

Melody Maker

OCTOBER 26, 1968

1s weekly

COCKER'S SHOCKER

SOUL—
Sheffield
style:
see
page
five



ENGELBERT ON A U.S. NAME SELL

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FOLK HEROES

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SECOND OPINION CHARLIE PARKER

PAGE 10



Zooms into Top Ten

WITH very little help from his friends — except the Beatles — Joe Cocker is roaring up the MM's Pop 30.

The former Sheffield pub singer who has lost over two stone in weight between his first record "Marjorine" and his current hit, the Lennon-McCartney song "With A Little Help From My Friends" has jumped from number 21 to 10 in a week.

Runaway

It's a runaway soul hit for Joe who is fast becoming one of the most in-demand young singers around.

His current hit was recorded in England, but Joe flew recently to America's West Coast where he recorded a number of tracks in Los Angeles with producer Denny Cordell.

The tracks included a number of Cocker originals and also "Feelin' Alright," the Cream composition, which Cocker cut backed by the Raelettes and singer Brenda Holloway.

These tracks will be included on Joe's first album, tentatively titled "With A Little Help From His Friends" due out at Christmas on the Island label.

Boutique

Joe was due to fly to Paris yesterday (Wednesday) to appear on three TV shows. In the French capital today (Thursday) he gives a press conference in a boutique owned by actress Elizabeth Taylor and actor Richard Burton before flying back to appear at the Great Hall, Goster Green, Birmingham, tonight.

Tomorrow (Friday), Joe appears on BBC-TV's How It Is and at Leicester's Granby Hall. Next Wednesday (30) he appears on the bill of the Tiny Tim concert at London's Royal Albert Hall with Peter Sarstedt and the Bonzo Dog Doo Dah Band.

ELLINGTON: 10 DAY TOUR

February start likely

THE Duke Ellington Orchestra will tour Britain again for 10 days early next year — as part of the Duke's 70th birthday tour of Europe.

Impresario Robert Paterson is presenting the orchestra as the first of a series of major jazz promotions in Europe.

The Ellington Orchestra will tour Europe from February 15 for between six and eight weeks and in addition to the British dates, the orchestra will appear in France, Germany, Scandinavia, Italy, Austria, Holland, Switzerland and Spain.

It is not known at this stage whether the orchestra will visit Britain at the start or the

end of the European tour.

Robert Paterson told MM: "The dates are being finalised at the moment and will probably be at the beginning of the tour." Dates tentatively set include Bournemouth (February 15); Wolverhampton (23) and Bristol (21).

A spokesman for the Musicians' Union confirmed that Mr Paterson was in the process of arranging an exchange for the Ellington Orchestra.



MELODY

POP 30

MAKER

- 1 (1) **THOSE WERE THE DAYS** Mary Hopkin, Apple
- 2 (3) **HEY JUDE** Beatles, Apple
- 3 (2) **JESAMINE** Casuals, Decca
- 4 (4) **LITTLE ARROWS** Leapy Lee, MCA
- 5 (5) **MY LITTLE LADY** Tremeloes, CBS
- 6 (7) **LES BICYCLETTES DE BELSIZE** Engelbert Humperdinck, Decca
- 7 (9) **THE RED BALLOON** Dave Clark Five, Columbia
- 8 (8) **A DAY WITHOUT LOVE** Love Affair, CBS
- 9 (6) **LADY WILLPOWER** ... Gary Puckett and the Union Gap, CBS
- 10 (11) **GOOD, THE BAD AND THE UGLY** Hugo Montenegro, RCA
- (21) **WITH A LITTLE HELP FROM MY FRIENDS**
Joe Cocker, Regal Zonophone
- 12 (18) **ONLY ONE WOMAN** Marbles, Polydor
- 13 (15) **LISTEN TO ME** Hollies, Parlophone
- 14 (14) **LIGHT MY FIRE** Jose Feliciano, RCA
- 15 (16) **THE WRECK OF THE ANTOINETTE**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 16 (10) **CLASSICAL GAS** Mason Williams, Warner Bros.
- 17 (12) **HOLD ME TIGHT** Johnny Nash, Regal Zonophone
- 18 (13) **ICE IN THE SUN** Status Quo, Pye
- 19 (17) **HELLO I LOVE YOU** Doors, Elektra
- 20 (22) **MARIANNE** Cliff Richard, Columbia
- 21 (20) **I'VE GOTTA GET A MESSAGE TO YOU** Bee Gees, Polydor
- 22 (27) **THE WEIGHT** The Band, Capitol
- 23 (—) **BREAKIN' DOWN THE WALLS OF HEARTACHE**
Bandwagon, CBS
- 24 (—) **YOU'RE ALL I NEED TO GET BY**
Marvin Gaye and Tammi Terrell, Tamla Motown
- 25 (19) **I SAY A LITTLE PRAYER** Aretha Franklin, Atlantic
- 26 (—) **RUDI'S IN LOVE** Locomotive, Parlophone
- 27 (28) **HELP YOURSELF** Tom Jones, Decca
- 28 (30) **SUNSHINE OF YOUR LOVE** Cream, Polydor
- 29 (—) **HARPER VALLEY P.T.A.** Jeannie C. Riley, Polydor
- 30 (24) **DREAM A LITTLE DREAM** Mama Cass, RCA

Two titles "tied" for 10th position
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1 Essex, 2 Northern Songs, 3 Mills Music, 4 Sheffield Music, 5 Cyril Shone, 6 Donna, 7 Morris, 8 Dick James, 9 Dick James, 10 United Artists, Northern Songs, 12 Abigail, 13 Bron, 14 MCP, 15 Lynn, 16 Rondor, 17 Writers Workshop, 18 Valley, 19 Campbell Connelly, 20 Leeds, 21 Sheffield Music, 22 Feldman, 23 Screen Gems/Columbia, 24 Jobete/Carlin, 25 Shapiro Bernstein, 26 Essex, 27 Valley, 28 Drotler, 29 Keith Prowse, 30 Francis Day and Hunter

top twenty albums

- 1 (1) **HOLLIES GREATEST HITS** Hollies, Parlophone
- 2 (2) **LIVE AT THE TALK OF THE TOWN** Seekers, Columbia
- 3 (3) **BOOKENDS** Simon and Garfunkel, CBS
- 4 (7) **IDEA** Bee Gees, Polydor
- 5 (5) **DELILAH** Tom Jones, Decca
- 6 (9) **THE SOUND OF MUSIC** Soundtrack, RCA
- 7 (6) **WHEELS OF FIRE** (Double Album) Cream, Polydor
- 8 (4) **BOOGIE WITH CANNED HEAT** Canned Heat, Liberty
- 9 (11) **MR. WONDERFUL** Fleetwood Mac, Blue Horizon
- 10 (12) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 11 (8) **IN SEARCH OF THE LOST CHORD** Moody Blues, Deram
- 12 (13) **ARETHA NOW** Aretha Franklin, Atlantic
- 13 (16) **JOHNNY CASH AT FOLSOM PRISON** Johnny Cash, CBS
- 14 (10) **WAITING FOR THE SUN** Doors, Elektra
- 15 (14) **JUNGLE BOOK** Soundtrack, Disneyland
- 16 (—) **TRAFFIC** Traffic, Island
- 17 (15) **THIS IS SOUL** Various Artists, Atlantic
- 18 (20) **GOOD, THE BAD AND THE UGLY** Soundtrack, United Artists
- 19 (17) **SONGS OF LEONARD COHEN** Leonard Cohen, CBS
- 20 (17) **THE GRADUATE** Soundtrack, CBS

u.s. top ten

- As listed by "Billboard"
- 1 (1) **HEY JUDE** Beatles, Apple
 - 2 (3) **LITTLE GREEN APPLES** O. C. Smith, Columbia
 - 3 (2) **FIRE** Crazy World of Arthur Brown, Atlantic
 - 4 (—) **THOSE WERE THE DAYS** Mary Hopkin, Apple
 - 5 (5) **GIRL WATCHER** O'Keaysians, ABC
 - 6 (6) **MIDNIGHT CONFESSIONS** Grassroots, Dunhill
 - 7 (9) **OVER YOU** Gary Puckett and the Union Gap, Columbia
 - 8 (4) **HARPER VALLEY, P.T.A.** Jeannie C. Riley, Plantation
 - 9 (—) **ELENORE** Turtles, White Whale
 - 10 (8) **I'VE GOTTA GET A MESSAGE TO YOU** Bee Gees, Atco



PENTANGLE: record theme

PENTANGLE FOR NEW FILM

THE PENTANGLE are to record the title song and theme and appear in the film, *The Husbands*, to be produced and directed by John Cassavetes, who also stars with Ben Gazzara and Peter Falk.

November 5. The group will compose and record the title track and the thematic material.

The group's second album—a double album containing two sides of a live concert and two sides of studio recorded material—will be released on November 1. Title is "Sweet Child" and it will sell for £3 9s 6d.

The Pentangle appear on BBC-TV's "How It Is Tomorrow (Friday)." Guitarist Bert Jansch married Heather Sewell at Lewes, Sussex, on Saturday.

SMALL FACES JOIN JOE COCKER TOUR

JOE COCKER, the Who, Arthur Brown and the Small Faces promise the most explosive pop tour of the year, when it opens at Walthamstow Granada on November 8.

The Crazy World Of Arthur Brown, with Vincent Crane back on organ and Carl Palmer on drums, plus the equipment wrecking Who will top the bill, while Joe Cocker and the Small Faces will play separate dates.

The full dates are Granada Walthamstow (November 8), Adelphi Slough (9), Colston Hall, Bristol (10), Round House, London (15 and 16), Empire, Birmingham (17), City Hall, Newcastle (18), Playhouse, Glasgow (19), and Empire, Liverpool (20).

Cocker appears on November 8, 9, 18, 19 and 20. The Faces appear on the other dates.

Joe Cocker, who has leapt to number ten in the chart with "With A Little Help From My Friends" appears at London's Marquee on November 14 and with Tiny Tim and the Bonzo Dog Doo Dah Band at the Albert Hall, London, on October 30.



COCKER: up to No. 10

MARY AND DES

DES O'CONNOR appears with Mary Hopkin in a TV spectacular on November 2 and guests on the Val Doonican Show on November 16.

From December 24, he stars in *Cinderella* at the Birmingham Theatre. His new single "One Two Three, O'leary" is released tomorrow (Friday).

His own series starts again in the New Year.

DAVE DEE BOOKED

DAVE DEE, Dozy, Beaky, Mick and Tich, the Herd, Jimmy James and the Vagabonds, Procession, the Emeralds and Susan Richards are booked for Scottish promoter Andy Lothian's third Poparama presentation.

Simon Dee will comper the package.

BOBBY BLUES

AMERICA'S BOBBY Parker is among the artists added to the blues concert at London's Conway Hall on December 7, presented by the London Blues Society and Blue Horizon.

The full line-up now includes three Americans—Parker, Curtis Jones and Champion Jack Dupree—in addition to Duster Bennett, Alexis Korner, Gordon Smith, Jo Ann Kelly, Tony McPhee and comperes Mike Raven and Mike Vernon.

A second concert at the Conway, on January 4, will include Chicken Shack, Black Cat Bones, Ian Anderson, Mike Cooper, Dave Kelly and Bob Hall. Mike Raven and Mike Vernon will again comper.

MARK IN JAPAN

MARK EDWARDS, whose Eyemark produces records and pop films, flew to Japan on Monday to tie up details of a plan to produce 12 30-minute British TV films for the Japanese market.

He plans to start work on the pilot show on October 28. It will star the Herd and the Barrier.

NANA FOR CONCERT

GREEK SINGER Nana Mouskouri appears in concert at London's Royal Albert Hall on Tuesday (29), accompanied by the Athenians.

While in London, she will be recording a new album for Fontana. On December 6, she appears on International Cabaret for BBC-2.

TIM FLIES OUT

TIM ROSE flies back to America today (Thursday) at the end of his four months tour of Britain and the Continent.

He will tour American colleges and record a new single and album for CBS. Tim plans to return to Britain in April or May for a short tour.

VINCE STARS

VINCE HILL stars for the whole of November at the St George's League Club, Sydney, Australia and will fly out via New York and San Francisco where he will do promotional appearances.

This Christmas, he stars in Dick Whittington at the Lyceum Theatre, Sheffield.

BACHELORS GUEST

THE BACHELORS guest in The David Frost Show this Sunday (27) and have their own TV spectacular, Saturday Stars, on November 30.

The group goes to Australia to star at the Chequers Club, Sydney, from November 14 to 30 and return to star in their own show at the Grand Theatre, Leeds, for eight weeks from December 20.



CUPIDS: series

Mothers for BBC late show

THE MOTHERS OF INVENTION are to appear on BBC-2's Late Night Line-Up on November 2. They will do the whole of the 25 minute show.

The group, who appear in concert at London's Royal Festival Hall tomorrow (Friday), are also in line to make a TV spectacular for Granada Television to be screened later.

TIM HOLLIER

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BEATLES' LP TO CONTAIN TWENTY SEVEN TRACKS

THE BEATLES' new double album, due out on November 15 has still not officially been titled, but will contain 27 tracks and not 24 as previously announced.

The tracks are: "Yer Blues," "Mother Nature's Son," "Everybody's Got Something To Hide Except Me And My Monkey," "Sexie Sadie," "Helter Skelter," "Long Long Long," "Honey Pie," "Savoy Truffle," "Cry Baby Cry," "Goodnight," "Back In The USSR," "Dear Prudence," "Glass Onion," "Ob-La-Di, Ob-La-Da," "The Continuing Story Of Bungalow Bill," "While My Guitar Gently Weeps," "Happiness Is A Warm Gun," "Martha My Dear," "I'm So Tired," "Blackbird," "Piggies," "Rocky Raccoon," "Don't Pass Me By," "Why Don't We Do It In The Road," "I Will," "Julia," and "Birthday."

There is no further news about the projected live Beatles concert, said Apple spokesman Derek Taylor on Monday.

John Lennon and Yoko Ono were arrested in London on Friday and charged with possessing cannabis and obstructing a police officer. They appeared in court on Saturday and were remanded on bail until November 28.

Beatles press officer Tony



BEATLES: no further concert news

Barrow, who has represented the group for six years, announced last week that he will cease being their representative from the end of October. In a statement, he said that from November 1, all inquiries about the group should be made to Apple.

He told MM: "I think you will appreciate the logic of centralising future information facilities within the existing structure of their own Apple organisation." He stressed that the split was amicable.

LEMON TREE DISC

LEMON TREE have a new single, "It's So Nice To Come Home," produced by Amen Corner's Andy Fairweather-

Low, released tomorrow (Friday).

This week they start work, with Andy, on their first LP, "Pucker."

The group goes to Austria on November 25 for two days of TV and club dates, then goes to Sweden for two club appearances before starting a week's tour of Denmark on December 2.

NAZZ DUE

AMERICA'S THE Nazz arrive in London on Monday (28) to spend a month recording an album.

To coincide with the trip Atlantic release the group's first single, "Open My Eyes," on November 1.

Line-up of the group, which is based in California, is: Robert "Stewkey" Antoni (lead vcl, pno, organ), Todd Rundgren (lead gtr), Carson Van Osten (bass gtr) and Thom Mooney (drs).

NICE AS TRIO

GUITARIST MALCOLM Langstaff who was announced as the replacement for David O'List in the Nice is not now to be a permanent member of the group although he has recorded with them.

Says leader Keith Emerson: "We found we had such a tight sound as a trio, we have decided to carry on without a guitar, although it doesn't rule out the possibility of using one in the future."

ELLIS FILM OFFER

LOVE AFFAIR singer Steve Ellis has been offered a part in a feature film.

A spokesman for the group told the MM this week: "The group is fully committed into next year and as filming is expected to start in January and last between three and five weeks it would be difficult for Steve to take the time off."

"As a result, the group's manager, John Coker and Sid Bacon are negotiating for Andy Gee, bass guitarist with Springfield Park to do the film instead."

Weatherburn leaves Kenny Ball

RON WEATHERBURN, Dagenham-born pianist with the Kenny Ball Band, is leaving during the next week or so. No replacement has yet been fixed, and Weatherburn will continue with the band until a date suitable to both him and Kenny.

On Monday, Ball told the MM: "It was with great re-

gret that Ron and I decided to part company after all these years, but we couldn't agree on policy. "We're taking our time about finding someone to take his seat in order to look around and see if there is any new talent that has not yet had a chance to show itself."



WEATHERBURN

Louis Armstrong and Coleman Hawkins demand the best—that's why they use Selmer

Barry Ryan signs for Beach Boys tour



BARRY RYAN has signed for the Beach Boys' package tour in December.

The bill, set so far, also includes Vanity Fare and deejay Roger Day as compere.

The full bill and list of dates have yet to be finalised for the tour which will start early in December.

AMERICAN GROUP the Showstoppers open their second British tour tomorrow (Friday) at the Club, Kenton, Middlesex.

The tour continues at: Dee Time and Pavilion, Southend on Saturday (26); Sherwood Rooms, Nottingham (29); South 20 Club, Cheam and Samantha's (30); BBC-TV's Crackerjack (31); Royal Tottenham (November 1); Adelphi, West Bromwich (2); Spring, Leeds (3) and 99 Club, Barrow (4).

THE BANDWAGON, who entered the MM Pop 30 this week at 23 with "Breakin' Down The Walls Of Heartache" are to visit Britain next month.

The four man-one girl group from New York arrive on November 27 for a three-week tour. Dates are promotional TV and radio appearances are being set up.

This is the group's first British hit. The record is currently in the U.S. charts.

NEWS EXTRA

BIRMINGHAM'S Locomotive who entered the MMs Pop 30 this week at 26 with "Rud's In Love," are on time for Blackburn on Saturday (26).

Donovan's New York concert at Carnegie Hall tomorrow (Friday) is a sell-out — so he has agreed to do another at midnight . . . the Bonzo Dog Doo Dah Band, Fairport Convention, the Freddie Mack Sound, Blossom Toes, the Web and Black Cat Bones appear at an all-night show at Queen Mary College in East London starting at 9.30 pm on November 1 . . . New Zealand country and western singer John Hore flies to London on November 4 for a 17-day promotional trip.

Friday Brown starts a week doubling the Sands, Whitley Bay and the Top Hat, Spennymoor on Monday (28).

Eire Apparent return to Britain from America on November 4 and have a new single "Yes I Need Someone" produced by Jimi Hendrix, released in five weeks time.

Matt Monro flies to Australia on January 2 for concerts in Perth and a month's season at the Eastern Suburbs Club, Sydney.

Liverpool Scene have their first single "Son Son" released on November 15 . . . P.



JIMI HENDRIX

J. Proby guests in Time For Blackburn on October 26 and November 9 . . . agent Vic Lewis flew to America this week for talks about the release of the Nems label there . . . singer David Essex has a star part in the Christmas show Magic Carpet at Guildford's Yvonne Arnaud Theatre.

Geno Washington records a new single "I Can't Let You Go" written by the Equals tomorrow (Friday).

Polydor Records are rush-releasing an album of the controversial music Hair featuring the London cast including Vince Edwards and

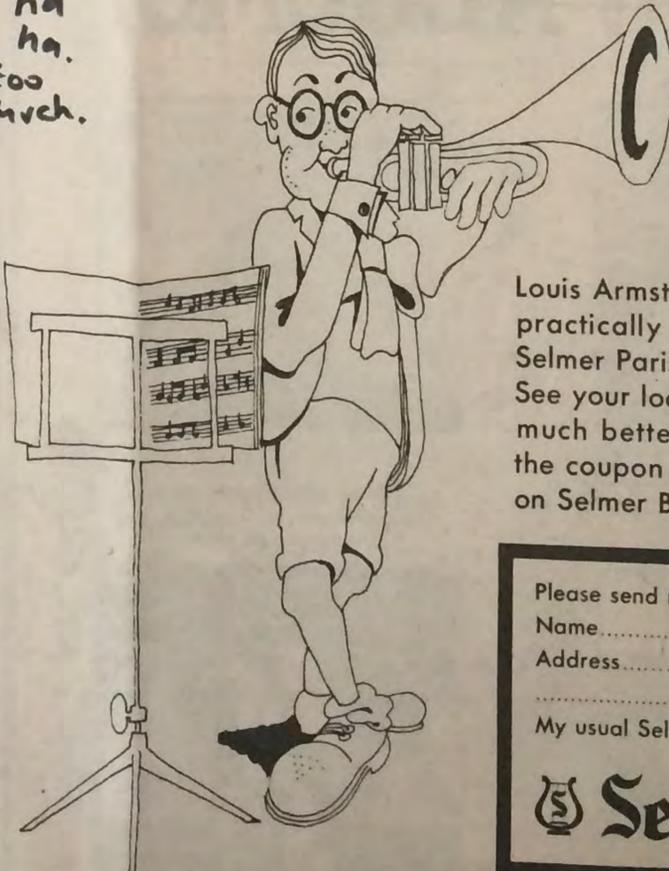
Paul Nicholas . . . Elektra Records launch a subsidiary label Paradox on November 1 with a single "Mister, Mister" by Paul Layton . . . the Easybeats are spending this week in Spain doing radio, TV and club dates in Madrid.

Fleetwood Mac have an instrumental single, "Albatross" released on November 15 on Blue Horizon. It will be released simultaneously in Scandinavia . . . Duster Bennett's first album "Smilin' Like I'm Happy" will be released at the end of November . . . deejay Ed Stewart is to donate half the proceeds of his first MGM single "I Like My Toys" to the Save The Children Fund.

Organist Peter Barden's group the Village have signed with the Ellis-Wright agency.

Dave Dee, Dozy, Beaky, Mick and Tich are to play a concert at London's Royal Albert Hall on November 15 to raise funds for the Scouts Association and the Outward Bound Trust . . . Lou Prinze and the Bedrocks appear on Colour Me Pop on November 9 . . . Status Quo appear at the Benn Memorial Hall, Rugby, on November 4 . . . Fugs album "It Crawled into My Hand, Honest" will be rush released on November 15.

