

Melody Maker

AUGUST 3, 1968

1s weekly

MILLION DOLLAR U.S. TRIP CANCELLED

ILLNESS

WRECKS BEE

ARTHUR, ARTHUR BURNING BRIGHT

BURNING his way further up the chart with "Fire!", Arthur Brown looks like battling it out with Richard Harris for the number one spot

currently held by Tommy James and the Shondells. And the World of Arthur Brown is not only Crazy, but proving highly controversial. This week Arthur takes the hot seat in the MM's Pop Think-In. You can watch him catch fire on page 5.

New band, new place for Ronnie

RONNIE SCOTT, club owner and tenor star, is forming a new eight-piece outfit to be known as Ronnie Scott and the Band. Full line-up of the band, which goes into rehearsal on Monday (5), is as follows.

Scott (tr, bari) leading Kenny Wheeler (tp, flugel), Chris Payne (tmb), Dick Morrissey (tr), Ray Warleigh (alto, flute), Gordon Beck (pno, organ), Dave Holland (bass, electric bass), Tony Crombie (drs).

Scott Club manager Pete King told the MM on Monday that the new Scott band would be a regular attraction



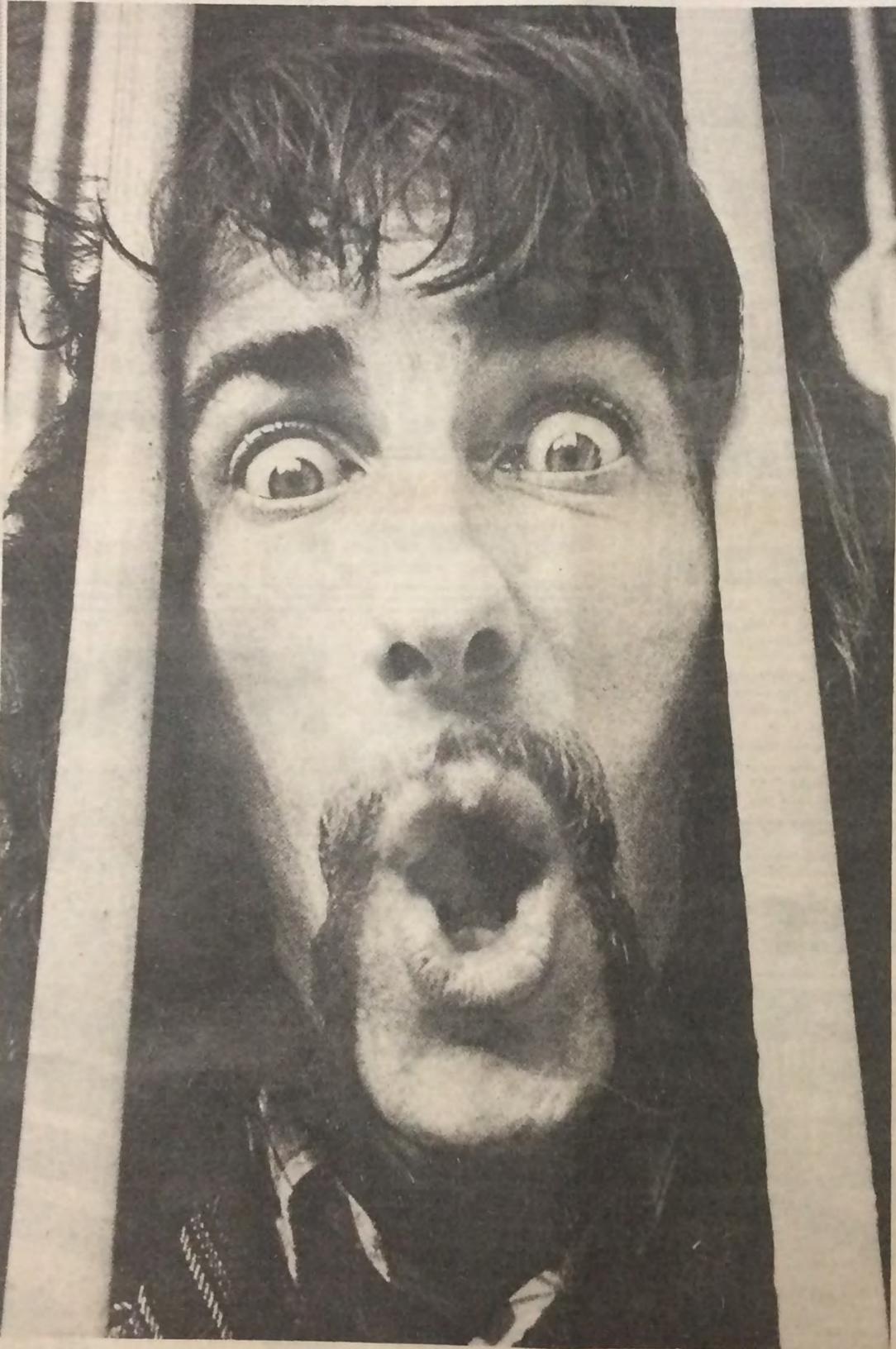
SCOTT: octet

at the club but would also be available for one-nighters and general work.

Arrangements for the band are being written by Jimmy Deuchar, Kenny Wheeler, Mike Gibb, Laurie Holloway and others.

Ronnie Scott and the band make their debut at Ronnie's on Monday, August 19, when they open for at least a three week season. Opposite them will be singer Jov Marshall, working with the Brian Lemon Trio.

Meanwhile, the Scott Club has taken over the next door premises in London's Frith Street and work has commenced on a conversion which will result in a larger main club room and entertainment on three floors when the work is completed, Pete King says the aim is to open the new club on September 30.



GEEES TOUR

THE Bee Gees' million-dollar American trip was cancelled at the eleventh hour when Robin Gibb collapsed last Friday.

The group was due to fly to the States last Saturday and to open in Phoenix, Arizona, today (Thursday). Tomorrow they were scheduled to play the massive Hollywood Bowl. A 30-piece orchestra had been lined-up to accompany them throughout the month's tour for which they were guaranteed a million dollars.

Following his collapse on Friday, Robin was admitted to the Regent's Park Nursing Home on Sunday with "a severe attack of nervous exhaustion."

The group's manager, Robert Stigwood, was already in New York, and he flew back to London on Monday night after cancelling the tour.

Before leaving New York, he said: "I hope we will be able to pick up the tour somewhere along the line and play the missed dates later, but I can't say anything until I have conferred with Robin's doctors."

The Bee Gees' new single, "I've Gotta Get A Message To You," written by the Gibb brothers is released tomorrow (Friday), and is reviewed by Chris

Robin Gibb collapses

Welch on page 10.

Autumn plans include a European tour followed by their first film, Lord Kitchener's Little Drummer Boys, which will be shot mainly in South Africa.

WHO IS
AMERICA'S
MICK
JAGGER?
SEE
PAGE
ELEVEN

SPECIAL 4-PAGE LP SUPPLEMENT

MELODY MAKER POP 30



HOLLIES: in October

Hollies to tour States

NEW YORK, Tuesday. — New American tours are being lined up by the William Morris office for the Hollies, Manfred Mann and the Move (reports Ren Grevatt). The Hollies are expected back in the States in October. A new coterie of British groups seems to be scoring here at the moment, interestingly enough, without any strong disc product. The Fleetwood Mac, Pink Floyd and Ten Years After have all done well in their club gigs. They have been playing the circuit of hard-rock clubs in California, New York and in between.

NEW OZ SINGLE

WORLD OF OZ have a new single, "King Croesus," released on August 16. This week the group flew to the Continent for concerts in Germany and Holland.

TOMMY JAMES TOURS HERE IN SEPTEMBER



JAMES: new film

TOMMY JAMES and the Shondells — still at number one in the Pop 30 with "Mony Mony" — will start their British tour for Barry Class on September 2. The tour will last between two and three weeks and venues are currently being lined up.

Tommy and the group this week cancelled three dates in Kansas to fly to New York to make a new film for British TV which it is hoped will reach Top Of The Pops in time for tonight's (Thursday) show. They have been offered a tour of Greece to follow the British visit but no decision on this has yet been taken.

LONG JOHN DISC

LONG JOHN BALDRY'S new single, "When The Sun Comes Shining Thru," is released tomorrow (Friday). He is backed by a 12-piece choir and a 40-piece orchestra.

Baldry this week issued a statement to dispel "confusion" over his representation. The statement went on: "The situation is now resolved and Stephen Komlosy remains as personal manager with Rik Gunnell. The agency continues to be handled by the George Webb Agency which is incorporated with the Terry King Agency."

John is negotiating to sign with Lionel Bart's co-owned

The group has also signed for Dee Time on August 24.

One-nighters for the group include Worthing, tonight (Thursday), Slough (tomorrow), Ramsey, Hunts (3), Blackpool (15), Salisbury (22), Dagenham (23), Dunstable (24), Hanley (28), Southampton (29), Alconbury (30) and Margate (31).

They tour Scotland from August 9 to 12 and Ireland (16 to 18).

GOLDSBORO RESTS

BOBBY GOLDSBORO, who had a recent number one in the British chart with "Honey" on the independent United Artists label, is in bed resting at his home in Nashville, Tennessee, following severe exhaustion.

He is expected to make a ten-day promotional tour here in mid-September although as yet no firm dates are known.

- 1 (1) **MONY MONY** ... Tommy James and the Shondells, Major Minor
- 2 (2) **I PRETEND** ... Des O'Connor, Columbia
- 3 (6) **MACARTHUR PARK** ... Richard Harris, RCA
- 4 (7) **FIRE** ... Crazy World of Arthur Brown, Track
- 5 (3) **BABY COME BACK** ... Equals, President
- 6 (9) **THIS GUY'S IN LOVE** ... Herb Alpert, A & M
- 7 (10) **MRS. ROBINSON** ... Simon and Garfunkel, CBS
- 8 (4) **YUMMY YUMMY YUMMY** ... Ohio Express, Pye
- 9 (13) **I CLOSE MY EYES AND COUNT TO TEN** ... Dusty Springfield, Philips
- 10 (11) **HELP YOURSELF** ... Tom Jones, Decca
- 11 (5) **THE SON OF HICKORY HOLLER'S TRAMP** ... O. C. Smith, CBS
- 12 (14) **LAST NIGHT IN SOHO** ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 13 (8) **YESTERDAY HAS GONE** ... Cupids' Inspiration, Nems
- 14 (25) **SUNSHINE GIRL** ... Herman's Hermits, Columbia
- 15 (12) **MY NAME IS JACK** ... Manfred Mann, Fontana
- 16 (28) **DANCE TO THE MUSIC** ... Sly and the Family Stone, CBS
- 17 (29) **DAYS** ... Kinks, Pye
- 18 (15) **HUSH . . . NOT A WORD TO MARY** ... John Rowles, MCA
- 19 (21) **WHERE WILL YOU BE** ... Sue Nicholls, Pye
- 20 (23) **UNIVERSAL** ... Small Faces, Immediate
- 21 (20) **GOTTA SEE JANE** ... R. Dean Taylor, Tamla Motown
- 22 (16) **ONE MORE DANCE** ... Esther and Abi Ofarim, Philips
- 23 (26) **KEEP ON** ... Bruce Channel, Bell
- 24 (30) **HERE COMES THE JUDGE** ... Pigmeat Markham, Chess
- 25 (18) **BLUE EYES** ... Don Partridge, Columbia
- 26 (17) **JUMPIN' JACK FLASH** ... Rolling Stones, Decca
- 27 (—) **DO IT AGAIN** ... Beach Boys, Capitol
- 28 (19) **LOVIN' THING** ... Marmalade, CBS
- 29 (24) **YOUNG GIRL** ... Union Gap, CBS
- 30 (22) **HURDY GURDY MAN** ... Donovan, Pye

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POP 30 PUBLISHERS

1 Planetary Nom; 2 Morris/Patricia; 3 Carlin; 4 Essex; 5 Kassner; 6 Blue Sea/Jac; 7 Patern; 8 TM Music; 9 Carlin; 10 Valley; 11 Burlington; 12 Lynn; 13 Franklin; 14 Monique; 15 Feldman; 16 Carlin; 17 Davray/Carlin; 18 Intune; 19

Welbeck; 20 Immediate; 21 Jobete/Carlin; 22 Sparto; 23 Shapiro Bernstein; 24 Jewel; 25 Essex Int; 26 Mirage; 27 Immediate; 28 Gallico; 29 Dick James; 30 Donovan.

US TOP TEN

- As listed by "Billboard"
- 1 (9) **HELLO, I LOVE YOU** ... Doors, Elektra
 - 2 (8) **CLASSICAL GAS** ... Mason Williams, Seven Arts
 - 3 (3) **STONED SOUL PICNIC** ... 5th Dimension, Soul City
 - 4 (11) **GRAZING IN THE GRASS** ... Hugh Masekela, Uni
 - 5 (6) **HURDY GURDY MAN** ... Donovan, Epic
 - 6 (4) **JUMPIN' JACK FLASH** ... Rolling Stones, London
 - 7 (2) **LADY WILLPOWER** ... Garry Puckett and the Union Gap, Columbia
 - 8 (5) **THE HORSE** ... Cliff Nobles & Co. Phil L.A. of Soul
 - 9 (—) **TURN AROUND, LOOK AT ME** ... Vogues, Reprise
 - 10 (—) **SUNSHINE OF YOUR LOVE** ... Cream, Atco

TOP TEN LPs

- 1 (1) **OGDEN'S NUT GONE FLAKE** ... Small Faces, Immediate
- 2 (2) **THIS IS SOUL** ... Various Artists, Atlantic
- 3 (3) **THE SOUND OF MUSIC** ... Soundtrack, RCA
- 4 (4) **HONEY** ... Andy Williams, CBS
- 5 (10) **CRAZY WORLD OF ARTHUR BROWN** ... Arthur Brown, Track
- 6 (—) **DELILAH** ... Tom Jones, Decca
- 7 (7) **JUNGLE BOOK** ... Soundtrack, Disneyland
- 8 (6) **DOCK OF THE BAY** ... Otis Redding, Stax
- 9 (—) **BARE WIRES** ... John Mayall, Decca
- 10 (—) **A MAN WITHOUT LOVE** ... Engelbert Humperdinck, Decca

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BARRY RYAN
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MGM1423



THE MERSEYS

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CLIFF: ten years

RADIO ONE SAYS NO TO GIRL DEEJAYS

Cliff and Shadows celebrate

CLIFF RICHARD and the Shadows will celebrate ten years together in showbusiness when they follow Sammy Davis Junior into the London Palladium on September 19.

With the new Autumn Show, starring Cliff and the Shadows, the Palladium returns to twice-nightly shows. Cliff was last at the Palladium for his record-breaking pantomime, Cinderella, two years ago.

For the first two weeks of the season, Chris Barber's Jazz Band will fill the Shadows spot as they have prior commitments on the Continent.

MOVE AT BILZEN'S 68

THE MOVE, Tyrannosaurus Rex, Simon Dupree and the Big Sound, Chris Farlowe and P. J. Proby will represent Britain at Jazz Bilzen '68, the annual festival in Bilzen, Holland, from August 22 to 25.

Offers have also gone to the Crazy World Of Arthur Brown, Marty Wilde, the Barrier and the Idle Race.

The Festival will feature all types of pop and heat music as well as free jazz.

GRAPEFRUIT ON TV

GRAPEFRUIT, WHOSE scheduled appearance on ATV's Golden Shot was blacked out because of union troubles, guest in Dee Time on Saturday (3).

One-nighters for the group include Bath (12), Worthing (15), Wantage (17), Streatham (22), Bristol (27), Swansea (30) and Glasgow (31).

Sly set to tour Britain

SLY AND the Family Stone, currently at number 16 in the Pop 30 with "Dance To The Music," are set for their first British tour.

The group will arrive on September 10 for an eight-day visit. The Arthur Howes office is currently setting up concerts, radio and TV appearances.

NEWS EXTRA

ELEKTRA ARE to release the Doors' current number one American hit, "Hello, I Love You, Won't You Tell Me Your Name," in Britain on August 23. The group are in line for a British tour in early September.

Deejay Mike Quinn presents the Equals at the Community Centre, Slough, tomorrow (Friday).

The Foundations have been booked for four weeks of cabaret on the Continent next March for an estimated £15,000. The group is this week recording a new single.

The Pink Floyd, John Dummer Blues Band, Tim Rose and Leonard Cohen are John Peel's guests in Top Gear on August 11.

The Flirtations guest in Time For Blackburn (August 3) and the David Symonds Show for the week commencing Monday (5). They are in Pop North today (Thursday).

Promotion man and jazz guitarist Nevil Skrimshire has left EMI to join Morgan Records, the new company run by Monty Babson and Barry Morgan. Nevil will handle marketing and promotion.

Toast have signed with Pye Records and will record a single with Tony McAuley during the next two weeks.

The Marmalade are planning a new single for September.

Roy Orbison, the Tremeloes, Unit Four Plus Two, Happy Magazine, the Mirage, Gospel Garden, Magic Lanterns, Jimmy Cliff and Wynder K. Frogg are the

RADIO ONE is unlikely to include girls on its deejay roster.

In answer to a question posed by the MM last week, Radio One chief Robin Scott said: "Women don't take to girl deejays." But he added: "We are always ready to listen to approaches from girls."

Mr Scott was speaking at a press conference at Broadcasting House called to "take a sounding" on the first 10 months of Radio One.

Presenting a barrage of statistics, Mr Scott revealed that the listening audience to both Radio One and Two had increased by two million; and that the audiences for the Tony Blackburn and Jimmy Young Shows were respectively 6,650,000 and 6,800,000.

But he held out no immediate hopes for an increase in needle time, which limits the amount of hours devoted to recordings.

Countering criticism that Radio One concentrated too much on the Top 30, he pointed out that in the first six months of this year, about 34 new groups had been featured—double the amount of any previous year.

CHANGES

He added that his primary aim is to move towards complete separation of the two services on Radio One & Two which will enable both networks to acquire real and separate identification.

Changes taking place from the end of September included: Radio One Club—daily at noon. This is a new two-hour audience show from Monday to Friday, starting at noon and introduced by different deejays. Shows will largely consist of records, with the pick of the established and new groups. London will be the main rendezvous at first, but the Club will move out into the rest of the country as the weeks go by to provide a lively



JIMMY YOUNG: 6,800,000 audience.

lunchtime rendezvous for pop fans.

Lunchtime music on Radio 2. While Radio 1 has pop over lunchtime, listeners to Radio 2 will have their own two-hour programme of sweet music Monday to Friday from 12 to 2 pm. Sam Costa is the new daily man for this new Radio 2 programme, starting on September 30.

Saturday night/Sunday night. Continuing the policy of grouping two nights with the same deejay (as in Late Night Extra), Pete Murray will host the new Sunday night 10 pm to midnight show on Radio 1 and 2, as well as continuing his current Saturday Show.

David Jacobs leaves the Sunday night show to take over regularly as chairman of Any Questions and Any Answers when these series return in the first week in September.

On the Latin Beat, A new series featuring the best in Latin music will be launched on Radio 1 and 2 in October on Saturday evenings.

DOLLS DISPUTE

THE PAPER DOLLS this week issued the following statement regarding a dispute over their management: "There is a dispute between the Paper Dolls and their management and until this is settled, their business management will be handled solely by Stephen Komlosy and press-relations by Hobson-Bond Limited."

In future the girls will use Bluesology, former backing group to Long John Baldry, on all dates.

Negotiations are under way with the Robert Stigwood Organisation for the group's agency but as yet no definite arrangements have been announced.

The Paper Dolls appear in cabaret at the Cavendish, Sheffield for one week from

August 4 doubling the Mark Bretton Club, also in Sheffield. On August 25 the girls are at the Variety Club, Batley, for one week.

FLOYD HIT TROUBLE

THE PINK FLOYD ran into permit trouble at the start of their current six-week American tour.

The group flew into New York expecting the visas to be granted within two days, but the rules say that American work permits can only be issued out of the country. So they went to Montreal for a brief Canadian visit while the red tape was untangled.

Then, on route for their first appearance in Chicago, Dave Gilmore's guitar was stolen.

FELICE TO TOUR

AMERICA'S FELICE Taylor arrives in London on August 19 for a British tour.

She will record a new single here before starting a tour of major ballrooms and clubs from September 1.

She will be in Britain throughout the whole of September and October and will be backed by the Reaction, who have signed a recording deal with President Records.

DAVID CARR LEAVES

FORTUNES ORGANIST, Dave Carr has left the group because of back trouble. Doctors have advised him that travelling could cripple him permanently so David will stay in London working as a session musician. The group

continue as four-piece band at the moment.

They appear on the Bailey club circuit in the North of England for eight weeks spread between October and January. On September 28 they go to Germany for 21 days including a 14-day stay in Berlin. They will appear on the German music programme Beat Club.

BASSIST DANNY BACK

PENTANGLE BASSIST Danny Thompson has rejoined the group following a hand infection that prevented him from playing for several weeks, and appeared with the group at the Cambridge Folk Festival last weekend.

The group appear in their own show at the New University Theatre from August 26 to 31 during the Edinburgh Festival. The group have penned three new numbers which will be heard for the first time at Edinburgh.

DUSTY IN BERLIN

DUSTY SPRINGFIELD, whose "I Close My Eyes And Count To Ten" has reached nine in the Pop 30 has signed to appear at the three-day Gala Du Disque which will be held in Berlin from March 15 next year.

Dusty ends her month's season at London's Talk of The Town this weekend and it is estimated that over 15,000 people will have seen her act.

