD
BLACKBOTTOM STOMPERS.
BCOS, W1.
BLACK PRINCE Hotel, Bexley,
Kent. Alexanders Jazz Band.
COOKS FERRY INN
Nr. Circular, Edmonton
RIVER INTENTION
GOTHIC JAZZBAND, Earl of
Sandwich, Charing Cross Road.
HATFIELD, Red Lion, Barry
Kid Martyn.
MEANTIMERS
Samantha's
PLOUGH STOCKWELL, S.W.9.
DON RENDELL
READING, CHRIS BARBER,
"SHIP," Duke Street. Car park,
bar, dancing. All welcome!
SHAKY VICK
Blues Session, Crown Hotel,
Borehamwood.
THE BLUE HORIZON
JOHN DUMMER
"NAG'S HEAD," 205 YORK RD.,
S.W.11. BUSES 44 AND 170.
THE ORIGINAL EAST SIDE
STOMPERS. "Green Man," High
Road, Leytonstone.
THE RESURRECTION
The Black Bull, Whetstone, N.20
BLUES FILLED
SAUCEPAN
TOBY JUG, Tolworth, Surrey.
Keef Hartley's Band.

TUESDAY
BERKHAMSTED, Kings Hall,
CHRIS BARBER.
CLIMAX CHICAGO
BLUES BAND
Henry's Blueshouse, Station St.,
Birmingham
DOWNE, nr Bromley, George
and Dragon, Julia Doig/Richard
Simmons Trio.
ERIC SILK, "George" Hotel,
Morden.
FOSTER/SHAW All Stars. Hop-
bine, North Wembley.
"GEORGE" MORDEN, ERIC
SILK.
HENRY'S BLUESHOUSE
BAKERLOO BLUES
LINE
TEA & SYMPHONY,
Crown Hotel, Station Street,
Birmingham.
JOHNNY PARKER, Corporation
Hotel, Derby.
NEWLANDS TAVERN, Stuart
Rd, Peckham. Bird Curtis Quintet,
Maggie Nichols. Admission
free.

WEDNESDAY
BBC JAZZ CLUB
RADIO ONE
FRANK POWELL QNT
BLACKBOTTOM STOMPERS.
Green Man, Blackheath.
FELTHAM, Middlesex, "CRIC-
KETERS," High Street, CHRIS
BARBER. Carpark, bar, dancing.
All welcome!
FICKLE PICKLE, see box oppo-
site.
GOTHIC JAZZBAND, Earl of
Sandwich, Charing Cross Road.

THURSDAY
ED. FAULTLESS MODERN JAZZ
PRODUCTION ASSOCIATES
Len Hooker Dick Brennan
Alan Berry
01-427 9100
present every TUESDAY
JAZZ AT THE GREEN MAN
BLACKHEATH
Tuesday, June 25th
MICHAEL GARRICK SEXTET
Admission 6/- Students 4/-
every Wednesday
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, June 26th
RONNIE ROSS QUINTET
Admission 6/- Students 4/-
every Friday, Saturday
and Sunday
JAZZ AT THE PALM COURT
RICHMOND, SURREY
Fri., 21 STAN ROBINSON
Sat., 22 TERRY SMITH
Sun., 23 DICK MORRISSEY/
Admission 2/6

FRIDAY
BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMAN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, June 21st
PETE KING
Saturday, June 22nd
RONNIE ROSS
Sunday, June 23rd — Lunchtime
DICK MORRISSEY
and **PETE KING**
Evening —
PETE KING
Monday, June 24th
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BOBBY BREEN
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GUEST
Thursday, June 27th
GUEST

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Evening —
PETE KING
Monday, June 24th
ALAN HAVEN
Tuesday, June 25th
BOBBY BREEN
Wednesday, June 26th
GUEST
Thursday, June 27th
GUEST

FRIDAY
BULL'S HEAD
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TONY LEE PHIL SEAMAN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, June 21st
PETE KING
Saturday, June 22nd
RONNIE ROSS
Sunday, June 23rd — Lunchtime
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WEDNESDAY cont.
HITCHIN, Hermitage Ballroom,
MR. ACKER BILK.
MAIDSTONE "Tudor House,"
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MEANTIMERS
6 in 1 Tunbridge
NEW SEDALIA JAZZBAND,
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Holloway Prison).

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ciety — S.a.c. to Miss Pat Saun-
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WALSALL, Staffs.
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DOWNE, nr Bromley, George
and Dragon, Julia Doig/Richard
Simmons Trio.
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Morden.
FOSTER/SHAW All Stars. Hop-
bine, North Wembley.
"GEORGE" MORDEN, ERIC
SILK.
HENRY'S BLUESHOUSE
BAKERLOO BLUES
LINE
TEA & SYMPHONY,
Crown Hotel, Station Street,
Birmingham.
JOHNNY PARKER, Corporation
Hotel, Derby.
NEWLANDS TAVERN, Stuart
Rd, Peckham. Bird Curtis Quintet,
Maggie Nichols. Admission
free.