← ha ha ha. too much.



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GARY PUCKETT SINGLE RELEASED NEXT MONTH

A NEW SINGLE by Gary Puckett and the Union Gap will be released by CBS in mid-November.

Title is "Over You" but the date of release and B side have not been finalised.

The group's second hit "Lady Willpower" is still at number nine in the MM Pop 30. A single by Al Kooper, formerly of Blood, Sweat and Tears which broke up recently, and Steve Stills is released on November 8. Title is "Season Of The Witch".

LED ZEPPELIN DEBUT

LED ZEPPELIN, the group formed by Jimmy Page after the disbandment of the Yardbirds, make their debut at Surrey University tomorrow (Friday).

Their manager, Peter Grant, is currently finalising a six-week American tour for the group, starting around November 16.

They have started work on their first LP which will be released early in the New Year.

AMEN CORNER DISC

AMEN CORNER will have a new single released on December 6 and next week they start work on their second album.

The album will include four tracks which will be recorded live — probably at the Sophia Gardens, Cardiff, before an invited audience.

The group takes its annual holiday for two weeks over

'LADY WILLPOWER' STILL IN POP 30

the Christmas period in the West Indies.

STATUS IN FESTIVAL

STATUS QUO have signed to appear at two European pop festivals.

The first, on December 16, is Music Explosion 1968 in Lisbon, Portugal. The second, on February 2, is the Yugoslav Pop Festival.

The group guests in Crack-erjack today (Thursday) and Radio One O'Clock (29).

From January 1 to 10 they tour Germany.

REID DUE TO FLY OUT

SINGER TERRY REID, who missed the last two days of the Scott Walker tour with food poisoning, was due to fly to America this week to start a tour of major venues. His tour opens today (Thursday) in Houston, Texas.

Other dates include: Dallas, Texas, tomorrow (Friday); Miami on Saturday (26); Atlanta (27); Philadelphia (November 1); Madison Square Garden, New York (2); Baltimore (3); Boston (8-9); Fillmore East New York (15-16); Scene, New York (19-21); Detroit (22-23); Electric Theatre, Chicago (November 27 to December 1); Seattle (6-7); Fillmore, San Francisco (12-15) and Whisky A Go Go, Los Angeles (17-22).

Major TV appearances are also being lined up for the singer.

CREAM TALKS BREAK

NEGOTIATIONS to keep the

Cream together as a group have virtually broken down, said manager Robert Stigwood this week.

Stigwood was hoping to persuade the group not to split up at the end of the year but, although he is to see them again, the talks have not been successful.

The last British concert has now been set for the Royal Albert Hall on November 26. The box office opened on Monday and tickets were sold out in two hours.

The concert is to be filmed by BBC for screening in colour at a later date.

EVE TAYLOR ROBBED

SANDIE SHAW'S manager Evelyn Taylor was tied up and gagged by two intruders in her Chelsea home on Saturday night. The men stole jewellery and furs worth about £20,000 and also took her Mercedes car.

The men searched the house for valuables after tying up Miss Taylor and her Spanish maid.

The two women were found by TV producer Mike Mansfield, who produces Time For Blackburn for Southern TV.

LYTTELTON TO TOUR

BOTH THE Humphrey Lyttelton big band and sextet will be billed with American singer Marian Montgomery on new tour by Peter Burman's Jazz Tete A Tete.

The tour will open at Wolverhampton on February 23. Other dates set so far include Chatham (26), Bristol (28) and Bournemouth (March 1).

The first half of the show will be titled "The Many Faces Of Jazz" and will feature the John Surman Trio as well as the two Lyttelton groups.

CLEO POSTPONED

THE CLEO Laine Night at

Ronnie Scott's Club, billed for Sunday (27), has been postponed for a week and will now take place on November 3.

Press officer Les Perrin, speaking for Cleo, said that the postponement had been made after taking advice about next Sunday's protest march in London.

SALENA OPENS TOUR

SALENA JONES and the Roy Budd Trio open a tour for Peter Burman's Jazz Tete A Tete at Wrekin College, Wellington, next Monday (28).

The tour then visits Carlisle (29), Durham University (30), Hanley (31), Shrewsbury (November 1), Bournemouth (2), and Nottingham (3).

It then breaks until visiting Leicester (December 1), Birmingham (2), Bristol (3), Chatham (4), Hemel Hempstead (5), Alconbury (6), Lewisham (7) and Wolverhampton (8).

THREE ANITA LPS

ANITA HARRIS is to have three albums released by Christmas. In a month she will have "Le Blon" released on CBS which is also the title of her current single. Songs on this album will include "Dream A Little Dream Of Me."

Next she will have a double album of Burt Bacharach songs containing 24 titles with new arrangements by David Whitaker accompanied by a 150-piece orchestra.



Even with a mouthful of flower power, Richard Harris looks somewhat forbidding although on his next single, a Jim Webb song, "The Yard Went On Forever," Richard's thoughts turn to peace. Earlier this year the fiery Irish actor added a gold disc to his acting accolades with another Jim Webb song "Macarthur Park." Stateside-Dunhill, through EMI Records, release the new Harris single on November 1 and shortly after release an album of which "Yard" is the title track. Meanwhile Richard is in Mexico filming A Man Called Horse during the next few months (see page 7).

CLUB NEWS

Nice set for Magic Village

THE Magic Village club in Cromford Court, Manchester (it was formerly the Cavern, then the Jigsaw) has for the past five months been operating what proprietor Roger Eagle describes as a "progressive musical policy."

"I say this because we try to present the best of the music of today," he adds. "I don't want the Village to be typed as a beat, pop, folk, or jazz club although we may include all of these from time to time."

In recent weeks the Village has presented John Mayall's Big Band Tim Rose, folk singer Roy Harper, and on a number of occasions the Bruce Mitchell Sound.

This latter is a blues-based jazz outfit which varies in size from a soloist, to a trio to a sextet and all points in-between. Featured with drummer Bruce are singer Christopher Lee who also plays guitar and sitar, Mike King (El. gtr.), Dave Cakebread (El. bass gtr.), Jeff Walters (tnr. flute, sop.), and Anthony Ryan Carter, formerly with Victor Brox and John Mayall, who plays alto, tnrbari.

On November 2, the Nice will be the attraction at the Village, followed by the Savoy Brown Blues Group (9), Joe Cocker (16), and Jethro Tull (23).

NORMAN WISDOM recently made his debut in Cabaret at the Club Fiesta, Stockton-on-Tees, where he enjoyed a tremendous success.

This week, the Kinks are also making their Cabaret debut, at the Fiesta, and the star attraction for next week, starting on Sunday (27), is Dusty Springfield.

BOB HARTLEY, a nephew of Ken Mackintosh for whom he played piano and organ for several years, has switched his Music Men from Brighouse Variety Club to the new Edwardian Club, recently launched by Bradford City Football Club. Compere Tony York has also moved-over with the band.

Replacing Tony at Brighouse is pianist-singer-compere Bert Gaunt, formerly of the Gaunt Brothers Variety act.

MEMBERS of Wakefield Theatre Club are not the only people who are sadly disappointed that the proposed European and British tour of Louis Armstrong and the All-Stars, has had to be cancelled due to the indisposition of the jazz star.

Louis was scheduled to play two weeks from December 1 at Wakefield, and so far no replacement has been announced for the first week. For the week of December 8 however, Vera Lynn has been signed and will be supported by N-E comedian Bobby Pattinson who was originally booked to support Louis. Johnnie Ray, Matt Monro, Lulu, and O. C. Smith are due to appear at the club in succeeding weeks.

Leapy Lee's first album to be rush released

MCA ARE to rush-release the first Leapy Lee album in November.

Leapy has just completed the disc under the supervision of Gordon Mills, who was one of three arrangers used — Joe

Moretti and Mike Vickers are the others. "Little Arrows" will be the title track and the album will include another Hammond - Hazelwood song, "Theresa." Other tracks include Bob Dylan's "I'll Be Your Baby Tonight," "Harper Valley PTA" and "Little Green Apples."

Munich. Spencer has recorded a German version of "Aquarius." The group goes to Bremen on Friday and then on to Dusseldorf.

DAVE DUE BACK

DAVE HOLLAND, Miles Davis's British bass player, will be back in this country shortly and working at the Scott Club. The Holland Duo, completed by John Marshall (drs), work with U.S. guitarist Barney Kessel at Ronnie Scott's for six days from Monday (28).

Sharing the bill with Kessel are Benny Carter, American alto giant, and singer Norma Winstone. Both are accompanied by the Colin Purbrook Trio (Terry Cox, drums, and Kenny Baldock, bass).

Salena Jones, with the Brian Lemon Trio, and Ronnie Scott and the Band are currently at the club.

SPENCER NAMES

SPENCER DAVIS announced the names of his two new group members last Monday. They are drummer David Hynes, and bass guitarist Dee Murray. Both were members of Hertfordshire group, the Mirage.

They replace Peter York and Eddie Hardin who left the Spencer Davis group last week.

The group fly to Germany on Thursday for the premiere of the hippy musical Hair, in

Clarke-Boland Band may tour

IMPRESARIO Gigi Campi, from Cologne, is in London this week negotiating a British tour for the Kenny Clarke-Francy Boland Orchestra—described recently by MM reviewer Bob Houston as "the most exciting big band in the world today."

Campi is holding discussions with Jack Higgins, of the Harold Davison office, trying to set up the tour and there is a possibility the band might appear with Sarah Vaughan.



the University of Aston on November 4.

Pianist-arranger Teacho Wiltshire has died in New York, aged 59. He played on, and produced, the session when Annie Ross made her original "Twisted" in 1952. He was active as arranger and A&R man for Prestige during the 1950s, producing King Pleasure's "Moody's Mood For Love."

Miles Davis, divorced last February from actress-model Frances Taylor, has re-married. New bride is 23-year-old singer - songwriter - actress-model Betty Mabry.

Drummer and publican Ted Pope opens a new jazz club at his Essex Brewer Tap, Walthamstow, tomorrow (Friday). Art Ellefson (tnr) is the first guest star with the resident Tony Lee Trio — Lee (pno), Tony Archer (bass) and Chris Karen (drs).

Trumpeter Willie Cook has rejoined the Duke Ellington brass section. Annie Hawkins, bassist with Max Collier's Rhythm Aces, has left the

band to have a baby. Her replacement is Geoff King.

Dave Brennan's New Orleans Jazzmen are resident at two Rotherham clubs — the New Broom Jazz Club and Cranworth Jazz Club. November bookings at Oxtley Jazz Club are Bob Wallis (1), New State Jazzband and New Society Dance Orchestra (8), Alan Elsdon (15), Cy Laurie (22) and Max Collier (29).

The Warren Bulkely Hotel, Stockport, is adding Sunday evening sessions to the regular Sunday lunchtimes. Freddy Randall and the Red River Jazzmen kick off the evening sessions this Sunday (27).

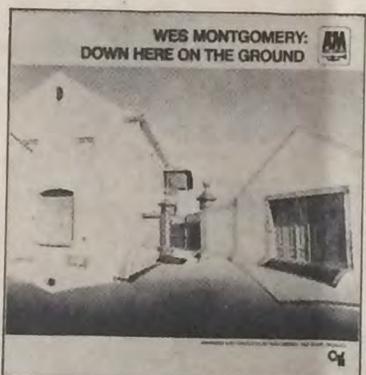
Oliver Nelson is to make an extensive African tour for the US State Department next April. His group will include Freddie Hill (tp), Frank Strozier, Tom Scott and Eric Watts (reeds), and John Guerin (drs).

The Ebony Club, Deansgate, Manchester, has started Tuesday jazz sessions with the New Taylor Quintet.

4 NEW ALBUMS



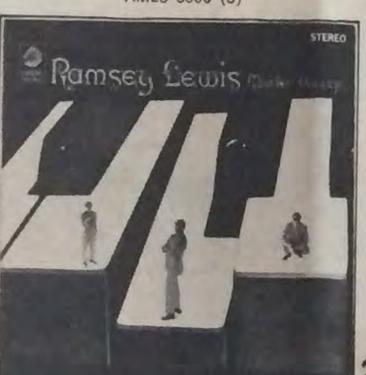
Phil Ochs
Tape From California
AMLS 919 (S)



Wes Montgomery
Down Here On The Ground
AMLS 3006 (S)



The Happenings
The Happenings "Golden Hits"
BTLPS 1004 (S)



Ramsey Lewis
Maiden Voyage
CRLS 4539 (S)

Mystery illness hits Barry



A MYSTERY illness struck Bee Gee Barry Gibb on Monday. He was taken ill and taken to hospital for X-rays but was not detained.

Manager Robert Stigwood would not comment except to say that he had been taken ill but was not kept in hospital.

BARRY GIBB

SOUL, SHEFFIELD STYLE

WHICH pop star uses the Mario Lanza method? You're wrong—it's not Tiny Tim, it's our old blues shouting, Beatle bellowing mate Joe Cocker! His powerful voice is even now tearing the nation's television sets apart as he perforates his hit rendition of "With A Little Help From My Friends" on Top Of The Pops.

And Joe is the man "The Business" declared would never make it. "Joe's got class," declared cigar-smoking agents. "We don't deny it, but, by gum, he'll need more than that to make t'grade in showbiz." Joe has proved he's got all he needs, and those straining vocal chords are well under control. "I sing from the stomach and not from the throat. It's the Mario Lanza method," explained Joe, smoking nervously and playing with a magic bus.

The Sheffield pub singer is honest, talented and committed to communicating with audiences. Southern folk reacted in their usual bland, indifferent way to the first wave of Cockery, as he waved his arms at them in supplication and roared a brand of soul that owes nothing to "gotta, gotta."

"Ho, hum," yawned Purley mods. "I have seen all this before."

In fact, they hadn't seen it all before. Blinded by what seemed an old formula, they initially failed to recognise a talented new voice accompanied by the Grease Band, superior purveyors of rhythm. Their brothers in the North, of course, had long since dug the Mighty Joe.

PRESSURE

And now countrywide acceptance is dawning, the pressure is on. Joe had to dash to Newcastle and back to London over last Friday night for an evening gig, then an early morning TV rehearsal for Dee Time.

I offered him a cup of tea and model bus, advertising the Who's single, to play with and relax for an interview in the BBC canteen.

Joe's first concern was for his hand to get some credit and they are Henry McCullough (guitar), Tom Eyre (organ), Chris Stainton (bass) and Ken Slade (drums).

"We're not an Underground group," said Joe apologetically, "but we are doing very well in the Universities. I think it's because we're such a solid band and people know we are trying to put on a good performance for them."

MATERIAL

"We play with soul, but not in the 'gotta gotta' vein, which has really had its day. It ended up with every group sounding the same."

"I'm funny about the material I use. I like good lyrics with a blues flavour. We're writing ourselves, but none of it is good enough to perform yet."

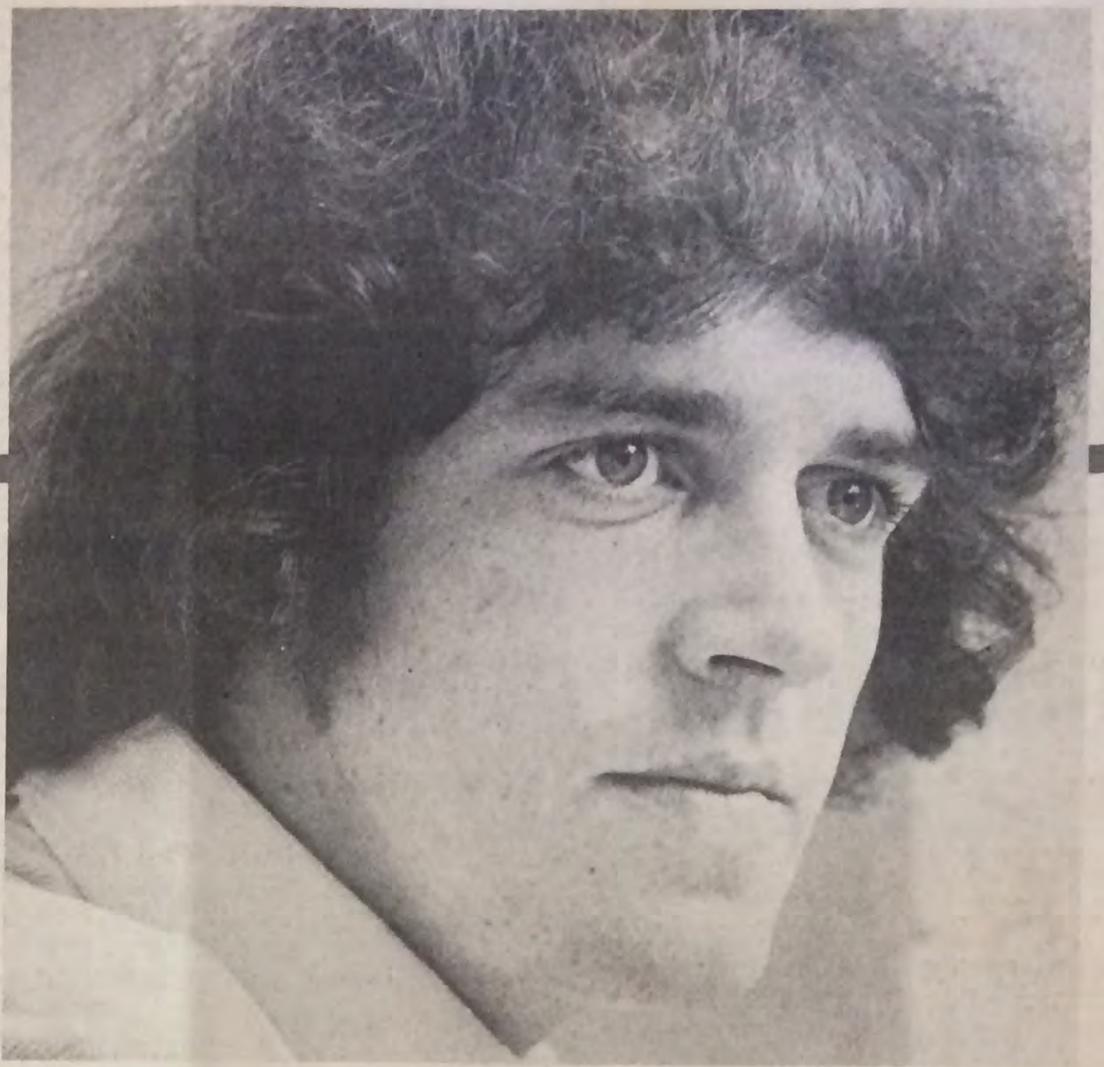
Does Joe have any dislikes about the business?

"It's all very pretentious, but as long as you are aware who and what is good and bad, there is no need to go all showbiz."

"I've been singing since I

CHRIS WELCH

meets the Mighty Joe Cocker, the soul singer from the Deep North



was ten years old. I've worked in tough Sheffield pubs, which is really a strange scene. There were so many pubs I was working seven nights a week for £10.

"I used to drink incredible quantities of beer, about ten pints a night. I don't anymore, because you can't get Sheffield beer anywhere else."

Joe has arrived at his present prominence, literally with a little help from his friends. Producer Denny Cordell and promotion man Tony Hall were loudly singing his praises months ago.

"Denny Cordell got us together last October when I was still playing in Sheffield and coming down to London to record. I'm with Regal Zonophone and that's half the battle, because being with a small outfit they really try for you."

"We haven't really made that much impact on London yet, to be honest. I suppose we don't get through because I'm from the North or something."

ROCKER

"But we've never had a bum night and when I came back from America and found the record was happening suddenly, everywhere was packed and we were getting great reactions."

What gave the Joe the idea behind his unusual treatment of Ringo's little rocker?

"It's in 3/4 and I had a spell where every tune we did I thought of in 3/4 time. We kept on changing little bits and it came out as the version on the record."

"Our first LP is the problem, because as far as I'm concerned, putting out an album with a million old B sides is a waste of time. A lot of LPs don't have good continuity."

"But we've got to get one out before Christmas. Chris Stainton is very important to me because he can communicate my ideas musically to the band. We work out the arrangements together."

"I honestly didn't think this one would be a hit. People tend to miss the point with me. I'm a tramp. I never dress up in hippy gear and people get panicky."

"But communication with the audience is the thing, and you don't need all the glitter because kids can always smell something dishonest."

WAVING

"I used to talk to audiences a lot more than I do. Southern audiences have probably scared me a bit, but I try to relax and chat with them and show we're all on the same scene."

How did Joe's famous windmill stage movements develop?

"I used to play drums and when I started singing there was this terrible thing about: 'What do I do with my hands?' Most people feel rhythm in their feet."

"I feel mine in my arms, and waving them about helps me relax."

"I'll always be a live performer more than a recording artist, because that is the thing I am happiest doing."

THIS WEEK

LIONEL BART

sorts out the new singles in

BLIND DATE

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SOUND—

for TODAY'S
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BEE GEES
THE WHO
MOVE
TRAFFIC
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JEFF BECK
MOODY BLUES
JOHN MAYALL'S
BLUESBREAKERS
THE JIMMY
JAMES SHOW

THE SOFT MACHINE
LOVE AFFAIR
GENO WASHINGTON
TREMELOES
VANILLA FUDGE
CAT STEVENS
PLASTIC PENNY
MANFRED MANN
(TOM MCGUINNESS
AND KLAUS VOORMAN)
THE DEEP PURPLE
SONS AND LOVERS
GRAPEFRUIT
FLEETWOOD MAC
THE FAMILY

MIKE STUART SPANN
JIMMY CLIFF
VIRGIN SLEEP
MODE'S MODE
WYNDER K. FROGG
SPOOKY TOOTH
TYRANNOSAURUS REX
ROY ORBISON
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WHAT TO DO WITH 300 MICE FOUND ON SUTTON COMMON...

ARE you ready for this? Little-known singer Glo Macari, who features live mice in her stage act, collected 300 mice from the RSPCA this week.