Negotiations are already under way for her to return to the Talk Of The Town next year.

TOUR SETTLED

THE FOLLOWING dates have been confirmed for the American Folk Blues Festival '68: BBC-TV (October 22), Odeon, Glasgow (23), Odeon, Hammersmith (24), Free Trade Hall, Manchester (26), De Montfort Hall, Leicester (27), Town Hall, Birmingham (28), Colston Hall, Bristol (29), Fairfield Hall, Croydon (30), City Hall Sheffield (November 1) and City Hall, Newcastle (3).

Line up for the festival will be bluesmen Jimmy Reed, John Lee Hooker, T-Bone Walker, Big Joe Williams, Curtis Jones and the Eddie Taylor Blues Band.



MUDDY

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The MM trip you can't afford to miss

DIZZY GILLESPIE, Maynard Ferguson, Don Ellis, Art Blakey and Max Roach, are just a few of the star names appearing at this year's Berlin Jazz Festival from November 7-10. And for the third year, the MM is running a special weekend trip to the festival.

In addition to a lot of European jazz artists, the festival features Dizzy Gillespie, Maynard Ferguson, the Gary Burton Quartet, the New Dave Brubeck-Gerry Mulligan Quartet, Don Ellis, Art Blakey and the Jazz Messengers, Max Roach, the Elvin Jones Trio, the Count Basie Orchestra, Nina Simone, Sun Ra and His Space Orchestra, Muddy Waters Rhythm and Blues Band, the Stars Of Faith and the Horace Silver Quintet.

The MM trip offers direct flights from Luton to Berlin by Britannia jet-prop aircraft, with lunch en route, two nights bed and breakfast at a good hotel and reserved seats for three nights

of the four day festival. And the price for the whole trip is only 26 guineas.

The full itinerary is: FRIDAY, November 8. Leave London at 9.30 am and fly from Luton airport to Berlin. Transfer from airport to hotel. Seats provided for the festival.

SATURDAY, November 9. Morning and afternoon free for sightseeing, shopping, etc. Optional visits to East Berlin and a tour of West Berlin available. Tickets provided for festival in evening.

SUNDAY, November 10. All day free for sightseeing, etc. Tickets provided for evening at festival followed by return flight to Luton, arriving in London at around 5 am on Monday morning.

The demand for seats on the trip will be heavy, so do not delay. Fill in and send off coupon below immediately.

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TIM ROSE

guests in the Stuart Henry Show for the week starting August 12.

The Barrier open a five-day Continental tour in Brussels on August 25. They follow with dates in Holland and Germany. The group guests in the David Symonds Show on August 12.

Singer Joy Marshall has signed with Philip Solomons' Major Minor label. She appears opposite the Ronnie Scott Big Band at the Ronnie Scott Club on August 19.

Next meeting of the London Blues Society is on August 7, when Simon Napier, editor of Blues Unlimited, gives a recital titled "Going To Memphis."

August 3 Saturday Club. The Symbols guest in Pete's People (August 3) and start a week in the Pete Brady Show from August 17. . . . bassist Tim Phillips has joined the Chances Are.

Skip Bifferty are to do the music for a cinema commercial for one of the leading banks. The group's current single is "Man In Black"—selected by Chris Welch as the MM Pick Of The Week.

East Of Eden appear in a party scene in the film Laughter In The Dark which they shot last week. . . . Time Box have signed for a tour of France, Germany, Holland, Belgium and Scandinavia next January. Today (Thursday) they can be heard in the new Radio One show, Jazz Meets Pop.

Paul Jones is currently in Bulgaria with the London Schools Jazz Orchestra. . . . Jackie Trent gave birth to a 5 1/2 lb daughter, Michelle Yvonne last Wednesday (24).

Atlantic Records will release a new Ben E. King single, "It's Amazing," prior to the opening of his British tour on August 14.

The Monty Sunshine band and New Iberia Stompers play aboard the Thames launch, Royalty, in the London Evening News Thames Pageant tomorrow evening (Friday).

Rick Dane presents Gulliver's People and Stuart Smith in Radio One O'Clock on August 5. Tim Rose and the Election are the guests on August 12.

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Tour of States for Tremeloes

THE TREMELOES will tour Canada and the USA later this year. They open in Toronto on November 28 and stay for three days before beginning a series of college dates, including a week on the West Coast, which will take them through to December 21.

The American tour replaces a proposed South American tour. Peter Walsh, Tremeloes manager, is hoping that a tour may be arranged of South American countries in October prior to the US tour.

On August 7 he flies out to negotiate a seven-day tour of Israel for late September.

The group have just returned from a ten-day Irish tour and are booked to appear on the BBC-2 colour show, Late Night Line-Up, in which they will be featured in a half an hour solo spot.

SOUL DUO TOUR

AMERICAN SOUL duo Peaches and Herb are to make their first visit to Britain in September.

The group has had five hit singles in America but has yet to have a big one in Britain. The Arthur Howes office is setting up the tour which will begin on September 3 and last for a month.

Herb has now recovered from a recent shooting accident.



■ The world's largest beat group, the 46 strong Kazenetz-Katz Singing Orchestral Circus is pictured during its unveiling at New York's Carnegie Hall. The Circus includes the members of eight groups, including the 1910 Fruitgum Company, the Ohio Express (see feature on page 11) and Music Explosion. The show includes dancing girls and a light show and will tour the States this summer.

CHANNEL HERE FOR TV AND RADIO DATES

AMERICA'S BRUCE Channel, currently number 23 in the Pop 30 with "Keep On," flew into Britain this week.

He guests in Radio One O'Clock (5), Saturday Club and Dee Time (10) and Stuart Henry Show (18). His one-nighters are: Bournemouth Pavilion, tomorrow (Friday), London's Hatchett's (4), Orchid Ballroom, Purley (5), Stevenage Locarno (7) and Tottenham Royal (9).

ALAN BOWN SIGNED

THE ALAN BOWN has been signed for the hour-long TV spectacular being produced for

LONDON ONE-NIGHTERS BOOKED

Yorkshire Television by Jack Good.

The show will present three phases in the history of rock-and-roll and the Alan Bown will be featured in all three sections.

Filming will start at Elstree at the end of August and the show will be networked in Britain in October. It is also being shot in colour for America.

The Alan Bown's new album, "Outward Bound," is released in September. And an American tour is being planned for the end of the year.

TIM ROSE EP

TIM ROSE is to have an EP of his American hits released in Britain in early September. It will include the full version of "Hey Joe" and "Morning Dew."

He is also planning an LP for Christmas release.

Tim flies to Germany today (Thursday) for a TV show and will return there on August 18 for concert dates.

He has postponed his American tour from September until November and will now remain in Britain until the end of October.

PENNY FOR BAHAMAS

THE PLASTIC PENNY fly to the Bahamas for club dates between September 7 and 19. Prior to this they appear at Dino's, Derby for a week's cabaret on August 11.

They will be heard on Saturday Club (Radio One and Two) on August 3 and Pop North (Radio One and Two) on August 9.

JETHRO TULL TOUR

BLUES GROUP, Jethro Tull, booked to appear at the National Jazz and Blues Festival on August 11, undertake their first Scandinavian tour from September 28 to October 6.

Co-manager Chris Wright, currently in the US with Ten Years After, is completing negotiations for the group's first American tour which will take place before Christmas. Their first album is due for release in September.

BELL TO RETURN

AUSTRALIAN PIANIST Graeme Bell, at present working with the Terry Lightfoot

band, has decided to return home later this month. He will play his last job with Lightfoot at Combehaven, Hastings on August 6.

After that, Graeme and his wife, Dorothy, intend having a fortnight's holiday on the Continent. Then they return to Sydney by ship, leaving on August 24.

Giving his reasons for leaving, Bell told the MM: "I've enjoyed playing with Terry's band but could see we were going to be away from home more and more, and I didn't want that because of our son, Jason, who is two and a half."

DUPREE SINGLE

SIMON DUPREE and the Big Sound are considering three titles for their next single which will be released in mid-August.

Under consideration are three songs by the Schulman brothers — "Laughing Boy From Nowhere," "Rosemary" and "Thinking About My Love."

The group has one-nighters at Brighton, tomorrow (Friday), Great Ryburgh, Norfolk (3), Ross-on-Wye (9), Bridlington (10) and Scarborough (16). The group tours Belgium for a week from August 23.

TEN YEARS RETURN

TEN YEARS AFTER return to Britain on August 6 for the National Jazz and Blues Festival at Kempton Park, and to record a new album for American release and a new single for British and American release. The group's album, "Undead" which has been reported to have sold 10,000 in the US West Coast will be released in Britain in August.

Tom in TV spectacular

TOM JONES stars in the spectacular which will launch the new London Weekend Television this Saturday (3).

This will be Tom's last British TV date until the screening of his own series which is being made in Britain by ATV for world-wide showing.

AMEN CORNER will make a three day visit to Ireland from September 13.

The group guests in the Blackpool Show (August 3) and Pop North (8).

Their second US tour has been scheduled for the last week in September onwards and venues include clubs in major cities such as New York, Boston, Cleveland, Detroit, Chicago, Philadelphia, Los Angeles and San Francisco.

SALENA IN SWEDEN

SALENA JONES left London yesterday (Wednesday) for a three-day engagement in the Tivoli Gardens, Stockholm. She then opens on Sunday for a week's cabaret at the Empress Club, Bolton, followed on August 11 by a week at the Kon-Tiki, Wakefield.

She returns to London on Monday (12) to record a guest spot for the new Scott Walker BBC TV show. The programme will be transmitted on August 16.

PATSY FOR SOPOT

YORKSHIRE SINGER Patsy MacLean, a regular in Radio 2's Roundabout, will be the BBC's British representative in the International Song Festival at Sopot, Poland, from August 22 to 24.

Singers from 28 countries will take part and Kenneth Baynes, the BBC's Head Of Popular Music (Radio), will be one of the judges.

VINCE CHANGES NAME

VINCE EDWARDS has officially changed his name to Vince Edward, to avoid confusion with an American actor.

United Artists are to release two songs from the musical Hair, in which Vince has a leading singing role, and which will now open in London on September 26.

The two tracks are "Hair" and "Acquarius."

JAZZ NEWS

THREE STEREO PROGRAMMES FOR BBC BROADCASTS

FOLLOWING THE successful broadcast of Graham Collier's "Workpoints" three programmes of contemporary jazz have been recorded by BBC producer Roger Eames, in stereo, for the Third Programme.

They are: the Spontaneous Music Ensemble, to be aired on September 13; the John Surman-Mike Osborn Jazz Workshop (18), and the Chris McGregor Group (25).



JOHN SURMAN

The first of the two TV colour specials recorded by Louis Armstrong and his All-Stars in London last month will be screened on BBC-2 tomorrow (Friday). Louis is also the guest in Radio Four's Desert Island Discs on Monday (August 5), repeated on August 7.

The Freddy Randall Band will be resident at the Club Cubana, Ilford, on Mondays, from August 5. Freddy will be leading Alan Cooper (clt), Bobby Mickleburgh (tmb), Pat Mason (pno), Brian Jones (bass) and Tony Allen (drs).

The Frank Ricotti Quartet guest at Jazz At The Three Tuns, High Street, Beckenham, this Sunday (4). Other bookings at the club include Mike Westbrook (8), London Jazz Four (11), Michael Garrick Sextet (15), Ray Russell Quartet (18) and Don Rendell-Jan Carr Quintet (22).

Record producer Bob Thiele has signed John Coltrane's widow, pianist Alice Coltrane, to the new ABC-owned Impulse label. The deal also brings to Impulse a number of previously unreleased John Coltrane tapes.

Pianist Stan Greig has left the Acker Bilk Band after eight years. At press time no replacement had been fixed as the band is currently on holiday.

August bookings at the Manchester Sports Guild include: Kid Martyn's Rag Time Band (3), Red River Jazzmen (9), Ken Colyer (10), Ged Hone's Ragtime Band (16), Alex Welsh (17), Panama Jazz Band (23), the Saints (24), Blue Lotus Jazzband (30) and Terry Lightfoot (31).

Pianist Randy Weston was in London last week for three days on business and went to the Bulls Head, Barnes, to hear Jon Hendricks. He returned to his home in Rabat, Morocco.

Tony Pyke, clarinetist with the Ken Colyer Jazzmen, was married last week to the 100 Club's Denise Strong. John Defarary depped with the band while Tony was on

honeymoon. He returns tonight (Thursday) to play Warsash, near Southampton.

The Monty Sunshine Band airs in BBC Jazz Club on August 7. Tomorrow (Friday) the band plays for the London Evening News' River Pageant.

The old team of Sandy Brown and Al Fairweather are reunited tomorrow (Friday) for a session at the Olde Gatehouse, Highgate Village, North London.

The European Jazz Federation is setting up an Education Centre in Munich which will be responsible for "all problems of teaching jazz." It will be headed by German composer Joe Viera.

Osterley Jazz Club presents a double bill on August 9 with the Mike Messenger Band and New Sedalia Jazzband. Other August bookings at the club are Bob Wallis (2), Terry Lightfoot (16), Alexander's Jazzmen (23) and Alex Welsh (30).

Saxist singer Vi Redd, currently touring Europe with the Count Basie band plans to visit London on her way home to the States.

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THE CHURCH: Ho ho. Will you still need me when I'm 64? The church is like a huge, cardboard, grey gorilla, and when you pull it down, there is a little baby snarling behind it. Only most people don't pull it down, so they remain afraid.

The church is completely misleading. What was its basis? Christ's teaching. Yet the church is only concerned with social behaviour. Guys can live a holy life for years and never have a Revelation. A sixteen year old boy can have a Revelation of life, and they are all jealous.

Unfortunately, the Church doesn't even produce well-adjusted people. They are saying: "Don't think in a certain way. It is sinful." For example, they might say, don't think about sex because it is sinful, yet it is the most natural thing to think about. But they are withdrawing now, with the Bill coming along. They are talking about sex as "a modern concept." You might not be eternally damned for thinking about it now.

Fear was their hold over people. But Nietzsche came along and said: "God is dead, so don't be afraid." This knocked religion from a lot of people's lives and they became ashamed to be religious—like you can't be tough AND be religious, which is nonsense.

I saw a sign recently on a church which said "God is alive and doing well—visiting hours anytime." The church can be helpful, but it doesn't fully serve the needs of the people. They don't want to know about the Ten Commandments, they want to know how to be at one with themselves.

FAIRY TALES

ATLANTIS: Woo hoo! As predicted, Atlantis will rise again. I firmly believe in its existence. Archaeologists have dug down and found many civilisations, and I'm sure others have existed with central heating, and even electricity 10,000 years ago.

Just because they were so advanced, people think they must be fairy tales. When the southern part of America goes down, Atlantis will come up.

What a gas, eh? Melody Maker sponsors Atlantis rebirth.

SATAN: There is a right-hand path and a left-hand path and they are good and evil, if you believe in good and evil.

When the Christian Church came along it had to be strong and the way to survival was to put down other religions as Satanic and bad. The Christian Church was the path made into a statue and surrounded by guards with luncheon vouchers. So people took the path to free lunches.

Satan was—dare I say it—turned into a statue and surrounded by stink bombs, so people were afraid.

PETE TOWNSHEND: Very aware person. Very capable of managing his affairs and organising people and things. He's not got very far into his limit of creation yet.

Still liable to take criticism too much to heart, and be bugged by any remark a person may make. He flares up, which is very off-putting. Very generous and great instinct for spotting talent.

Who can you compare him with? Certainly not Jimi Hendrix, or Eric Clapton. You can't say they are better. They are all into different things. He's an innovator and I dig him for that.

CARTOONS

VINCENT CRANE: One of the true lunatics. He needs nothing to be a mad man. Very, very talented composer and arranger, and he'll be one of the top arrangers in pop. He's still recuperating from America, but we're going to use his cartoons and writing for our fan club.

KNEE DANCING: Well, it's going like the clappers. All one has to do is imagine one is a pair of hi-hat cymbals. It does no end of good for the eyesight.

I've seen Joe Cocker by the way, and he's like a fruit machine gone wrong. It's rather like a yoga exercise — you feel great afterwards. I look forward to the time when all keep-fit classes have knee dancing.

If Harold Wilson took up knee dancing, he'd be a much better politician.

PISTONS

THE POWER OF STEAM: It has sexual connotations, with all those pistons going. A steam organ would be great to have on stage.

FRANZ KAFKA: Oh yeah. He's a very perceptive, but very mixed-up writer. He gets into a strange mood I have never read in anybody else.

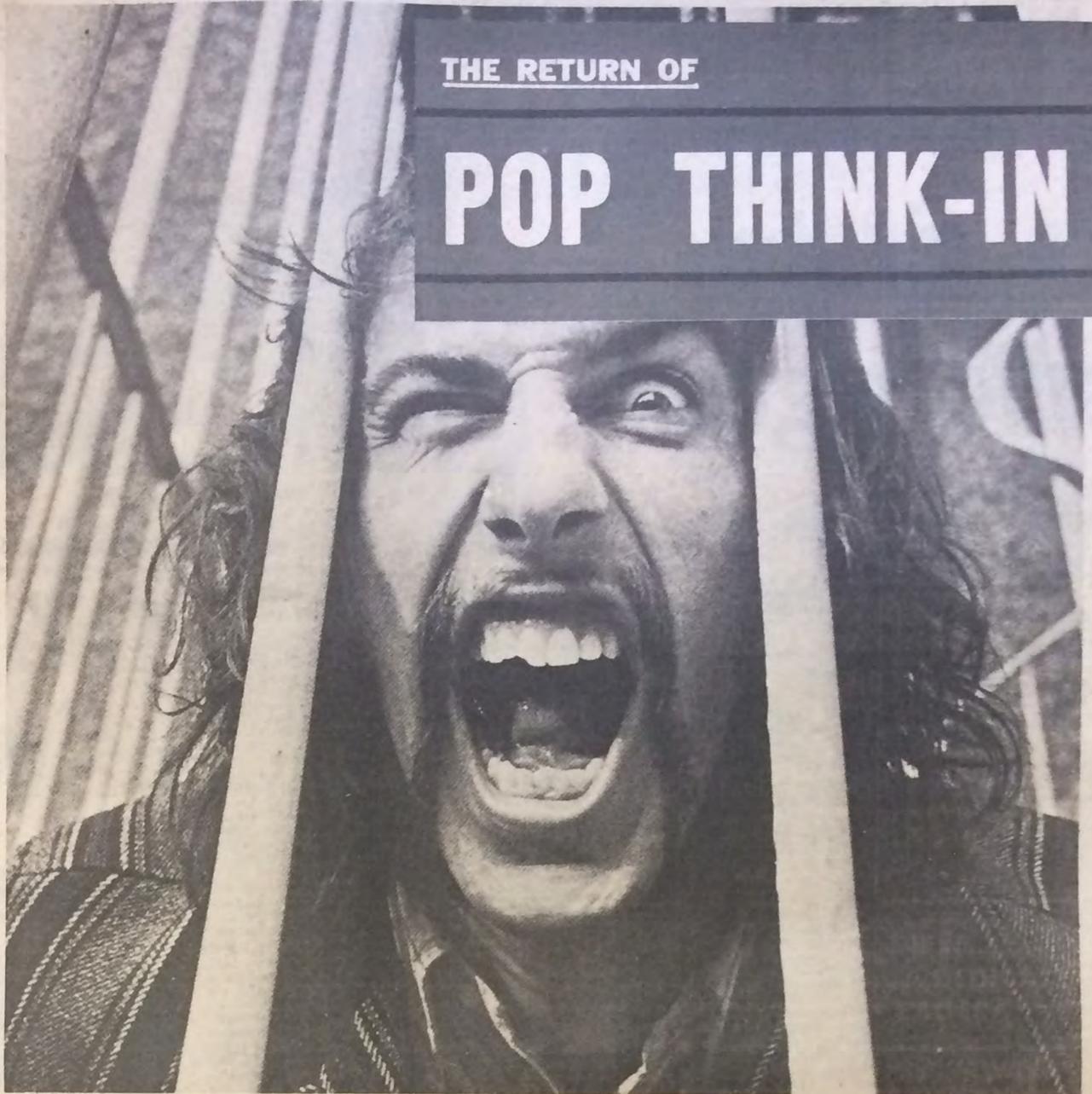
He has influenced even TV series like The Prisoner, which is putting people into situations where things are done to them by unknown authorities completely beyond their control. You can't find out who the authorities are. Very perturbing.

He's hard to read because he is so intense. It's pointless going into a detailed analysis.

'Ere 'oo are you calling fick? Wait till your next gig. We'll do yer in!

CAVE

HELL FIRE CLUB: Is going to be rejuvenated in a different form. We're going to have all these people starving in a cave for six weeks, then we'll bring in cream cakes, and dainty pigs, and burn them all before their eyes, so they won't be able to eat anything, and leave them starving. Sadistic, isn't it?



THE RETURN OF

POP THINK-IN

"IF HAROLD WILSON TOOK UP KNEE DANCING HE'D BE A BETTER POLITICIAN"

says

ARTHUR BROWN

People like to be confused. I read in the Occult Gazette that Harold Wilson is a demagogue, which shatters my belief in the occult.

PORTON DOWN: Germ warfare. Porton Down is necessary and foreseeable and like all research meant to be helpful, sooner or later it is distorted into a weapon. We'll be hearing political pop records soon.

It was obvious it was going to happen because germs are so easy to produce and so hard to combat. It's just another indication of the inhumanity of the political machine.