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RADIO ONE
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BLACKBOTTOM STOMPERS.
Green Man, Blackheath.
FELTHAM, Middlesex, "CRIC-
KETERS," High Street, CHRIS
BARBER. Carpark, bar, dancing.
All welcome!
FICKLE PICKLE, see box oppo-
site.
GOTHIC JAZZBAND, Earl of
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PRODUCTION ASSOCIATES
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Alan Berry
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present every TUESDAY
JAZZ AT THE GREEN MAN
BLACKHEATH
Tuesday, June 25th
MICHAEL GARRICK SEXTET
Admission 6/- Students 4/-
every Wednesday
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, June 26th
RONNIE ROSS QUINTET
Admission 6/- Students 4/-
every Friday, Saturday
and Sunday
JAZZ AT THE PALM COURT
RICHMOND, SURREY
Fri., 21 STAN ROBINSON
Sat., 22 TERRY SMITH
Sun., 23 DICK MORRISSEY/
Admission 2/6

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CONN CONQUEROR, outstanding... £100
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"Signature", "Geometric" and "Kellitica" mouthpieces for all clarinets and saxophones. Send for Free Brochure.

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1/4 per word
EMPLOYMENT AGENCY LICENCE

I Robert J. Chambers intend to apply to the Hillingdon Borough Council for a Licence to carry on an employment agency for Musicians in Dance Bands, at 34 Mansfield Drive, Hayes, Middlesex. Such Agency to be known as R.J.C. Artists Management.

ALL OBJECTIONS, and the grounds therefore, must be submitted in writing to the Chief Inspector, Joins Weights and Measures Office, Hounslow Borough Offices Great West Road, Brentford, Middlesex, within 7 days from the date of publication of this advertisement.

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A YOUNG professional (male) personality vocalist good all-round with quality voice for pop showband. Must be keen, of broadcasting standard, and free from recording ties. — Jack Jay, Locarno, Derby, or ring Derby 56202 (after 11 a.m.)

FEMALE VOCALIST for forming progressive pop group London, GUL 7816.

FULLY EXPERIENCED vocalist required for new pro group, work and recording contract waiting. — Tel. John Cooke, London 473 2413, or Maximus Management Ltd, Cambridge 61018 or 61224 or Write Box 7334.

GIRL WANTED to sing lead with modern vocal group, in good resident job, near London. Must read music. — Ring Mike Allen, Crayford 24254.

NORTON YORK AGENCY REQUIRES VOCALISTS. — 88 Turnham Green Terrace, W.4. CHI 4895.

TALENT REQUIRED by Recording Producer. Own company. S.a.e. Box 7186.

VOCALIST required for progressive group in the Sutton area. — 01-642 1552.

VOCALIST (YOUNG male) for semi-pro soul and harmony group. — 01-607-4343 (evenings).

WE ARE prepared to audition vocalists who have had no previous professional experience and if suitable will be trained for recording contract. — Send photo and full details to John Cooke and Co. Box 7338.

YOUNG GIRL pop singer. — Send photograph, 5 Norman Road, Cheam, Surrey.

PERSONAL

1/4 per word

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details.

FRENCH penfriends, all ages, from 12-21, send S.a.e. for free details. — Anglo French Correspondence Club, Falcon House Burnley.

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THE ACTORS FORUM. London's Experimental Dramatic School, professional training, ten week evening and afternoon courses, week-end courses (fee 4 gns.). For particulars write The Secretary, 42 Sandwich House, Sandwich St., London, W.C.1. Tel. 01-38 74969.

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Group with ready work requires excellent High Tenor for harmony and lead vocal/rhythm guitar.

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EDDIE HALL ballads, pop, standards. — 505-0679.

EXPERIENCED FEMALE singer wishes to join beautiful folk group. — Box 7329.

EXPERIENCED VOCALIST, join working group. — Pete, FOO 5308 after 6 pm.

FEMALE VOCALIST seeks work with jazz outfit. — Box 7330.

SOUL VOCALIST, wants to join or form group, needs lead guitar, bass guitar, organist and drummer. — Ring Carl 373 9964 after 4 pm.

VOCALIST (22), own P.A. will rehearse, seek adult COMMERCIAL group with mainly pop repertoire. — Paul, 874-7966 (6-8 pm only), S.W. London.

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1/4 per word

ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and cornet players. Other instruments considered. Permanent station near Reading. — Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

BASS GUITARIST for new semi-pro, well equipped group. 50 watt minimum essential. — 995-0532.