They had been found in crates on Sutton Common. Said a Glo Macari spokesman: "She normally uses 25 live mice on stage. They crawl all over her while she's standing up, and over her thighs when she's sitting down." Readers are invited to send in their comments, on postcards, please. Your Raver is speechless.



The RAVER'S weekly tonic

The Moody Blues' American tour debut at the Kennedy Centre, Minneapolis was cancelled when their equipment was delayed by customs. Senator Edward Kennedy intervened, but was unable to help.

MANGER

Said a big-wig to Ronnie Scott: "Call me a cab." "Okay," said Ronnie. "You're a cab..." Guess who's got a private manger backstage at Hammersmith Odeon?

Carl Palmer's drumming with the Crazy World becomes more and more beautiful.

Joe Harriott had his alto pinched in Italy. The police couldn't help but the Mafia promised to look into the matter. . . . Georgie Fame dug Dizzy at Hammersmith. . . . London Transport excelled themselves on Sunday stranding jazz fans in darkest Hammersmith. No late tube trains were run, and hundreds had to walk into town. No buses or taxis available either. Passengers waited half an hour at Hammersmith station before being told the last Piccadilly line train had gone.

Joe Williams sitting in with Ruby and Red at



'With a little help from my friends,' John Lennon after his London court appearance



NEIL INNES: 'single just paves the way'

MISERABLE NEVER!

AN OLD showbiz saying goes: "True comedians are always a miserable lot of bleeders off stage." There's another old showbiz saying something extremely vulgar about chorus girls, but we can't go into that.

And it just goes to show how wrong these old showbiz sayings are anyway, because Britain's most zany combo, the much loved Bonzo Dog Doo Dah Band, while they may become a trifle piqued by the pressures and hectic pace of their madcap existence, are never miserable.

Foul tempered, violent and insolent, but never miserable. Disorderly, rapacious, rash and rascally, headstrong, foolhardy, venturesome, daring, indiscreet and prone to rave in violent, high-sounding language, but NEVER miserable. One might as well call the Bonzos a "zany combo."

They have been called practically everything else in desperate attempts to describe their unique presence in the scheme of things. The latest billing, says multi-instrumentalist and bomb-throwing Lunatic Roger Spear, was "Britain's craziest trad band. So we played 'Whispering', really badly and the audience said: 'They ARE Britain's craziest trad band!'"

So what are the Bonzos? They are a team of friends in endless pursuit of normality, in which they find the greatest abnormality and greatest humour.

They are paradoxical, even to themselves. Certain aspects of their activities they would like taken seriously. Yet being iconoclastic and anarchic are their forte. Art and good taste are their ideals, but they find vulgarity and seeming inanity an invigorating draught.

It is because audiences instinctively know the Bonzos are working hard for them, and really mean everything they perpetrate, either in a posh Northern night club or at a students' ball, which ensures their success.

It is nearly a year since their first album "Gorilla" and in a few weeks their long awaited follow-up is due for release. Their current single is "I'm The Urban Spaceman."

Roger and pianist Neil Innes descended on Fleet Street in a gaily-lit egg palace where the normal activities of frying, toasting and burning were disrupted by Bonzo shouts and MM guffaws.

MAD? YES!

"Holiday? No, just a lack of work," said Roger, explaining their week off, and lying into the bargain.

"We would have had nervous breakdowns if we hadn't taken time off. We're repairing bits of our bodies. We've all got teeth disorders because we play each others' instruments, and live in such close proximity."

How now with the single? Neil: "It's doing well. I don't know if we should have put 'Canyons Of Your Mind' on the A side. The only people who will know what we are doing will be those who have seen us. The singles just pave the way for the LP."

"A lot of people think 'Spaceman' is to do with drugs which is a shame. It's since Frank Zappa said something about 'speed freaks' in Blind Date. 'Spaceman' was supposed to be another pop group going philosophic. We're the young generation — and we've got something to say. I don't think any pop record is worth serious analysis."

Roger: "It's just a record. We've got an idea for an opera next. Somebody who heard us said it sounded like a load of students doing a revue, so we dropped it for a while. But it'll be sketches and muck, and we'd like to do it on an LP, as a Brain Opera."

"The next album will be called 'Doughnut In Grannie's Greenhouse!' We were thinking of calling it 'Rebel Trouser.'"

The Bonzos want to move out of cabaret and into the theatre, and perhaps use a backing group to give them more mobility and freedom.

They say they'd love to use the Mike Sammes Singers ("singing about frying pans") or Geno Washington and the NDO. They'd like to use Eric Clapton on banjo ("serves him right for being so good on guitar").

As long as the ideas keep flowing the nation can be assured of a major mirth-provoking force, as vital to the well-being of the people as the Trades Union or National Health Service. — CHRIS WELCH

Ronnie's . . . Peter Frampton went to see Girl On A Motorcycle, didn't like it, then found his Mini taken away by the police. And it was raining.

Hilarious posters being issued by London Transport — "London never sleeps." They're all busy walking home. . . .

FIBRE

Simon Nicol of Fairport Convention was given a jigsaw, two pounds of bulb fibre, and a kiddies dust pan and brush on his 18th birthday. . . . Nice, friendly people at Wood Green Jazz Club. Watch out for the Chicken Shack there next Tuesday.

Overheard in the BBC TV canteen: "I saw Cliff Richard in 'The Avenue' last week." "What was he selling, War Cry?"

Acid-tongued Who manager Kit Lambert, watching girls stealing his champagne at the Lyceum: "They imagine by a display of industry they will escape detection, or re-proof." Another champers pilferer who claimed: "I'm with the Who" also received short shrift.

Jack Higgins, 48 last Friday . . . Alan Price amazed jazz buffs by sitting in with Humph's band at Kensington Hotel. . . . Country blues singer Ian

Anderson fed up at confusion with Jethro Tull's Ian Anderson . . . Gerry Muligan, Ruby Braff and Red Norvo made a great front-line at Pan American's reception for Jazz Expo at Ronnie's. . . . One thing about Norman Granz, he didn't play piano. . . . Georgia's Brown's Dusty Springfield take-off hilarious on BBC2. . . . Harold Davison office burgled — thieves believed to have taken Jack Higgins' frankincense and myrrh.

Nice to see Dizzy Reece blowing "Manteca" with Dizzy. . . . Drummer Frank Severino has patented a new drum design, made from fibreglass, metal alloys or wood, which can be taken apart and packed inside each other. Shelly Manne is offering financial backing.

Eddie Condon saddened by recent deaths of so many jazz greats, but quips: "Why them? I had a deal with those undertakers. Matter of fact, I think I've still got a bill due from them."

BALLOONS

Don't the Nice really need a guitarist. . . . Joe Cocker is a nice bloke. . . . Formation of new Whoopee Party Group. Members wear top hats and tails, drink champagne exclusively, carry balloons and squeakers at all times, and sip tea with down-and-outs in Covent Garden at 5 am.

MM's own anarchist, Bob Houston, says his instructions for the Big Riot are to "take and hold Raymond's

DRUMMERS ARE UNITED!

DRUMMERS are highly gregarious and there is nothing they like more than meeting other drummers and talking about the toil and trouble of making sticks and drums co-operate. So the formation of a British Drummers' Association is a fairly logical development.

The ground work for a whole chain of "drummers covens" across the country is being done by Ivor Arbiter, of Dallas Arbiter Ltd, who distribute Ludwig Drums in Britain and make Carlton percussion instruments.

The inaugural meeting of the Association was held in London recently, and a committee formed including Kenny Clare, Tony Oxley, George Fierstone, James Blades, Don Brady, Eric George, Brian Bennett, Joe Hadson, Cyril Holdsworth, Max Abrams and Frank King. Ivor explained to the MM this week that the idea came from the formation forty years

ago of the National Association of Rudimental Drummers by Ludwig in America. . . . NARD is really a sort of higher echelon of percussionists and you have to be able to play 13 of the 26 rudiments to get in. They are tested by other members who can play them. . . . "In this country today there is a lot of controversy regarding rudiments as far as playing in a band is concerned, so we could not go ahead on NARD principles and we also want to attract as many young players as possible, so they can get material on rudiments and adapt them to modern playing." . . . Membership will probably cost about ten shillings a year, and in view of the enthusiasm of most drummers from pop and blues to dance band and jazz players, the British Association is expected to expand rapidly. — CHRIS WELCH.

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FOR JAZZ EXPO SPECIAL AND CAUGHT IN THE ACT, PLEASE TURN TO PAGE 12.

ENGELBERT HUMPERDINCK

a name being sold to America

ENGELBERT HUMPERDINCK spent so much time barnstorming around America last week, his name was almost on the election hustings. But Engel wasn't chasing political honours — just getting his unusual and esoteric name known to the great American public.

I caught up with him in Hollywood, a few hours after he'd flown in from New York. He arrived at 4 am, but at 11 am, he was up and preparing to drive to a nearby TV studios.

"The trip's been really hectic so far, but I'm very pleased with the way it's turned out. I'm doing a television show a day for eight days which has meant hopping from plane to plane. I've still got a few shows to do and already I've clocked up 18,000 miles in the air," said Engel in his suite at Hollywood's Continental Hotel.

In the States, he's been pushing his new single "Les Bicyclettes De Belsize," currently high in the Top 10 at home, but he's also been singing a few other songs. "It's working, too, because the stations all over the country are playing the record like mad and it looks as though it'll be a hit here, too. And I've got three albums in the best sellers here, too."

The Americans are reacting to Engelbert and his name in the same way as people did here when "Release Me" happened for him. "They are amused at first, but they remember it. And if they like what you do, they are very warm and loyal," said Engel.

His trip is a promotional prelude to an American

by alan walsh

season, probably in Las Vegas, and Engel finds the pace Stateside a little too fast for him at present. "It does throw me a little I must admit, but I think I'd get used to it on a longer trip.

"I feel more confident now about doing a season here. I've managed to get about a little and see other artists' shows. I've been watching people like Tony Bennett, Sergio Mendes, Jose Feliciano and Bobby Darin and seeing how they work to an American audience and I think I feel I could handle it.

"I went to Las Vegas over the weekend to have a look at the place and that's where I saw Darin.

"He was too much... a terrific performer, better than I ever expected."

When I spoke to him, Engelbert had already completed about half of his schedule, which included appearances on the Dick Cavitz and Johnny Douglas Shows. That day, he was doing the Steve Allen Show and he still had the Donald O'Connor and Joey Bishop Shows unticked on this whirlwind itinerary.

By the time he left (he was due back in Britain on Monday), almost all America's 180 million people will have seen the singer on their television screens.

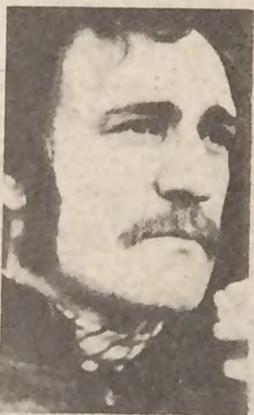


ENGELBERT: hectic

"The trip has done me the world of good, both from the professional point of view and for my own morale," said Engel. And then inquired: "Any news of home?" I told him the record was high in the Top 10 and he was knocked out and said he was looking forward to returning and opening at London's Talk of the Town — an important milestone in his career.

"I don't know exactly what I'll be doing at the Talk until I get back to rehearsals, but I'd like to do something different, as well as the hits. But it will all have to be sorted out next week."

Was he nervous? "You know me," he said, "I'm always nervous..."



HARRIS: perspective

RICHARD HARRIS: a plea for peace

RICHARD HARRIS' next single, "The Yard Goes On," released on November 1 and the title track of his second album, is a song of peace.

It has a chorus based on a speech by the late Robert Kennedy and an introduction in Latin which, translated, says "Out of the depths I cry unto Thee, O Lord, give us peace."

The song deals with the thoughts of a young soldier in Vietnam and is written by Jim Webb. Asked if he felt it was right commercialising a subject like the Vietnam war, Harris replies, "If it can influence people and if it can be commercialised then it's right."

It could well be that this moving, lyrical appeal for peace could be the big follow up that Harris needs after the gold-disc winning "McArthur

tony wilson confronts the turbulent actor/singer

Park." A second single "Didn't We" failed to have the same success but the release of "Yard" could prove to be timely.

To some people a song of peace may not be in character with Harris who has left a trail of punch-ups behind him. But Harris is Irish and endowed with that nationality's native quick temper. He has also been the victim of the vulnerability that public figures

with a fighting reputation get saddled with.

Certainly the impression one gets is that this is a man who is very much in love with life. He readily admits to enjoying the good things and generally living it up at the same time but there seems to have been a maturing of outlook on life.

Acknowledged as one of the top British film actors with films such as "This Sporting Life," "Camelot" (which was the

start of the Harris singing career), "The Bible," "Mutiny On The Bounty" and "Hawaii" to his credit, Harris has now joined the upper echelon of recording artists to have gold discs to their credit.

All this has meant that Richard Harris is now a wealthy man, as his garden flat in Belgravia reflects, being tastefully furnished with antique pieces.

"But I keep a certain perspective of all that," says

Richard. "That's why I go back to Ireland. I've got a gold disc and all that but they don't give a damn there. Anyway one of the biggest dangers is getting bogged down with possessions."

Musically, the team of Harris and Webb is one of the most successful in recent months. The two got together a couple of years back when Richard got involved in a benefit for a California theatre.

Richard wanted music in the show, which he was putting together, and through singer Johnny Rivers met Jim Webb. They became friends and then came the offer to Richard to do an album of music from "Camelot." Says Richard, "People didn't know who Jim was, but I said that if I didn't have him doing it, I wouldn't do it at all."

Richard's acting talent has stood him in good stead as a singer in interpreting Jim's songs. "He writes dramatically. The stuff he writes for me is very dramatic. It gives me a chance to express myself very much better."

The vital organs

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

But to make yourself heard in the pop world right now you need something more.

The electronic organ has become vital. There are various reasons.

Harpisichords and Fijian log drums might sound different but they're a bit limited and difficult to heave around to dates.

But the two Farfisa models shown here, the F.A.S.T. 5—and on the right the F.A.S.T. 3—are completely portable.

And the F.A.S.T. 5 comes with a special leatherette carrying case. (F.A.S.T.—Farfisa All Silicone Transistor—new and entirely dependable.)

More importantly, an organ is versatile.

There aren't many instruments that will produce flute, strings, clarinet, percussion, oboe and trumpet. These two Farfisa models do all quite admirably.

And it's cheaper than hiring the Philharmonic.

Another thing, the SOUND of an organ is vital.

It can be at one minute throbbing and driving. The next, shrill and soaring. Or crashing and dramatic. It's moods are infinite.

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

Its three units—amplifier, extension speaker and Sound Sphere (Leslie) cabinet can be placed at random for wide diffusion, or in column fashion for high sound concentration.

The Farfisa F.A.S.T. series is right for you. After all, if you are going to buy something as important as an organ, you want to get a good one. That's vital too.

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CONVENTION

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

KEEPING THE BRITISH FLAG FLYING . . .

DETROIT, Michigan: We flew out of England for Los Angeles on September 3 and just before we left I had a call from Canned Heat who had just arrived in London.

Our handwagon and road manager were transferred to their aggregation and when we are in L-A we use the Canned Heat handwagon.

After settling in the sunshine for a couple of days we made our first appearance at the Shrine Auditorium which turned out to be a gigantic smash hit—which did a lot for my musicians' morale and got us off to a good start.

On the bill with us was Junior Wells who, unfortunately, seems to be playing in a soul bag and didn't get around to playing much blues harmonica, or blues material, which seems to be a common trait with most of the Negro blues performers.

The following week we drove up to San Francisco and did three nights at the Avalon Ballroom. Again box office records were broken on all three nights. Musically, I would sooner forget it ever happened. The equipment supplied to us was below par and, aside from that, we played badly—somehow just couldn't get it together.

Our next engagement was at a small club called the



JOHN MAYALL REPORTS HIS AMERICAN TOUR

Golden Bear in Huntingdon Beach which lies 30 miles south of the centre of Los Angeles. This was reasonably successful though it does seem strange playing residencies in clubs when all English work is in the form of the one-night stand.

Our final engagement on the West Coast should have

been a return to the Shrine, but the promoters lost a fortune the previous weekend putting on a Festival of American Music which wasn't attended by sufficient quantities of the American Public, and so we were booked to play another club in South Los Angeles called The Bank.

Despite short notice we were pleased to notch up another success. I played on a recording session with Shakey Jake, the blues singer-harmonica player, who has recently moved to the West Coast from Chicago. He has a good guitarist with him called Luther Johnson.

Mick Taylor, my guitarist, recorded with Sunnyland Slim and we also attended a Muddy Waters recording session.

I stayed with Frank Zappa for a while during our four weeks in Los Angeles and witnessed the chaos of moving house. He and the Mothers left for their European tour about the same time we flew to Chicago.

This was my first time there and the city seemed very much larger than I'd imagined. I called on Magic Sam at his home on the West Side and enjoyed a pleasant afternoon.

I was amazed and disgusted with the run-down property of the Negro ghetto, which is what the South and West Sides are. Sam was working in a little bar with his four-



JOHN LEE HOOKER singer and guitarist from Mississippi, is back in Britain and appearing tonight (Thursday) in the American Folk Blues Festival '68 at London's Hammer-smith Odeon. The blues troupe, which includes Jimmy Reed, Big Joe Williams, T-Bone Walker, Curtis Jones and the Eddie Taylor Blues Band, then moves out on tour to Manchester (26), Leicester (27), Birmingham (28), Bristol (29), Croydon (30), Sheffield (November 1) and Newcastle (3).

Born John Lee Hooker in the Clarksdale area on August 22, 1917, he grew up with four sisters and six

brothers. One brother became a minister, and John Lee got his early training in gospel groups. He started on guitar in his middle teens, receiving some tuition from Will Moore. At the age of 21 he left home for Knoxville, Tennessee, then moved to Detroit around '41. He has lived there ever since, working in various jobs before entering the music business. In that year he appeared at the City Auditorium in Atlanta, his first important date—

also sang on TV. His highly individual style of singing and playing—cited but untutored, full of beat and carrying

overtone of menacing humour—made a powerful impact with the release of such singles as "Boogie Chillun," "Hoogie Boogie" and "Whistlin' and Moanin' Blues." In addition to the dramatic, down-home vocal delivery, Hooker scored (and still scores) with simple but effective amplified guitar parts and a penchant for rhythmic heel-tapping. He made his British debut late in '62, in a Manchester blues concert sponsored by the Melody Maker (T-Bone was on the same bill), and has returned to tour three or four times since then. Many of his albums are available on a variety of labels.

MEN WHO MAKE THE BLUES

BY MAX JONES

piece group playing great modern blues. A couple of miles away Otis Rush was playing in another neighbourhood bar—is it any wonder that Negro blues talent is unrecognized by the large American public?

We played Friday, Saturday and Sunday on the North Side at a place called the Electric Theatre and were well received.

After Friday gig ended at 1 am, Magic Sam's brother-in-law got me in his car to rush over to Sam's club. But on the way we were pulled over by the police for having a faulty car with no exhaust silencer, exceeding the speed limit, having a Mississippi driving licence not valid in the State of Illinois. And the cop who had us pull over panicked like mad when he saw me wearing a gunbelt. As you know, I wear it on stage and it contains all my harmonicas only—nothing offensive.

But the cop assumed that I was a long-haired hippie wearing a gun and he had us out in seconds, holding us at gunpoint while he rang for reinforcement. Five squad cars roared up and we were thoroughly investigated and gradually the facts were related. They became less hostile and finally let us go.

Last week we played very successfully at the Scene Club in Milwaukee, Wisconsin, about 100 miles north of Chicago. This club has a great sound and musically it was the best gig. The audience there for the blues was comparatively small but were more than appreciative.

Then came the current trip to Detroit and I find myself in trouble. The promoter of the Grande Ballroom here didn't supply us with equipment and we refused to play. Unfortunately he still went ahead and let the public in and we were forced to go on and play with extremely makeshift amplifiers and equipment to appease the 1,500 people who were on the brink of riot at the suggestion that we wouldn't be appearing.

Tonight I don't know whether we will be playing or not. So I must leave you in suspense.

One thing is sure though. If we don't appear tonight, the Detroit blues fans won't be too deprived of good blues as the Cream are doing a concert in town tonight, it will all be happening with Eric instead.

The British Blues flag is still flying the highest over here in the States.

THE SINGING, TALKING DRINKING CHAMPION JACK

Jack Dupree makes his usual highly distinctive vocal and piano sounds on **WHEN YOU FEEL THE FEELING YOU WAS FEELING** (Blue Horizon 7-63206). In addition, he reminisces, comments, introduces his numbers and ad-libs asides in typically picturesque language; demonstrates a few Indian dance rhythms on drums; sings a bit of patois; even takes a drink.

So far so good, and such slow blues as "Milk Cow" and "Dupree," with their heavy, ringing, sad-sounding piano accompaniments, are effective and well-integrated performances. But what makes the album particularly noteworthy is the group blend arrived at on the second side.

Duster Bennett (harmonica), Paul Kossoff (gtr), Stuart Brooks (bass) and Simon Kirke (drs) work closely with Champion Jack on "Income Tax," a blues tune going straight back to Leroy Carr, and "My Home's In Hell."

On "Racehorse Called Mae" and "Roll On" there is no harp, plenty of beat; "I've Been Mistreated," a trouble blues, has mean guitar by Stan Webb; and "Street Walking Woman" has Christopher Turner's harmonica supporting the Champ.

A good collaboration this, and one of Dupree's best since "Blues from the Gutter." — M.J.

Otis Smokey Smothers has a powerful, shouting voice with a hardline sound about it. But on **THE DRIVING BLUES OF SMOKEY SMOTHERS** (Polydor 623 239) a certain monotony creeps in before the album comes to an end.

Smokey's accompanists, Fred Jordan and Freddy King, Sonny Thompson and Philip Paul show little variation and song resignedly follows song. That groovy voice deserves a better setting.