Politics are supposed to be relations between people. Instead they are people promoting politics which is an abstract and doesn't really exist. It's like a ghost you can't see, but does things to you.

Germ warfare is the most terrifying of all weapons. First war was two men fighting hand to hand. Then came swords, then rifles, and even the skill of that was lost when you could kill from three miles away. Then came rockets and you didn't have to be in the same country.

Now germs can be put in the water supply and kill everybody. I suppose that is the final answer.

IN THIS WEEK'S MM

TONY BLACKBURN reviews the new singles in Blind Date

TURN TO PAGE 12



Dynamic New Vocalist

ROLY DANIELS

3625 "LOSER IN THE RACE"



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Pretty Purdie "Soul Clappin" 58-3628

A cat among the pirate radio pigeons

A THIN, studious young agent has set the cat among the pirate radio pigeons with his first book, the controversial *When Pirates Ruled The Waves*, a history of the British off-shore radio stations.

Author Paul Harris, aged twenty, is studying politics at Aberdeen University, and had to start his own publishing company to get the "too hot to handle" book into print. It is an apparently factual and fascinating account of the birth of Radio Caroline, the cut-throat competition that later developed and an account of the shooting of the owner of Radio City.

Paul plans to tour America with the Stocking Tops group to promote the book, which has earned him a few threats but looks like paying handsome rewards.

Keystone, the charity organisation who recently presented an Albert Hall, London, concert with the Byrds, Move and Bonzo Dogs, are talking about bringing over Elvis Presley, Frank Sinatra, Davy Jones, Bob Dylan and Tiny Tim — for nothing! The best of British luck.

Seventeen-year-old singer Jonny Ross used Beatles recording engineer Ken Scott on a recent session. Traffic superb at Hyde Park. Kwango Dancers in ugly brawl with Twist fans at Jiving K. Boots Fan Club Convention.

Giant drum battle between Blinky Davison, Ginger Baker and Ric Lee threatened for Kempton Park Festival. Idle Race are a great group. Stop looking so miserable, Roger!

Drummer Geoff Downes' mum turned up at a gig when he was working with Monty Sunshine and requested "Sheik of Araby." Geoff obliged with a song and drum solo.

Marian McPartland asked to meet MM's jazz photographer and well-known pugilist, Val Wilmer.

Have you noticed, at every open air bash, you always hear a girl demanding worriedly, "Have you seen Marc anywhere?"

ANTIBES JAZZ FESTIVAL RAVINGS: George Fame and Mitch Mitchell entertained MM readers in Juan-les-Pins. MM's Alan Walsh emptied Riviera restaurants of chicken and chips. Don Ellis took the trouble of writing and reading explanatory notes on his performance, in French. MM readers could only muster two guitarists and a kazoo player this year but made all the midnight beach parties. Bill Basie drank orange juice — he's off the booze for six months.



The RAVER'S weekly tonic

Remember Jackie Trent took a tape recorder to bed to write songs? She's just had a baby girl. Maybe it should have been a cassette Marmalades' Junior Campbell bought a white MGB. Two days later some swine put sugar in the petrol.

Moody Blues organist Mike Pinder, swimming, or drowning in Lake Geneva, had to be rescued by the group, his roadie and manager Derek McCormick.

Fleetwood Mac have taken first holiday in 18 months. Long John Baldry executed strange war dance when he thought his trousers were on fire in a TV studio. But technicians were spraying him with dry ice for smoke effects.

Paper Doll Snyder 20 last Saturday. MM production team hit by lightning strikes and staff shortage this week. Archbishop of

Waterbury condemns the Kwango Dancing Craze: "While I have long maintained that the Pony, Monkey and Hully Gully are healthy manifestations of Christian Fellowship among our young folk, I cannot condone a dance that involves such blatant narcissistic overtones. The expression of quiet satisfaction worn on the dancer's face is quite odious. Dumb insolence is what I call it, and no mistake."

Watch out for new young group, the Stray. The question everyone in the business is asking: Is Jonathan Northam the next Tom Jones? According to Major Minor press release: "Tommy James now lives in New York in a great apartment on the West Side with two German Shepherds." Keep an ear open for Dr Jon's Hoodoo Band, bluesmen rampant. The question everybody in the business is asking "Is Irving L. Schmock-Paddle the new Tom Jones or is he just the new Irving L. Schmock-Paddle?"

Geno Washington will not buy John Lennon's house. The question everyone in the business is asking: "What time are they open?"

Here, this'll make you chuckle dept: Drive's Perspiration were presented by fans with a life sized replica of Mama Cass Elliott. But later their manager, arrested on charges of indecency in Istanbul decided the group should donate their earnings to charity. "These boys really believe in their music," he said with touching dishonesty.

Pot Smokers Wise Saying Of The Week: "Well, tomorrow is another day." Oh very wise man — groovy.

B. B. KING: wild scenes of enthusiasm

THE SPIRIT of Woody Guthrie lived again throughout the Newport Folk Festival which closed on Sunday night after attracting over 70,000 people to this Rhode Island sailing resort.

Not only at the packed tribute concert which lined up some of his surviving singing buddies with the younger generation who are carrying on where Woody left off.

Not only in the astonishing personal triumph of Woody's son Arlo, who several times demonstrated his ability to handle a crowd of thousands as if it were unruly friends.

Not even in the hordes of singer-songwriters who crowded the official and unofficial events, following in Woody's footsteps.

I found the spirit of Woody alive, too, in the Festival's new, more liberal attitude to the popular music of America, and especially of the urban Negro.

Gone were the days when Bobby Dylan was booed off the stage for going electric. In fact, some of the festival's wildest scenes of enthusiasm greeted the blues of B. B. King and Buddy Guy and Junior Wells as well as the remarkable Janis Joplin of Big Brother and the Holding Company, whose personal magnetism and general stage manner reminded me forcefully of Tina Turner.

The music of the American white popular tradition came in for attention too, though here, strangely enough, the largely white audience's enthusiasm was more muted. But listening to the music of Roy Acuff, Ralph Stanley, Ken Threagill and George Hamilton IV, it was easy to understand why so much modern American pop is influenced by

NEWPORT FOLK FESTIVAL

The spirit of Woody lives on

the country sound of Nashville.

The country Negro blues was rather less well served, despite some music of great sensitivity from Fred McDowell and an amazing drum and fife band whose wild sound seemed to owe more to old African traditions than to anything from Europe or America.

The Onward Brass Band from New Orleans was an unexpected treat, with some of the most famous old names in jazz blowing away under the peaked caps of the band uniform.

The "Freight Train" lady, Elizabeth Cotten, had a nice spot, bringing on a young relative to sing a new song that had a lot of the old in it.

And, as usual, there were hordes of new talents from

which certain names stand out: the middle eastern sound of a really remarkable Boston group, the Kaleidoscope, who would fit in well with current British trends towards blends of different musical cultures.

The hard, roots-based blues singing of Taj Mahal, the impassioned freedom singing of Bernice Reagon and the Rev. Kirkpartic.

A Canadian singer-songwriter, Bruce Murdoch, who single-handedly turned his spot on the "Fresh Faces" concert into a rally of support for Eugene McCarthy as Presidential candidate, and the Pennywhistlers, whose approach to Eastern European music was an exciting reminder that not all Americans came originally from Britain.

Britain's representatives at the festival, Joe Heaney, Louis

Killen and the Young Tradition, acquitted themselves well. For the most part they were heard in the less formal surroundings of the daytime workshop, as well as in the special ballad concert organised off the festival grounds, which unfortunately clashed with the country music show. With the exception of Frank Proffitt, the extremely talented Mike Conney, and of course Mike Seeger, there seemed very little traditionally-based music left on the American revival scene — if the word revival can be said to have any meaning there now.

It was a pity that the Young Tradition did not have longer to establish what they were all about to an audience that must have found them difficult to relate to, but some rather chaotic programming cut their main appearance to a tiny segment of two songs and an instrumental, plus three songs at the ballad concert — not much to travel 3,000 miles for.

Miss Joan Baez was there, with her sister Mimi Farina, and there is no doubt she takes her role as uncrowned queen of Newport very seriously. The audience enjoyed her charms every time she appeared, whether to take over the microphone unexpectedly and anonymously at the end of someone else's concert to appear with the Charles River Valley Boys in a well-sung set of country songs or to sing freedom songs and tell anecdotes of her sojourn in jail.

Ego-trips like these are, to me, the very reverse of what Woody Guthrie stood for. But in actual fact the star system was operating much less this year than at previous festivals. I think Woody might have enjoyed being there. — KARL DALLAS.

CAUGHT IN THE ACT

Down among the Memphis bluesmen

SATURDAY 20th July, saw the gathering of many legendary figures in the country blues field at Overton Park Municipal Shell, Memphis. I had flown down from New York with Seymour Stein to record the Festival "live" in conjunction with the Memphis Blues Society who were organising the show.

Support on the billing was given by a number of local white musicians, of whom Sid Selvidge was the most impressive; but the day really belonged to the old-timers. Furry Lewis, Bukka White, Joe Callicott, Rev. Robert Wilkins and Nathan Beauregard. The latter is estimated, by those who know him, to be 98 or 102 years of age, but to listen to his fleet guitar work (electric incident-

ally) and high-pitched control singing, one would find this hard to credit.

None of these artists were given long to show their extensive repertoires: Beauregard sang "Highway 61," "Papa Don't Allow These Habits Here" and "Strut That Stuff"; Bukka White—"Hello Central," "Baby Please Don't Go" and "My Mother Died And Left Me"; Furry Lewis, who had considerable difficulty with his guitar tuning presented "Furry's Blues," and "Skinny Woman" together with a great amount of clowning which was most entertaining; Joe Callicott, a name not known to many people, but whose friendship with Garfield Akers shows in his playing — "You Don't Know My Mind"

and "Married Woman Blues" and finally Rev. Wilkins, once blues singer, together with his two sons, John (bass) and Douglas (tambourine), who gave an excellent programme of gospel items, playing some great guitar in the Blind Willie Johnson fashion.—MIKE VERNON.

HYDE PARK CONCERT

"ALL this needs is for John Peel to appear with three loaves and five fishes and he could feed the ten thousand," said an observer at the highly successful free concert in Hyde Park, London on Saturday. A slightly cynical view, but there was an atmosphere of the mir-

aculous when the Nice, Traffic, Pretty Things, Action and Eyes played without charging a penny or gaining any fee for themselves for a vast crowd of well-behaved hippies.

As John would say, the groups played like gods. The Nice were a trifle rough, I felt. From my position on top of a hill round the playing zone, Keith Emerson's organ got a bit lost, but "Rondo," "America" and "Little Arabella" were still exciting and earned a mighty cheer. Traffic were on fantastic form and played really well, while the Eyes, Action and Pretty all took the occasion seriously and blew nice sounds. Congratulations, audience, for keeping cool and thanks to the Ministry of Works

for granting permission. CHRIS WELCH.

FAIRPORT CONVENTION

FAIRPORT Convention exceeded most expectations on Tuesday in their first appearance at North London's Wood Green Jazz Club, and with new singer Sandy Denny in top form, met an appreciative audience.

Lead guitarist Richard Thompson produced some outstanding work which on "Reno Nevada" brought the crowd to their feet and him to his knees. Tim Buckley's "Morning Glory" was delicately handled and they closed on their album track "Jack O' Diamonds."—ROGER SIMPSON.

GRAHAM COLLIER

THE GRAHAM COLLIER Sextet gave the first performance of a new Collier composition "Contractual Forms," written specially for the two-week Harlow Festival, last Friday. The impressions of some of the sculptors dotted around the town, and displayed his deft use of a multitude of instruments—thirteen in all.

Good moments came from Karl Jenkins on baritone. As a whole I thought the suite was rather fragmentary, and at times stodgy. Compensating for this was the excellence of John Marshall's drumming—his intriguing solo had the audience clapping when he paused suddenly — and the funky piano by Karl Jenkins in the final rhythm and blues sequence.—DAVE KENHARD

OLYMPIA BRASS BAND

A GENUINE New Orleans marching band blowing the bowler hats off startled passers-by in the heart of the City is a bit like a bull fight at the Albert Hall—it is hard to believe your eyes. But there was no gaining the ears at St Paul's Cathedral last Friday lunchtime as Harold Dejan's Olympia Brass Band romped through an hour's session of Crescent City music on the steps of Wren's masterpiece.

Trumpeter Milton Batiste, with his insouciant one-armed command of dynamics, bass drummer Andrew Jefferson, whose primitive time-keeping was a seminar in swing, and bubbling tenorist Emanuel Paul gave the lie to those who hold that their sound is already a museum piece. So did the revisionism of such non-purist material as "Hello Dolly." —BILL CRANFIELD

MR. NINE PER CENT the loser agent



by Leon.

'JUDGE' PIGMEAT HAS BEEN AROUND...

BACK IN 1917, when British, German and French generals were drenching Flanders' fields in blood—fortunately not theirs—America was singing such patriotic songs as "We're Going To Hang The Kaiser Under The Linden Tree," "If He Can Fight Like He Can Love, Good Night Germany!" and "We Don't Want The Bacon—What We Want Is A Piece Of The Rhine."

All good, clean, flag-waving stuff, in fact. And tailor-made for the US doughboys, who had just entered the war.

And it's just possible that some of these songs are remembered by an American Negro who had just started his show business career as a comedian-singer. A gentleman reveling in the unusual name of Pigmeat Markham.

But the song he is certainly going to remember best as he looks back on a career stretching back over the years is his current hit, "Here Comes The Judge," which has now crashed the charts both in America and Britain.

It often takes years for artists to score a hit single, and Pigmeat has certainly had a long and patient wait for his success with the British pop-buying public.

For as recently as June 29, the MM's Raver was asking "Who is Pigmeat Markham?" Carried on the Raver with a note of plaintive surprise at being caught on the hop: "Soul fans are raving about his single, 'Here Comes The Judge,' a hit in the States complete with gags, screams of laughter and a funky beat.

"Pye Records have no information on the mysterious Pigmeat. But deejay Mike Raven says: "Pigmeat is a musical comic who has been on the Chicago scene for 20 years.

"I am the judge' is his catchphrase, and his is the best of several versions.



PIGMEAT: patient wait

It's got a fantastic beat and I hope it's a hit here."

So did MM record reviewer Chris Welch. He wrote: "This disc is such a gas it should be purchased by the entire population for their own edification and amusement. Soul comedy of the hippest kind."

Well, Pigmeat is now well on his way up the chart. And Pye have come forth with additional information. They reveal that Pigmeat worked with the great Bessie Smith on one-nighters and later appeared in burlesque with Milton Berle, Red Buttons, Eddie Cantor and Ed Wynn.

He achieved tremendous success on the Negro theatre circuit which included the Apollo, Harlem; the Howard, Washington, DC; and the Regal, Chicago.

Pigmeat was signed to Chess Records a few years ago and has since recorded many albums, some recorded live during his concerts. Which must be quite a rave-up if the swinging courtroom scene caught on "Here Comes The Judge" is anything to go by.

In the past few years, Pigmeat has also appeared no fewer than ten times on the Ed Sullivan Show. So far, there are no plans for him to visit Britain.

But if this swinging single climbs any higher, who knows? Some enterprising promoter might whisk him over for a quick promotional trip.

They should certainly make one of the first stops the Law Courts. With "Judge" Pigmeat in chambers, wouldn't that be a scene! — LAURIE HENSHAW

Sitting pretty, the horn man who's talking his way up the Pop Thirty

WHAT do you give a fellow who has offices on three acres in Hollywood that once constituted Charlie Chaplin's residence; a new half million dollar recording studio; nine albums on the best seller lists simultaneously (three of which have been there every week for over three years); a neo-Spanish building in which computers help estimate his fortune, and a company that is said to have grossed between 50 and 60 million dollars in 1967?

What in life can there be that a 33-year-old trumpeter-tycoon has never had before?

Possibly a hit record as a singer.

Herb Alpert's ancillary career (by now "This Guy's In Love With You" is clearly headed for char' heaven) is not as new as it might seem.

Seeking clarification, I found Alpert the other day in his cluttered, comfortable office, between editing sessions. He was neatly turned out in the conventional attire of the thoughtful and with-it young Hollywood male (yellow turtleneck, beads with peace symbol, etc.).

He talked unpretentiously, very much in the manner of a typical Hollywood studio musician. If the upheavals of financial success have changed him, he keeps the evidence under cool control.

CONTRACT

"Years ago," he said, "before Jerry Moss and I started A & M Records, I was under contract to RCA for a year. I recorded several tunes for them as a singer, under the name of Dore Alpert. They are cut out of the catalogue now, and I hope they remain that way."

How did the reactivation of the vocal chords come about?

"We were fishing around for something different to do on our television special and I asked Burt Bacharach if he would have time to write a song for me. Burt Bacharach is the greatest songwriter in the world today," said Herb Alpert in the tone one would employ to state that Tuesday follows Monday.

"A couple of weeks later he sat down at the piano and sang 'This Guy's In Love With You.' I flipped out. I said this would be a hit if my mother sang it!

SPECIAL

"We had no intention of releasing the record as a single. We simply did it on the TV show in April, and the next morning we were flooded with calls asking us to put it out right away."

Herb's wife Sharon, to whom he sang the number on the special, is unidentified in the photo that graces the cover of the single in America. Nor is the purchaser advised anywhere in the album, "The Beat Of The Brass," that Alpert is the singer on this track. He is not one of your pushy millionaires.

At the recording session, he was nervous. "I tried the song several ways. It has unusual range — an octave and a fifth, like the 'Star Spangled Banner.'

LEONARD FEATHER REPORTS FROM HOLLYWOOD

"For a while it felt uncomfortable; I was afraid that I was going to be judged as a singer, and a singer I'm not. The most relaxed way turned out to be just a half-talking style, sort of staying out of the way of the song."

Alpert's easy delivery of the lyrics is musicianly and beguiling. Bacharach's intuitively perfect arrangement, with its two false endings, provides a Herculean supporting factor.

Starting with an electric piano (played by Pete Jolly), it builds in intensity with the help of a dozen strings, four female voices, and Bacharach himself playing piano (non-electric) in the climactic passages.

Asked whether this success might lead him to further experimentation beyond the accepted realm of the normal Tijuana Brass sound Alpert said: "There is no exact TJB sound. As in all music, there is a pulse and a groove. That's why I'm able to go into so many areas."

"The Lonely Bull,' the first record, in 1962, was completely different from 'Taste of Honey,' which had a sort of undated Henry Busse shuffle rhythm, or 'Whipped Cream,' which is an old-timey two-beat, and so forth."

Could the variety of approaches encompass a stab at contemporary jazz?

CHANGES

"You can't just get up and play intelligent jazz. It's something you have to work at every night; you must know your patterns, your scales and changes; you have to spend so much time developing your ideas through trial and error."

"That's what makes Dizzy and Miles stand out — and



ALPERT: 'I tried the song several ways. I was afraid I was going to be judged as a singer — and a singer I'm not...'

Clifford Brown, who I thought was one of the greatest of all time.

GROOVE

"You see, since those days in the 1950s, when I wanted so much to play original jazz but wound up just copying my favourites, I've changed my whole ap-

proach to the horn and I think of it now as a voice. I'm not concerned with muscling the horn or hitting high Fs.

"A vital test of any jazz performance is whether it endures, whether it can still groove you in a year from now."

"A good instance is Chet Baker, who I think was, and still is, a groovy musician."

You can't pick up on all he's doing that first time around. By those standards I don't consider myself an exciting jazz musician."

"Suppose," I said, "you were called on to play jazz, maybe just for a guest spot at a benefit?"

"I'm scared of that whole prospect. At this stage I make a better listener."

TJB guitarist John Pisano later told me: "On the road, when we check out the sound of the hall, we just sit around and blow, so I happen to know Herb really plays very competent jazz — the 1950s West Coast sound, like Chet Baker or Shorty Rogers. He hears all the right changes; I enjoy his playing."

MOVING

Alpert is moving in another, unrelated direction: his new subsidiary, A & M Productions, will segue into making movies and TV shows. "No specific plans yet," says Herb, "but there are endless possibilities. Burt certainly should have his own special, to exploit his music."

"I have no intention of being in a movie, though I guess if the right screenplay came along I'd be tempted. Right now my nerves are in very good shape and I like it this way."

"Movies and TV are areas very closely aligned with record-making."

"We'll be developing new properties, giving a break to new writers who wouldn't normally be able to break in. We'll just take our time and build it the way we built the record business, with loving care — just get one project at a time that we believe in."

REISSUE

Unflappable Alpert means what he says. At present it would seem that nothing could ruffle his patience or shake his cool — except, perhaps, the reissue of those Dore Alpert sides.

"That won't happen, though," he says. "It's acknowledged today that records don't sell because of a name. If you have a hip piece of material, well recorded, it'll sell whether Frank Sinatra sings it or Joe Doakes."

I suppose he is right. Still, it doesn't hurt to have your own network-TV special on which to sing your song, or to get automatic airplay because you are Herb Alpert.

Then again, let us bear in mind that not so long ago, in the days of "The Lonely Bull," Herb Alpert was Joe Doakes.

PICK OF THE MONTH
THE POP, JAZZ AND FOLK ALBUMS SELECTED BY THE MM'S EXPERTS—SUPPLEMENT PAGES 14, 15, 16

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United Artists

ON GENERAL RELEASE AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES FROM AUGUST 4th

Sorting out the legend of Bix



The Paul Whiteman Orchestra, with Bill Rank (left) and Bix, in the late Twenties

IT'S NOT every week that jazz collectors in Britain get a chance to shake the hand of a man who worked and recorded for years alongside Bix Beiderbecke. Few such come over here.