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BASS (VOCALS) AND SINGER WILLING TO REHEARSE. — REN 8087.

BASS / VOCALS, drummer to form Blues group. Own equipment. Hounslow area. 65 St Paul's Close Hounslow.

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DRUMMER, enthusiastic Blues man, no lies, for BB King, Jnr Wells, Elmore James styled North London band. — Phone CLI 5041.

DRUMMER, ORGANIST and trombonist (pro.) needed for the Cat Road Show. Tel.: U. S. Flat-top, WIM 1299 (8at 2).

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ORGANIST (young male or female) for experienced pro group with recording contract. Excellent prospects and chance to travel for right person. — Phone John Cooke, 437 2413, or write Box 7335.

PIANIST / ENTERTAINER required. Must be a good reader and able to accompany artists. Resident season in Yorkshire nightclub. — Apply A.T.S. City Varieties, Leeds. Tel. 20366.

PIANIST for semi-pro traditional jazz group. — Steve Lane, WOR 5583/COL 2587.

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PIANIST for jazz quartet, semi-pro, London. — Tel. 202-9267.

PIANISTS, DRUMMERS, ORGANISTS, ACCORDIONISTS, BANGWAGON GRA 9460/5906.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayton's, BIS 5531 (day).

PIANISTS START WORK THIS COMING WEEKEND. Wide choice of lounge work 1-5 nights weekly. All areas. New, increased rates. — Clayton's, Bishopsgate 5531 (day).

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A ABLE, ACCOMPLISHED ACCORDIONIST. — 876 4542.

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ACCORDION, BASS guitar, violin. HA 9501 years. Apply

ALTO, AMATEUR, join band (over 30 age group). Rehearse, engagements. — Box 7341.

ALTO/CLAR. — WOR 9914.

ALTO-SAX, reads, busks, young experienced, seeks working group. — Daniel, BAY 7680.

ALTO/TENOR available. — MAC 3655.

ALTO/TENOR clar. CLI 4811.

ALTO / TENOR / drums, Gigs, residency, London, coast. Meopham 2008.

A PIANIST seeks gigs. — MAY 330.

AVAILABLE DRUMMER, gigs. — 550 5218.

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BASS/BASS guitar, read, busk, gigs or perm. — 01-348-0977.

BASS (DOUBLE) vocalist, ballad style, experienced professional. — 01-864 2677.

BASS, GIGS, etc. — 673 1979.

BASS GIGS (S. or G.). — 01-449 3221.

BASS GUITAR, experienced, gigs only. — 267-9824.

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BASS GUITARIST / VOCALIST, 20 experienced, professional, good equipment, transport, passport. — 7340.

BASS GUITARIST / vocals, experienced pro, passport. — Pete, TUD 0869.

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DRUMMER EXPERIENCED, 20 seeks working professional group/band Ludwig kit, transport. 459-6958.

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DRUMMER, YOUNG, REQUIRES group. North London. — After 7.30 pm TUD 8591.

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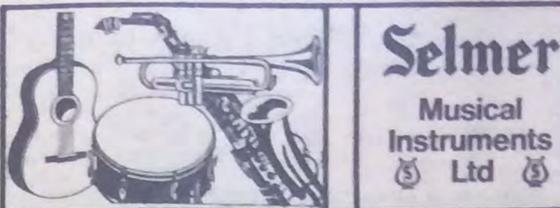
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LATE ORGAN NIGHT

WEDNES

CLIFF AND SHADOWS WERE SUPER

CLIFF proved how he has matured as an artist yet retained his boyish enthusiasm on ITV's successful "After Ten Fellers—Ten!" show. And the Shadows showed they have more versatility and professionalism than the Beatles or Stones ever had. I was disappointed there were not old film clips of the early days of Cliff mania, and the last half of the show rather lost the historical point. But they more than made up for this with Cliff's surprisingly good "gospel" style number and the Bruce and Hank version of "Cool, Clear Water." And it's funny to think the Shadows are still younger than the Beatles!—TONY DOUGLAS, London SW5.

REGRET

FOR several years I have been closely associated with the music industry as an agent and as lead guitar and vocalist with a recording group. During this time I have grown used to the traditional "knockers."

I therefore went with an open mind to see the Love Affair at Coventry. I paid my 9s 6d and have never regretted spending money more.

Once on stage they spent ten minutes tuning up and, once started, seemed determined to break every ear drum in the room. The organist stopped playing during the second number to take a cigarette from a female admirer, smoke it and pass the remains back.

Whether or not the organ or Rex Brayley's guitar were plugged in, I couldn't tell, as all I could hear was drums and bass, and occasionally, Steve Ellis' voice. — D. C. COOPER, Nuneaton, Warwickshire.