Includes "I Can't Judge Nobody," "You're Gonna Be Sorry," "Smokey's Lovesick Blues," and "Midnight And Day." — J.H.

Curtis Jones, Texas-born piano player and singer, is well known in many European countries but he has been somewhat strangely neglected by record companies, in view of the blues boom. Jones visited Britain some five years ago, and made an album while he was here.

Blue Horizon Records have caught him in good form on (7-63207) which they say with justification is more than overdue because Curtis is "an artist of some considerable importance, remaining one of the few Texas blues pianists still working regularly at his trade." On this LP, made in London on



DUPREE: one of his best

BLUES RECORDS

July 2 last, he sings nine pretty well varied numbers in his Texas boogie on "Dryburgh Texas boogie on "Dayburgh Drive," and talks about his early life on a track titled

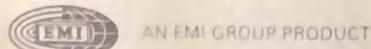
"Born In Naples, Texas." On six of the songs he is accompanied by his own sometimes loose piano, Dougie Wright's drums and Brian Brocklehurst's bass. Everyone sounds in accord, and Brian unleashes some very fancy picking on the slower "Please Believe Me." Then, on three tracks (including an excellent "Morocco Blues"), he works to his own guitar, here favouring a lazier, more casual vocal approach which gives the songs a good traditional flavour.

Interesting, too, to notice traces of early Lonnie Johnson in the attack and chording of his guitar accompaniment. Not a great record, perhaps, but a useful addition to the library of an artist now touring Britain with the Blues Festival.—M.J.



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MEET THE LOUDEST GROUP IN THE WORLD

BLUE Cheer have been called the world's loudest group. This American trio first hit the American chart headlines some months ago with their version of the old Eddie Cochran hit, "Summertime Blues" and followed this up with a successful album, "Vincibus Eruptus."

Last week the group arrived in London for personal appearances and radio and television dates to help promote their new single, "Feathers From Your Tree" and their second album, "Outside Inside."

Since they cut the albums and the single they have had a group change. Guitarist Randy Holden has joined bass guitarist Dickie Peterson and drummer Paul Whaley, replacing Leigh Stephens, and has been with the group for three weeks.

Did Blue Cheer agree with their being titled the world's loudest group? "Yes," replied Dickie. "We definitely like volume."

Randy enlarged on the point. "We're working on cleaner, louder music. The cleaner and louder the better. There's clean distortion as opposed to dirty distortion."

Said Dickie: "When there is a loud part to a song, we really play so the loudness is effective." Randy added that they were still working on control of the volume.

The group have played at Blaises, Middle Earth at the Roundhouse and Richmond and panned at Notting Hill Gate. Dick and Randy thought that the audiences they had played too were reserved. When they play in the States audience reaction tends to be a little more demonstrative. Said Dickie: "We usually expect to hear lots of applause from people. I suppose it was loud for the club (Blaises) but we don't usually play in clubs as small as that. We usually play in large halls. We didn't use all our equipment though."

Randy before joining Blue Cheer played with groups including The Other Half and the Sons Of Adam. "I played with Sons of Adam for about five years and I left the Other Half about a year and a half ago. I wasted years on a money trip and then realised what I was doing and stopped," said Randy. "This group's been the best experience yet, really. It's getting into a really creative trip."

Blue Cheer are one of the biggest groups on the American West Coast and they regularly play venues such as the Fillmore and the Avalon. They depend a good deal on audience reaction for their communication.

"In order to make really aped communication with the audience you can only give back what they give to you," said Dickie. "When we play different audiences we receive in a different way."

The group's first two albums haven't pleased them too much. Consequently they will be much more involved in the mixing and production of their recordings in future. Blue Cheer are planning to record a new single and part of their third album at Olympic Studios.

Blue Cheer have been impressed by the British scene and Dickie said, "The scene here is much more realistic. It's not all plastic neon signs in the sky. It's much more creative."

"There is also much more appreciation for the individual musician. Musicians in the bands seem to appreciate each other which is a good thing."

Randy commented, "Here it's more interesting, really heavy, like Mozart, the musicians are that serious."

"We've heard most of the British groups who have been over to the States. They're from a whole different scene. We're thinking of moving over here."



DICKIE PETERSON

THE first sign of affluence — a sleek, mustard-coloured Alfa-Romeo — was standing in the courtyard of the Kensington mews house.

It was further emphasised by the expensive furnishing and tasteful decor of the house and by the abundance of Aids to the Good Life. Like cameras, tape recorders, a "miniature" portable TV, a well-stocked library and two oil paintings. One, a wall-sized original of Joan of Arc.

"I bought that up North — it's signed with the artist's name," says Tony Hicks with some pride.

Without any affectation, he also revealed he owned the freehold of the house, which, to anyone who knows the value of property in the Debrett-studded borough, is sufficient indication that the Hollies are about as unlikely to call on National Assistance as Charles Clore.

As one of Britain's longest-established and most successful pop groups, their talent goes without question. What is, perhaps, slightly surprising is their apparently schizophrenic approach to the business of making records.

For their singles are undeniably aimed at the "pop" market. And in this respect, they have chalked up a remarkably consistent string of hits. Yet their LPs are often experimental and musically highly stimulating. Designed, it would seem, to appeal to far more discerning listeners. But these, too, find equal acceptance.

How come that the Hollies are seemingly able to go into two such diametrically opposed directions? Does this dual musical policy indicate any "differences" in the Hollies camp?

For example, it is known that Graham Nash tends to favour musical experimentation. Was he an "odd man out" when it came to making singles?

"Not really," says Hicks.

HOW THE HOLLIES LEAD THEIR DOUBLE LIVES

BY LAURIE HENSHAW

"Probably more than any one like all of us, he has a keen of us, he tends to move into the more advanced type of things. But then, Graham changes his mind a couple of times a day on policy. But, feeling for what is commercial. He knows what will sell."

"And you don't work together for as long as we have done without achieving a harmonious relationship in all matters."

Socially

"There was a time, for instance, when we didn't mix much socially. And the fact that two members of the group are married (Graham, and Allan Clarke) sometimes caused arguments. Like when the boys said maybe a rehearsal interfered with their domestic commitments. But we've all grown up since those days."

"Basically, the business of our singles and LPs is a very strange situation. And it's one we just have to live with. "These days, you can't really make LPs of pop songs."



TONY HICKS: 'we've all grown up'

may have a hit with an original song then, because of this, try to follow up with a succession of originals. This has killed more groups than I care to mention.

"Then, a group has a hit record and is immediately rushed out on stage appearances. This can be a big mistake if they're not ready for it."

"Success doesn't lie in making records alone. You must have a good stage act. If you put on a bad show, it catches up with you eventually."

"We've always aimed to put on a good stage act, though we don't consciously plan it. What we do is spontaneous. Same with recordings."

"At the most, we make four or five takes—if it goes over that, no one wants it. One of our best singles was 'Bus Stop'. That was done in one take. We went straight into the studio and did it."

"Fortunately, we've always been able to communicate with an audience. When we do a stage show, we do very few numbers. Really there's more chatting. We feel it's more important."

"I saw Julie Driscoll with Brian Auger at the Revolution the other night. Now Julie has fantastic visual appeal. I think she's beautiful. And Brian and his boys are fantastic musicians and they deservedly got a great reception."

"Yet I felt something was missing in the contact with their audience. But perhaps Julie and Brian have got to be on a higher level—not really go down to an audience and joke. Maybe that wouldn't be right for their image."

"For what the Stones do, they're great. But no other group could get away with it. Basically, it's rubbish — the sound that comes out. It's not good. But when they go to see the Stones, people know what they want."

"And some of their earlier records were so rough—which is what they wanted, but is not what I like."

Creates

"Now Terry Reid is great. He moves well and looks good. He's just a winner. I remember him first when we were on two raving tours with Paul Jones two years ago. Terry was singing with Peter Jay and the Jaywalkers."

"Very few groups and solo performers put on a good act. Terry's the one I'd put my money on. He creates a really warm atmosphere. So does Andy Fairweather-Low. I don't know what it is, but something comes over. He's great."

"We like appearing on stage, and intend to do more appearances in Britain. There's a vast area that is untapped. The universities, for instance."

"We have been flying all over the place from country to country. Not that I don't enjoy flying. In fact, I'm learning to fly. It's much simpler than you'd think."

As simple, perhaps, as the ease with which the Hollies keep on turning out hits. Trouble is, so few groups have found the secret of the same formula.

Mistake

Tony Hicks gives a final clue. "It's a mistake to rush out too many records. Though there is a temptation to do this—especially in America where, if you've had several hits, there's an immediate demand for more releases."

"This is where we have tremendous respect for Manfred Mann. They never rush anything out. They wait until they come up with something good."

"We have big hopes for our new single. We think it's one of our best."

DELLA REESE AND HER MEAN UNCLE

DELLA REESE, halfway through her stint as special guest artist on the Tom Jones tour, rested in London on Monday and looked forward to a short break from travelling.

She spoke to me about the tour, which has whipped her around between Glasgow, Leicester, Liverpool, Dublin, Belfast, Blackpool and London, and said she had enjoyed it so far with reservations.

"I've no reservations about the audiences. This is my first tour in Britain, and the people have been great. They've received me very warmly and I know it was right for me to come and do this tour."

"I believe it will be beneficial to me for the future, in that people will know my name that much better, and know what I do. That's very good for next time I come over."

"Socially, I haven't enjoyed it so much because, well, I guess it's a bit strange to me,



DELLA: 'great people'

this being my first tour here." How, I asked, had she been getting on with fellow belter Tom Jones? "Several columnists have asked me that," she said, "and I have to answer that I just don't know him. We haven't socialised at all. I haven't had a drink with him. Not even a cup of coffee together. So I really don't know him."

Della sings a varied programme in the show, taking in show tunes like "Cabaret" and "On A Clear Day" and modern popular songs like the Mama's and Papa's "Monday, Monday" and Paul Simon's "Red Rubber Ball."

She enlarged on the subject of her repertoire. "On the floor I do what I want to do, and I like all kinds of music — gospel, which was my first love, blues, ballads, lullabies, pop songs, show tunes, jazz tunes, bar-room standards, you name it."

"Over here, I've had spasmodic requests for different songs that I've done in the past, but I haven't included them in my act. I only added one number here; that was 'Bill Bailey.' When they stood up in groups demanding it, I decided to do it."

"And, of course, I sing 'It Was A Very Good Year,' which is my latest EMI release over here. I made it three years ago, but it's just out here and audiences are getting to know it. It's received a little better each time I do it."

Della has always had a taste for drama and musical comedy, and this year she has moved a little closer to this particular ambition.

"Yes," she said with pride. "I have my first dramatic part in the Mod Squad on TV. It's out in the States. I'd like to do some more acting but I'd never stop singing."

She changed the conversation to the subject of clubs and rooms, and said that naturally she'd love to appear in one of our top night spots. I wondered what the chances were. She shrugged statuasquely.

"There's so much trouble with money. I make... what? Twelve thousand a week, and they offer me three. I'd like to accept but only Sam would get paid. Notice I don't say 'Uncle.' I never had an uncle as mean as that." — MAX JONES.

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THE FIRST TIME I heard Charlie Parker was in a bedroom in a council house in Glasgow. The record was "K.C. Blues" and despite a strong streak of teenage dogmatism fertilised by having recently devoured Rudi Blesh's *Shining Trumpets*—right down to the "jazz cannot be played on the saxophone" bit—I can honestly say that my appreciation of music, jazz especially, and the world in general, were never the same again.

My experience on hearing the great altoist was far from being unique. Virtually everyone I know who has more than a passing interest in jazz took it the same way.

GENIUS

More than thirteen years after his death, Parker's influence on the music which provided the outlet for the genius of this ill-starred man, is still intense. Everybody, from the mouldiest of figs to the lad clutching the latest Albert Ayler import, acknowledges that Parker, along with Louis Armstrong, took jazz to heights of expression and ecstasy which other musicians could only guess at.

But was the omnipotence of Parker—and he really was supreme as the inspiration and influence of the generation of musicians who learned their profession in the decade between 1945 and his death in March, 1955—really a good thing for the progress and development of jazz?

Although Parker was dead before I ever heard a note of his music, his was still considered the only true path for others to follow, and until Ornette Coleman found his way into the recording studios in 1958 no one dared suggest that there might be another way open to jazz musicians than ploughing the furrow that Parker, Gillespie, Monk and Bud Powell had opened up so rewardingly in the Forties.

TYRANNY

To understand the unintentional tyranny that Parker had imposed on all but the most brilliant of his contemporaries, it is necessary to appreciate that the altoist's command of what is known as "running the changes" (that is, constructing a melodic line which conforms to the sequence of the chord structure of the tune being used for improvisation) was phenomenal.

The more complex the chord structure becomes, the harder it is for the soloist to concentrate on fashioning a valid solo statement rather than merely ensuring that he plays the "right" notes.

For Parker, this exercise held no fears. He did it better than any other jazzman, past or present, and set standards in this style which will probably never be surpassed.



Second Opinion Charlie Parker



BOB HOUSTON opens this great new Melody Maker series which reconsiders the reputations of the great jazz masters in retrospect. The first is a *Second Opinion of Charlie Parker*, unquestionably one of the greatest jazzmen of all time. But just how great?

But by being such a colossus, Parker virtually deprived all other jazzmen of freedom of expression if not freedom of speech.

Everybody who played jazz, be it on guitar or mellophone, was playing it by the rules that Parker laid down. And they did it unquestionably, with one or two minor exceptions.

It was pianist Lennie Tristano who said: "If Charlie Parker wanted to invoke plagiarism laws, he could sue almost everybody who's made a record in the last ten years." And although it was profound respect which prompted Tristano's remark, Parker's infallibility as a jazzman blinded a generation to one of the basics of jazz—expression of the self through music.

When Parker died, drummer Max Roach who had been a longtime colleague, commented: "Bird was kind of like the sun, giving off the energy we drew from him..." And when the sun was extinguished, only then did jazzmen look for another source of energy.

But despite the achievements of "Parker's Mood," "K.C. Blues," "Now's The Time" and "Billie's Bounce," if

Parker had lived beyond his mere 35 years would he have been content to work on in the same framework?

The majority of his recorded work was made within the context of the standard bop quintet—alto saxophone, trumpet, piano, bass and drums; when the protagonists were of the standard of Dizzy Gillespie and Bud Powell, say, this line-up was beyond the restrictions which lesser men might, and often did, succumb to.

INSPIRED

Lennie Tristano reported to Robert Reisner in the book *Bird: The Legend of Charlie Parker*: "In 1949 Bird told me he had said as much as he could in this particular idiom. He wanted to develop something else in the way of playing or another style. He was tired of playing the same ideas. His music had become stylised. He, of course, played it better than anyone else. In his great moments it was still fresh. It had to be inspired. I don't think he had this inspiration often after a time. It was a question of saying what had already been said."

Impresario Norman Granz signed Parker to an exclusive contract in 1948 and tried to urge the great altoist to fresher inspiration by confronting him with Latin American orchestras, string sections, vocal groups and his Jazz At The Phil jam sessions, but there is abundant evidence that Parker was slowly being strangled, artistically, in his musical environment.

He was proud of his knowledge of contemporary Western music, and once pleaded with composer Edgar Varese: "Take me as you would a baby and teach me music... I'll be your servant. I'm a good cook, I'll cook for you."

RECOGNITION

He felt that his greatest work was done with a string section. Posterity will show that it wasn't, but Parker sincerely strove for recognition as an artist in a country, the United States, where third-rate "classical" composers get grants and the Charlie Parkers are allowed to kill themselves with drugs.

Although Parker himself may have felt that the seam was worked out, others didn't and still don't. It was not until the appearance of Ornette Coleman that the "playing the changes" school of thought was challenged.

But the legacy which Parker bequeathed to jazz is beyond dispute. He probably was even greater than we all thought. At his best, and remember that very rarely—if ever—did he record in circumstances which were perfect, his music soared above all technical considerations and arguments.

When he died, the New York hippies (who were a different proposition from the Sixties version) scrawled "Bird lives!" on the walls of the New York subway.

TREASURE

The substance and beauty of Parker's music is one of the greatest treasures in the reckless, headlong development of jazz. The pity is that those who followed the great revolutionary subjugated themselves totally to the point where it was only a matter of time before they became reactionaries.

What would he be doing today had he lived? The great hypothetical question still fascinates jazz lovers and musicians, and like most hypothetical matters, will never be settled.

Would he have welcomed the Ornette Colemans, Cecil Taylors, John Coltranes and Albert Aylers? Would he have embraced and applauded the current developments of his greatest protégé Miles Davis?

These questions are all unanswerable although those involved in both sides of the current polemic over avant garde jazz cite the example of Bird to suit their arguments.

But Parker's music, in the long run, was never meant to be argued over. It is there to enjoy—and more people should get on with doing just that.

DAVE HOLLAND WITH MILES

BY LEONARD FEATHER

Honorary soul brother from Wolverhampton



HOLLAND: 'awe-inspiring'

THE OVERNIGHT stardom phenomenon of show-biz legend rarely happens in jazz. Most leaders and sidemen of any consequence pay months or years of dues before reaching any meaningful stature.

The case of Dave Holland is a rare exception. Fresh out of Guildhall School of Music this summer, he was fortunate enough to be accompanying Elaine Delmar one night at Ronnie Scott's Club when Miles Davis, who was vacationing in London, walked in.

Two weeks later the call came from New York. Since late August Holland has been a member of the most famous and respected of all avant garde jazz combos, the Miles Davis Quintet.

Miles was so happy that he

couldn't even put on his surly act for me. "How about that, Dave?" he said backstage during the group's recent concert at the University of California in Los Angeles. "Ain't he a bitch?"

"How long did it take you to decide to hire him?" I asked. "Just that one evening?"

"S—, no man, not even a set. Right after the first tune."

The young confrere of this singular honour was born on October 1, 1946 in Wolverhampton, and was raised on a carefully graduated diet, from ukelele (at four) to guitar, and then to electric bass guitar, which he played in a rock group during his four final school years before switching to bass fiddle in 1964.

"I always wanted to come to America, but I never dreamed it would happen this way," said Holland, a tall youth with a long, golden beard and sideburns and a Midlands accent.

"When I came to London four years ago, I couldn't read music and had to take all kinds of jobs—even worked in a Greek restaurant playing bouzouki. But during those years at the Guildhall School I took up bass, got out of rock, learned a lot about music, and began taking jazz gigs."

"When Miles sent for me, I had only four days to prepare. Luckily I knew most of his music from the records. Right after I got to New York, we opened for 10 days at Count Basie's Club in Harlem."

Despite the winds of polarization blowing uptown, Holland says he has felt no racial draft—"I guess being with Miles has made me an honorary soul brother." Some nights, however, he says it took him a long time to find a taxi to take him back to his flat. The experience of working in a group—as experimental as Davis has been—of constant challenge.

"Miles is incredible. I feel such strength flowing from him—he's the kind of man that comes along once in a generation. It's awe-inspiring, being around him and these other great players—I feel like I've entered an institution of higher learning."

"There's always something new happening. This evening, for instance, when we were

playing 'Paraphernalia,' Tony Williams, the drummer, suddenly took it down to half the usual tempo. It was the first time this had happened and it even took Miles by surprise."

Davis' intuitive ear for talent has not betrayed him. Holland is indeed a phenomenal youngster; his melodic conception is original, his technique exceptional. If certain technicalities can be ironed out, enabling him to stay with the group permanently, it is entirely possible that he will emerge as a talent of lasting and influential value to American jazz.

John Lewis' prediction of two years back, that the centre of gravity of new jazz talent was moving to Europe, is borne out yet again by the case of Dave Holland.

NEXT WEEK



SECOND OPINION ON EARL HINES

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TONY WILSON

starts another new Melody Maker series which surveys the greats of the folk music world, the men and women but for whom folk music as we know it today would just not exist.

THE last thirty years in folk music has established a number of performers in all the facets of the idiom as giants for one reason or another.

The reasons are as varied as the performers. The popular big names are not hard to identify early on but as the folk music revival on both sides of the Atlantic has developed and become more diverse so the number of "giants" has increased.

Perhaps the most important names are those who have successfully bridged the gap between cultures, musical forms, the various sections of the idiom. Perhaps the acid test of the early performers is the weight that they carry today.

URBAN

Among the earliest of all the folk greats who even today have more than a passing relevance to music on a wider front than folk are the Carter Family.

Their music successfully combined the simplicity of country music during the first twenty years of the century with a more urban sophistication, in much the same way that a contemporary of theirs, Jimmy Rodgers, the "Singing Brakeman," helped to popularise his songs and yodelling. There was appeal for those in the Southern States who unconsciously accepted country music as part of their day-to-day lives, and for those elsewhere who discovered it through the rapidly increasing record and radio industries.

It was in 1927 that the Carter, his wife Sarah, and her first cousin, Maybelle — cut their first tracks in Bristol, Tennessee, and today the Carter legend lives on in the form of "Mother" Maybelle, who is still recording with her daughters, Anita, Helen and June (who is Mrs Johnny Cash and who tours Britain with her husband this month).

REVIVAL

The Carters, through their recordings, gave a number of songs, such as "Dixie Darling," "Wildwood Flower," "Engine 143," to the general repertoire of the later folk revival.

Mother Maybelle and her daughters still keep the Carter Family flag flying in country music although it is with the more commercialised material of the Nashville country and western music set-up.

A song that has been recorded often and lends itself easily to the Nashville stylisation is "Good Night Irene," associated with the great Leadbelly, born in 1885 in the Caddo Lake district of North West Louisiana.

Huddie Leadbetter was more folk singer than most Negro artists of the early half of the century who tended strongly towards the blues idiom. He brought prominence to the twelve-string guitar and is acknowledged as one of the instrument's virtuosi.

In 1918, Leadbelly found himself passing through the gates of Shaw State Prison



A rare picture of Leadbelly performing.