But Bill Rank, trombonist with Jean Goldkette for five years and Paul Whiteman for 11, was in this country for six days recently. During that time he shook hands with many musicians and enthusiasts, and even played trombone at a party given in his honour.

For their part, the Britishers were impressed with Rank's playing, with his keen, lean appearance and 64-year-old vitality. I took him to the Albion, in London's Ludgate Circus, and introduced him to the Wally Fawkes quartet.

"It's never Bill Rank," Wally said incredulously. "You just made him up." John Chilton was soon asking



Bill Rank, veteran trombonist who worked during the Twenties and Thirties with the Jean Goldkette and Paul Whiteman orchestras, has been in Britain on holiday. He flew back to New York last week. Rank, now 64, and white-haired, remained a professional musician until recently. Now in insurance, living in Cincinnati, he says he still plays most week ends. On his way to London, Bill (left) spent a few days in Soest, Holland, and played with Massimo Götz and his band. In London he attended parties in his honour, met Marian McPartland, listened to the Wally Fawkes quartet and spoke to the MM's Max Jones.

BY MAX JONES

about Bunny Berigan, another trumpet player much admired by Rank.

But mostly, during his short visit, conversation turned almost automatically to Goldkette, Whiteman and Bix. And he didn't mind this, though it led to some amazement.

"I was astonished when I went to see Mr Wareing and Mr Garlick, authors of the book about Beiderbecke," said Rank. "The authenticity of their remarks about Bix and myself and that whole period

was something I hadn't expected.

"Now I've enjoyed talking to all you people. But do you know, it is just what Bix himself would have hated. He didn't like the talking about music, didn't like it at all. He'd get annoyed if anyone questioned him about that."

This seemed interesting if not entirely surprising from what I'd learned of Bix, obviously a man of volatile temperament. What was he like in Bill Rank's eyes? Amiable? Moody?

"No mistake about it."

It has often been said that, outside the record studio, Beiderbecke was not one of nature's leaders. Bill Rank confirmed the impression.

"No, I don't think he could have led a band for long. He didn't want that kind of trouble. He wasn't any good at being a businessman, and he'd have hated the limelight and having to make little speeches.

"As I say, he was a shy fellow; perfectly content to sit back and play, and when he wasn't playing to listen to music of all kinds. He didn't want the notoriety.

"Bix liked nothing better than to slip away to some place up in Harlem and sit at a table with a drink in his hand, listening to a band or singer. I know he liked Bessie Smith a lot.

"He liked to jam, too, and he and I and clarinetist Don Murray would often sit-in after hours. I don't recall Frank Trumbauer jamming very often. Bix and I and Don were the main ones. After we'd finished at the Roseland we'd go up and sit-in with Duke's band. That was a band Bix admired."

Clearly, Beiderbecke himself suffered little from colour prejudice, but I wondered if any hostility was in evidence from any direction in those distant days.

Rank said it wasn't. The Ellington men were glad to see them; they were glad to see Duke's men. And the same with the Fletcher Henderson orchestra and other bands.

"We'd go and listen to them and they'd come and

listen to us. We'd sit in and exchange ideas. No one thought anything of it then."

What about Bix's legendary living-it-up habits?

"A lot of exaggerated reports got about after his death, stories about wild living. But he didn't smoke marijuana or take drugs or anything.

"The only vice he had was sometimes taking a drink too much. He'd get high, and sometimes his fingers got a bit slow as a result. But outside of that I never saw him obviously drunk, you know, on the stand. I don't think I ever saw him stagger.

"To us, he wasn't a notorious drinker though maybe towards the end he took too much. Most of us in the band would take a few drinks, me included.

FUNNY

"Yes, sir. I had my moments but I couldn't take it like those fellows could. I'll tell the truth; I've done more drinking over here than I've done for a long time.

"Of course Bix liked to carry his jug of gin with him — he always drank gin — wherever he went, and it led to some funny things happening. Perhaps you heard about his aeroplane trip when we were with Whiteman?"

"This was back in '28 and we were doing a ten-week nationwide tour, all down the East Coast to New Orleans, then through Texas and back up to Canada. We had a troupe of about 35 on that trip.

"Anyway, after we'd played a concert in Houston, Texas and stayed the night there, Bix missed the train next morning. We went out to hear a band there, Jimmy Joy, and consequently got to bed late.

"The train left at 7.30 for Amarillo and of course Bix didn't show. So we called the hotel in panic, told the desk clerk to wake him up and tell him the Whiteman band was gone. We had a matinee to play that day.

"Well, Bix got a cab to the nearest airport and asked around for somebody to fly him to Amarillo up in the Panhandle. He found a guy with an open cockpit job who was

prepared to take him for 65 dollars. So Bix borrowed a helmet and goggles and got in the cockpit and made it to Amarillo.

"On the way he had a taste of course, and offered his jug to the pilot. He beat the train in and decided to go straight to the theatre. But feeling tired, and seeing a space between the backdrop and a roll of scenery, he crawled in and went to sleep.

"Nobody could see him there, so naturally we started the show without him. We still had three trumpets and somebody else — probably Harry Goldfield, I don't remember — would play his eight or 16 bar solo passages.

"The band didn't even wake him up, and he missed all the first half. During the interval we were standing around talking and smoking when out from behind the scenery came Bix, sleepy-eyed and not at all perturbed.

"Paul asked where the hell he'd been, and Bix replied 'Well, sleeping,' as if to say 'Where would I have been?' No, he wasn't fired. Whiteman liked and admired him greatly.

"When he was away recuperating, a year or two later, his cheque was there every week waiting for him. And it was no paltry sum, either. Nobody paid salaries like Whiteman. So, as I say, he idolised Beiderbecke.

"In truth, he was like a father to me. I'll never forget the night I left. Eleven years with the band, and I never had any run-in with Paul. On the way over here I called on Mrs Whiteman and had dinner with her. Also I saw the Whiteman collection at Williamstown, Mass, where they have all his music and records, photographs and press cuttings on exhibition.

"We got out the original arrangement of 'Linger Awhile' and there was my lead trombone part, headed 'Mr Rank,' with my marks on it. I got such a kick out of seeing that."

Talking about the Goldkette days, Bill said he'd heard the Wolverines records and liked them but had never met Bix or heard him in person before he joined Jean's band. In the first place, he said, it had been a straight dance band.

"Then it just seemed the band overran Goldkette and we began to play some jazz."

From the beginning, Rank and the other bandmen appreciated some special jazz quality in his cornet playing. But no more than that, perhaps. As Bill explained,

"He wasn't trained, not academic you know, and he wasn't a great player technically. We admired him for the way he played, for the phrases he came up with.

"He was a stylist who had something of his own, and everyone began to be influenced by him, including Red Nichols. Red was more of a technician, but you can detect Bix's style in what he did.

"As for the reading, Bix could read a little and had difficulty with some of the arrangements. But he got better, and Goldkette insisted we had at least one rehearsal a week. At times we'd spend all afternoon to get a number the way we wanted it.

"Bill Challis and Fuzzy Farrar would help Bix, so would I and Roy Ludwig. But he only had to hear a piece once or twice and he'd got it. And then he had no trouble, read or not.

ATTACK

"On solos, he had a certain drive and attack that marked him out, and of course his own sound. You'd never hear him use a lick of anyone else's—always his own ideas."

"Then once he had it right, he'd play a solo very much the same way each time. If he thought of something else that fitted he'd inject it. But the shape of the solo stayed pretty much the same."

Before he left London for home, Rank told me he was being met at the airport by Doc Ryker, Goldkette's lead alto, and they were trying to round up Fred Farrar, now 75, and also arranger Bill Challis and drummer Chauncey Morehouse.

"They are the only ones left, who are still living around that area, and we're hoping to have a sort of Goldkette reunion. After the time I've had over here it will be wonderful, just wonderful."

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MODEST

"Well, he wasn't hard to get along with. The thing I remember most about his character is that he was sort of a shy person. He was serious about music and modest in a way. He couldn't understand all the fuss made about him.

"He didn't like a fuss about anything; took things as they came. Like on his record dates: we'd talk it over first, fix up a few introductions and modulations and so on, then get on with it. They were no trouble to make.

"Get an idea what to do and let's do it! That's how he liked to make records. For him, the less fuss the better. And I think those Gang records turned out pretty well. I have them all at home on tape.

"Of course, with a small band of that kind he'd be playing the lead in ensembles. Yes, I admired his lead. He always stuck pretty much to the melody. You can tell at once what tune he's playing,

The loneliness of the far-sighted songwriter

BY TONY WILSON

RAY DAVIES is happy when he is alone. But the loneliness is self-imposed because it is when Ray is alone that he finds it best for songwriting.

"When I'm alone I write certain songs that will never get played," says Ray.

"I write songs for the group for when we get together. But just being isolated, that can be a nice thing. When you're alone you can get into things that are interesting which, with other people around, you can't.

ISOLATION

"Like today, I've tried to keep away from everything, away from people, trying not to hear them talking and forgetting there are buildings around me."

Ray's cloak of isolation, even when he is surrounded by people, seems to be a kind of mental self-defence against what he observes is happening to those around him. "I just get the impression that people are getting more and more self-conscious. People are so scared.

"People have got freedom now, more freedom than they have ever had, but they seem scared to use it. They don't know how to use it.

"A hundred years ago, people



RAY DAVIES: 'I'd play something, then something else and end up playing so many things!'

like me were pressed into the Army to fight for the Empire. Ordinary people have got a certain amount of freedom which they seem to be frightened to use."

Ray thinks that people have reached a "critical stage. It's coming out in music, and coming out in everything. You know there's that song 'The World Is Waiting For The Sunrise'."

Talk turned to the group's recordings. Said Ray: "I'm happy the way the recordings are coming out. I'm getting over to the group more. We're doing what I think the group wants, although it's hard, sometimes, to feel the same way.

"When we used to get together, I'd write one thing, then do something else and finish up getting about ten things going

at once. When we rehearsed, I'd play something, then something else and end up playing so many things. There's this whole thing about getting through.

PRESSURE

"With a lot of things, nothing registers. I'd play something

months later and they'd say, 'That's great' and I'd tell them I'd played it to them months ago. It's a matter of when the time is right."

Of the Kinks' new single, "Days," which has entered the MM Top Thirty, Ray said: "I like it. It's got the right sound. You've got to be ready for it. You can put a lot of things on and then put this single on—but

you have to be ready for this." Did Ray think it was still necessary for the group to have hit singles? "Yes, I think so. It helps to keep you on your toes," he replied.

"It's a pressure, in a way. You've got to have that when you make pop records. I can write other things when I get time off. Later these things develop into pop.

"It's funny, but that's the way things work. I've written things two years ago that take that time to work into the group."

DIFFERENT

Ray's songwriting isn't by any means limited to straightforward pop, but he feels a strong identification with the pop idiom. "I feel part of Des O'Connor if I'm on the same television show as him. It's like different languages except that we say the same things with different songs.

"If we are on Top Of The Pops, we appeal to different ages, but we all sing the same thing."

Although at times Ray feels that his music is sometimes ahead of what is actually taking place, he is happy about the Kinks' forthcoming album, which he had originally intended to be a solo album.

"It's something I wanted to do two years ago, and I've got the feeling that it is going to work the way I want it to. It will be what I've always wanted. It's just a matter of the things that are on it."

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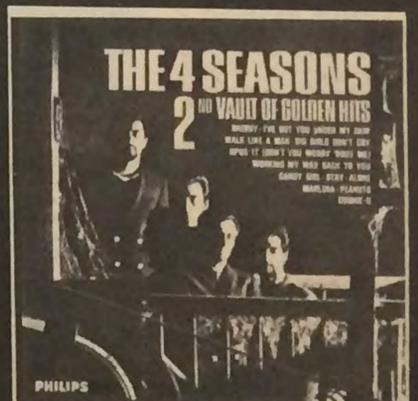
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Chris Welch



Pop singles

They can't get better looking but this'll make 'em richer

BEE GEES: "I've Gotta Get A Message To You" (Polydor). Robin, Barry and Maurice are always indulging in sad songs, and indeed this is another. Yet they are not perpetually weighed down with sorrow and inner conflict in their everyday life.

Robin and Maurice are quite cynical and Barry is as cheerful as any pop star groaning with riches can be under the circumstances. They bear the burden of good looks and wealth with brightness and fortitude that should be examples to us all. As they can't get any better looking, they can only become richer as a result of releasing this fine Gibbs brothers composition sung with Robin's usual conviction.

delights

It is simply left to point out the delights of the uncluttered arrangement, the driving bass line, wailing blues guitar heard faintly in the background, and the overall excellent production.

MAMA CASS WITH THE MAMA'S AND PAPA'S: "Dream A Little Dream Of Me" (RCA Victor). Doing well in the American Hot Hundred is the ballad that Anita Harris makes so coy. But Mama Cass imbues it with strength and meaning.

vibrant

Only the backing is a trifle rootie tootie, which is the desired effect anyway. If you own a pair of soft shoes, start shuffling.

Despite her great girth and dimensions, there is a warm and vibrant singer inside Mama Cass, and remembering one magic morning we shared a couch at the Mayfair hotel and exchanged pleasantries, one hopes this will be a hit.

JOHNSTONS: "Both Sides Now" (Big T). A Joni Mitchell song, laden with jangling guitars and healthy, vigorous vocals.



BEE GEES: an excellent production

One can imagine the singers throwing their heads back, arms akimbo, legs akwango, breathing deeply of the fresh country air. Joni is a Canadian songwriter, and must be bursting with wheat germ, while the Johnstons are

Irish and bursting with homespun philosophy. Highly attractive, and should hit wherever fine singing is cherished. **SUE LYNNE:** "Reach For The Moon" (RCA Victor). A Chris Andrews song, so naturally it goes "bong

chick a bong." A certain amount of psychedelic effects are used, for no apparent reason, and the arrangement goes in for the sort of heavy accents that should come at the end of a powerful performance

by some lusty male singer about the birth of a boy child, while the mountains, rivers and seas roll as one.

Pointless, messy and generally irritating.

HORST JANKOWSKI: "Zabadak" (Mercury). Jairmany calling, here comes Deutschland's top jass pianist, on that well known Thelonious Monk inspired riff, by Ken Howard and Alan Blaikley.

The Dave Dee hit is given sparkling treatment by the Kommandant of Jive, and in my opinion makes ideal Kwango material! What do you mean, you have never heard of the Kwango? It's the new dance craze currently sweeping the East End of London.

The steps are quite simple. The right foot crosses the left in a swinging motion, while the left arm stretches, wagging an admonishing finger. The positions are then reversed, the Kwango-dancer all the while wearing a smirk of quiet satisfaction.

In more energetic versions, the cry "Aye Great One!" can be uttered.

reverse

DAVE ANDREWS & THE SUGAR: "Beatin' Of My Heart" (Jewel). A double A side here, the reverse being "I'm On My Way."

The first title is written by the late Joe Meek and sounds incredibly like the Tornados, Heinz and all the echo men of the early Sixties. The latter is slightly more up to date, but sounds like disco-theque music for a sparkling drink commercial.

JACKIE ROCHELLE: "Till The End" (Olgo). Jackie started her showbiz career in panto at the age of eleven. She has acted and sung on TV, and in September has her own 14 week TV series on Ulster TV.

This ballad has been a hit in Swedish and was

chosen for her to sing in English by the Olgo office in Stockholm. But it won't be a hit.

NICOLA DAVIES: "Infatuation" (SNB). A successful model and actress making her debut as a singer, she was discovered by David Hemmings. Odd that, didn't David have something to do with Kate as well?

Actually, I have it on the highest authority that Clara Bow used to play drums with Benny Goodman, until he discovered Gene Krupa. These film stars obviously have a nose for talent.

Personally, I find these theatricals with painted faces all rather unnatural don't you? It's just not on, is it? I was down at the tennis club last week, resting my leather patched elbows in a pool of beer, when old Basher Smith came in telling us he'd just beaten up some cad from the drama section for saying he liked poetry and anybody who didn't was philistine. He's a real laugh, old Basher.

secret

Nicola is one of these pop singers types, but she makes quite a jolly din, and it could be a hit. Personally I don't mind pop singers, and deep down have a secret admiration for their wild, bohemian lives. But don't tell old Basher.

LONDON BALALAIKA ENSEMBLE: "Kalinka" (Deram). My Godsky, someone has dropped a kalinka here.

Comrade Brusiloff, my expert on Russian affairs, tells me that this has no chance of beating the Monkees or Small Faces in the chart race.

smashed

"Not bally likely," he cracked this week at the Anglo-Russian Pop Club, as he hurled neat vodka down his throat and smashed the glass into the faces of several

guests, narrowly missing the fireplace.

FRESHMEN: "Go Granny Go" (Pye). The old Beach Boys tune "Little Old Lady From Pasadena"

Brrng, brrng! "Hello, this is reader Ed Grimble here. Get your facts straight and do some homework. That tune you are listening to with such obvious relish was written by the Beach Boys, but it was for Jan & Dean, the greatest group on the West Coast."

Yah boo Grimble, as it happens I can already rely on the expert advice of the greatest living authority on Jan & Dean, Ray "Batman" Tolliday, who has been officially thanked by the duo for his support of them in this country. And I'd sooner listen to them than the Freshmen.

Brrng, brrng. "Hi boss, Wendy Potts here. You're both barmy. Give me Davy Jones any day."

LONG JOHN BALDRY: "When The Sun Comes Shining Thru" (Pye). After last week's attack on balladeer Alexander Butterfield (he sounded like the sock full of wet porridge remember?), reader Miss J. Deacy writes from Cardiff: "If you compare Alexander Butterfield's fantastic song to a sock full of wet porridge, it doesn't say much for the long-haired fools, who get to the top. It's people like you, by the way, who get these fools there anyway."

average

An interesting concept, and one worth exploring. A short check confirms there are indeed several long haired fools at the top, plus a selection of short haired fools. But their foolishness is only relative, and the length of their hair is irrelevant.

Long John Baldry has average length hair by current British standards, but if he walked abroad in some state that enjoys the benefits of paramilitary government he would doubtless be arrested and shorn.

mammoth

He has also foolishly made a fine record that deserves to be a mammoth hit, and makes tremendous impact. A powerful voice is unleashed on an excellent song, complete with driving arrangement. There is not a drop of porridge in sight.

ROLY DANIELS: "Loser In The Race" (CBS). You remember last week's new Tom Jones, Alexander Butterfield? (He sounded like a sock full of wet porridge remember?)

This week's new Tom Jones is launched by CBS and they claim they have been scouring Britain for nearly four years to find him. He has a voice that makes cynical, heard-it-all show biz people sit up and take notice — it says here.

This sounds horribly like a hit, and means porridge will win after all. I wonder if he's got long hair?

Over to Wendy Potts "Take no notice, fans. Roly is fab, over six foot tall and darkly handsome. His easy going manner is romantic and electrifying. Whoopee!"

PICK OF THE WEEK

Kate — a bitch of a group

KATE: "Strange Girl" (CBS). Kate isn't a girl, it's five blokes, or as the old croakers would say: "Yer can't tell 'em apart these days."

Yus, wot I sez is they should all have a dose in the Army. I had a dose in the Army and it infected me with a spirit of conformity and a degree of witlessness that made me the

dullard I am today. Chris Gilby, the lead guitarist, chose Kate when he saw Taming Of The Shrew with Liz Taylor as Katrina. During rehearsals at an empty movie studio in Twickenham actor David Hemmings was filming A Long Day's Dying and he used to join them on drums.

The group haven't made any appearances yet, but claim influences by blues, folk, jazz and rock music. They certainly obtain an interesting sound, that would convince the casual listener they were an American group on the Electric Flag level. Unusual chord sequences, haunting blues guitar, simple vocals

make the most original release of the week.

Full line-up of the group is Hraitch Garabaldiane (lead vocals), Chris Gilby (lead guitar), Robert Gold (organ), Alfred Tunstall (bass guitar) and Barrie Edwards (drums).

Keep an eye on Kate, it's a bitch of a group!



KATE: an interesting sound

DATELINE: New York



KARL DALLAS reports on the Stateside scene



OHIO EXPRESS—Dean Kastran, Doug Grassel, Buddy Bengert, Dale Powers, Tim Corwin

Bubblegum music is sweeping the States

BUBBLEGUM music is making a lot of money for New York record producers Jeffrey Katz and Jerry Kasenatz. Yes, that's right, bubblegum music.

That's what the American industry is calling the music of Katz and Kasenatz groups like the 1910 Fruitgum Company ("Simon Says") and Ohio Express ("Yummy Yummy Yummy").

"I suppose the name came from the Fruitgum Company," said Jeffrey Katz in his new office as he played me the tape of the Ohio Express's next hit but one. He has room to be certain of its success.

"Yummy Yummy" has been

followed up very quickly on this side of the Atlantic by another big one, "Down At Lulu's," which has already sold a million over here to "Yummy's" million and a half.

The one after that gets right into the bubblegum image and no mistake. It's called "Chewy Chewy."

"To us, it's happy-go-lucky music," says Katz. "Although everyone is calling it something new, it's been around since the beginning of rock and roll. It's only that, coming after that big, doomy, psychedelic rock thing, it sounds new."

Jeffrey and Jerry's interest in it dates back to their days at University of Arizona, though. In those days it meant Peter, Paul and Mary and Dave Clark, whom they booked for college concerts. Two years ago, after they found it impossible to sell the sort of music they liked to record companies, they set up as independent record producers.

The result has been one smash after another.