MAILBAG

RIDICULOUS

THE Old Place may have been useful in a small way to the limited number of musicians who worked there, but for Christopher Bird to claim (MM 8/6/68) that we owe it Mike Westbrook's "Marching Song" or Graham Collier's "Workpoints" is ridiculous.

Neither band's idiom or personnel was affected in any way by either the rise or the fall of the club, and in fact we owe both the above compositions en-

tirely to the initiative of non-jazz bodies. "Marching Song" was commissioned by the Plymouth Arts Guild and "Workpoints" was commissioned by the Arts Council Of Great Britain. — VICTOR SCHONFIELD, London, W11.

UNFAIR

BOB DAWBARN'S review of the new Paul Mauriat single was viciously unfair. Although a journalistic white washing lackey of the pop misfits, he should by now have learned that tolerance is part of his job.

I would suggest that Mr Dawbarn sits down with a good quality stereo outfit and listens to some of this "mood mush" on a Decca Phase 4 stereo disc. He would hear a quality recording which is perfection — not half-baked drivel on some U.S. soul label who seem to have recording studios in water closets and who could not reproduce a decently balanced stereo disc in 100 years.

As strange as it may seem, when I come home from work I like to relax with a nice smooth album such as Jobim's "Wave" or Mauriat's "Love is Blue," not a yelling Franklin, Knight or Redding disc, all of which I have in my collection. — STUART COWBURN, Baildon, Yorks.

TOUCHE

IN REPLY to Mr Cohen's letter, Mailbag (8/6/68) I would like to point out that complaints about the Black Cat Bones accompaniment of Champion Jack Dupree should be addressed to the "Champ" himself, as the Black Cat Bones are his own choice of backing group. — B. R. GILLIAM, London, ECL.

INTOLERANCE

I HEARTILY endorse Bob Quail's comments in Mailbag about the intolerance of blues purists. Many blues, jazz and even pop fans seem to have lost the ability to actually

enjoy their chosen music. Every concert attended, every record listened to, is viewed only as an opportunity to compare, judge and minutely dissect what has been heard.

Carried to extremes, as it often is, this attitude becomes laughable. I am not against rational discussion of music—far from it—but I urge all those to whom music is simply an intellectual exercise to put on their favourite LP and listen to it with an open mind. They will be pleasantly surprised. — N. T. MANSON, Deal, Kent.

OVERWHELMED

I HAVE seen most of the prominent British blues bands but none come anywhere near Peter Green's Fleetwood Mac in being able to play the real thing.

With the majority of the blues bands I realised I was merely appreciating their musical ability. However, with the Fleetwood Mac, it was their sheer feeling and sincerity which completely overwhelmed me. — ANDY POWELL, Hemel Hempstead, Herts.

ESTEEM

IT IS not often one is able to meet a complete musician. Such was Bobby Pratt who died last week at the early age of 40.

Like many truly great men he was both modest and warm-hearted. Those of us who have known him more recently understand why all his colleagues in the Heath and Parnell bands held him in such high esteem.

Not only one of the country's finest lead trumpets, Bobby — despite his "I don't really play jazz, you know" — produced choruses that were the envy of many a jazz soloist. He was naturally buoyant and brought sheer excitement to everything he played.

The loss of Bobby to the musical world cannot be expressed in a few words. He will be missed both as a great musician and a very good friend. — BOB BARTER, Surbiton.

CLIFF RICHARD: matured as an artist

Davy a drag on Top of the Pops

I WOULD like to publicly declare my utter contempt for Davy Jones' performance on Top Of The Pops. His overacted enthusiasm for every disc on the show was as bad as his continued abuse of the word "Fantastic."

Stories that he is to take over the drum duties with the Monkees, left me, as a drummer myself, in a state of shock.

I'm sure many readers will agree wholeheartedly with my anger at the way he spoiled great performances by Julie Driscoll, the Equals and Manfred Mann. — JON HARRISON, Leeds, Yorks.

BENEFIT

A LOT is said about British groups deserting their fans to play abroad, but nothing is said for the groups that stay in this country so the fans can see more of them.

One such group is Amen Corner who have turned down offers in America and abroad so their fans in this country could have the benefit of them on two tours, clubs and hallroom

dates. A. L. and J. G. ELLIS, London, NW6.

● LP WINNER

VIOLENCE

WILL someone please tell me why the BBC ban lyrics which suggest something natural like sex, when they repeatedly play songs like "U.S. Male" which suggest violence? —

BE FAIR

FAIR play Top Of The Pops. The Easybeats did reach number 20 in the BBC chart so why didn't they make your programme? — C. J. BROWNE, London, N.W.2.

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