Woody Guthrie

Pete Seeger



The original Carter Family in 1929 — Maybelle, A. P. Carter and his wife Sarah.

Farm, Texas, convicted of "murder and assault to kill" and facing a thirty year sentence. On January 25, 1925 he was released. The actual reason has always been shrouded in mystery.

Prior to his first entry into prison, Leadbelly had a short partnership with Blind Lemon Jefferson, with whom he travelled and played, sometimes switching to mandolin.

A number of years later Leadbelly had drunk, fought, whored and played himself through a lot of territory. Then, after having previously appealed and won a release by a song addressed to Governor Pat Neff, the big Negro found himself in prison, again. This time it was the brutally tough Angola Penitentiary, Louisiana which he entered in 1930.

EFFORT

His record there shows that he received lashings for "laziness" and "impudence."

In Angola, Leadbelly was "discovered" by John A. Lomax, who was combing Southern prisons for recording purposes. A joint effort by Leadbelly and Lomax to get the singer out was begun in 1932 when Lomax deposited a recording of Leadbelly on the prison governor's desk.

It was August, 1934, that Governor O. K. Allen granted clemency to Leadbelly and he came to New York as Lomax's chauffeur.

Now Leadbelly came into his own as a performer and

out of him poured songs that he had learnt in prison gangs, and bars throughout his itinerant life.

From 1935 to 1948 he travelled and sang all over including such towns as New York, Hollywood and Paris. There also began the succession of recording sessions that were to be interrupted by a further jail sentence of a year, for assault, in 1939.

Leadbelly, a hard man conditioned by an amoral, rugged way of life, was perhaps fortunate in many ways, particularly in meeting Lomax.

It was fortunate for the folk world too. His legacy of recordings gave "Rock Island Line," "Pick A Bale Of Cotton" and "Bo Weevil" to the skiffle and folk currencies. He died in 1949, of a muscle disease, but his name lives on in song and legend.

Perhaps the saddest part of the whole story of Leadbelly is that despite, in his later years, receiving a certain degree of acknowledgement, it was after his death that his stature and magnitude as a genuine folk artist was recognised.

LEGEND

Another giant, of even greater importance, Woody Guthrie, died just over a year ago. His latter years were spent in hospital suffering from Huntington's Chorea, but by then he was a legend.

A man whose songs rang round the world, poet, music-

PLEASE TURN TO PAGE 20

JAZZ EXPO '68

MM ROUND-UP ON THE JAZZ HAPPENING OF THE YEAR

Diz could do no wrong ...

● Dizzy Gillespie Big Band, Mike Westbrook Band at the Hammersmith Odeon.

I'LL STICK my neck out here and now and say that Dizzy Gillespie's Big Band Reunion is the most exciting large contingent I've heard since Ellington. You can keep Herman, Basie and Rich if I can just grab another handful of the fantastic full-throated sound that set the Hammersmith Odeon rocking on Sunday.

Blowing their lungs out for the first time as a band, Gillespie's men shone from the word "go" on re-vamped Gil Fuller charts from Dizzy's heyday, "Our Middle Ages," as the trumpeter called it. The erratic, exuberant "Things To Come" was just that, a foretaste of an amazing bunch of goodies the trumpeter has been sitting on for years — since 1948 to be exact. This, together with "Ray's Idea," "One Bass Hit" and "Manteca" came slap bang at the audience in what were virtually the original charts with slightly updated voicing. Diz could do no wrong.

"Things" spotted the solo work of Paul Jeffrey, a tenorman who has spent most of his life in recent years with trumpeter Howard McGhee. Jeffrey was really down with it, running here and there in his solo, contemporary but with the good taste of yesteryear also. Many people were pleased when they learnt that Harold Land wasn't making the trip; they needn't have bothered with such a capable replacement around.

Gillespie himself was at the top of his game, coming on strong whenever the occasion demanded it, never coasting as he does so often with his quintet. The Guv'nor trumpeter was a joy to hear, particularly on "Manteca" where he was buoyed up by the full-throated roar of the band which was sparked by the twin baritones of Cecil Payne and Sahib Shihab, the resonant electric bass of Paul West and the roaring bass trombone of Ted Kelly. The band reunited Kelly and Payne with Dizzy and James Moody, all four veterans from the 1948 band.



GILLESPIE ON STAGE AT HAMMERSMITH

Moody, still the most unsung of reedmen though God knows why, had his chance to get into his thing on "Ding-A-Ling," an erotic-lined, funky original penned by the pianist with Gillespie's quintet, Michael Longo. This was played as a small group number with the big band contributions relegated to filling out the theme statements. Diz and Moody dovetailed expertly as only two men who have worked together for years can do.

"Milan Is Love" featured its composer and arranger, Jimmy Owens, on his unique sideways-fingered flugelhorn. Owens, of the pudding-basin haircut and pleasing manner, lived up to his substantial reputation as one of the outstanding young brassmen. His control, taste and just plain good ideas are a joy to hear.

The Mike Westbrook band, who had the unenviable task of opening the concert, did more than merely "acquit themselves well." Westbrook appears, at first hearing, to be a man unable to make up his mind about his direction. He takes his music from the avant garde, from the riffs of "Flying Home" and from out of his own head. The combination, as exemplified by the band's performance of the extended work, "Release" which took up the whole of the first half, makes for an original approach to the world of the big bands. John Surman blew excellently as usual, a tower of strength on the baritone, and Mike Osborne came over surprisingly well on his pure-toned alto solos. It's a tribute to Westbrook's sterling originality that just as many Gillespie sidemen were listening from the wings during his set as his men were to Gillespie's band. After all, the Americans know

where it's at. — VALERIE WILMER

Sunny causes a storm

● Ginger Johnson's African Drums, Max Roach, Sunny Murray, Art Blakey's Jazz Messengers, Elvin Jones Trio at Hammersmith Odeon.

SUNNY Murray turned the Drum Workshop night of Jazz Expo '68 into an orgy of boogie and slowhand claps with 15 minutes of droll and anarchistic cymbal thrashing on Monday night. And after a performance which outraged drum enthusiasts and nearly threw snappers into the works of the highly tuned Art Blakey, Max Roach, Elvin Jones and Philly Joe Jones, he wandered off, mumbling, to sit out a sad and lone exile in Ronnie Scott's Club, far from the jeers of Hammersmith Odeon.

The boogie spread like an infection, probably started by the same charmless souls who told Ginger Johnson's African Drums "enough" at the start of the show. It was sparked off because Murray is an anti-drummer's drummer, as opposed to Buddy Rich, who is a drummer's drummer. Whenever an art reaches a pitch of seeming perfection, the only direction an individual who wants to remain an individual can go is back and re-explore. Sunny appeared to

do everything wrong. To drummers who spend hours at the practice pad, it must have seemed obscene. Cymbals are meant to be controlled. Sunny hit them aimlessly. Sticks are meant to beat a drum in an orderly fashion. Sunny beat them in a disorderly fashion, when he wasn't shuffling his hi-hats.

I found Sunny's playing amusing and rather poetic not to say pathetic, to be quite sympathetic. He sang or moaned some indistinguishable air as the cymbals rained for minutes on end. An uneven four-to-the-bar was the sole contribution from the bass drum, while his left hand beat a ragged tattoo on the snare drum.

He shouldn't really have been put in such exalted company and when he loused up breaks in the grand finale, failing to notice Blakey's introduction, the joy dispensed by Art and the others drumming was tinged with tragedy.

The Jazz Messengers were superb, Blakey demonstrating his manic mixture of power and taste. When he touched off a crash cymbal or pressed rolled into outer space, hearts jumped and nerves tingled.

Max Roach constructed masterly solos, but unfortunately was hunk-up with a creeping hi-hat that finally collapsed. Particularly attractive was his "The Drum Also Waltzes" with stick improvisation over a simple bass drum and hi-hat pattern.

Art and Max playing together was a drummer's dream, and when Art brought Philly on to sit-in with Elvin Jones and Sunny Murray the who's team took off on the percussion Olympics, an atmosphere of unreality descended. Elvin's playing with the Trio seemed oddly conservative when one remembers the sensations he caused here a few years ago with Dolphy and Coltrane.

The event was a fascinating opportunity to compare the styles of the greatest and most influential drummers in jazz. And the element of controversy was all to the good. Remember, folks, they called Gene Krupa avant garde in 1929. —CHRIS WELCH.

Mulligan, flippant guest star

● Dave Brubeck Quartet with Gerry Mulligan, Don Rendell-Ian Carr Quartet at the Royal Festival Hall.

THE SIGHT of Dave Brubeck's cult-inspiring yet ponderous music being sent up by one of the heroes of the jazz audience, made a pleasant change from the deathly dull dedication of his followers.

Gerry Mulligan is supposed to have joined Brubeck's new quartet on musically cooperative terms, yet the baritonist's personality makes it very much a guest star affair. What's more, jazz's ageing college boy refuses to take Brubeck's pretentiousness seriously. At the Royal Festival Hall last Saturday he continually noodled around the thumping piano excursions in his inimitable grumbly equally as ponderous as the leaders, at others pleasantly free and flippant.

Mulligan, together with Alan Dawson, new man in the drum seat, gives new life to a musical idea that had run itself into the ground.

After all these years of trying, Brubeck still "ain't got that swing" but he has such an engaging personality that you can't help thinking let the man enjoy himself! In all fairness, the whole group did just that, and the enthusiastic audience did not begrudge them their happiness.

The Don Rendell-Ian Carr Quintet shared the opening concert of Jazz Expo '68 with their usual verve and musicality. Rendell blew tasty tenor on "Pazanne," building gradually without screaming. "It's not a bad band for Britain," said a voice from behind. "You can't get much better than that." I disagree. It's a great band for Britain. —VALERIE WILMER.

Red, the vibes pioneer who may have to quit playing

EXPO SPOTLIGHT

WHEN I wrote last week that Red Norvo had yet to set foot in this country, I couldn't have been more wrong. He hadn't played here before, it's true, but he and his wife, Eve (sister of Shorty Rogers), both set feet here late in 1959 and stayed about six days.

"I'd been working on the Continent with Benny Goodman's band, and came over from Vienna with my wife for a few days' vacation. I didn't know anyone here," Norvo told me last week at his hotel in the Strand. "And it wasn't the first time. This is my third visit to England. Before that, I made a short trip. It must have been when we were touring with Jazz Club USA in '54. Jim Raney remained in Europe, I remember, when he was taken ill. I know I stayed in a hotel down by the entrance to Hyde Park."

Red said how much he had enjoyed working with Goodman, at that period (when his quintet became part of BG's band) and also during his stay with the small group in '45.

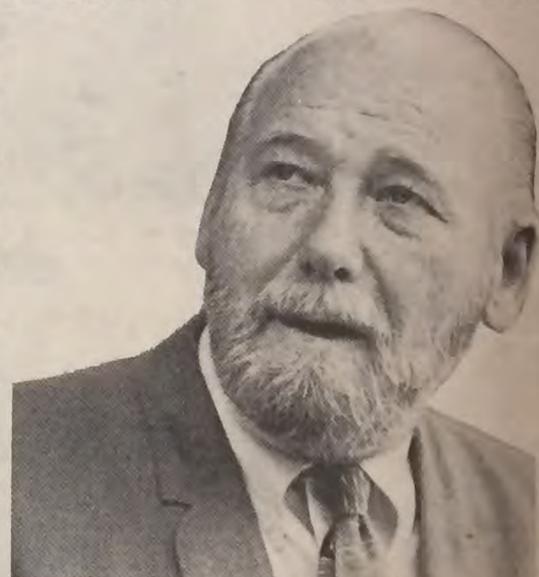
"good" side had not realised the extent of the damage. It was when I asked about his plans that he said he didn't know if he'd be playing at all next year.

He seemed to face the prospect philosophically. "Oh well, it's one of the things we have to learn to face. When it happened, of course it was a shock and I kind of withdrew from everything. But you have to accept what happens, and I'm thankful I've had so many good years in music. I never had any physical problems before this."

Red has suffered from a slight mastoid infection as a boy but had not needed an operation. The treatment, he said, left his inner ear full of lesions and the condition deteriorated through the years.

"It happened one night in March when I was playing in Palm Springs. I went completely deaf and couldn't get any sounds through at all. Now I hear about 60 per cent with my right ear, but my left has gone. I couldn't hear a dial tone with that ear."

"My right ear has been down a bit ever since I was



RED NORVO: waiting to go into hospital

"What happened was this," he said. "I had my five-piece group in Vegas and Benny took us over complete and added Flip Phillips, Bill Harris, Russ Freeman, Jack Sheldon and Anita O'Day singing. "We had a nice rhythm section and very good writing, and it was just a happy thing every place we played. Every time I play with Benny I find it very inspiring."

"Really it was beautiful. We worked like two or three days of the week, that's all. And all the guys wanted to make Benny play well. You know, it seemed to inspire everyone to play. "No, I've never found Goodman difficult to get along with. I know people have said he is, but I believe most of them have been musicians who couldn't do it, or were trying to get away with something."

Norvo has not been much in the jazz public's eye over the past few years. One reason for this is his outlook, which doesn't lean towards publicity ("I never paid anyone to write about me in my life"). Another is the fact that he's been working regularly in Las Vegas. "I didn't need to travel to get what I wanted," he explained. "One time I was in Vegas for a year and a half at a stretch."

And this year, unhappily, another factor has had to be reckoned with. Norvo lost his hearing earlier this year, and had an ear operation in June. He is now waiting to go into hospital for a second operation.

I had been told that he was deaf in one ear, but talking to him from the

a boy, but the left was so good I didn't worry. When that suddenly collapsed, oh boy! I had to stop playing at once. I was hearing E flat here."

Red pointed to the middle of his forehead, and went on to say that he began hearing everything half a tone down, getting a D instead of E flat.

"It was kind of a phenomenon, hard to explain, but the vibrations weren't enough to push the tone up. Loudness doesn't have anything to do with it so hearing aids won't help."

"When I realised something of what was happening I packed up and went home to Santa Monica, California, where I just stayed home with my wife. I laid up from March until July 14, and didn't play a note."

"The operation was on June 15 and so far as I know the doctor built a new ear for me. We won't really know how it's going to work until the end of the year. It's vibrating now, but how much it's going to come up we just can't tell."

"And it's been changing," he explains. "If I get tired, the last set of the night, I might find the flute beginning to sound out of tune to me. And in the day I get some funny sounds in there, you know, birds twittering and so on. . . like I'm in an aviary. I guess it's part of the healing process. But I tell you, it's lucky I don't drink."

I can only add that I hope his hearing improves and that we have the chance to hear a great deal more of this sensitive and idealistic musician.

... AND THE REST OF CAUGHT IN THE ACT

WHO/ARTHUR BROWN

ALL HAIL Arthur Brown! How high the Who! In a curtain-raiser for their forthcoming tour, taking the form of an all-night rave at London's Lyceum, both groups attained new peaks of pop sensationalism.

Alan Brown opened the show with the hard-working Jess Roden (vocals). Then came the man with the fire hat, yelling hilarious obscenities and offering what sounded like a Max Miller monologue. With Vincent Crane back on organ, his band were tremendously exciting and Carl Palmer's drum solo was staggeringly fast and complex.

The set threatened to lose its hold on the audience halfway, but with some frantic dancing and a smoke screened, strobelit "Fire," Arthur left the stage with a thunderous ovation ringing in his heavily masked ears.

The Who's comeback to the British scene continues to be one of the most pleasing surprises of Autumn '68. Playing like men possessed, they are more together than during their entire career. Roger Daltrey, looking splendid in a fringed jacket, naked chest and glittering cross, has perfected his microphone-swinging stage movements, and sang better than I have ever heard him.

Peter Townshend's guitar hurling caught the audience's breath on "Generation," and Jess Roden sat in on "Magic Bus." Apart from the time-honoured demolition job involving Peter toppling a battery of speaker cabinets, the Who achieved an excellent sound and displayed a professionalism in the more serious numbers proving they are not one of the world's best playing groups. —CHRIS WELCH.

HANK MOBLEY

MOST OF the American jazz stars who appear at Manchester's Club 43 tend to concentrate on jazz standards; either they're afraid to be adventurous or unwilling to use untried material in case the audience react unfavourably.

It came as an entirely unexpected, but very refreshing, surprise to find Hank Mobley, during his four days stint at Club 43 in Manchester, abandoning the tried and trusted formula. Instead, he used mostly his own compositions — on the Saturday, for example,

KID SHEIK

ANYBODY suffering nervous exhaustion could not have found a better rest point than Sussex University last Thursday. Jazz to relax by was the keynote as Barry Kid Martyn's new band took the stand.

Martyn's new semi-pro outfit has developed a tight-knit New Orleans

When New Orleans trumpeter Kid Sheik Cola, holidaying in Britain, sat in the rest cure was complete. Sheik, now 60, is more restrained than when last here two years ago.

In a remarkable twin-trumpet duet with Wilson on Birth Of The Blues, Sheik showed that New Orleans men still have plenty to show their young British protégés. — JOHN ROBERTS.

SALENA JONES

SALENA JONES, returned to Ronnie Scott's on Monday for a week's engagement with the Brian Lemon Trio, is a good-looking, outgoing sort of singer with a deep, accurate voice which she uses to telling effect on a variety of songs. She swings pop-type numbers as readily as standards, and shows a natural flair for contemporary material. She can smoulder, too, with the best of them as on "Love For Sale," though I question if this kind of performance is what jazz club patrons look for.

But what do they look for in a singer? Salena found on Monday, as Arlene Corwin discovered last week, that Ronnie's new place is a difficult place to warm-up.

Ronnie and the band did it, though, with a fierce eruptive programme of modern music. This shouting ensemble produces real excitement and needs only to add a few more melodic numbers of the quality of John Cameron's "Reddy River" arrangement. But I still don't understand the need for two drummers. — MAX JONES.

DUFFY CONNED THE WORLD-HAMMERHEAD NEARLY DESTROYED IT!

Some helpful hints for those who are very rich, very beautiful, very hip, elaborately oversexed, tuned in, turned on, and bored to death.



Duffy
Starring JAMES COBURN · JAMES MASON · JAMES FOX and SUSANNAH YORK
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PATRICK CARGILL · Screenplay by WILLIAM BAST and HERBERT BAKER
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POP TODAY AND TOMORROW



concludes his three-part series on Pop Today And Tomorrow with a look at the pop revolutionaries, both musical and otherwise, who view pop music as something more than a way to fame and fortune via a hit record. For these young musicians, the medium of pop offers as much musical scope as the more accepted jazz form — and something else besides.

THERE was a time when jazz served as the breeding ground for pop music — one year's jazz innovation was served up during the next decade as pre-digested, plastic-package, watered-down pop.

COMMERCIAL WIZARDS

Today, the pop world has its own avant garde lighting the way for the commercial wizards of the future. More than that, they are trying to produce music which will last way beyond the brief lifespan of a hit record.

The pop avant garde itself can be roughly divided into three main categories. First of these are the groups concerned primarily with sound and new methods of producing and presenting it. They are typified by the Pink Floyd.

SPECIAL MATERIAL

The Floyd are currently working on an entirely new sound system. Says the group's Roger Waters: "We are working on a 360 degree stereo system. We want to throw away the old format of the pop show—standing on a square stage at one end of a rectangular room and running through a series of numbers. Our idea is to put the sound all round the audience with ourselves in the middle. Then the performance becomes much more theatrical.

"And it needs special material — it can include melo-drama, literary things, musical things or lights."

The Floyd plan to unveil their new sound system before the end of this month. Roger describes it as "like stereo, but 40 times more effective.

"The basic format is laid down on four-track tape," he said. "The things we do live — songs, movement, etc — are cued by the tape so things run for a set time. Basically, you make a four-way stereo record and play with it."

Can the Floyd really be considered part of the pop scene any more — or should there be some new term coined for the avant garde groups?

ABSTRACT

"We are probably not part of the pop scene," says Roger. "Though we impinge on the pop market to a certain extent. We are releasing a single, for example. But we don't function from the usual pop stimuli.

"We aren't really prepared to compromise over what we are doing — but then I don't think we could even if we wanted to."

The second category of the avant garde is much closer to pop. It is concerned with abstract beauty and a sort of lyrical innocence. Tyrannosaurus Rex are a good example.

Rex's Marc Bolan claims that they are non "consciously" involved in the pop business at all — he adds that if they were offered a Top Of The Pops they would probably turn it down as irrelevant.

"I write songs and I write poetry — basically I'm a writer," says Marc. "Putting music to the words gives them a better feeling."

Why then use the pop media? "I belong to a generation that has always been involved in pop sounds and it is natural for us to use



PINK FLOYD: New sound

Don't laugh, but the next step could be pop as a political power



BEATLES: combination TYRANOSAURUS REX: lyrical innocence STONES: in front

it," he says. "I think pop music is becoming an art.

"Really, it all belongs to Bob Dylan. We are all producing a monster — a 55-group image of Dylan. We are all now just forming a big statue of Dylan in different aspects."

Asked to describe his music, Marc says: "I think basically it is very naturalistic — as the Incredible String Band's music is. We aim to conjure up the sounds of the words. What we are trying to say is: 'Living is a gas. We believe in Pan as the wood-land god, not an evil god'."

CULTURE

The third category, and in many ways the most interesting, are the groups and artists who see pop music as something of social importance — almost an instrument of revolution. A good example is the Deviants.

Says the group's Mick Farren: "If you think of pop in terms of Sandie Shaw and Lulu, then we have no relationship with it at all. What we are doing is pop only in so much as it is throwaway culture.

"Musically, the difference between what people like Sun Ra and John Cage are doing and what we are doing is the difference between action painters and chimps — and we are the chimps."

I asked Mick why he prefers to spread his ideas via pop music rather than as, say, a writer. His answer, at first sight, was unexpected.

"Pop music is the last medium not totally controlled by business interests," he said. "I can't just go and make a TV play. If I take a job as a journalist it would have to be with an underground newspaper and I couldn't reach a mass audience.