And last month bubblegum music invaded music's holy of holies, the Carnegie Hall, with a show that sounds like a rock and roll hater's nightmare — the 46-piece Kasenatz-Katz Singing Orchestral Circus, consisting of the Fruitgum Company, the Ohio Express and six other groups.

In an age when most groups get a monster sound by over-dubbing the same voices and instruments over and over, K and K put together a symphony-sized rock and roll group, added dancers and dwarfs and every visual gimmick they could dream up, and blew everyone's mind, including the normally sedate New York Times.

K and K are hoping to be able to bring the whole show over when the Fruitgum and the Express visit Britain later this year. And if that isn't possible, they may augment the two groups with local talent.

In any case, they are looking for British groups to add to their roster of groups making happy music for American teenyboppers.

Jim Morrison—is he the American Mick Jagger?

LOOK out, England! Jim Morrison is coming to get you!

Fresh from being busted by New Haven police for a breach of the peace, giving an indecent and immoral exhibition and resisting arrest, Doors singer Morrison will be in England this autumn for a tour. Exact details are being worked out at the moment.

Meanwhile, the Doors' new album, "Waiting For The Sun," sold enough copies on its first day to qualify for a golden disc and a single from the album, "Hello, I Love You," is already at number

one in the American chart.

Like Jagger and the Stones, much of the Doors' image is centred upon 24-year-old Morrison, who comes on like a 50s-style rock idol in skin-tight leather pants, but is actually a poet of some stature.

Visually, he is sufficient to make any writer reach for his stock of adjectives—satanic, fallen angel, dangerous, with curly black hair (recently shortened, but still luxuriant by conformist American standards) falling around a panting face like a spoilt Greek statue.

His movements have some-

thing of Elvish eroticism in them with this difference: his audiences know he isn't kidding. This is no come on. When he sings "Come on and light my fire," his audiences know exactly what he means.

Sociologists are beginning to think that the sexual revolution of recent years has a wider significance than merely who sleeps with whom. Certainly, in Morrison's completely unambiguous lyrics, it seems to be part of a wider scene where all the comfortable assumptions are challenged.

"We want the world and

we want it now," he yells, and audiences have been known to join in the chorus. But the atmosphere is something else again from the "We Shall Overcome" cosiness that they have made of Pete Seeger's great music.

LBJ has been known to sing along with "Overcome," but I don't fancy he'll be able to mouth the words of Morrison's "The Unknown Soldier," an apocalyptic piece which seems to sum up the Vietnam-nourished violence at the centre of American life.

And when Jim screams "You got the guns, but we got the numbers," protest en-

ters a new dimension, more dangerous because it is less explicit, not wrapping up all the audience's fears in a blue ribbon bow of certainty, but leaving them room to think, time to act.

Naturally, this doesn't inspire universal love. Morrison is inspiring the sort of hate-hate relationship with the rulers of America that Jagger has with the British fuzz.

The New Haven concert where Morrison fell foul of the police had many of the features of a political riot. The police came armed with Mace, the agonising successor to teargas which is used on peace and civil rights demonstrators, and according to Life magazine, they arrested Morrison after he told the audience he had been sprayed with it just before the show.

Even then, when police charged on to the stage, Morrison kept his cool. He pointed his microphone at the

police lieutenant. "Say your thing, man," he said nonchalantly.

In the resulting mêlée not only Morrison but also photographers and journalists were busted too.

Don't get the idea that the Doors is only Morrison. It is organist Ray Manzarek, whose blistering solo made "Light My Fire" something quite different from the usual Top Forty hogwash, drummer John Densmore, who combines a rock solid beat with cross-rhythms and out-of-tempo interpolations, and guitarist Robby Krieger, whose melodic line is more incisive and more articulate than most post-Clapton men dare to be.

The highbrow critics like comparing a Doors show with the Marat-Sade "theatre of cruelty," which it does resemble in a way. But it wouldn't be quite so powerful if it wasn't also just very, very good pop.



The Doors (left to right) Jim Morrison, John Densmore, Bobby Krieger, Ray Manzarek

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BLIND DATE

TONY BLACKBURN

singles out the new singles



OHIO EXPRESS: "Down At Lulu's" (Pye).

Sounds like the Ohio Express and I think this is already a hit in America. I like it a lot, it's very very commercial. It's not quite as catchy as "Yummy Yummy" but it will be a big hit. It's out-and-out commercial, which I like — none of your psychedelic stuff. In a way it's gone back three years — it's a sort of 1968 rock-and-roll.

ARETHA FRANKLIN: "I Say A Little Prayer" (Atlantic).

This was recorded by Dionne Warwick and it is a Burt Bacharach song. Is this Aretha Franklin? I like her a lot but I thought her last one was more commercial. Actually, I much prefer the Dionne Warwick version of this. It's a nice song, but this hasn't quite got the impact of her others. She sings it well, but she mucks about with the tune and it doesn't need it. It's a lovely song.

1910 FRUITGUM COMPANY: "1 2, 3, Red Light" (Pye).

I don't know who this is. I don't like it at all. Could it be the 1910 Fruitgum? It's not as good as "Simon Says". It's just a noise with no basic tune and no catch phrase to go round humming. Not very commercial. If it weren't for the name of the group, I'd say it had no chance at all.

SHOW STOPPERS: "Heartbreaker" (Beacon).

It's the Show Stoppers. I like this. It's what I call a fun record. It doesn't set out to be musical, it's just a lot of people having a good time — and that is what we lack in Britain, apart from the Tremeloes. This isn't as commercial as "Ain't Nothing But A Party", but I think it will be a big hit. It's bringing back happiness and it's a good record to dance to. I hope it will be smash hit for them.

JAMES ROYAL: "A Woman Called Sorow" (CBS).

I've no idea who it is. I do know it's a drag. It's one of those ballads that don't mean anything — a lot of drama about nothing. It's the sort of thing that is turned out by the dozen and it's pointless the record company bringing it out. It's terribly ordinary. He sounds like a poor man's Gene Pitney at the beginning. Who is it? James Royal? He's made some very good records, but I don't like this at all.

LONG JOHN BALDRY: "When The Sun Comes Shining Thru'" (Pye).

Long John! He was in the show doing this. I think he is a fantastic artist "live", and he puts everything into a record. I like this very much and it gets better and better

towards the end. I thought "Daybreak" might have been a hit but it wasn't. I hope this is, because it's a very very good record and a beautiful performance. But I just have my doubts. It's certainly one I'd like to play on my show.

MIKE STUART SPAN: "You Can Understand Me" (Fontana).

I've no idea who they are. It's a very, very ordinary song — again not really worth releasing. They are doing harmonies on a song that is really non-existent. It hasn't a chance of getting in the chart.

SOLOMON KING: "Somewhere In The Crowd" (Columbia).

I know this voice. Is it Vince Hill? No, of course, it's Solomon King. I think he has a very pleasant voice—but it's a voice that doesn't appeal to me at all. I could never understand why "With This Ring" was a hit. I could understand this one being a hit, but I, personally, couldn't listen to it. I think he sings it nicely and it's a pleasant song but it's just not my type of music. Still, it could well be a big hit.

THE PYRAMIDS: "Mexican Moonlight" (President).

I don't know who they are. I don't like it. It drags

badly, terribly boring. It's the sort of thing I look forward to the ending of. Mexican moonlight isn't a subject that means much to the British. This hasn't got a chance.

BOBBY BARE: "A Little Bit Later On Down The Line" (RCA Victor).

Sounds a bit like Jim Reeves. Now there's a bit of Johnny Cash. It's a country sound and I'm not a country-and-western enthusiast so it doesn't mean a thing to me. Once again it's a very depressing sort of sound. I think people at the moment want very happy material. This has no real tune to it. It's nicely sung but it sounds like so many singers. There is nothing really distinctive about it. A whacking great miss.

THE SOUL CLAN (Solomon Burke, Arthur Conley, Don Covay, Ben E. King and Joe Tex): "Soul Meeting" (Atlantic).

It's a bit monotonous. It will probably sell very well because it has got all those names on it. I love soul music but this is very boring. And don't they all sound incredibly the same on it? It's very difficult to distinguish one from the other. There is no melody at all, just one long screech all the way through. I think it was a mistake to put them all together on the same record.

IS THE DAY MAN'S POP

WHAT IS the role of the pop group in 1968? Has it become a valued contributor to the arts? Or does it remain a sordid outlet for musical incompetence designed solely to reap vast profits?

The latter concept is the one still held by the public at large. "Pop groups? Bah humbug," is the kind of remark heard all too frequently among those who still think of beat boys as cloth heads who cannot play either guitars or drums, but can incite mass hysteria simply by wiggling certain parts of their anatomy in a manner calculated to send teenage girls delirious.

The curious situation that now obtains is that creative, thinking young musicians have taken the initial concept of the pop group and goaded it forward to the very limits of their ability.

They have maintained the

same instrumentation, appearance and business approach, work towards hit singles and mass appreciation, yet their music and attitudes are far in advance of the early days of the sound still affectionately called "rock and roll" in America, and simply "pop" here.

And this development has taken place simultaneously in Britain and America, with the Beatles as the common mentor.

Concept

Looking back, it is difficult to remember who were the first progressive pop groups.

What seems to have happened is that musicians from the rhythm and blues, jazz and folk scenes, have finally broken through with music taken from all these sources using the pop group concept as their stepping stone to success and recognition.

Classic example is, of course, the Cream, who be-

came a phenomenal success in America, with vast coverage and their appearances and live press coverage. For average teenybopper still has full colour of the distinguished, if mantic, features of Baker, Jack Bruce and Clapton.

Ginger and Jack were known to fans of the Graham Bond Organ that near legendary group operated for a few turbulent years, and Eric achieved idol status through his blues guitar playing the Yardbirds and John.

British teenybopper never heard of any of them until they got together and under the high management of Robert Gees Stigwood began as a commercial unit.

This has its disadvantages of course. In England purists tended to regard as sell-outs. American had no such tendencies just accepted them as

PUTTING A BRAVE FACE ON THINGS...

STEVIE MARRIOTT is not too horrified by the slow progress of "Universal," the Small Faces' latest vital waxing.

In the past, Small Faces singles have shot into the higher echelons of the MM Pop 30 with all the dash and vigour of a GER tank engine operating in the days of the world's biggest steam passenger service at Liverpool Street.

Their last hit "Lazy Sunday" hit number two on May 11, foiled only by the efforts of Louis Armstrong, the well-known trumpeter, from actually wresting the coveted top position.

IDEAL

"Brave Faces," was the cry of all fans of the energetic quartet, comprising Master Marriott, Ronald "Plonk" Lanc, Kenneth Jones and Ian MacLagan.

It seemed they were at the top of the Group Empire at last, after difficult days of bad publicity and behind-the-scenes business problems.

But barely had "Lazy Sunday" started to slip from prominence when there appeared "Universal," and far from being hailed as the ideal follow up, it was branded as an ill-timed catastrophe, even by their keenest supporters. "It sounds like a send-up of Don Partridge!" shouted angry disc reviewers. "Have the Faces gone bonkers?" inquired puzzled experts.

In fact "Universal," with its raspberries, trombones, dustbin-like drumming, and burbling vocals, has proved not quite the disaster anticipated, and the same experts now agree that "it grows on you."

OPUS

Stevie raced to London by fast car this week to draw some money from the bank, see a movie and talk to the MM about their mystery opus.

He appeared in a Fair Isle pull-over, green shirt, red satin trousers and white shoes, armed with a supply of American cigarettes. Steve has a tendency to offer guests and visitors packets rather than single cigarettes. "Go on, take it mate. When I'm sweeping the roads, you can help me out." Remarks like this tend to make one feel guilty about record reviews which say: "The worst record of their career. A catastrophic mistake." "Nice review," said Steve, seriously. "You were right. It is a catastrophe—musically. It's a weird follow-up, which we recorded because we liked it and because it's different from anything else. "We wanted it to be the most terrible production. We



STEVIE: 'nice review'

wanted a really evil sound, and as far as we are concerned we've got it perfectly — and it's good.

"But I wouldn't say it was meant to be a send-up of Don Partridge at all. We all like him too much to do that. He's a gas!

It's just meant to be a bad sound to see what it came out like. I recorded the vocal and guitar at home on my cassette tape recorder, and you can hear my dog barking in the background.

"It's supposed to be what I sound like when I wake up in the morning. A lot of people have thought I was trying to sing like Don Partridge or Bob Dylan, and a lot of people won't play it. I suppose that is because we didn't put a long enough intro on it for deejays to talk over.

GROW

"But listen to it a few times and it'll grow on you. It should have been called 'Hello The Universal' by the way, but it was released before we expected. And as I say, it's about getting up in the morning and thinking how incredible everything is—hello everybody!

"Anyway Ringo likes it, and Keithy Moon said some nice things about it in Blind Date, so it can't be all bad!" — CHRIS WELCH.

NEXT WEEK

O. C. SMITH

sorts out the singles in Blind Date

DAY OF THE THINKING POP GROUP UPON US?



CHRIS WELCH considers the plight of the serious pop musician

came a phenomenal success in America, with vast crowds at their appearances and massive press coverage. Even the average teenybopper magazine still has full colour pin ups of the distinguished, if not romantic, features of Ginger Baker, Jack Bruce and Eric Clapton.

Ginger and Jack were well known to fans of the original Graham Bond Organisation, that near legendary group that operated for a few tempestuous years, and Eric had achieved idol status through his blues guitar playing with the Yardbirds and John Mayall.

British teenyboppers had never heard of any of them until they got together as a trio and under the high pressure management of Robert "Bee Gees" Stigwood began operating as a commercial unit.

This has its disadvantages, of course. In England, blues purists tended to regard them as sell-outs. American fans had no such tendencies and just accepted them as an ex-

citing musical shock, which is why the Cream spent most of their last months together in America, and are planning a farewell tour there, and only one concert here.

There are many bands playing their own music operating, with varying degrees of reluctance under the banner "pop group."

Hysteria

One gets the feeling Traffic would be far happier jamming together at their country cottage home, playing free concerts in Hyde Park and the odd paying gig, rather than embarking on the pop mouse race.

Steve Winwood could have been boosted as a major pop idol, but prefers to sloop around in old clothes and hide behind a mass of hair and his Hammond organ. But Traffic keep their involvement in the pop scene to the barest minimum, despite getting hit records.

Family are another band of dedicated musicians, not par-

ticularly good looking, hardly likely to produce Beatle-type mass hysteria, at infant-packed package tours.

To the Average Man In The Street (call him Nathan Entwhistle for short) Family are a long-haired pop group, out for loot and a life of idleness and luxury.

Nat Entwhistle, neither knows nor cares that Family are five people in search of music, who have recently released an exceptional album called "Music In a Doll's House" that features a wide variety of instruments all played by the group, and compositions and arrangements that reveal a certain degree of brilliance.

Yet perhaps it is fortunate that all groups are tarred with the same brush. It gives the progressive ones a framework, a basis of operations. They could call themselves a "jazz group," improvise the same music and not get any work.

A spot of trouser tightening and hair growing provides ade-

quate camouflage, and Family get signed to America's Reprise Records, the company founded by Frank Sinatra. With large sums of money behind them they are free to spend considerable time in recording studios, unleashing their ideas.

One of the demands placed upon pop groups by promoters, agents and public is that they should entertain, or to put it another way . . . Entertain.

Routines

Entertainment is supposedly provided by the kind of groups that smile nicely at the chicks in the front row at the Balls Pond Road Bop Palace. They wear all the latest trendy gear, play hits written for them with competence, and dance about to set routines. They are honest and provide for the needs of fans who just like to dance and hear something that is not too deep or intense for a Saturday night rave up.

When one gets to the ranks

of the Herd and Marmalade — pure, unashamed commercial pop groups — they are still far ahead of Nathan Entwhistle's concept of three chord thickies.

They are intelligent, hard working, with a good knowledge of music and developed techniques for playing their music, however simple it might be

And strangely, it is the musicians of the far-out groups who have most respect for the Marmalades and Herds. While the fans bicker, argue and sneer, the idolised leading lights of progression will tell you: "Yeah, the Marmaherd are a nice little band. Their organist is great and I like what the lead guitarist does."

They play the pop game to the full, right down to the last glossy pin-up, and the last "I Dig The Marmaherd" fan club badge. And they insist their role is to entertain and impart excitement.

So how do the thinkers who assume the garb of popper re-

act to this burden of responsibility? Says Ric Grech, who plays bass, violin and cello with Family: "We try to move around a bit more on stage than we used to."

"When you talk about pop groups and experimental bands, we don't want to be classed in ANY bag. We're just Family, and we play at clubs and universities — yes, and ballrooms. But we do feel we can only get across to an audience that wants to sit and listen, not dance."

"It would be nice to have a pop hit, and we have released a single 'Me, My Friend'. But basically we're not worried about singles at all. You can become a successful artist in this country, as you can in the States."

"We just want to create excitement and make people some depth. Pop is now a new think with music that has art form, and groups are putting over messages to the people that would previously have been put into a book, or a film."

While Grapefruit and company dance about in yellow suits in the traditional manner, and while the screamers are still there, their scream power waiting to be tapped by the next quartet of ravers, the Day of the Thinking Man's Pop Group here.

I often think how nice it would be to have a good steady job

MARTY WILDE TELLS WHY HE STAYED IN THE POP BUSINESS

REMEMBER ten years back when they used to say the rockers would never be real entertainers as long as they had holes in their ears?

I couldn't help thinking of it when at the Knokke Festival, the British team manager said to me: "A team is always easy to handle when you have a thorough pro like Marty Wilde setting an example" I reported the conversation to Marty and asked whether he thought it faintly ironic.

Cabaret

He laughed. "I'd like to think it was true, but I still make goofs on stage and I'm a long way from what I consider a real pro. I've started introducing comedy into my cabaret act and my ultimate ambition is to be a sort of extension of Max Bygraves — not singing 'Hands' and all that but that sort of entertainer." The old maxim that they never come back has been disproved often enough, but it is certainly harder for someone like Marty, who had a string of hits a decade ago, to re-scale the heights. I asked if he thought his early teenage idol bit, had, in fact, done more harm than good.

Tracks

"No, I don't agree," he said. "In fact it was the best thing that could have happened to me. I learned a lot — and one thing was not to put all my eggs in one omelette, so I do a fair bit of song-writing. I have the next Status Quo single, 'Ice In The Sun,' and three tracks on their LP." "But my image in Britain is crap. The people still see me as singing rock-and roll."

Choose

"I earn plenty of money, mostly in cabaret, and I can pick and choose the work, I've never had a hard spell for money, but I'm a bit of a Tony Hancock in that I have this thing about feeling frustrated and never being really happy." "The money really is immaterial to me, but I want people to like what I'm doing. In England, until people see me in a different light, I need something lucky — like a hit record. The TV people don't want to know — though I



MARTY: 'I still make goofs on stage'

would have thought 'Abergavenny' would have been just right for TV." "If I had been on my own I'd probably have ended up on meths or something but I've always had my wife and people who believed in me. People always say I look so cool, but I am really extremely

sensitive. "I think the Knokke Festival may have opened things up for me on the Continent — but knowing my luck it won't." He was being over pessimistic. Major TV and cabaret offers are flowing in from Belgium, Holland and Germany. And "Abergavenny" looks set to be a major hit on the Continent.

"You know," continued Marty, "one of the people who has affected my life is Johnny Franz, my recording manager at Philips. "He has always been a tremendous boost. He started me off in the business and has kept me believing that somewhere it's all going to happen again."

Hard

"When you first get hit records you jump around and make a lot of money, but soon you accept it as natural. But you can't get conceited in this business — meeting the millions of people that artists do, it calms you down." "Apart from that, I, personally, am a colossal introvert. I analyse every emotion and that makes it hard to take yourself too seriously." Finally, I asked Marty why, if he didn't need the money he remained in the toughest business of them all.

Egotist

"I sometimes wonder about that," he admitted. "I look at my neighbours — a social worker and a teacher — and I see them with just as nice a house as I have and just as nice cars. They get Saturdays and Sundays off and they are happy. And there I am sitting worrying. Show-business is a 25-hours-a-day job. I often think how nice it would be to have a regular, steady job — to see my children more often and do a bit of gardening." "But I can't. Why? Because I'm the biggest egotist in the world and I want to be at the top of my profession." — BOB DAWBARN.

GROW

listen to it a few times and it'll grow on you. It could have been called 'Hello The Universal' by the way, but it was released before we expected. And as for it's about getting up in the morning and thinking how incredible everything is — hello everybody! Anyway Ringo likes it, and Keith Moon said some nice things about it in Blind Date, it can't be all bad!" — CHRIS WELCH.

NEXT WEEK

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JOAN BAEZ: album is a must for her fans

ERIC ANDERSON: "Bout Changes 'n' Things—Take 2" (Fontana TFL6086). Singer/songwriter Eric Anderson makes a return trip to previously recorded material, this time with new settings. Tracks include "Thirsty Boots," Ewan MacColl's "Champion At Keeping Them Rolling" and Arthur Crudup's "That's All Right Mama." Listenable album.

JOAN BAEZ: "The Best of Joan Baez" (Saga/Eros 8075). Claimed to be the first-ever recording of Joan Baez, this album is a must for her fans. Titles include "Black Is The Colour," "Lowlands," "Banks Of The Ohio" and "Careless Love." Good singing from Joan who, on some tracks, is joined by Bill Woods who ap-

peared in concert with Joan early in her career.

HIGH LEVEL RANTERS: "Northumberland For Ever" (Topic 12T186). Resident group at the Newcastle Folk-song and Ballad club, the group comprises Johnny Handle (pno, gtr, accordion), Colin Ross (fiddle, whistle, Northumbrian pipes, jews harp), Foster Charlton (fiddle, Northumbrian pipes), Tom Gilfellow (gtr), Alistair Anderson (concertina) who are heard with a selection of dance tunes and songs. Lively, entertaining record featuring one of the best British revival groups playing music from their native Tyneside.

BURL IVES: "Sunshine In My Soul" (MCA MUPS325). Big Daddy gets on a religious

kick here with a collection of hymns. Burl's mellow voice is heard on "Sunshine In My Soul," "Bring Them In," "Fairest Lord Jesus" and "When They Ring Those Golden Bells." Not one for atheists or agnostics.

JOSH MacRAE: "Messing About On The River" (Marble Arch). Folk-cum-country-cum-Scottish-cum-pop.

ODETTA: "Odetta At Carnegie" (Fontana/Vanguard FJL409). Recorded in concert, Odetta's rich voice is applied to a collection of blues, work-songs, gospel songs and other folksongs. Very good album and well worth a listen.

THE PATTERSONS: "Traveling People" (CBS6335). Folk with the edges knocked off. Sugary singing from a two brothers, two sisters group on a mixed bag of folk and neo-folk items. Very middle-of-the road.

TRIO HELLENIQUE: "Spotlight On The Trio Hellenique" (Polydor Special 236501). Fourteen tracks of bouzouki music including several tracks by famous Greek composer Mikis Theodorakis. Best of its type among a number that have been put out in recent months.

VARIOUS PERFORMERS: "Paddy In The Smoke" (Topic 12T176). A great album of Irish dance music recorded in a North London pub. Among the excellent musicians heard are Jimmy Power and Reg Hall of the Rakes. Worth a place in any folk music record collection.

VARIOUS SINGERS: "Back O'Benachie" (Topic 12T180). Songs and ballads from the East Lowlands of Scotland sung by, among others, Davy Stewart, Belle Stewart and daughters Cathie and Sheila, Lizzie Higgins (Jeanie Robertson's daughter) and the 80-year-old Maggie McPhee. Good one for those interested in traditional singers and song.



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THE DUBLINERS HAND OUT ANOTHER LESSON FOLK LP OF THE MONTH

PERHAPS THE most noticeable thing about this new Dubliners album is its seriousness in comparison to their other LPs. Even Ronnie Drew seems to cut down on the lighter side and is heard with "Many Young Men Of Twenty" and "Molly Bawn" although "The Irish Navy" and "Seven Deadly Sins" are the more typical humorous songs associated with Drew.

Luke Kelly must rate as one of the best male revivalist singers on the folk scene now. His singing is firm and strong without being overpowering. To add to the vocal strength of Ronnie and Luke there is, of course, the excellent musicianship of Barney McKenna and John Sheehan with Ciaran Bourke acting as linkman between the singing and the instrumental work.

The Dubliners have once again covered a wide area in their choice of songs. They range from Ewan MacColl's "Net Hauling Song" (sung by Luke), "Seven Deadly Sins," by Scottish songwriter Jimmy McLean (sung by Ronnie) and the "Irish Navy," written by Luke and Ronnie and sung by the latter to traditional songs such as Ronnie's "Molly Bawn," Luke's "Dundee Weaver" and Ciaran's "Inniskillen Dragoons."

Barney McKenna and John Sheehan join forces on two tracks of jigs and reels which are always a pleasure to hear when played by Barney's brilliant banjo and John's superb fiddle.

This is folk music played with skill and integrity, yet without being stilted or confined in any way. The Dubliners are a lesson to all folk groups when it comes to choice and interpretation of material.—TONY WILSON.

STAGE & SCREEN

BAMBI (Music For Pleasure). One for the kiddies' birthdays, the music and songs from the original film soundtrack.

THE BIBLE (Music For Pleasure). Toshio Mayuzumi's powerful background music for the film, played by Henri Rene and the Metropolitan Pops Orchestra.

GONE WITH THE WIND (Music For Pleasure). Cyril Ornadel and the Starlight Symphony play the themes from the classic film.

GREAT FILM THEMES No. 3 (Music For Pleasure). The New Hollywood Orchestra again, this time with themes including "Moon River," "Laura" and "Love Me Tender."

KISMET (Music For Pleasure). Howard Keel, Vic Damone, Ann Blythe and Dolores Gray in selections from the film soundtrack including "Baubles, Bangles And Beads" and "Stranger In Paradise."

MUSIC OF MYSTERY, MAYHEM AND MURDER (Music For Pleasure). Film and TV

themes played by the orchestras of Danny Davis, Ray Ellis and Kenyon Hopkins. Tracks include "Goldfinger," "Peter Gunn" and "From Russia With Love."

SHOWBOAT (Music For Pleasure). The original MGM soundtrack with Howard Keel, Kathryn Grayson and Ava Gardner.

SINGIN' IN THE RAIN (Music For Pleasure). Gene Kelly, Donald O'Connor and Debbie Reynolds sing the tuneful film songs backed by the Lennie Hayton Orchestra.

THEMES FROM THE GREAT MOTION PICTURES (Music For Pleasure). The John Barry Orchestra, MGM Orchestra and Metropolitan Pops Orchestra with themes from Grand Prix, Doctor Zhivago and Born Free.

2001 (MGM). Music from the space epic film which makes a nice souvenir for movie music addicts.

PETER USTINOV: "Blackbeard's Ghost" (Music For Pleasure). Ustinov's many admirers will want to hear this narration of the story of his latest film, with inserts of dialogue from the movie.

POP INSTRUMENTAL

FOCUS ON PHASE 4 STEREO (Decca). A mixed bag of musical sounds to introduce Decca's stereo to a mass audience. There's everything from Bavarian music to Harry James scintillating, via Frank Chacksfield. Great value, particularly if you've a catholic musical taste.

JAMAICA ALL-STARS STEEL BAND: "Jamaica Steel Drums" (Polydor). We take their word that they are all-stars. To be honest it sounds like other steel bands — rather pleasant.

JAMES LAST ORCHESTRA: "Guitar A Go Go"; "James Last A Go Go"; "Trumpet A Go Go 2"; "Piano A Go Go" (Polydor). Four stereo albums featuring the fine

swinging James Last Orchestra from Germany in varying moods and styles, undemanding but played with uncompromising swing and musicianship.

SANDY NELSON: "Boogaloo Beat" (Liberty). Stilted and unimaginative record featuring the Nelson drums.

OVERTURE (Decca Phase 4 Stereo Concert Series). Four famous operatic overtures gathered on one album — Smetana's Bartered Bride, Offenbach's Orpheus In The Underworld, von Suppe's Light Cavalry and Rossini's William Tell overture.

EDMUNDO ROS: "Strings Latino" (Decca). Smooth Latin stylings to get the dancers on the floor.

THE NAME GUARANTEES SATISFACTION...
JAMES ASMAN'S RECORD CENTRES
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KENNY BURRELL: "Blues — The Common Ground" (Verve VLP9217). Two big bands, with arrangements by Don Sebesky, and a small group cushion the excellent bluesy guitar of Kenny Burrell.

"CHARLIE CHRISTIAN WITH THE BENNY GOODMAN SEXTET AND ORCHESTRA" (CBS Realm 52538). Another excellent reissue of titles featuring the late, great guitarist with BG groups of 1939-41. 12 of its 18 tracks appeared earlier on Philips 68L7172.

JOHNNY DODDS: "Clarinet King" (Ace of Hearts AH169). Another valuable collectors' item from Decca, this features Dodds' strong, original clarinet sound in trio and small group settings. The 1927 "Wild Man" with Armstrong and Hines is included (a rarer master), as are the exciting "Come On And Stomp" and "29" "Piggly Wiggly."

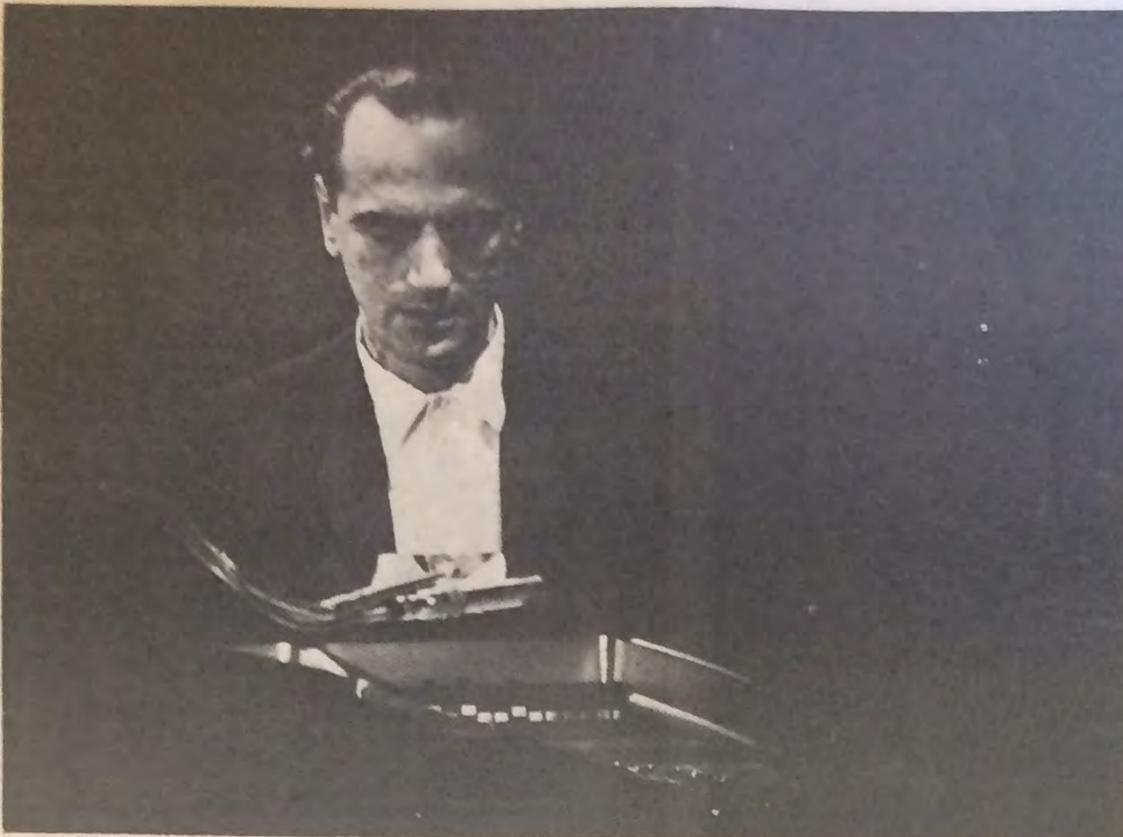


MAYNARD

MAYNARD FERGUSON: "Ridin' High" (Enterprise). More or less what you expect from Ferguson — stratospheric trumpet riding over a highly efficient big band with good arrangements and competent soloists.

STEPHANE GRAPPELLE — SVEND ASMUSSEN: "Two Of A Kind" (Polydor 236502). Two of the most accomplished of jazz fiddlers make stimulating music on "Honey-suckle," "Someone To Watch Over Me," Bud Powell's "Parisian Thoroughfare" and some originals by Svend and

delicious album with Hawk in glorious, shouting mood, backed by Milt Jackson (vibes), Tommy Flanagan (pno), Kenny Burrell (gtr),



IMPROVISATION OF AN ORDER RARE IN JAZZ

JAZZ LP OF THE MONTH

FOR ONE of the most original voices in the whole of jazz, Lennie Tristano is very poorly represented in the catalogues and, thus, hardly a household name. But his influence is easily detected in Bill Evans as well as in Tristano pupils such as Lee Konitz, Warne Marsh, Billy Bauer and Britain's Ronnie Ball and Peter Ind.

Tristano seemed unworried by the lack of recognition when I talked to him in Berlin three years ago. He has the blind man's patience as well as his ear for the right combination of sounds.

Tristano was always ahead of his time — his 1949 Capitol recordings predated the so-called Free Form when he just sat down and played with no preconceived tunes or chord progressions. This album was recorded in 1962 and, completely unaccompanied, Tristano builds the most complex, yet always logical, patterns from each scrap of melody. His technique is faultless and he uses the solo freedom to play around with the tempo and to make sudden changes of melodic direction which are startling.

All the tracks apart from "You Don't Know What Love Is," are credited as Tristano compositions, but each is based on a familiar sequence — "Becoming" on "What Is This Thing Called Love," for example — and, as he says himself: "I don't compose, I just improvise. When I sit down to play I don't even know what the first note is going to be. I never decide what I am going to play until I am ready to start."



LENNIE TRISTANO: "The New Tristano." Becoming; C Minor Complex; You Don't Know What Love Is; Deliberation; Scene And Variations (Carol, Tania, Bud); Love Lines; G Minor Complex (Atlantic Special 590017). Tristano (pno).

VALID

And the result is improvisation of an order that is rare in jazz. Given the publicity machines of some of today's "innovators," Tristano could have earned a fortune. Instead, he is content to play music that is strictly his own — completely unclassifiable in any of the usual pigeon holes and as valid as anything being played now.—BOB DAWBARN

Steph. Accompaniment is by two guitars, bass and drums.

COLEMAN HAWKINS: "Get Happy" (Atlantic 590016). A



LEE KONITZ

Eddie Jones (bass) and Connie Kay (drs).

LEE KONITZ: "Abstractions" (Atlantic 590020). Lee Konitz and tenorist Warne Marsh recorded in 1955. A delightful album which has not dated in the slightest, and contains Konitz at his peak.

WES MONTGOMERY: "A Day In The Life" (A&M AML2001). The gentler side of the late guitarist featured most effectively with woodwind, strings and rhythm. One of his best.

KID ORY: "Live!" (Vocalion LAE-L605). Although this was recorded privately during a dance session, complete with goofs, this again proves Ory was the supreme New Orleans bandleader. Rough, exciting jazz with the band including Andrew Blakeney (tpt) and Joe Darensbourg (clt).

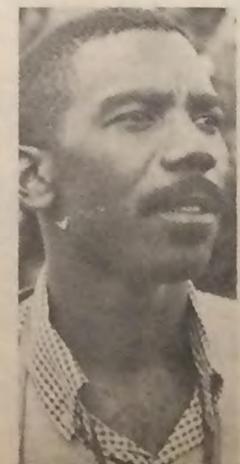
JIMMY SMITH: "Stay Loose ... Jimmy Smith Sings Again" (Verve VLP9218). Smith's



KID ORY

vocals are far from the Ray Charles class but they have a certain gruff appeal. The scores provide for the usual soul noises.

SPONTANEOUS MUSIC ENSEMBLE: "Karyobin" (Island



JIMMY SMITH

Included are "Dimples," "Hobo Blues," Boogie Chillun," "Maudie" and "Baby Lee."

FRED McDOWELL, FOREST CITY JOE AND OTHERS: "Roots Of The Blues" (Atlantic 590 019). A reissue of Alan Lomax's admirable set in Atlantic's "Southern Folk Heritage Series," this offers most interesting items of folk music and blues by Lonnie and Ed Young, Vera Hall, Miles and Bob Pratcher, a convict work gang and, of course, the named artists.

DINAH WASHINGTON: "Back To The Blues" (Saga ERO8070). Dinah singing pure, unadulterated, heartfelt blues with great artistry and magnificent voice.

JIMMY WITHERSPOON: "A Spoonful Of Soul" (Verve VLP9216). The organ-guitar soul backing and much of the material doesn't do justice to Spoon's voice which sounds better on his normal jazz-based blues bag.

ILPS9079. First release by John Stevens' forward-looking combo is a slight disappointment despite the abundance of talent available — Dave Holland, Evan Parker, Kenny



JOHN STEVENS

Wheeler, Dennis Bailey. Interesting, but never more than that.

JACK TEAGARDEN: "J.T." (Ace Of Hearts AH168). A dozen old tracks by Red Nichols groups, the New Orleans Ramblers and the 1931 Venuti-Lang All-Star Orchestra furnish further evidence of the vocal charm and trombone skill of the late Jack Teagarden. And he gets plenty of support from Goodman, Jimmy Dorsey, Pee Wee and the rest. A bargain.

CAL TJADER: "Hip Variations" (Verve VLP9215). Tjader sounds too slight of musical stature here to justify star arrangers and a backing that includes Ernie Royal, Marvin Stamm, J. J. Johnson, Ron Carter, Richard Davis, Herbie Hancock and Jerome Richardson. He seems to have no particular place to go.

BLUES & VOCAL JAZZ



SARAH VAUGHAN: her virtuosity shines

"COUNT BASIE AND SARAH VAUGHAN" (Saga Ero 8074). This is a reissue, with one track missing, of the album released here a while back on Columbia. Sarah's virtuosity shines especially bright on "Lover Man" and "Until I Met You." The big band backing doesn't do a great deal for her.

ROOSEVELT HOLTS: "Presenting The Country Blues" (Blue Horizon 7-63201). Holts and his fine bottleneck guitar were introduced on the recent "Goin' Up The Country" collection. Now he gets a set to himself, though he is accompanied on a couple of tracks by harmonica or second guitar. Good blues singing and playing if a trifle samey in the mass.

JOHN LEE HOOKER: "I'm John Lee Hooker" (Joy 101). A dozen downhome performances by Hooker from Vee Jay, this represents first-class value for those blues lovers who don't already have them.

united artists

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GEORGE MARTIN
British Maid ULP 1196

INSPECTOR CLOUSEAU
Original Motion Picture Score
Composed & conducted by Ken Thorne ULP 1201

VIVRE POUR VIVRE
Nicolle Croisille & Pierre Barouh sing "A Man and A Woman & Vivre pour Vivre (Live for Life) UEP 6000

VIVRE POUR VIVRE
(Live for Life)
Original Motion Picture Score
by Francis Lai ULP 1185

melody maker lp supplement

pop

DAVID ACKLES (Elektra). Not a wildly moving or distinctive voice, but thoughtful and his songs are lovely and introspective. Tasteful but hard-hitting backing by an organ and guitar group, playing to the usually high Elektra standard of musicianship.

PEARL BAILEY "The Best Of Pearl Bailey" (Saga). The greatest cabaret singer of them all takes her jazz-based voice through a real selection backed by the belting Louis Bellson Orchestra.

PATSY CLINE: "Heartaches" (MCA). Pop with a slight country flavour. Nicely sung even if she does get a little over-emotional.

BING CROSBY "When Irish Eyes Are Smiling" (MCA). Bing on an Irish kick with "When Irish Eyes Are Smiling," "Rose of Tralee," "Galway Bay" and the rest. Not for those who like their Bing swinging or with humour.

AYNSLEY DUNBAR RE-LIATION (Liberty). Un-



ARETHA

usual debut album by a group not afraid to experiment with in the blues framework. Highly recommended.

BETTY EVERETT "It's In His Kiss" (Joy). Soul singing as it should be done. A great set of reissues.

FAMILY "Music In A Doll's House" (Reprise). An English group on an American label who are highly confident of their creative powers, which they prove with a Dave Mason-produced selection of toyland 'n' soul compositions—as near a label as you can get with such an original team.

ARETHA FRANKLIN "Take A Look At Aretha Franklin" (CBS). Aretha takes a look at other people's hits and, in some cases, comes up with better versions. Her voice is beautifully intense and full of honest emotion.

BUDDY HOLLY "True Loves Way" (MCA). "Wishing" (MCA). Two more albums to add to the four Holly LPs released by MCA last month. A must for early rock fans.

ENGELBERT HUMPERDINCK: "A Man Without Love" (Decca). An excellent set from Engelbert with varied



ENGELBERT

songs worthy of his voice and first-class all-round production.

IMPRESSIONS "For Your Precious Love" (Joy). Old tracks that will please connoisseurs of classic pop and still have a period charm.

AL JOLSON "Sonny Boy" (MCA). "You Made Me Love You" (MCA). The acme



ELECTRIC FLAG: bold, worthy music owing allegiance to no one.

of showbiz—two Jolson albums of good old good ones, likely to make anyone under 50 squirm in their seats.

TOM JONES: "Delilah" (Decca). Tom on a ballad kick with a country flavour and his voice in peak form.

JULY (Major Minor). An impressive first album, allying a propulsive beat with a wide range of intelligently used instrumental sounds. Lead singer Tom Newman wrote all but one of the 12 tracks.

KINGSMEN: "Greatest Hits" (Marble Arch). Happy pop days of long ago, including their big hit that kept a thousand groups in action for years, "Louie, Louie." It all sounds a bit rough now, but that is half the charm, and the beat still holds good.

GERTRUDE LAWRENCE: "A Bright Particular Star" (MCA). Hardly one for the teenyboppers but it has its moments of camp humour which might make it a party record for the young twenties.

BRENDA LEE: "The Good Life" (MCA). Though hardly a fashionable singer these days, Brenda has lost none of her vocal quality and

drive. **LITTLE RICHARD**: "Greatest Hits" (Joy). A great album, full of fire and excitement. Tracks include "Tutti Frutti," "Lucille" and "Long Tall Sally."

LOS ROYALES PARAGUAYOS (Fontana). Pleasant South American playing and singing which, unless you are



BRENDA LEE

a keen fan, begins to pall before the end of the album.

MANFRED MANN "Mighty Garvey!" (Fontana). A satirical look at the pop scene which is often amusing, plus a couple of hits—"Mighty Quinn" and "Ha Ha Said The Clown."