CONVERTED

"Though, even in pop, I agree that what we are doing is providing reassurance to the converted rather than getting across to the widest audience.

"The Beatles have been trying to turn people on gently — we are taking a hard line. We are not concerned with the ones who think revelation is trendy.

"I am, however, getting pretty horrified by the way things are getting narrowed down and it's becoming the young against the old.

"But there is a reason. The over-25s have been conditioned to accepting the dictates of a De Gaulle, a Wilson or a Johnson. They feel: 'They must be right or they wouldn't be there.'

"The conditioning of the young has gone wrong somewhere and they don't react to things in the way they were supposed to. Some of them, anyway.

PHONIES

"Of course, we attract phonies too. For every 100 kids who were wearing bells a year ago I suppose that maybe five actually understood the Eastern significance of it. The other 95 were just waiting for the next trend.

"But we will be doing well if we can create five humanists out of the hundred we reach.

"What is being forgotten is that there has got to be responsibility all the way down the line. I agree with Frank Zappa when he attacks

the revolutionaries for throwing enormous mobs against the police.

"Is it worth it merely in the terms of the publicity when balanced against human suffering?"

SOCIETY

"There must be other ways of achieving these things — and pop music is one of them.

"We did a couple of gigs for students who were sitting in and it was very apparent that having got what they

wanted they didn't know what to do with it. They didn't know whether they wanted a socialist college, an anarchist college, or a Maoist college.

"We kept saying to them: 'Forget all that. Get back to work and just run the college.' In every case there were so many splinter groups, the authorities just moved back in.

"People now want their own thing. What they are saying is 'We have had enough of your society. What we want is our own city block, our own bit of land to live our way.'

"I am tired of being stopped in the street by police, or refused service in restaurants. So are thousands of others and they are the people we are talking to.

"But we must be constructive. We are saying: 'OK, so build your own restaurant, your own street.'"

Who does Mick consider the leaders of today's avant garde — again there are surprises.

SAFETY

"The Mothers, of course," he says. "They are providing so much material — like Charlie Parker in the 1940s they are doing something first and everyone else will follow eventually.

"The Stones and the Who — they are both so far in front, developing things. Some people might say the Doors, but I found them a disappointment — they seemed, when I saw them, to be working from such a position of safety."

"There you have it — the experimenters in sound, the lyrical abstractionists and the revolutionaries.

Can they lay down the lines which will produce another Beatles — some group or singer who can dominate both the musical taste and the thinking of youth five years from now?"

CERTAIN

Could be, because the Beatles were, in their own way, a combination of all three. Perhaps they still are — we may know when the new album is released.

One thing is certain. Pop can no longer be considered merely a pleasant way to block the mind while you peel the spuds.

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THE NEW BLIND DATE

LIONEL BART BOUNCED ABOUT HIS SPECTACULAR LONDON HOME, BUILT ON THE FORTUNES OF SUCCESSFUL SONGS AND MUSICALS, DRESSED IN LINCOLN GREEN AND LARGE SPECTACLES DURING HIS FIRST BLIND DATE SESSION. LOGS CRACKLED IN THE GRATE, SERVANTS MOVED HITHER AND THITHER, AND BART LOOKED RATHER LIKE AN URBANISED FOREST OUTLAW, AS HE MADE MERRY TO THE RECORDS, REVEALING A GOOD KNOWLEDGE OF YE MODERN SCENE. "DON'T STOP I'M ENJOYING THIS," DECLARED LIONEL, WHO HAS HIMSELF A NEW SINGLE AND LP RELEASED. "ISN'T THIS WHERE WE CAME IN?"

LIONEL BART

DONOVAN: "Poor Cow" from the album "Donovan In Concert" (Pye). Oh what! (Closes eyes). What can I say? It's Donovan, and anything he does is right for me. He's probably the most honest performer on the pop scene, or any scene. I really love Donovan. So much goes into his words and music. I love his poetic style, in fact there is very little of Donovan's I don't love. What amazes me is how he gets together with Mickie Most. Apparently Don has to get the songs together and Mickie says what he should record. I'm responsible for the sleeve design on this album. There is a lady called Fleur Cowles who paints. She does pictures of the jungle with a tiny lion and a BIG butterfly. I suggested she did a painting for Donovan, and he dug it so much he put it on the sleeve.

TRAFFIC: "Vagabond Virgin" from the album "Traffic" (Island). Is this Traffic? Yeah! I know their songs and I like what they say. In fact I've got this album. Their songs say: "We care about you." I think it's a sad scene that they keep splitting. I'm a big fan of Traffic. To me,

they are in the same bag as the Moody Blues. There is a hell of a lot of talent in today's groups, but I get bored by anything negative. I'm not in favour of anything which puts down life. Simon and Garfunkel are positive and they haven't given up hope. But a lot of the stuff that gets put down appears to me to appeal to an audience of would-be suicides. That's the scene in America. I've got to go to America a lot and the scene there is all Mafioso and CIA, and you are either a victim or a killer, or a nothing. The middle aged are all drop-outs and hippies are just baby drop-outs, doing nothing and letting it all happen. I wish America would get itself together.

PAT ARNOLD: "Eleanor Rigby" from the album "Kafunta" (Immediate). Sounds like Tina Turner. Well, whoever it is I dig her voice, but I don't dig this track. "Eleanor Rigby" — is she one of the Ikettes? Oh man, I can't remember. The very first demonstration of this song was played to me by Paul on my clavichord. I was the first person, ever to hear it. Baby, I'm not the king with names, but I dig this chick. Is it P.P. Arnold? I've only heard one good cover of this song and it

was by Ray Charles, oh, and the Fudge. It's difficult to take a Beatles song any further, and I don't think P.P. and Andrew Oldham have taken this any further. I think she is beautiful singer. So this is what Andrew has been up to? What does Kafunta mean? I think it's an Andrew Loog Oldham gimmick to get people saying: "What's Kafunta?" I used to see a lot of old Andrew.

PROCOL HARUM: "Shine On Brightly" from the album "Shine On Brightly" (A&M). Crazy intro — it's Ray Charles isn't it? Oh it's Procol Harum! What happened to them? "A Whiter Shade Of Pale" made a lot of sense. It was such a monumental single in every way. I'm left feeling very holy hearing that. There's a lot of church music influence in their thing. I saw them on Sunset Strip in Hollywood and possibly they had gone out too early. They should have waited a few months. Well man, it was a dis-cotheque and it was hardly stuff you could dance to. I dig the Underground scene. It's happening in a country where hard-sell is king, and it's nice to see it happening where people

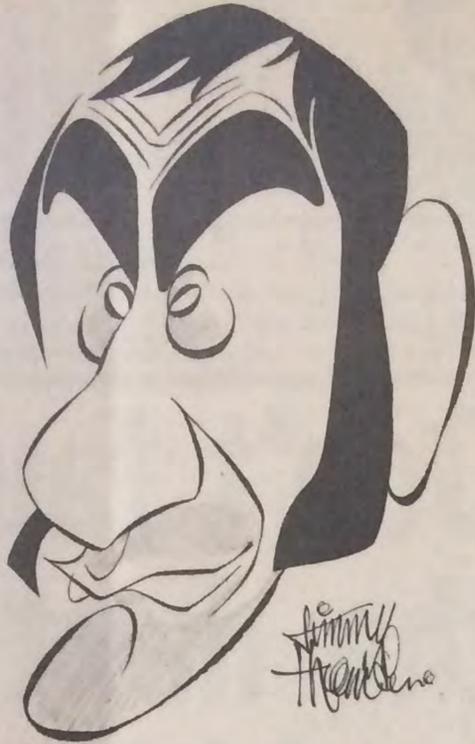
begin to chose what they want, especially in America.

LEE SUTTON: "Open The Show With A Bang" from the album "A Near Miss" (Columbia).

Who's Lee Sutton? Well if they don't know. Sounds like a cross between Francis Fay and Sophie Tucker.

What's it all about? Oh, it's one of those draggy records. I only have time for one drag artist and that's Danny La Rue. They shouldn't make records. Do we have to listen to this? Why play it to me man?

JIMI HENDRIX: "All Along The Watchtower" (Track). Jimi! I'd like to see him on stage with Janis Joplin, because they both do it



"I LOVE England but I'm never coming there again," said blind singer / guitarist Jose Feliciano. Jose, whose version of "Light My Fire" is setting alight to the MM Pop 30, broke this shock news to me when I phoned him in Chicago last weekend. "I'd like to come back but I'm not giving up my independence to visit England," he said.

The reason behind the outburst is simple: like most blind people, Jose relies heavily on his guide dog. If he comes to Britain, the dog Trudy has to go into quarantine. That's what happened when Jose came here last year and he has vowed it will never happen again.

Jose and his manager George Greif both told me that the only thing that would persuade Jose to come here again is if the laws about quarantine were changed. Greif told me: "We can go to any country in the world except Britain. Everywhere else accepts the dog if it has had its in-

I'M BRIT

says 'Light

by
ALAN
WALSH

jections and a special certificate has been issued. "But England insists on the quarantine and Jose and I are determined that he won't be parted from the dog again. The last time, the dog picked up an infection and we almost lost it. "Jose and I were discussing this a few days ago and he said to me: 'George, what happens if I'm in a hotel and I haven't got Trudy. If there's a fire, what happens to me?' " Jose said that he hoped that "Light My Fire" was the start of a

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—that's
what
keeps you
going

DAVE DEE

NOT COMING BACK TO TAIN WITHOUT MY DOG

'Light My Fire' man **JOSE FELICIANO**

number of hits for him. The news that it's doing so well is beautiful and I hope that I have more hits. Because then people there will start to demand that I come to do concerts and that's the only sort of pressure that will change the quarantine laws. Until that happens, I won't visit England. And that's a pity be-



ENNON: Jose intends to cover 'Hey Jude'

cause I loved the country when I was there and made a lot of friends."

Jose was born in poverty in Larez, Puerto Rico, but in 1950, his parents moved to New York City where his father worked as a longshoreman. At 16 he was appearing regularly in Greenwich Village and he has gone from strength to strength as a guitarist and singer.

He is currently doing a concert tour of America doing a two hour show, singing, playing guitar in all styles from Flamenco to pop.

And he doesn't refrain from protest either. Recently he sang a controversial version of the Lord's Prayer before a game in America's World Series of baseball matches and ignited storms of protest. "It was just the way I felt," he said.

Feliciano recorded "Light My Fire" after hearing the Doors' version. "I thought it was a good song and decided to do it my way," he said. His way brought him big sales — now he's planning his own version of another hit: the Beatles' "Hey Jude."

"I think it's a fine record and I'm going to do it myself for a single. But I've got to wait a bit until the shine goes off the Beatles' version. No, I don't think it's a mistake or waste of time because my version will be completely different in every way."

Feliciano's world of darkness has given birth to a tremendous musical talent. It seems a shame that a bureaucratic rule may prevent an artist of Feliciano's stature from bringing that talent before a British audience.

Jose
with
his
guide
dog
Trudy



WE'VE BEEN TOGETHER NOW FOR SEVEN YEARS

DAVE DEE, Dozy, Beaky, Mick and Tich must rank with the Beatles and the Hollies as Britain's most consistent hitmakers.

In a business not exactly noted for the longevity of the participants, Dave and the group have had a long succession of hits and currently have "Wreck Of The Antoinette" climbing up the top half of the Pop 30.

What is the secret of their success?

FIRST HIT

"It's a combination of things," says Dave. "Firstly it took us a long time to make the first hit—we have now been together for seven years."

"So it wasn't a question of being thrust into the fire without experience — and I think that is all-important when it comes to a group with a hit trying to sustain it. Inexperience will kill you off quicker than anything else."

"Then, secondly, in seven years we haven't changed a single member of the group. We've kept the same faces—and that is very important, particularly with a group name like ours."

"Thirdly, we don't argue much among ourselves. Even highly successful groups can have an awful lot of internal problems. They can fall apart merely over the question of material for records or a stage act."

DECISION

"You have to find a way round all that. In our case a majority vote always stands. If three of the group say 'Yes' and two say 'No', then the two never argue but accept the decision."

"We are also lucky in having managers, Ken Howard and Alan Blaikley, who write songs. Some managers just take their percentages and never see their artists. We are in contact nearly every day and

BOB DAWBARN

we spend a lot of time talking about what direction to go for the next single.

"Work on a single doesn't start the week before we go into the studio. We may not have anything ready, but it has all been thought out."

"Mind you it is increasingly difficult to find directions to go, as far as singles are concerned. We try to make each record entirely different."

Does Dave still get the same pleasure from standing on stage as he did seven years ago.

"I would have to say no," he admits. "But you can't really generalise. We've always been a group that could spread its performances between theatres, cabaret and ballrooms."

INTERESTING

"To me, at the moment the ballroom scene is not as interesting as it was. We have done most of the places we can ever do in this country."

"Cabaret I enjoy more because the audiences are mature. In the ballroom, half the audience is on your side anyway. But in cabaret you have to be good."

"In a ballroom you can be bad and still go down quite well. In cabaret your audience are all self-appointed critics who have seen it all before and they will let you know if you are bad. You have to work to get them interested and then work to hold them—so you really have to graft."

"If you are in any way professional it is important to come off knowing you have done a good show."

"Now, we have another interesting thing—pantomime. We are all looking forward to it because we haven't done it before."

"It's a new challenge—and that's what keeps you going."

Des O'Connor

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1 R.T.R., Catterick Camp, Yorkshire

PROSPECTS

A matter of supply and demand

WHAT future prospects are
there for ambitious
young people who would like
to settle on music for a
career?

It is not all that many
years since the field was
wide open. Apart from posi-
tions in the country's famous
symphony orchestras, there
were many fields of light
music open to those with the
necessary training and ability.

And at the same time, there
were even more avenues for
young people to gain the
experience which is necessary
in any profession or business,
if an individual is to have any
chance of reaching the top.

Theatres throughout the
country employed orchestras
of anything from seven or
eight, to fifteen or so strong.
And up on the stage itself, the
top-of-the-bill attraction was
often a big band. Although
competition was keen, there
was always a big turnover of
musicians in the touring big-
bands, as few musicians were
content to live-out-of-
a-suitcase for months or even
years on end.

And there was a seemingly
endless supply of ready-made
musicians for these bands —
trained in the many profes-
sional palais bands (again
anything from a quartet to
eight brass — five saxes —
four rhythm) and the even
more numerous semi-profes-
sional hands which abounded
from Land's End to John O'
Groats.

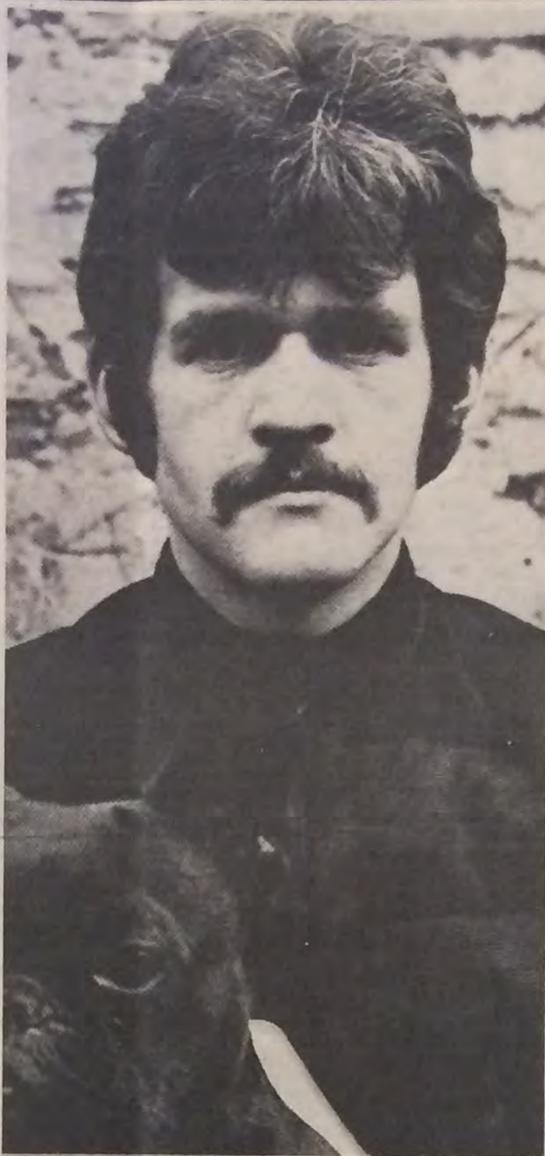
And as was often dis-
covered when the annual
finals of the Melody Maker
All-Britain Dance Band Cham-
pionships came around, many
of these so-called semipro
outfits were very little if
anything behind the majority
of professional palais bands.

Thus by the simple econ-
omic law of supply and demand,
the music business was in a
very healthy state — music
publishers sold their music;
instrument manufacturers and
dealers sold their saxophones,
trumpets and drums; musi-
cians moved up the league
from amateur to semi-pro to
full-time professional.

Came the revolution! The
young public changed its
allegiance and began to buy
records by the million —
records of small three-guitars
and drums, groups, sheet
music sales dived almost into
oblivion, and the palais, dance
halls, school halls, village
halls, took on a changed
character as first the "kids"
deserted those which still
tried to sell "dance music"
only returning when groups or
records of their idols, pro-
vided them with what they
required dancing activities.

And today in big cities
such as Manchester or
London, only a few "dance
halls" remain, and even at
the big seaside resorts a few
hundred dancers meet in the
mammoth Victorian ballrooms
where once as many thou-
sands cavorted.

It would appear that the
market for musicians had
contracted out of all recogni-
tion. Most of the radio and
television music was played
by the select few "session"
musicians — the cream of the
country's instrumentalists
who — as ever — migrated to
London not to join any one
band, but to play for any
musical director who had a
record, radio or television



CORDELL: would have liked musical training

session often accompanying
those very singers and groups
whose popularity had literally
druined the market for the
average musician!

But all was not lost — for
just around the time that pop
singers and groups took over
the work that had for years
been carried out by musicians,
the formerly strict licensing
laws began to be relaxed a
little in the provinces particu-
larly, and slowly clubs ap-
peared on the scene later to
snowball with amazing rapid-
ity.

Where as in Manchester for
example there once were 50-
odd regularly open ballrooms
and dance halls, there became
250 or more clubs — most of
them offering cabaret for the
delectation of their members.

And cabaret requires music
— played by musicians who
are not only good in-
strumentalists (many of the
beat-group boys could get
around a little on their
instruments) but they had to
be first-rate sight readers, and
good accompanists — ready
and willing to play anything
from a bit of ballet for a
speciality act, to a swinging
beat number for a pop singer.

So — as one door closed,
another opened — and opened
wide. And up and up went
musicians' fees.

In many of the leading
luxury clubs dotted around
the country, particularly in
Lancashire, Yorkshire, the
North-East and the Midlands,
musicians are receiving twice
the salaries that were paid to
members of palais bands as
little as ten years ago. Most
salaries and wages have
moved up in this time — but
those for musicians have
increased at a far greater rate
than the national average.

And again — the reason is
supply and demand. In that
same period, so many would-
be musicians took-up guitars
that saxophones (and clari-
nets), trumpets, trombones,
and the piano were somewhat
neglected.

And when the demand for
club musicians started to rise,
the dearth of pianists in
particular became a dreadful
problem. But many pianists
had by now turned to the
electronic organ, and dealers
launched ambitious campaigns
to train pianists for this new
instrument. For often enough
the provision of a player

almost became a condition of
purchase.

And of course organs rapidly
made progress into clubs
for with the simple addition
of a drummer (and for some
unknown reason there never
seems to be any shortage of
percussionists) most clubs
could get by.

But over the last two years,
organ and drums have tended
to be either augmented, or
replaced by quartets, quintets
and even bigger bands.

The recently-opened
Wakefield Theatre Club has a
ten-piece band; at Cranberry
Fold Inn, Darwen, Lancs,
there are two quartets one led
by pianist Geoff Worth which
also has a resident singer in
Julie Sheridan, and the
Images beat group. And here
the Worth group is often
augmented to ten strong when
backing such as Lulu, Matt
Monro, etc.

The resident group at the
Casino Club in Bolton grew to
a full-sized orchestra when
Shirley Bassey and later
Frankie Vaughan starred at
the club.

At the new, lush, Edward-
dian, Golden Garter Theatre
Bar-Restaurant in Manchester,
there is an eight-piece band
supported by a seven-piece
banjo band — and so it goes
on.

Although many estab-
lishments throughout the
country still utilise small
groups, the tendency towards
larger units is beginning to
make itself felt. And in any
case, more and more clubs
and similar establishments are
opening all over Britain.

All of which would indicate
that there undoubtedly is a
career waiting for skilled
musicians. No matter whether
one takes a college course in
music and moves directly into
the profession, or whether one
takes-up music as a hobby in
the first instance and progres-
sively to full-time occupation
— the chances are there.

But only for musicians of
ability — which means
schooling, experience and
above all — a good in-
strument.

Symphony and concert or-
chestras, radio recording and
television bands of all sizes,
jazz groups (traditional and
modern), palais bands, club
groups from two- to ten-piece
— there will always be a
niche for a good musician.
Only you can make yourself
just that!

RECORDS

Denny-the exception to the rule

A MAN who makes music —
and money — without hav-
ing any musical training
whatever is record producer
Denny Cordell.

But Denny is the first to
admit that he would have
liked to have had a musical
training. "I think it would
have enabled me to communi-
cate more when I do employ
sessionmen and arrangers. But
I find that most sessionmen
adopt a rather supercilious
attitude. That's why I rarely
use them. I prefer to use guys
from other groups. The one
arranger I can communicate
with is Tony Visconti. I use
him on all my recordings."

OBSCURE

Denny's account of a guy
who made good as a record
producer reads like a fairy
tale. "I was liggering around
Europe, when I had this call
from the people who were
marketing Beatles products
under the name of Seltaeb —
Beatles backwards.

"I joined them as an office
boy — cutting up newspapers
and things like that. Then they
got this group, the Moody
Blues, and had no one to
produce them. So they roped
me in. I found a song off an
obscure American record
called 'Go Now.'

"I seemed to be able to

put my ideas across to the
boys. Trouble is, so many
people have no compassion —
They can't communicate with
groups. Put their ideas across.
Well, it took us 36 hours to
record 'Go Now,' but we had
a hit. It sold well over a
million — 700,000 in Britain
alone.

SESSION

"My next job was a couple
of things with Jackie Edwards
for Island Records. Then, one
morning at 3 a.m., I got a call
from Georgie Fame. He wanted
me to help out on a session.
Among the tracks I did for
Georgie were 'Getaway,'
'Sitting In The Park' and
'Sunny.'"

Since then, of course, Denny
Cordell has never looked back.
Certainly the days of cutting
up newspapers are long gone.

His record productions in-
clude Move, Procol Harum,
and now Joe Cocker — for
whom there can be no bigger
tribute than the comment from
one of the Raelets, who backed
Ray Charles. On a recent trip
to the States with Cocker,
Denny recalls: "One of the
Raelets came up to Joe and
said: 'Man, that Ray Charles
is a mean cat—but you sure
can lick him!'"



MOVE: produced by Denny

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to be members of the M.U.

To join, write or phone and receive by return of post all particulars.

Agents, Secretaries and Managers of groups and bands have a responsibility
to help in keeping such matters in order. Most do. Thanks. — A.C.M.



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aged 15-17, you can learn a woodwind or brass instrument, with full board and
generous pocket money. Kneller Hall course for selected applicants. For career prospects
apply: Bandmaster, The Welsh Brigade Depot, Cwrt-y-Gallen, CRICKHOWELL, Breck.

LET'S MAKE MUSIC

FIRST WEEK IN A SPECIAL 4-WEEK MM SERIES

VALVE

Battling against purchase tax

MUSIC as an integral part of the curriculum of every school in the country, and abolition of the iniquitous purchase tax on musical instruments, are two major aims of the new Musical Instrument Promotion Association.

Formed recently by prominent wholesale and retail members of the music trade, with Selmer's Phil Cowan as chairman, the association will be contributing a considerable sum to promote the playing of a musical instrument by people of all ages, notably children.

Investigations carried out with schoolteachers prove that music appeals enormously to the inquisitive minds of children and those who are being taught music learn other subjects much better.

At many schools, the sole musical education is still confined to a half-hour singing lesson a week. At other schools where a few instruments are provided, there is one trumpet and one clarinet and six mouth-pieces for the use of the entire class.

The association aims to see that every child gets its own instrument and that lessons are adequate because there is no doubt that the future of music in this country depends a great deal on proper musical education in schools.

America has the enviable record of one person in five playing a musical instrument, but the ratio in this country is only one in 60. There has been a fantastic upsurge of interest in music in Japan since it became a compulsory subject in schools.

MIPA will make an all-out attack on purchase tax, which applies not only to all instruments, but also everyday expendable accessories, such as a string for a guitar, a spring for a trumpet and a reed for a clarinet.



NEW YOUTH JAZZ ORCHESTRA: showpiece of the Association is to be recorded soon.

will offer 17 young musicians the chance to gain valuable professional experience.

Musicianship can only come through hard work and enthusiasm. Ignore those who put down reading, chord knowledge and section experience. You may not need them to make the present pop scene — but who knows what the next scene will be?

Membership of the NYJA costs 10s per annum. Write for details to 11 Victor Road, Middlesex, or ring 836 2717 in London, 624 0931 in Manchester or ERD 7728 in the Midlands.—BILL ASHTON.

NEXT WEEK

GARY BURTON
in
BLIND DATE

NEXT WEEK ANOTHER GREAT

LET'S MAKE MUSIC SUPPLEMENT

YOUTH JAZZ

How to prevent short cuts

ANYONE can become a professional musician. There are no exams to pass, no standard to reach. All you have to do is to stop working during the day and find someone who will pay you to play. It's as simple as that — particularly today when the musicianship of many members of top recording groups would not have earned them a place in the lowliest Palais of 15 years ago.

But before you all hand in your notice at work and launch yourself into a career of grease-ups and broken-down bandwagons remember the famous advice to those about to get married — "don't"

CRAFT

Don't that is, unless you must — but if you must, for your own sake learn the rudiments of your craft before you turn professional rather than after. It could be too late then.

In theory a young musician practices all day, then uses what he has learnt at night. In practice modern touring conditions usually make this impossible, leading to frustration and disillusionment.

To prevent these and to short-cut the learning process the National Youth Jazz Association was formed by a group of teachers and musicians. The ultimate aim is to see bands and classes in every major British city. Already these exist in London, Birmingham and Manchester and provide an environment in which a young musician can develop without any commercial pressures upon him.

EXISTS

The NYJA exists to co-ordinate the local associations, to provide free music and visiting and to organise a yearly week-long Easter Jazz course open to young musicians from all over Great Britain. Last year's course was coached by John Dankworth and Phil Woods among many others.

The showpiece of the Association is undoubtedly the National Youth Jazz Orchestra, which has already toured France and Bulgaria, appeared on radio and television and is shortly to be recorded.

By definition non-professional, nevertheless many young musicians have been recommended for professional jobs, which or without our training they could

not have filled.

Another exciting development in the Big Band field is the forthcoming formation of the Count Cinzano Orchestra which

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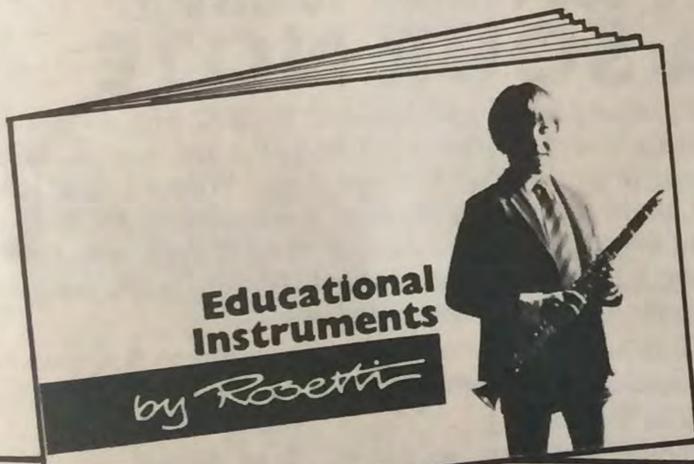
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TEACHING

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BY COLIN PETERS

PLAYING music to school audiences can be frightening. Most kids have perfected the art of spotting the "fakers," be they teachers or merely visiting lecturers. I feel certain that, given the chance, they would as critically scrutinise the practical work of men undertaking the maintenance of their school's drainage system as they do the efforts of those who instruct them to more cultural purpose.

My Quintet has derived a steady source of rewarding work over the past few years as a result of our development of a specialised Lecture Concert programme for the presentation of jazz to schools.

When I say rewarding, this certainly does not mean in the financial sense, but rather in the form of an inner satisfaction derived by seizing the opportunity of conveying to tomorrow's adults the fact that somewhere within the world of music there is an art form awaiting their discovery which has a new experience to offer.

Most kids will rise to the bait of a new experience, and when you can offer them the exciting prospect of the emotional music we know as



COLIN PETERS: presenting jazz to schools

jazz, their reactions are astoundingly varied, but unfailingly evincing a natural response to what jazz is all about.

Obviously there will be a contrast, though not so violent as one might expect, between the reactions of audiences from a secondary modern co-educational establishment in Islington, and a public school for young gentlemen in Hertfordshire. What is predictable, however, is the fact that virtually all the inquiring young minds before you will not have become addicted to preconceived ideas about the work of Ellington, Coltrane or Sun Ra.

On a typical school Lecture / Concert date, we try to illustrate both instrumentally and verbally, the development of jazz as a contemporary art

form. Although it is not possible to present accurate cameos of Dixieland, Mainstream, Bop and all the other major stylistic developments of jazz, it is feasible to play suitable material in a manner typifying the essential spirit of these eras.

The verbal course of instruction must be contained to an interesting basic simplicity. There is little future in explaining the technicalities of flattened fifths to an audience of which part probably regards our appearance as a merciful release from applied maths. We illustrate the functions of each of the instruments in the Quintet, build up a completely ad-lib blues from solo bass to complete ensemble, explain the basic musical functions of the rhythm section, deal briefly with the principles of improvisation and so on. All this will take place prior to playing a "complete" piece.

Our material is carefully selected, mainly from an original repertoire, and it is utilised to unfold the history of jazz development. If the event is spread over an hour-plus period, we will often feature the work of a nationally accredited soloist. He will work both with the rhythm section, and eventually the whole band to form a satisfactory finale. In this context, I must mention Don Rendell who has fulfilled the guest soloist role so excellently on many of these school dates.

Some headmasters still cherish a preconceived idea that jazz is a semi-musical excreta garnered from a bordello gutter, and while this is not a bad impression to briefly illustrate musically, irreparable damage may be done by substantiating this conception through the medium of verbal expression.

While at school myself, I never encountered any official approval for jazz. A half-hour performance by the extremely unofficial school jazzband, grudgingly permitted at the Leavers Dance, was our lot. Fortunately, a current canvass of music, and indeed headmasters, would show an increasing interest in the exposure of jazz to their pupils, provided one can convince them that the instruction will be seriously undertaken.

What about the results? At one well-known public school, where we are shortly due to make our fourth appearance, the recently formed jazz society is steadily gaining in strength. At another, our forthcoming visit involves playing not only to the upper school, but for their parents as well.

We are welcome at a grammar school whose well-established music master passionately devoted to Mozart though he is, now regularly takes a party of pupils to jazz concerts. There's that secondary school in Clapton, where a packed gymnasium of seven-to-nine-year-olds listened with rapt attention to Don Rendell.

ARMY BANDS

The Army's got a lot to offer the musician

DURING the past few years there has been a great deal of reorganisation and modernisation in the army and a great deal of priority has been given to the training of junior soldiers and junior bandmen.

For the young musician who wishes to pursue a musical career, the modern army undoubtedly has a tremendous amount to offer. The days when bandboys were given their musical training in the barrack room or whatever makeshift accommodation happened to be available have gone. Each brigade now has its well-designed band school which is equipped with first-class instruments and staffed by a qualified Bandmaster and a number of specially-selected instructors.

At the band school, the recruit is not only given instruction in the practice and theory of music, but can also enjoy physical training, sport, hobbies and further education. Many band schools will accept youngsters from the age of 15 who have not had the opportunity to learn an instrument, but who are keen to do so, and possess some sort of aptitude.

A junior bandsman who works hard and achieves a satisfactory standard may be selected to attend a pupil's course at the Royal Military School of Music, Kneller Hall, where he will have a year's intensive instruction under civilian professors. He will get experience of playing in bands of all sizes from 250 to small



RONNIE ROSS: 'marvellous experience'

groups and performing every kind of music from classical to traditional jazz.

At the age of 17 or 18, a junior bandsman will be posted to one of the army's regimental bands, where the ambitious lad will naturally have his eye on promotion. At the age of 25, a bandsman who has achieved a high standard of performance and a good knowledge of musical theory, may be selected to sit the entrance examination into Kneller Hall as a Student Bandmaster.

The course is extremely comprehensive and includes the study of harmony, instrumentation, aural training and conducting, and in his final term, the student bandmaster will compose and arrange music for almost every type of musical combination. He will be encouraged to sit examinations for

civilian diplomas, such as the ARCM, LRAM, LTCL and LGSM.

At the end of the course, he could sit the examination for the Army Bandmasters Certificate, and if successful, would eventually be appointed to one of the many regimental bands as a Warrant Officer (First Class) Bandmaster.

After serving successfully as Regimental Bandmaster for a few years it is possible to take the examination for the army advanced certificate of music, and if successful, to be selected for commissioned rank as a Director of Music.

A great many of the present Directors of Music and Bandmasters started their careers as junior bandmen, so it is clear that there is plenty of room at the top for the really ambitious youngster who is prepared to work hard.

Paid for learning your craft

BY BRIAN BLAIN

Secretary of the Musicians' Union's Campaign For Live Music.

I SUPPOSE that, to the taxpayer, the infinitesimal fraction of the arms budget which is spent on service bands and music represents just about the best value he gets for his well squandered money.

Nevertheless this sum, approximately six million pounds a year, is approximately twice the amount spent by Government, Local Authorities and BBC combined on all other forms of music (including the mighty expensive opera and ballet) and does help to explain just why military band training is so good for the potential musician.

Where else can you actually be paid for learning your craft so thoroughly?

And following that training, what other regular fully professional outlets are there for the live performance of what is still (grit your teeth pop fans) the most popular kind of music — that vast, ill-defined area of music in the middle.

For, whereas we are told that there are some 140 service bands in existence, there is not one single professional civilian concert band, such as exist in hundreds in the USA, or concert orchestra outside of the folds of the BBC.

This is not to knock service bands and their music, but merely to highlight two well obscured problems, problems which in part exist because of the high standards of those bands.

One — why should a young person have to join a service band at all to receive a particular type of thorough, all-round band experience.

And second — what is he going to do with his training when he's got it?

He may turn out to be a Derek Watkins of course, but the odds are that he will not, and it will be all down to the insurance round and "when's the next touring company coming to town with My Fair Lady or The Desert Song?"

Now this may not be bad, and possibly just what he wants.

But it's up to somebody to tell him that mathematically it is odds on that that is what he will probably get.

Into battle with a reed instrument

TODAY'S Army may be for Men of Action. But it's also pretty good training for those who want to "go into battle" with nothing more than a trombone, trumpet or reed instrument in their hand. Many top-ranking session men and jazzmen pay tribute to their Army band training. One such is former MM Pollwinner Ronnie Ross.

"I joined the Grenadier Guards at 18 when I did my National Service," says Ronnie. "I was playing clarinet and tenor before I joined — but not very competently. I went into the Grenadier Guards Band on clarinet."

"It was a marvellous experience — particularly for sightreading, even though the things we did were mostly 'oom-chah' bits. But, of course, sightreading is invaluable if you want to do session work."

"But Army bands are good for all round musical training. We even had to play without gloves when snow was on the ground. If you can do that, you can do anything!"

"I used to sneak away often to practise tenor — then switch back to clarinet when the MD came around. I was lucky, though, in being stationed in London, when I was able to play with the Don Rendell Sextet in clubs like the Flamingo."

"It's very difficult these days for youngsters to get dance band training. There are so few bands around. I would advise them to join the Army for two years, when they could obtain a thorough musical training and practical playing experience. I signed on for five years, but bought myself out after three."

"Some fine musicians have gone through the Army band ranks. Among them are Eddie Blair, Bobbie Pratt and Bill LeSage. Jack Dorsey was in the same band as me, and Tony Hatch was in the Coldstream Guards. Chris Taylor, who played with Joe Harriott's Indo-Jazz Fusion, was also in the Grenadier

Guards band with me. And so was a fine young trumpet player, John Huckridge, who joined Bob Miller's Band.

"Going back a bit, other top men who've been with Army bands include Frank Reidy and Sidney Fell. And Johnny Scott was in the Royal Artillery Band at Woolwich."

Kenny Ball wasn't with an Army Band — but he did

start playing at 16 with the Sea Cadets. "Same as Freddy Staff," recalls Kenny. "I took lessons from him."

Adds Kenny: "As a general rule, service band musicians have a fine technical knowledge and playing ability."

"For example, Kenny Baker was in the RAF, and Tommy McQuater and George Chisholm were in the Squads."

We don't want to strike A SOUR NOTE — but —

Like every other profession, MUSIC has its problems. Here's one . . . the need to resist the use of recorded music in substitution for musicians. Where? Everywhere! At weddings, in the theatre, the Palais, the Discotheque, and even the broadcasting studio. It's not only unreasonable, but downright stupid and shortsighted to imagine you can do without musicians for ever.

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LET'S MAKE MUSIC

TRAINING

If you've got talent, go legit

If you've got musical talent, you can give it a fuller rein if you "go legit" by obtaining a thorough musical schooling.

Of course, you can buy a guitar for a few quid, bash out some basic chords, join a group and set your sights on instant fame and a quick Rolls-Royce or two.

But if fortune does come this way, it's the exception rather than the rule. Especially in these days of cut-throat competition from both sides of the Atlantic.

Usually, the road to success is marked by the milestones of hard, unremitting work. And even then, you don't start eating off gold plate right away.

Take the case of Rhodesian-born Michael Gibbs, Dankworth trombonist who won a public tribute from jazz great Stan Getz for his composing ability.

WORKS

For it was Michael who wrote "Sweet Rain," played on concerts by Getz and also recorded by him. Michael has also written works performed by George Shearing and Gary Burton — for whom he's still writing.

These accomplishments in themselves testify to Michael's tremendous talent. Yet Michael still feels he has not attained fulfilment. "I seem to have been struggling for years without being very firmly established," he says. "And his legit training it would come. The point is — without the financial rewards haven't been all that great."

But with the sort of talent Michael has, they must surely have been virtually impossible to write compositions of such a towering standard as "Sweet Rain."

"If you have talent in the first place, a good legitimate training helps," says Michael. "But you can get on without a legit training. I'm thinking of the Beatles, for instance. But they seem the exception."

Certainly Michael went through the musical mill. "I started on piano at seven with lessons from a classical teach-



MIKE GIBBS: wrote 'Sweet Rain'

er," he says. "Then I became interested in the pop music of the day. At thirteen, I was listening to Shorty Rogers and Gerry Mulligan."

"I met Dave Simpson, who had played piano for Ted Heath, in Rhodesia, and he started teaching me arranging. I very much wanted to write. I was studying for a science degree, but when I failed that, I worked part-time in science and on gigs playing piano to save enough money to go to America, where I carried-on my musical studies at Berklee School of Music in Boston and at Boston Conservatory."

Michael's day-long studies paid off. He won a diploma for arranging and composition at Berklee and a classical degree in composition at Boston Conservatory. "I was at Berklee for over five years," he recalls.

ASKED

It was while at Berklee that Michael met Gary Burton. "He asked me to write some things for him. And it was through him that Getz heard — and recorded — "Sweet Rain."

Michael is now turning his attentions to the pop field, writing songs with Fran Landesman. Fran's many works include "Spring Can Really Hang You Up The Most."

"Nothing has happened to my songs yet," says Michael.

But with "Sweet Rain" behind him, he can hardly miss. The really big rewards may be slow in coming, but Michael knows that legit training has been well spent.

It's an encouraging scene today

BY BILL LEWINGTON

Multi-reedman teacher and dealer, and a member of the general committee of Egmia.

At school, I was a musical dunce, languishing at the bottom of the class, and when I told my headmaster that it was my ambition to become a professional musician, he laughed.

But I was determined to succeed, and by means of books, I taught myself to play several instruments. By the time I was 18 I was earning a princely salary and broadcasting as a full-time musician.

But it was hard graft, going it alone, and I am delighted that nowadays it isn't such a struggle for kids who want to become musicians. During the past 20-25 years there has been a revolution in the training of young musicians.

The scene today is tremendously encouraging, with the acceptance by educationalists that music has a vital role to play in the development of children who find it great fun.

Making a big contribution to the wave of interest in music by people of all ages in all walks of life is the Educational Group of the Musical Instrument Association conveniently known as EGMIA.

PRACTICE

It exists, among other things, to further the training of aspiring musicians, offering guidance regarding choice of instrument, expert tuition and facilities for practice.

It is currently launching a scheme to provide musical instrument retailers with the names and addresses of music teachers in their neighbourhood, so that they can pass this information on to anyone buying an instrument.

EGMIA is sponsored by the main musical trade houses, who contribute an annual sum to carry on this extremely important work.

EGMIA publishes an illustrated quarterly magazine, called LIVING MUSIC, which goes to schools, local authorities, youth clubs, and other key sources, plus private subscriptions.

It costs 1s a copy and is packed with local and national news and gossip, anecdotal and instructional articles, and other contributions concerning every instrument and all types of music.

Anyone requiring details of EGMIA or LIVING MUSIC should contact Dick Sadler, director of the association and editor of the magazine, at 25-27 Oxford Street, London, W1.

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NEW JAZZ RECORDS

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

OF the many American groups which have been seen in Britain in recent years, those of tenorist Charles Lloyd and vibist Gary Burton (seen very recently both at the Ronnie Scott Club and on Jazz Expo) were among the handful that left more than a fleeting impression on the British scene.

Perhaps the youth of the musicians (Lloyd is now thirty, and Burton a mere twenty-five), their appearance (heads, kaftans, etc) over and above the actual music were aids to creating this impression, but it is beyond argument that both men are involved in developments which justify their inclusion in a jazz elite.

Both these cheap Realm Jazz albums afford an opportunity to hear these influential musicians at an early and formative stage in their separate careers. Despite the historical aspect, however, both records contain more than enough good jazz to make them indispensable at this very attractive price.

The Lloyd album, his first, was financed by producer George Avakian who later became his manager. At the time, he was a member of the Chico Hamilton Quintet, and that wily drummer was a shrewd enough talent spotter to allow the young tenorist to be musical director for the group.

Personally, I find Lloyd's music at this period (especially on the excellent Hamilton LPs "Man From Two Worlds" and "Passin' Thru") more satisfying than most of his later work.

Here, Lloyd is still strongly under the influence of the late John Coltrane. This is easily discernible on the ballads, "How Can I Tell You" and Henry Mancini's "Days Of Wine And Roses," while on the faster tempos—especially "Bizarre" and "Sweet Georgia Bright"—there are definite indications of the direction he was to take on

Young men making a strong first impression

HANK GARLAND—GARY BURTON: "Three-Four The Blues." All the Things You Are; Three-Four The Blues; Move; Always; Riot-Chous; Relaxing (CBS RealmJazz 52573).

Burton (vbs), Hank Garland (gtr), Joe Benjamin (bass), Joe Morello (drs).