JOHN MAYALL: "Bare Wires" (Decca). A superb

album from Mayall's best line-up yet. The title track, taking up one side of the album, is a "great leap forward" for British blues.

LIZA MINELLI (A&M). Judy Garland's daughter can stand on her own as a good singer of mixed material.

JONI MITCHELL (Reprise). Besides being a very fine songwriter, Canadian-born Joni also sings beautifully and these twin talents are heard to good effect on this album.

MOODY BLUES "In Search Of The Lost Chord" (Decca). Poetry with a Birmingham accent! Highly inventive and excellent production. The Moodies have come a long way in the last year, and accepted on the Underground as a top creative group. A vast selection of instruments are played by the group who take us on a musical trip leading to "Om" which in meditation means "God," "All," "Being" or "The Answer."

RANDY NEWMAN (Reprise). Seventy-four musicians are listed and thanked on this album. So many hardly seem necessary for the mediocre songs, arranging and singing,

WAYNE NEWTON "One More Time" (MGM). Hours of fun for lovers of the man whose voice soars higher than a Boy Scout jumping into a bath of cold water. Fab.

PINK FLOYD "A Saucerful Of Secrets" (Columbia). Exciting, penetrating, experimental sounds by Britain's top psychedelic group, much maligned, and misunderstood.



MAYALL

They really score on recording rather than "live" performances, particularly on the eerie title track, which proves that the experiments in jazz, pop, contemporary serious music and electronics are all moving in the same direction.

MARTY ROBBINS "By The Time I Get To Phoenix" (CBS). A warm, country voice that sounds right at home on songs like "Love Is Blue," "Am I That Easy To Forget" and the title track.

JIMMY RODGERS: "Twilight On The Trail" (Saga). Most of the songs are fairly well-known pop-country hits and they are given a sensitive treatment, though the arrangements sometimes get over-pretty.

JOHN ROWLES (MCA). An impressive first album which also shows the New Zealander with the big voice to be a most promising songwriter.

SAM AND DAVE (Major Minor). Tremendous lift and beat from the dynamic duo. The unchanging formula wears a bit thin over a whole album but there are many great moments.

PROOF POSITIVE GROUPS HAVE COME OF AGE...

POP LP OF THE MONTH

SUB-TITLED an American Music Band, Electric Flag indicate that the rock group has come of age. Young musicians, highly skilled, with a wide variety of influences and total freedom of outlook produce sounds that are really best described as simply "American music."

The blues, via Mike Bloomfield's guitar, cuts across a rhythm section that can move with all the vigour of the Swing Era on tracks like "Wine," or groove to the beat of Steve Cropper and Otis Redding on "You Don't Realise," a number dedicated to them.



ELECTRIC FLAG: "A Long Time Comin'." Killing Floor; Groovin' Is Easy; Over-Lovin' You; She Should Have Just; Wine; Texas; Sittin' In Circles; You Don't Realise; Another Country; Easy Rider. (CBS 63294).

VIOLENT

"Texas" is the most funky blues track, while "Another Country" attacks the listener with some violent "political speech destruction," a technique used at the beginning of the first track, "Killing Floor," when President Johnson is heard talking about "the dignity of man" and is cut off by derisive laughter and the group thundering into an up tempo riff.

Strings, brass and sitar are all used intelligently and tremendous drive is maintained throughout. The mood is one of exultancy. Only complaints are the tunes are often repetitive, the bass player Harvey Brooks, seems limited to playing riffs and chord sequences are not always as adventurous as they should.

But a bold, worthy programme of music owing total allegiance to no one.—CHRIS WELCH.

SIMON AND GARFUNKEL: "Bookends" (CBS). A thoughtful, clever, well-produced album, with the words containing the strength of the duo's work.

O. C. SMITH "Hickory Holler Revisited" (CBS). A tremendous album by the best of the recent crop of new hit-makers.

SPOOKY TOOTH: "It's All About" (Island). Powerful sounds by a British group fast gaining popularity, featuring the unusual double-power of a harpsichord, played by Mike Harrison and organ by Gary Wright.

GUY STEVENS' TESTAMENT OF ROCK AND ROLL (Island). Rock resurrectionists will be delighted with this album featuring such artists as Lee Dorsey, Bobby Peterson, the Pleasures, Phil Upchurch and Buster Brown.

SUNSHINE COMPANY: (Liberty). Pretty and cheerful harmonies, in the tradition of the Mama's And Papa's and folk rock. Production and arrangements show America is uncomfortably ahead of us groupwise.

SUPREMES/EDDIE FLOYD: "Looking Back" (Ember). This shows that even the Supremes were once raw. Same goes for the early Floyd tracks.

TINY TIM: "God Bless Tiny Tim" (Reprise). Tiny Tim's camp humour is apparently a riot in the States but this is only faintly funny first time through, and pretty dire on the second.

TODAY'S CHART BUSTERS: (Marble Arch). Another in the cheap albums covering the hits. Good value if you haven't got the originals. Hits on this set include "Young Girl," "Simon Says," "Sleepy Joe" and "Lazy Sunday."

TOMPALL & THE GLASER BROS "Though The Eyes Of Love" (MGM). Soft, romantic

and delightful, this will clear away hangovers and the bitter sweet taste of a broken love affair.

MEL TORME: "The Music Goes Round" (Liberty). The best singer pop has ever produced, and the great style, musical voice and daring excursions are all here.

TYRANNOSAURUS REX (Regal Zonophone). The attraction lies in the simplicity, fun and beauty.

UNITED STATES OF AMERICA (CBS). Highly ambitious project involving electronics, calliope, and even such horrors as electric drums. The effect is of Charles Ives meets 2001. You don't listen to it, you carry out a research programme.

FRANKIE VAUGHAN "The Second Time Around" (Columbia). Simple, corny melodies—the sort of things that Frankie gets into the chart in his unique, showbiz style.

BOBBY VEE: "Just Today" (Liberty). Vee's pleasant light tenor has a rather 'Fifties charm. The songs are tuneful and the arrangements smooth.

GEORGE WALKER: "James Last Presents George Walker" (Polydor). A pleasant singer and nice arrangements of songs like "Games That Lovers Play," "Alfie" and "If You Go Away."

WEST COAST POP ART EXPERIMENTAL BAND, VOL III: "A Child's Guide To Good & Evil" (Reprise). Maximum effects are created within the framework of a three-piece group. Introspective vocals and lyrics are prodded along by some heavy blues guitar and solid drumming. The Kings are farther out.

MASON WILLIAMS PHONOGRAPH RECORD (Warner Bros). Mason Williams' singing and songs leave us cold. American, twee and dull.

RADIO JAZZ

BRITISH STANDARD TIME

FRIDAY (2)
4.5 am J: All That Jazz (Fri, Mon-Thurs), 7.0 pm H: Jazz Rondo 7.30 V: Irish Jazz Groups (Rory McGuinness Quintet and pianist Tony Drennan), 8.5 J: Jazz, 8.23 A3: R and B (Nightly), 9.40 U: Barbra Streisand, 10.40 H2: Jazz, 11.15 O: Jazz, 11.30 T: Harry James and his Ork, 12.0 T: Jimmy Rushing, 12.5 am B1 and 2: Alexis Korner with Jazz Film Soundtracks.

SATURDAY (3)
5.0 am J: Jazz Book, 11.55 B3: Jazz Record Requests (Ken Sykora), 2.0 pm E: Chick Webb, Claude Hopkins, 2.20 H1: Radio Jazz Magazine, 5.5 E: Pop And Jazz, 7.15 V: Dutch Swing College Band, 10.30 Q: Pop and

Jazz, 11.15 A2: Get To Know Jazz, 11.30 T: Tony Bennett, 12.0 T: Earl Hines, Jimmy Rushing, 12.5 am J: Sammy Davis Jr., 1.0 E: Doctor Jazz.

SUNDAY (4)
3.5 am J: George Shearing, 7.0 pm B1: Mike Raven's R and B Show, 8.0 V: Bill Haley and his Comets, 8.0 B1: The Jazz Scene (Mumph, Peter Clayton, Charles Lloyd, Benny Green), 9.0 U: Sammy Davis, Frank Sinatra, Perry Como, Dean Martin, Andy Williams, etc., 9.5 J: Finch Bandwagon, 9.30 E: Ballads and Blues, 10.30 A1: French Jazzbands.

MONDAY (5)
3.45 pm H1: Dixietime, 9.20 E: International Folklore, (1) City Preachers, (2) Esther and Abi Ofarim, 11.30 A3: Free Jazz.

11.30 T: Pop and Jazz, 11.45 A3: Sonny Boy Williamson (Hugues Panassie), 12.0 T: New Jazz Records.

TUESDAY (6)
5.45 pm B3: Jazz Today (Charles Fox), 7.30 E: Pop and Jazz, 9.0 E: Pop and Jazz, 11.0 U: Berlin JF (Indonesian All Stars, Tony Scott, Paco de Lucia), 11.5 O: Jam Session, 11.30 T: Johnny Desmond, Glenn Miller Ork, 12.0 T: Thelonious Monk, 1957.

WEDNESDAY (7)
8.15 pm B1: Jazz Club (Bob Wallis's Storyville Jazzmen, Kenny Ball's Jazzmen, Humphrey Lyttelton Band), 9.10 E: Jazz Alive, 9.20 E: Jazz For Everyone, 10.20 E: Jazz For Jazz, inc (1) Al Hirt, 10.30 Q: Jazz Club, 11.30 T: Woody Herman and his Ork, 12.0 T: Wil-

liam O. Smith, 12.15 am E: Jazz and Near Jazz, 12.30 M: Jazz.

THURSDAY (8)
4.35 pm U: (1) German Jazz, (2) Kid Ory, 7.0 H1: Jazz, 11.30 T: Dick Hyman, 12.0 T: Milt Jackson.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTF France 1-1829, 2-348, 3-280/214, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

Jazzscene 2

MM EDITOR JACK HUTTON FINDS THE RIOT POLICE ON THE GO AT THE ANTIBES FESTIVAL

THE ANTIBES Jazz Festival, annually in doubt, will continue, according to the mayor of the joint cities of Antibes and Juan-les-Pins on the French Cote d'Azur. But no artists had been fixed for next year's bash when the 9th Festival closed last Thursday.

Let's hope that more selectivity is used to give the gathering the kind of Festival spirit it had in former years, when full-house signs went up and jazz holidaymakers stomped in the open air, under the moonlight, in the most idyllic setting a jazz shindig has ever had.

Audiences for this year's top attractions—Mahalia Jackson, Count Basie, Pharoah Sanders and the Don Ellis Big Band—rarely topped the two-thirds full mark, and there was a noticeable lack of raving reaction accorded to past hits like Charles Lloyd and Duke Ellington.

France is still suffering from the aftermath of the recent strikes and jazz, like other activities, has suffered from the unrest.

A student demonstration which took part in Juan-les-Pins on the first Saturday, reportedly against the high price of Festival tickets, was quelled by the tough CRS police in helmets and carrying guns. They let the chanting students approach and then chased them through the centre of Juan, lugging the unfortunate laggards off to sinister-looking vans. At least British jazz discontents have not this treatment to deal with!

But a much graver example of French political interference with jazz came when Henri Francois, the master of ceremonies, happened to an-

Now it's politics v. jazz



The Rendell-Carr Quintet on stage at Antibes

nounce that Holland's Boy Edgar band was government-sponsored and deplored the fact that this would never happen in France. The programme was being televised and next day, Francois was reportedly told that he could no longer announce on French radio and TV.

These incidents, plus a lack of festival fun during the day, marred this year's event. But there was still plenty of good music to be heard as many of the 90 Melody Maker readers on their Riviera jazz jaunt happily found out.

Here's a breakdown of the attractions not covered in last week's report:

IAN CARR-DON RENDELL QUINTET. Britain's contribution put on a brilliant performance which was warmly received. Carr's flugel horn solos were outstanding—thoughtful, spirited and sensitive. And Don Rendell's fluency on tenor and soprano was a highlight of the evening. The rhythm section—Michael Garrick, Dave Green and Trevor Tompkins—were relaxed and their easy compatibility an object lesson to many of the visiting groups.

CLAUDE BOLLING GROUP. Pianist Bolling led trumpet, tenor and trombone on a too-long set of mainstream stand-

ards. Good, but not outstanding.

BOY EDGAR ORCHESTRA. Holland's contribution, led by top Dutch brain surgeon, Boy Edgar. They were entertaining but suffered from lack of rehearsal and a draggy drummer. Expatriate American Benny Bailey saved their set with a flugel horn solo that destroyed the range difference between that instrument and trumpet. He was magnificent.

PHAROAH SANDERS. Possibly the best received group at the Festival. Straight out of the Charles Lloyd and John Handy bag for stage presentation (hats, kaftans, etc) but lacking their excitement. Sanders, a skilled tenorist, played with intensity until his reed-tearing-by-tongue session started and out came the cowbells, etc. Cacophonous disorder to order with little of the excitement this musical near-anarchy can often induce. Perhaps it was just a bad night.

COUNT BASIE ORCHESTRA. If some bands were off form at Antibes, the Basie crew were bang on, blasting and swinging away with subtle power and bland perfection. Vi Redd sang three excellent blues with the band, Lockjaw Davis went raving on his tear-away tenor solos, New trumpeter Oscar Brashear proved one of the most exciting Basie acquisitions in years. His full-toned playing on "Night In Tunisia" was a knockout. Note the name.

You can hardly call Basie's band explorative but, after the disappointments at this year's Antibes Festival, he almost made up for it all by sending his gently swinging "Li'l Darling," drifting across the moonlit Cote d'Azur. Beautiful.



PHAROAH SANDERS: perhaps it was a bad night!

...WHILE, BACK IN BRITAIN, MAX JONES AND BOB HOUSTON COVER THE LOCAL HAPPENINGS

Marian takes jazz into Junior High

SOME FUNNY things have happened already," said Marian McPartland when I spoke to her shortly after her arrival at London's White House.

"The first person I saw in the lobby here was Bill Evans, who asked: 'Hey, Marian, have you any influence at this hotel?'"

"I hadn't, but I was delighted to see Bill and learn he was staying on in London for a holiday. He's really one of my favourite people."

"And you know who I saw next? Ambrose's old drummer, Maxie Bacon. I nearly went up and said: 'I met you when I was Carroll Lewis,' but I

wasn't sure if he'd like it."

It's getting on for four years since the Slough-born pianist was last in her native country. During that time she said, a lot has happened to her career.

"The great thing I've been into lately is an educational series which brings jazz into junior high schools, you know, to pupils aged from 12 to 14."

"It's part of a whole cultural programme, including plays and ballet and so on, for Huntingdon students. This area, in Long Island, was the first to try it."

"They wanted jazz to be represented and our group was chosen, amazingly enough. We gave 28 concerts earlier this year at public and parochial schools. It was a tremendous success."

With Marian in her current trio are Jim Kappes (drs) and Linc Milliman (bass). For the school sessions she decided to augment, the extra hand being Ray Copeland on trumpet.

The band's stints, which set out to show how a jazz performance is made, were scheduled for half an hour but usually lasted twice that time.

Afterwards, the musicians held informal chat-ups, sat in

with high school groups, gave what advice and tuition they could.

"It's so worthwhile talking to kids," Marian told me. "Doing anything to help them is rewarding. Do you know, I've even started teaching a little? And that's something I've always fended off. Now I've taken on a few kids who really have some talent."

The junior high jazz series is a Government-sponsored affair. Marian's group has been asked to repeat it this autumn, and she's agreed.

"But I'm going into the Village Gate on October 1 and I rather hope the two things don't coincide."

"Because we spend a lot of time at the schools discussing points of performance, attending the student band rehearsals and of course joining in with them. It might take most of the day. So it would mean going to bed late and getting up early. But still, I've done that before."

Another thing has happened to Mrs McPartland; she's started her own record company.

"Yes, it's called Halcyon Records. It's for fun rather than financial profit, and I did

it in order to release off-beat things the companies don't want to be bothered with."

"For instance, I want to record Jimmy McPartland with Steve Swallow and Jim Hall doing pretty songs, you know, on muted trumpet. He's always identified with slambam Dixieland, but he plays ballads very well."

"Then I've a whole tape of myself playing solo—I've wanted to do a solo album for a long time—and a bunch of trio tapes I made live at the Apartment a couple of months ago. I'd like to put those out and show off my bass player a little."

Certainly Marian has reason to boast about the men she's chosen to work with in the trio. Among them have been Ron McClure, Bill Crow, Eddie Gomez, Steve Swallow, Albert Stinson, Ben Tucker, Joe Morello, Dave Bailey, Jake Hanna, Pete La Rocca and her present drummer, Jim Kappes—"a very fine young player."

Says she: "I should give an alumni party; we're all such good friends still. It's a shame about Pete, though. He's driving a cab. He won't work, you know, unless it's his band."—MAX JONES.

"IT'S A BIG band version of the Charles Lloyd Quintet," someone muttered in the depths of the Ronnie Scott Club on Monday evening as the Don Ellis Orchestra pounded through its first-ever set in Britain.

"It's costing me a fortune in electricity," said Ronnie after a couple of sets, alluding to the Ellis penchant for plugging his trumpet into the mains.

POLICY

Anyway, as expected, it was a night to remember. The Ellis band, so often a disappointment on record for me, were alive and well and roaring like the Herman Herd must have roared in its heyday.

The greatest in-person impact of the band is that the three-drummer-two-bassist rhythm section creates incredible excitement. On record, it merely comes out sounding like a hip Edmundo Ros more often than not.

Ellis's policy is one of excitement. Musically, the band incorporates elements of Stan Kenton, Woody Herman, and even the legendary 1948 Dizzy Gillespie big band (the arrangement of "New Horizons" has an opening which is a ringer for Gillespie's "Emanon").

While the rhythm section pounds away, with Ray Neapolitan a most impressive bassist who plucks a fair sitar, too, walls of sound are piled up with the soloists bursting free from the ensemble in electrifying (sometimes liter-

Plugged in and roaring at Ronnie's

ally) style. Ellis, for my money, is less impressive in sheer jazz terms than he was in his days with the George Russell. But the role he adopts with his band is akin to that which Maynard Ferguson played with Kenton.

SPICED

Of the soloists, tenorist John Klemer and altoist Frank Strozier were quite remarkable. Chicagoan Klemer is certainly something of a discovery.

Ellis is no innovator; he has collated an approach which draws on some of the best traditions in his big band jazz, spiced with Eastern promise. Its long-term significance may be small, but right now it makes a helluva sound.—BOB HOUSTON.



ELLIS: no innovator



MARIAN: teaching

THE BANDS OF BRITAIN: PART 5

compiled by Max Jones

DAVE BRENNAN'S NEW ORLEANS JAZZMEN. Dave Brennan (bjo), Terry Kennedy (drs), Pat O'Brien (tmb), "Bugs" Burgess (tpt), Ken Yates or Derrick Clarke (bass), Gerry Broadhurst or Eric Gilchrist (alto, clt). The band was formed in 1963 and, as its name implies, plays basically in the New Orleans style though not rigidly so. It appears regularly at two clubs in Rotherham, Yorks—each Thursday at the New Broom Hotel, and each Friday at the Cranworth Hotel—and plays jazz clubs, dances and social clubs as far afield as Birmingham.

Says leader Dave: "We are not bigoted purists: we play New Orleans style chiefly because we like it. And this is why we use a saxophone. Some people don't like it, but we do!"



JAZZ DISCIPLES

MIKE COLE JAZZ BAND. Mike Cole (tmb), John Withall (tpt), Geoff Patterson (clt, alto), Laurie Irving (pno), Laurie Clay (bass), Bill Wright (bjo, gtr), Johnny Preston (drs), Shirley Patterson (voc). This

Lincoln group started out early in '63 and was for two years resident at the now defunct Lincoln Jazz Club, as well as playing regularly at clubs in Boston, Sleaford and Horn-castle. It has played Celebrity

concerts at the Theatre Royal in Lincoln and is now resident at the Peter-De-Wint on Mondays.

Says Cole: "Most of our work is found in Lincolnshire and Nottinghamshire, but occasional more lucrative jobs take us further afield. The band, which tackles anything from No blues to early mainstream, now plays to a large, appreciative audience every Monday."

MIKE DANIELS DELTA JAZZMEN. Mike Daniels (tpt, alto), John Lee (tr, clt), John Pouller (clt, alto), Gary Garratt (tmb), Pat Deeble (bjo, gtr), Doug Murray (pno), Don Smith (bass, mtr, saxophone), Pat McCormick (drs). The Jazzmen were formed in '47 and since that time have worked regularly in clubs up

and down the country, as well as broadcasting and recording. Over the years the band has introduced several now well-known names to the jazz public. Daniels also leads a 13-piece big band whose library ranges from Henderson and early Duke to latter-day Basie and Herman. This has a monthly residency at Amersham Jazz Club and does occasional college dates.

"Promoters appear reluctant to book a band of this size," says Daniels, "although we have been generally well received." Of the Delta Jazzmen, he says: "Basically we play jazz in the style of the Twenties and Thirties, though we draw tunes from outside that period if adaptable."

FROG ISLAND JAZZBAND. John Whitehead (tpt), Bernard Stull

(clt), Ray Joughin (tmb), Dave Price (bjo), Rob Fullalove (tuba), Chris Marchant (drs), Keith Durston (pno). Formed in 1962, the Frog Island band has been playing classic jazz with its present line-up for the past two years. Its members became interested in jazz during the late Fifties, listening to Oliver and Morton records as well as some of the British bands playing at the time in that style. The FIJ works regularly at London and provincial clubs.

Says Rob Fullalove: "Our policy is to play as authentically as possible within the limitations of the musicians. Arrangements are taken from original recordings, thus enabling us to re-create the historic sounds of the Twenties."

JAZZ DISCIPLES. Trevor Cleve-

land (clt, alto, co-ldr), Doug Gardner (bjo, gtr, co-ldr), Bob Woolley (tpt), Don Cummings (tmb, tpt), Willy Creavin (tuba, bass), Ken Batty (pno), Graham Webb (drs). The Disciples was formed by the co-leaders two and a half years ago, and after some initial changes the personnel has remained steady. The band features traditional jazz and is heard regularly at the Bickley Arms, Chislehurst on Mondays, the Star Of India Peckham, on Wednesdays and the Green Man, Catford, on Fridays. In September it begins a residency at Blackheath's Green Man pub.

Says drummer Webb, the band's ad man: "The demand for our type of music has increased, together with audience awareness. Our aim is to improve."

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TOM RUSH

STEFAN GROSSMAN

THIS year's Cam-
bridge Folk Festi-
val, which took place
last weekend, turned
out to be the best yet.
Certainly attendance
figures were the highest
ever with around 3,000
people visiting the fes-
tival.

One of the most lasting
impressions of Cambridge is
the fact that apart from all
the music on the pro-
gramme, and there was
plenty of that, a great deal
of informal music was made
with the bluegrass boys well
to the fore.

ACTIVITY

At every other turn, there
they were. Fiddles, mando-
lins, guitars and banjos
abounding. Wherever they
could find a place, bluegrass
musicians quickly got into
full swing.

The club tent was another
scene of great activity and
a constant stream of singers
was on tap to contribute to
sessions all through the day.
Along with the club tent
the High Level Ranters ran
ceilidhs with song and
country dances. Graham
Binless called the steps and
he found a large number of
customers, who, even if they
weren't too sure of the
dances, had a great deal of
fun trying to do them.

These sessions went on
on Saturday and Sunday
evenings and in between
them the Ranters were also
taking part in the shows on
the open-air stage.

Once again Tom Rush,
with superb showmanship,
good singing and guitar
work, took the laurels as

the festival's most popular
performer with everybody
else coming in close seconds
and thirds.

Roy Harper was in form
on the Saturday night show,
held in a large marquee
seating almost 2,000, and
turned in what must be one
of his best performances to
date. The Pentangle, too,
were well received although
they came over more fully
in the marquee, where the
sound was not lost so
easily.

Sweeney's Men proved
that electric guitar can be
used in folk music and
despite tuning troubles on
the Sunday night show,
their own interpretations of
blues, Irish traditional music
and American songs make
them a group to be watched
closely in the near future.

Odetta's rich, strong voice
and polished approach
seemed slightly out of place,
a cabaret or formal concert

setting being more in
character with what she
does. Nevertheless, she was
afforded a warm ovation
when she sang.

The brother and sister
team of Ray and Archie
Fisher, making a rare
appearance in the South,
were pleasing with their
stylish singing of traditional
and contemporary material
and representing the tradi-
tional music field were
Packie Byrne and Bob
Roberts. The bill was
rounded out with Hedy
West and the New Deal
String Band singing and
playing in their particular
modes of the American
revival.

It was at last year's
Cambridge Festival that
Stefan Grossman, ace
guitarist and singer, made
his first big impression on
British folk audiences—this
year Stefan returned as an
established performer and
knocked everyone out all
over again.

The stage shows were
compared jointly by Leon
Rosselson, Derek Brim-

The bluegrass boys make it a weekend to remember



WATCHED

Sweeney's Men proved
that electric guitar can be
used in folk music and
despite tuning troubles on
the Sunday night show,
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and American songs make
them a group to be watched
closely in the near future.

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and polished approach
seemed slightly out of place,
a cabaret or formal concert

FOLK NEWS

By
Tony
Wilson

Seasons, Gloucester, on Tues-
days and Wednesdays, and at
weekends, the Manor, Titch-
well-By-The-Sea, Norfolk. She
is heard on Country Meets
Folk on August 10, appears
on Anglia Television tomor-
row (Fri) and tonight at the
Jacquard folk club, Norwich.

The Blairgowrie Festival
takes place on August 9, 10
and 11. Among the singers
taking part are Jimmy Mc-
Beath and the Stewart Family.
There is a full programme of
ceilidhs on all three days.
There are camping and caravan
sites and all tickets and
inquiries are dealt with by
Miss S. King, 29 Sunnyside,
Strathkinness, Fife.

La Fiesta, 168 Fulham
Road, London, has declared
August its folk month and
starts tomorrow (Fri) with
Noel Murphy, then Johnny
Silvo (3), Mike Cooper (4),
Sandy Denny (5), Jeremy
Taylor (7), Mike Absalom and
Bruce Thomas (9) and the
Tinkers (10) are among the
first guests.

Alex Campbell appears at
the Cockerthorpe, Cumber-
land, folk club tonight
(Thurs). The club is run by
Muriel Graves and she is a
resident singer. Christy Moore
sings there later this month.

London blues fans might
like to note that Jo-Ann Kelly,
Simon Prager and Steve Rye,
I. S. McPhee, pianist Bob
Hall and Andy Fernbach pre-
sent blues sessions every
Wednesday at the Bridge
House, Borough Road, Ele-
phant and Castle.

correspondent for the BBC
and will provide tapes and
news for the Country Meets
Folk programme on Radio
One and Two. Pete was in
Britain recently on holiday.

Jackson C. Frank returns
to Britain for a concert at
the Royal Festival Hall in Sep-
tember. Titled the Festival Of
Contemporary Song, it will
take place on September 28
and with Jack on the bill are
Al Stewart, Canadian singer,
songwriter, Joani Mitchell
(who has just had an album
released on Reprise), the
Johnstons and the Fairport
Convention featuring Sandy
Denny.

Club scene

COMPILED BY MM MEN THROUGHOUT BRITAIN

Hollies, Paper Dolls, Des set for Batley

THE HOLLIES, Paper Dolls, Des O'Connor, Frankie Vaughan and Morecambe and Wise are among the big names set for James Corrogan's Batley Variety Club.

Lulu is the current attraction and will be followed on August 4 by Malcolm Roberts. The Hollies open on August 18 followed by Martin St James and the Paper Dolls.

Ronnie Hilton opens on September 1 and then Frankie Vaughan plays the club for a month, from September 8, followed by Des O'Connor. Morecambe and Wise start a fortnight on November 3.

Agent Barry Clayman is negotiating with two major American stars to complete the line-up.

Bolton Casino Club, which has built a 20,000 membership since opening in 1961, is negotiating for a return visit from Shirley Bassey next May. "We were one of the first cabaret clubs to book Tom Jones before he reached the four-figure class," says the club's Mr A. Howcroft.

Currently at the club are the Grumbleweeds, followed by Geno Washington (9) and Ike and Tina Turner (16). Ivy Benson plays four nights during the week of August 11.

Friday Brown, who won the Best Singer award at the recent Knokke Festival in Belgium, is currently starring at the Harlequin Room, Edinburgh. Salena Jones opens there for the first two weeks of the Edinburgh Festival, starting on August 18.

Ike and Tina Turner will continue Eddie Fewtrell's policy of booking top American stars for his Cedar Club, Con-

stitution Hill, Birmingham, when they visit the club on August 21. Ben E. King plays three nights from August 26.

One of the pioneers of Midlands cabaret, Marshall Dent, proprietor of La Reserve, Sutton Coldfield, has returned from a 20,000 mile trip across the US and Canada.

"Visiting Las Vegas hasn't given me any ideas about paying fantastic fees for artists," he told the MM. "When I paid Hughie Green £350 and Roy Hudd £250 for one-night stands, they played to 90 and 60 people respectively. Whereas, Tommy Cooper at a similar figure drew a capacity audience of 300." Edmund Hockridge is the current attraction at La Reserve.

Radio One's John Peel is presenting his own show, with the Principal Edward Magic Theatre, at Birmingham's Opposite Lock tomorrow (Friday). Tim Rose is at the club on Saturday (3). Midland Jazz Club is shortly to reopen at the Opposite Lock.

Manchester Sports Guild, which has been presenting Jazz for the past ten years, starts its winter season with a Blues Show at the Free Trade Hall, Manchester, on September 21.

The Alan Price Set star at the Fiesta Club, Stockton, for a week from Sunday (4). The Dubliners open on August 11, followed by Paul Jones (18), Bonzo Dog Doo Dah Band (25) and Cliff Richard playing a one-nighter on September 9.

Workshop's Ace Of Clubs is doing good business presenting name acts in addition to local groups and a monthly spectacular. The latest to play to a full house was the Vince Eager Show. Resident comper is Johnnie Singleton who is also monthly host on Radio Nottingham's On Stage.



PETER GREEN'S FLEETWOOD MAC

THE reaction from people returning from the United States is either one of love or hate. Peter Green, who returned recently from a tour with the Fleetwood Mac enjoyed his visit.

One impression Peter did get was of the violence in America. "For instance, everyone's got the wrong idea about Greenwich Village. There were so many evil-looking blokes. I had that terrible feeling of running the gauntlet. I wondered if I was going to get across without being attacked. New York is very tough but there is violence all over America.

EXCITING

"But we met so many nice people over there that it made up for the violence. There is a terrible drug scene, though, and everybody seems to be permanently stoned. They smoke as much grass as they do tobacco. The food and women are great in Los Angeles, unbelievable," continued Peter.

"Everything is so exciting. In England I get bored, not musically. But the so-called blues fans stand there silently, listening. I wish they would let themselves go. In the Fillmore, the Shrine and the Carousel, which are just dance halls, people come in to enjoy themselves, they shout and let themselves go. They don't fight like they do over here when it gets crowded and you can expect at least one fight.

Peter was pleased at the good response to the band from coloured musicians. "It was very good. They were the ones we wanted to get through to and it proved we can do it."

ARTISTS

Peter had the chance to listen to some of the groups on the current scene in the US. "There aren't many white blues bands," he said. "Paul Butterfield's band has got like a jazz band but they don't play any blues. Butterfield plays a lot of harmonica but now it's just a band.

Warm welcome in the States for Fleetwood Mac

BY TONY WILSON

"We heard Big Brother and the Holding Company and the Grateful Dead. Janis Joplin, with the Holding Company, she's incredible, I've never seen anything like that."

Among the blues artists Peter saw were Howlin' Wolf, Buddy Guy, Freddie King, Albert King and white bluesman John Hammond. "He was a big surprise," recalled Peter. "I never liked him on record, but he was very good."

At one of the West Coast venues, Peter was approached after his part in the show by a Negro policeman. "I thought he was going to arrest us for swearing on stage," said Peter, "but he came up and complimented us on the band. He said it was one of the best bands he'd ever heard. We seemed to get talking to a lot of cops. There were Hell's Angels there too and they liked us. It was great to see them, particularly when they drove off afterwards."

PERSON

Just before he left for America Peter had talked

to Melody Maker about British blues fans and his comments had caused some people to get upset. "Well, there was bound to be some reaction," said Peter. "It just made me laugh. Surely people want to be regarded as people not part of a group, as a person not a fan.

WORDS

"There's also this thing about playing to a lot of 'fans.' When I was with John Mayall, most fans were just frustrated guitarists. They were blokes who latched on to someone. I don't want to know about that. Half these people don't listen to the words of a song, they just wait for the guitar solo. They're missing out. Anything can be blues from Robert Johnson to Jimi Hendrix. It seems to be just a label for a wailing guitar.

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KEN COLYER
Tuesday, August 6th
ERIC SILK'S SOUTHERN JAZZBAND

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8 Welson Bass	£25	£57	9	4.11	3	2.11	3	7	3
9 Gretsch Bass	£120	£120	18	9.13	10	5.8	10	10	10
10 Watkins L.H. Bass	£29	£27							
11 Futurama II	£25	£15							
12 Burns Virginia	£100	£140	14	7.4	5	4.1	1	1	1
13 Kay 2 P.U.	£85	£70	11	5.12	2	3	3	0	0
14 Eko 2 P.U.	£30	£15							
15 Burns GB5	£85	£13	6.16	10	3.16	10			
16 Rickenbacker 2 P.U.	£150	£150	23	12.1	4	6.15	6		
17 Hofner Gemini Bass	£50	£50	8	3.19	10	2	4.10		
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50 S/H Ajax 4-drm. Dym. Snare	£140	£130	25	9.19	6	5.12	0		
51 New Carlton 4-drm. Blk. wave	£140	£115	20	9.0	6	5.1	4		
52 New Carlton 4-drm. Blk. blk.	£130	£105	17	8.7	3	4.13	11		
53 S/H Infante 4-drm. M. bag.	£120	£100	15	8.1	6	4.10	8		
54 S/H Olympic 4-drm. White pl.	£26	£60	9	4.16	11	2.14	5		
55 S/H Ajax 4-drm. Blk. pl.	£130	£90	14	7.4	5	4.1	1		
56 S/H Ajax 4-drm. Blk. pl.	£130	£100	15	8.1	6	4.10	8		
57 S/H Pearl 4-drm. Blk. gilt.	£26	£60	9	4.16	11	2.14	5		
58 S/H Premier 5-drm. Sil. gilt.	£140	£120	18	7.13	10	5.10	10		
59 S/H Premier 5-drm. Blk. gilt.	£140	£130	25	9.19	6	5.12	0		
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75 Burns TR2	£70	£66	10	5.6	5	2.19	9		
76 Levin 2 P.U. Cello	£90	£75	12	5.19	9	3.7	3		
77 Watson 2 P.U. Cello	£90	£75	12	5.19	9	3.7	3		
78 Simonson Les Paul 5/H	£95	£80	12	6.9	3	3.12	7		
79 Hofner violin B.S.	£50	£45	7	3.12	3	2.0	7		
80 Hofner Sol Bass 1 P.U.	£50	£27	7	3.12	3	2.0	7		
81 Hofner President 2 P.U.	£50	£45	7	3.12	3	2.0	7		
82 Hofner Regent 3 P.U.	£50	£45	7	3.12	3	2.0	7		
83 Kay 3 P.U.	£40	£35	10	5.4	6	2.18	8		
84 Clio 2 P.U.	£40	£38	6	3.0	10	1.14	2		
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91 Burns Sol 3 P.U. vib.	£29	£26							
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93 Burns GB5	£26	£12	6	5.5	4	1.1	1		
94 Gretsch Electronic	£130	£98	15	7.17	9	4.8	7		
95 Fender Precision Bass	£140	£99	15	7.19	8	4.9	8		
96 Epiphone Rivoli 4	£120	£110	17	8.16	9	4.19	3		
97 Gibson TR2	£140	£150	23	12.1	4	6.15	6		
98 Rickenbacker 2 P.U.	£145	£135	21	10.16	8	6.1	8		
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Rough deal for Simon and Garfunkel fans

SIMON AND GARFUNKEL'S LP "Bookends" is a brilliant masterpiece if you haven't bought any of their records in the last 18 months.

Four of the 12 tracks were released as singles and another was a B side. Of the other seven, two of the tracks last for about 45 seconds and are just instrumentals of another song.

Of the other five tracks, one is just a recording of old people's voices. So I am left with four new songs, for which I have waited nearly two years and paid 36s. 8d. And I won't be surprised if CBS release two of those tracks as a follow-up to Mrs Robinson.—R. J. BROWN, Birmingham 6.

CONGRATULATIONS to Duke Ellington on losing Jimmy Hamilton. Hamilton was never really integrated into the Ellington Orchestra. He may have been a better clarinet player than Barney Bigard but he never was as good a jazzman and member of the Ellington band — W. KWIECINSKI, Hanover, Germany.

FOR ME, BBC-2's Colour Me Pop is a must—being allowed to watch and listen to a group featured for a full half-hour without interruption and without the usual boring trick camera work. Even in untrendy monochrome the show scores. Let's all support this worthy experiment. — ROBERT HULKS, Kew Gardens, Surrey.

ONE NOTES with astonishment the intolerance exhibited by pop reporters towards any who happen to disagree with their views. I refer to the sly innuendo that anybody who doesn't

like the film, Yellow Submarine, is not an intelligent human being. Similarly, people who think Arthur Brown and characters like him need a bath are "bitter fascists."

Dealing in a medium dedicated to the glorification of minor talents (where Yellow Submarine is compared to Fantasia) may lead your reporters to the belief that people who disagree are not normal, nor intelligent. But they can hardly call for tolerance from sections of society when they exhibit such a lack of it themselves.—J. EDGAR, Darlington.

ISN'T IT time that the pop groups got back to their main function—entertaining the public? Too many of them now seem to be playing only for other musicians and they show only contempt for the people who pay their wages by shelling out good money for an evening's entertainment.

It seems that entertainment has become a dirty word to so many of today's young musicians. They will only

have themselves to blame when the public stops showing up.—J. LOVELL, London, NW8.

ON JULY 17 between 5 and 6 pm a certain Radio One deejay played Roy Orbison's record of "Walk On," much to my delight.

But as Roy was singing the last note the record was speeded up and it spoilt my enjoyment of listening to this record. I also thought it was a gross insult to Roy and very, very childish. — MALCOLM CROW, Redcar.

TAMLA MOTOWN label has become the Tamla Deadtown label and their singers have sold their "soul." The music has died of the pop world's deadliest disease, old age.

In the year 1968 with groups such as Cream, Tyrannosaurus Rex and the Incredible String Band on the scene there is no need or excuse for anybody to listen or dance to dated rubbish.—J. SEABERG, Manchester 8.

IT SEEMS that London and the immediate provinces are gifted with an abundance of extremely progressive groups, whereas anywhere further north than Birmingham is starved of such luxuries.

Many club owners in the north, especially Manchester, think many of their patrons are still on the Tamla kick. The only place where one can see progressive groups are the Universities.

Only one new club has sprung up, called the Magic Village, in Manchester, catering for such a scene. They have staged such talented groups as Nice, Tyrannosaurus Rex and Clouds. They are now giving local progressive groups a chance to show what they can do.

Why can't we have more of these clubs in the north? — R. O'NEILL, Davyhulme, Manchester.

VALID

ALEXIS KORNER'S first programme on the British blues scene, The Blues Roll On (Radio 3), was brilliant. He certainly converted me into thinking of British blues as a valid musical form.

On the strength of this programme, Alexis should now be given a regular blues series to supplement Mike Raven's R&P show.—DAVE TAYLOR, Purbrook, near Portsmouth, Hants.

WITH THEIR obvious policy of anti-American propaganda, wasn't it a little inconsistent of the promoters of the Trafalgar Square rally to book blues-based groups?—CHRIS SPEDDING (guitarist with Pete Brown's Battered Ornaments), London, NI.



PAUL SIMON: "'Bookends' is a brilliant masterpiece"

Wrong, success doesn't equal a move to London

WHY MUST the pop industry be so London orientated when such groups as the Moody Blues, Traffic, Spencer Davis, Idle Race, Denny Laine, the Chicken Shack, Monopoly and the Move hail from Birmingham?

Birmingham-based Move are gradually dispelling the fallacy that success equals a move to London, by recording both their next album and BBC shows in Birmingham.—HUY PRYCE (road manager with Fleetwood Mac), Stourbridge, Worcs.

LAST NIGHT I went for a walk across desolate parkland inhabited by deer. After five minutes I couldn't stand it and burst into tears.

The reason? It was the scene of the MM's Woburn Festival and it was so quiet without all those beautiful people and the fantastic groups. Thanks a million for coming to Woburn.—ANNE CHATFIELD, Woburn Abbey, Bletchley, Bucks.

IN THE article on Roy Harper (MM 20/7/68) you say he is working on his second album. Does his finest LP, "Sophisticated Beggar" on the Strike label rate no mention among his recordings. "Genghis Smith" is a good album, but "Sophisticated Beggar" is really fantastic.

There are many people who appreciated Roy's brand of folk music long before he



MOVE



TRAFFIC



DENNY LAINE



CHICKEN SHACK

made the break into the pop scene, so it seems a pity that he does fewer club performances now in favour of concerts and festivals. His club sessions were well worth going to, so can't we have a few more? — H. DALTON, Twickenham, Middx.

I AM MOST disappointed that the Sue Nicholls record of "Where Will You Be," is nothing like the effort on TV.

It has been spoilt by over-orchestration. The backing on the record sounds like an elephant stamping away, and it is too fast. Why, oh why, didn't they keep it simple as on TV.—A. FARMER, Nottingham.

THE POP scene today is a case of the Emperor's new clothes. Many so-called progressive fans are only calling themselves progressive so as not to be thought old fashioned.

There are, without doubt, many brilliant sounds being brought out by progressive

groups. But let's be honest and not praise them wholesale. Don't all jump on the bandwagon—even West Coast groups can sound bad.—STEVE ISRAEL, London, NW4.

MAY I suggest the MM stops compiling a chart of pop record sales as the sales represent mostly the chronic, easily-pacified, ill-taste of teenyboppers, housewives and most Radio One deejays. They are stagnant and retrogressive and an insult to MM readers.—PENNY DEDMAN, Pewsey, Wilts.

I WOULD like to express

my horror of the Folk concert put on at the Central Hall, Westminster, by the Committee of Human Rights Year.

We were subjected to a neo-pop group called Fairport Convention. In the second half I noticed people walking out and a group called the Mouse Proof gave us 20 minutes of just noise.

The great gem of the evening was Shirley Bland, who sang two numbers which made it worth while. I do hope that next time the Committee organise a folk concert they will exclude pop groups as people who come to hear folk singing expect folk singing.—R. E. BROWN, London, SW7.

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