CHARLES LLOYD: Bizarre. Forest Flower; How Can I Tell You; Little Peace; Bizarre; Days Of Wine And Roses; Sweet Georgia Bright; Love Song To A Baby; Ol' Five Spot (CBS RealmJazz 52541).

Lloyd (tnr, flt), Don Friedman (pno), Eddie Khan or Richard Davis (bass), Roay Haynes or J. C. Moses (drs).

leaving the Hamilton Quintet. Pianist Don Friedman plays well and is a musician well worth more recording opportunities, while both rhythm section are capable of meeting the demands of Lloyd's music.

Once again, this album is a strong reminder that Lloyd is one of the very best jazz composers. "Forest Flower" is the original version of this deservedly popular Lloyd composition, and "Love Song," and "Sweet Georgia Bright" are distinctive lines with a nagging attraction.

Burton's season at the Scott Club this month was enough

to convince me that he is the first distinctly original vibes voice to emerge since Milt Jackson. Whereas Lloyd, as a tenorist, works in densely populated area, vibists are a rare breed.

Only 17 when "Three-Four The Blues" was recorded in Nashville where both he and guitarist Garland were studio musicians, Burton was a most precocious jazzman. The technique was, even then, quite stunning.

Garland is best known as a country artist, but his fleet, boppy style is a startling revelation on these six tracks (other guitarists to



ROLAND KIRK: uniquely talented musician

emerge from the country field are Tal Farlow and Mundell Lowe).

Together with the sound Benjamin and Morello, they make up a quartet which plays attractive, very melodic jazz which will be acceptable to most ears.

Two bargain sets which allow us a fascinating glimpse of two very important musicians in the process of fashioning their current styles.—B.H.

MICHAEL GARRICK



MICHAEL GARRICK: "Black Marigolds." Webster's Mood; Jazz For Five; Good Times; Spiders; Ursula; A Jazz Nativity; Black Marigolds; What Are Little Girls?; Corolling. (Argo DA88).

Garrick (pnb, harpsichord, celeste); Ian Carr (tp, flugelhorn); Joe Harriott (alto); Tony Coe (tnr); Don Rendell (tnr, sop); Dave Green (bass); Trevor Tomkins and Colin Barnes (drs); John Smith (poetry reading).

WHAT an incredible mixture to find on one album. "Webster's," "Good Times" and "Ursula" are fine, conventional blowing jazz; "Jazz For Five" and "Nativity" are poetry and jazz; the remainder are Garrick keyboard excursions.

The instrumentals are all first rate with Harriott, Carr, Rendell and Coe in magnificent form—it's nice to hear that Harriott can still kill the opposition stone dead on conventional jazz chords and themes. He and Coe are particularly good on "Mood," a tribute to Ben Webster.

"Jazz For Five" seems, to me, as pointless as all other attempts to wed poetry and jazz. It may do something for the poetry but it does nothing at all for the jazz. The same goes for "Nativity," except that the words seem even more mundane.

Garrick's keyboard ex-

periments include "Corolling," perhaps the best known of his jazz-cum-religious pieces. I find them interesting, though less so than when heard in the flesh. He remains, however, a composer of originality and versatility.

Indeed, a crazy, mixed-up album.—B.D.

Brazilian guitarist Baden Powell was one of the hits of the 1967 Berlin Festival with his fine technique and feeling for both jazz and his native bossa. **TRISTEZA ON GUITAR** (Polydor 583708) concentrates on the bossa, though there is a most moving version of "Round Midnight." It is guitar playing of an exceptionally high order and I hope the jazz public hasn't had such a surfeit of bossa albums that they won't give this a try. He is accompanied by flute, bass, drums and assorted Latin percussion. A most enjoyable album.—B.D.

DICK SUDHALTER

ANGLO-AMERICAN ALL STARS: "Sudhalter And Son, Vol 2." I'm Crazy 'Bout My Baby; You'd Be So Nice To Come Home To; Let's Misbehave; Davenport Blues; Body And Soul; Easter Parade; Con't Help Lovin' That Man, Baltimore; The Golden Striker; Roses Of Picardy. ("77" LEU 12/28).

Dick Sudhalter (cornet), Al Sudhalter (alto), Alan Cooper (clt, bass, clt), Keith Nichols, Jim Shepherd (trmb), John R. T. Davies (saxes), Henry Francis, Brian Lemon (pno), Roy Witham (tnr, bass sax, clt), Nevil Skrimshire (gtr), Brian Prudence (bass), Mike Scott (drs), Chris Ellis (voc). London, Mo and June, 1968, and Burnham, Bucks, June, 1968.

THE All Stars, known hereafter as the AAA, are an interesting addition to the local band scene. They are very much a semi pro group, working in an

unfashionable tradition, and their enjoyment of the Golden Age music they choose to recreate is evident in all their performances.

Naturally enough, because of the irregular nature of its structure and work, the band reveals weaknesses on record. The AAA play as they please, and it shows at times.

They favour a bulky melody section, and collective improvisations such as that towards the close of "Crazy 'Bout," tend to sound too much a case of every man for himself. I should mention that lineups change track by track; nine men, seven, five, down to one—and I have listed a composite personnel.

The AAA have never been restricted to the Bix-Tram and Red-and-Miff idioms. Harlem piano styles are present (the solo "Striker" and elsewhere). So, too, are the various sweater elements in Sudhalter Senior's alto (anything from Benny Carter to Dorsey), the odd vaudeville character of the one vocal, and the influences of Thirties Negro band jazz.

As Dick Sudhalter says: "The result of the blend is a band which, above all, is historically aware while not imitative."

A tall claim, but I think we can allow it. The diverse elements do coalesce to produce something quite original on "Baltimore," "Easter," "Picardy" and "Davenport" (with Cooper's brass clarinet). Evidence of the group's adaptability, the young Sudhalter told me, lies in what has happened each time his father has sat in with the AAA. "It just works; he's happy, the band loves him. The LPs we've done show that I think."

Agreed, and I'd rate this second volume a more attractive proposition than the first. But I believe Al Sudhalter—not on every track—plays rather too large a role in it, and that it's high time we heard son without father in a more flexible musical setting. And it could have swung and stung harder, too—M.J.

The greatest circus act in jazz

ROLAND KIRK: "The In-Flated Tear." The Black Arist Blues; A Laugh For Rory; Many Blessings; Fingers In The Wind; The In-Flated Tear; Creole Love Call; A Handful Of Fives; Fly By Night; Lovinevolliquo (Atlantic 588 112).

Kirk (tnr, manzello; stritch, clt, flt, whistle, English horn, flexaphone), Ron Burton (pno), Steve Uovosel (bass), Jimmy Hopps (drs), Dick Griffith (trmb) added on "Fly By Night."

ROLAND KIRK is the greatest circus act that jazz has produced, but often this has tended to obscure that he is a musician of real jazz merit, whether he plays one or three instruments.

Kirk's LPs are usually good buys, and this latest is no exception. Working with the group which accompanied him at Jazz Expo last year, he displays all of his remarkable skills.

Dirty

"Crazy Blues" is a real dirty blues—a very basic line with Kirk on English horn. "Many Blessings" allows him to put his phenomenal breath control to superb use for a tenor solo which builds relentlessly, and "Fingers" features him on what is possibly his best instrument, flute.

The variety of material and Kirk's flexibility are the great strengths of this album, and Kirk fans will find it arguably his best to date. But lovers of good, basic jazz will also find ample to enjoy in this uniquely talented musician.—B.H.

GEORGE RUSSELL



GEORGE RUSSELL: "At Beethoven's Hall, Part One." Friends; Lydia In Bog's Groove; Lydia's Confirmation; Round Midnight; Tokin' Lydia Home (Polydor 583706).

Russell (pno), Don Cherry, Bertil Loewgren (tp), Brian Trentham (trmb), Roy Pitts (tnr), Cameron Brown (bass), Al Heath (drs).

THESE tracks were recorded during and after a German concert in 1965 and continue Russell's experiments with his "Lydian concept of tonality"—a mode that he has now made sufficiently familiar for it to hold few difficulties in adjustment for the listener.

In addition to three Russell originals, he applies the Lydian mode to three jazz standards—Milt Jackson's "Bags' Groove," Parker's "Confirmation" and Monk's "Round Midnight." The results are fascinating.

Failure

Russell can never be less than interesting and the occasional blemishes here are due to the odd failure of the soloists to match the writing. Guest star Don Cherry, who in general plays better than I have heard him on record, seems to me to have moments where he is at odds with both mood and conception of the pieces. Trentham and Pitts are good musicians, though not yet more than that. However, both have something to say and the ensembles have the necessary muscular edges.

Russell, himself, sounds more Monk-ish than usual and generally plays what has been described as composer's piano. Despite fashions in jazz, he has continued to go his own highly individual way and his music always sounds both individual and as contemporary as anything the avant garde has done.—B.D.

THE FOLK HEROES—FROM PAGE 11

Guthrie—first of the modern balladeers

ian philosopher, Guthrie, through a succession of jobs and a period in World War II in the merchant marine, had rubbed shoulders with life and recorded his reflections in song. They are available in books and records. Songs like "Hard Travellin'," "Talking Dust Bowl," "This Land Is Your Land" and many others.

Britain got to him were through the personal appearances of his friends, Cisco Houston and Ramblin' Jack Elliott.

Anyone wishing to understand Guthrie fully can do so by listening to the records available and by reading Bound For Glory (his autobiography) and Born To Win, an anthology of his prose, poetry, drawings and thoughts.

Like Leadbelly's songs, Woody's songs, too, found their way into skiffle and then into folk repertoires. Like Leadbelly, Woody was a giant, and the name and music lives on.

Woody and Leadbelly are dead but their memory is kept

alive, not only by records and books, by live performances of their songs.

One singer who has always been an admirer and gospel-spreader for both is Pete Seeger, who himself is ranked among the folksinging greats of more recent years.

SINGLES

It was as a member of the Weavers that Seeger was to hear songs associated with both Leadbelly and Woody—"Goodnight Irene" and "So Long, It's Been Good To Know You," become best selling singles during the American folk revival.

TUNE

Guthrie was the first of the modern balladeers and song-makers. If he couldn't work out a tune, he borrowed one from the store of traditional songs and melodies he had gathered on his travels.

The nearest his admirers in

NEXT WEEK, TONY WILSON DISCUSSES THE SINGERS WHO MADE THE SURVIVAL

RADIO JAZZ

FRIDAY (25)
4.5 a.m. J: All that Jazz (Fri., Mon.-Thurs.), 7.10 p.m. H2: Jazz. 7.30 V: Best Of The Jazz Scene '68. 8.5 J: Jazz. 8.23 A3: R and B (nightly, except Sunday). 9.20 U: Julie Felix, Donovan, Judy Collins, Tim Buckley, 11.30 T: Louis Armstrong. 12.0 T: Jaki Byard. 12.5 a.m. B1 and 2: Jazz at Night.

SATURDAY (26)
5.0 a.m. J: Jazz Book. 9.5 J: Jazz Unlimited. 2.0 p.m. E: Benny Goodman's 1939-45 Classics. 2.45 H2: Radio Jazz Magazine. 9.15 V: Big Bands (Ray McVay Ork). 11.0 A1: Martial Solal Trio, Modern Jazz Quartet. 11.15 A2: Get To Know Jazz. 11.30 T: Clark Terry and His Ork. 12.0 T: Coleman Hawkins, Ben Webster. 12.10 a.m. E: Doctor Jazz. 12.35 E: Swing In The Night.

SUNDAY (27)
3.5 a.m. J: George Shearing. 7.0 p.m. B1: Mike Raven's R and B Show. 7.30 Q: Big Band Serenade. 7.30 E: James Last. 8.30 B1: Jazz On One (Peter Clayton, Gary Burton, Benny Green). 9.5 J: Finch Band.

wagon. 12.5 a.m. B1 and 2: The Best Of Jazz Records (Humph).

MONDAY (28)
3.45 p.m. H2: Dixielite. 10.55 H2: Newport JF 1968. 11.0 A3: Free Jazz. 11.30 T: Count Basie with Strings. 11.45 A3: Memphis Slim (Hugues Panassie). 12.0 T: New Jazz Records.

TUESDAY (29)
10.5 a.m. J: Bobby Troup Show. 2.40 p.m. H2: Jazz. 5.25 H2: Jazz. 5.43 B3: Charles Fox presents Jazz Today (Stereo). 8.0 E: The City Preachers. 10.30 O: Jazz Journal. 11.4 U: Barrelhouse JB, George Gruntz Trio, Slide Hampton-Ake Persson Quintet. 11.30 T: Pop and Jazz. 11.30 H1: Jazz. 12.0 T: Johnny Dadds.

WEDNESDAY (30)
8.15 p.m. B1: Jazz Club (Harold McNair Quartet, Dave Gilly Quartet, Bill Evans Trio, Mike Garrick Sextet). 9.30 E: Jazz. 10.20 E: Pop and Jazz. inc. (1) Count Basie. 10.30 Q: Jazz Club. 11.30 T: Charlie Byrd. 12.0 T: Sonny Rollins. 12.15 a.m. E: Jazz. 12.30 M: Jazz.

THURSDAY (31)
4.35 p.m. U: (1) Jazz Made in Germany (2) Steve Markus. 6.30 H2: Elaine Delmar. 11.30 T: Grady Tate, Jackie Cain, Roy Kral. 12.0 T: Duke Pearson. 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: E: 547/344/271. M: Saarbrücken 211. O: BR Munich 375/187. B44: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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NEW POP ALBUMS

DONOVAN: "Donovan In Concert" (Pye). The word "charm" is probably overworked in describing Don's contribution to modern music. He is charming, in the sense that he delights and attracts with his music and manners. If he is also a little weak in his vocal strength and the composition of his poetry, it is a weakness that becomes a weapon and he is surrounded by strong men of music like Harold McNair, the flute player. The Donovan skill at winning audiences is celebrated. Here it is captured at a concert at America's Anaheim Convention Centre. An atmosphere of gentility and humour prevails and the music is excellent. Many of Don's most popular songs are included—"There Is A Mountain," "Poor Cow"—which he introduces as "Poor Love"—"Rules and Regulations" and "Mellow Yellow." Also of interest is the cover, a painting by Fleur Cowles, called "Desert Journey."

P. P. ARNOLD "Kafunta" (Immediate). "Kafunta" is allegedly Swahili for "soul" but whatever it means, P.P. or Pat as she is now generally known, is American for great singing. It is a great shame that Pat has not had quite the success she deserved since settling in Britain after quitting the Ikettes. When she began singing with the Nice, they made the most exciting and authentic power-packed soul group in Britain. But in a changing scene it has been difficult to consolidate her image. Here she is presented in an imaginative production by Andrew Oldham on a programme that moves beyond average soul material into the realms of ballads like "As Tears Go By" and Beatles songs like "Eleanor Rigby" and "Yesterday." She does not sound entirely happy with all the songs, knowing how well she can perform, but it will serve as a fine introduction to those unfortunates who have missed Pat's work in the past.

THE RASCALS: "The Rascals' Greatest Hits" (Atlantic). New York's Rascals never quite got it together in Britain, which is a pity because they are a pretty fine group in the R&B orientated, non-Underground manner. They don't register too well on this album, on which the best track is Wilson Pickett's "In The Midnight Hour." There is nothing on the disc of the quality of "Summer In The City." Entertaining, but not powerfully compulsive.

TENNESSEE ERNIE FORD: "World Of Pop And Country Hits" (Capitol). Don't know who persuaded Ernie to record this album, but he was no friend. It's an album that does no justice to his powerful baritone voice and he even sounds flat at times. Ernie is better on the country hits—"Release Me," "Make The World Go Away"—but his pop songs, "Yesterday," "Wonderful World," etc, are pretty poorly done.

THE BIG THREE (Roulette). "Featuring Mama Cass" it says in giant type, which is a little unfair to the other members of the trio, Tim Rose and Jim Hendricks (not Jimi or Jon). This is pre-Mama's and Papa's music and the Big Three was a folk-orientated trio which, though hardly in the Unforgettable Groups Of Our Time category, made pleasant music together. Tracks include: "Young Girl's Lament," "Grandfather's Clock," "Wild Women" and "Rider."

CECIL McCARTNEY: "OM" (Columbia). With titles like "God Is Dead," "Plastic Jesus," "Love" and "Meditation" you can guess you are in for 40 minutes of Significance with a capital S. Indeed it is occasionally both naive and pretentious, but McCartney has talent and can spin words together effectively as well as fit them to sympathetic melody. He also sings pleasantly and plays nice guitar. The tracks

MOODY BLUES: "Ride My See Saw" (Deram). A good track off their recent album that rocks and thinks, which is quite hard in these troubled times of rioting and bomb throwing.

A meeting of South London veteran Teddy Boys recently mourned the passing of their role as troublemakers and seat-slashers supreme. "Nowadays it's down to bleeding football fans and students to punch up the population," muttered Alf Erbert bitterly over a beaker of warm brown ale.

"Last night I thought I'd desecrate a few monuments, wreck graves, carve up the municipal bowling green and slash a few coppers for old time's sake. But there were a coachload of anarchists queuing up before me. What I says is, punch-ups and politics don't mix."

But Alf brightened visibly on the subject of the Moody Blues. "It's funny yer know. I always dug rock and that, and thought these mods were a load of ponces. But yer know... they've got rhythm."

"If yer can't get good rock, these boys ain't bad."

O. C. SMITH: "Little Green Apples" (CBS). Apparently this has already been a hit in this country, but O.C.'s version is so beautiful it could well score again.

Several mini-skirted youths and long-haired police arrested last night on charges of possessing copies of the Magna Carta were alleged to have been jiving to this record.

The Greek government is expected to arrest anybody found listening to this on their wireless receiving sets.

Incidentally, as well as being beautiful, it is also startlingly boring.

BOBBIE GENTRY: "The Fool On The Hill" (Capitol). A nitty, gritty version of the great Lennon and McCartney ballad.

When one says nitty gritty, one is merely using meaningless phrases to cover up a deficiency of ideas in describing what is but a pleasant cover version that says little more than the original.

Since "Ode To Billie Joe," Bobbie has had difficulty in finding a follow-up. This much is self-evident.

What is not generally known is that Isambard Kingdom Brunel was probably a genius of the Victoria era, and deserves of all his great success. Clean up the Capitol!

ANITA HARRIS: "Le Blon" (CBS). A week or so ago, Anita was sunning her lovely body on the beach called Le Blon in Rio De Janeiro and now here is her latest written by Clive Westlake and David Most, and it's a corkingly good sound.

Prettiness abounds, and it conjures up images of sun-drenched beaches, milk white teeth, coconuts, monkees, yams and tsetse flies.

DAVID ESSEX: "Just For Tonight" (Pye). A great ballad for the girls by good-looking David, who is turning his talents to acting as well as singing.

The Potts woman is raving about this and she cabled me from the Mexican Pop Olympics: "Picked up David on Radio Gringo and it's a gas. So is the mace being thrown by police at pop groups from Mexico, Cuba, Greece and Portugal who are rioting in the main arena at this very moment."

"Several lead singers have been assassinated, and the rhythm and blues contest between Iceland and South Africa has turned into a major tank battle. Over and out."

GUN: "Race With The Devil" (CBS). Archbishop Waterbury at a recent Anglican Conference stated: "The trouble with pop today is it lacks excitement. What we

Chris Welch on the new pop singles



'Since Ode To Billie Joe, Bobbie Gentry has been having trouble finding a follow-up'

need are more groups like the Gun, not afraid to rock and turn on their brethren. Pass the incense, man."

While one must admit the Gun appear to have been influenced by Arthur Brown down to some diabolical laughter, the effect remains fiendishly exciting.

Watch for some groovy guitar and try to forget about lines about "The Devil's Grip."

LIONEL BART: "Isn't This Where We Came In?" (Deram). A track which serves as a trailer for Bart's new album of the same name, which proves to be extremely interesting.

A lot of hard work has gone into the production which involves many top musicians. A clever introduction with the action taking place in a cinema, then Lionel sings—not too appallingly, and with a certain charm that reminds one of the Billy Cotton Band Show, before they went hip.

SCAFFOLD: "Lily The Pink" (Parlophone). Here are two examples of the kind of material they present to audiences in their live shows and a combination of humour, music and poetry. The B side is "Button Of Your Mind." Neither sound like hits, but will entertain those who find the Scaffold funny.

HEP STARS: "Let It Be Me" (Olga). Heps Stars are the first Swedish pop group to earn a million Swedish kroner and lead singer Sven Hedlund is hailed as the Mick Jagger of Stockholm.

According to reports, "a wig firm is making a fortune out of selling Svenne-Wigs." Well done, Sven

He reminds me of Curt Knapping, the first Tasmanian to earn over five million Angolan Drachmas a day. A shrunken head firm is making a fortune selling Curt heads.

BYRDS: "I Am A Pilgrim" (CBS). They have turn, turn, turned their backs on rock and now concentrate on country music. Violins abound, banjos plunk and the voice is suitably projected through the nose, instead of the mouth, or as in Country And Eastern music, through the ears.

A simple performance which reveals the yearning among groups to return to the soil and be at one with Mother Nature and wide open spaces. Enough of low jive cellars, the hectic pace of modern life, and the vulgar commercialism of popular music, say our exhausted beat musicians.

Give us yoghurt, a horse, a banjo, and a shovel and a song, and we're happy. As one still up to one's neck in drugs, corruption and widescale debauchery, I must say it sounds all very tempting.

EPISODE SIX: "Lucky Sunday" (Chapter One). A glorious sound, bristling with hit potential. Here are a group who have longed deserved a hit, and look like breaking through at last.

I had a few worrying moments during the quieter passages, thinking to myself: "Would young teyboppers yawn, stop bopping and find their precious thoughts drift with innocence and sunbeams to another pleasurable distraction?"

It needs heavy listening, but there numerous musical delights to stillate the

ear and tempt jaded palates.

NEW CHRISTY MINSTRELS: "Chitty Chitty Bang Bang" (CBS). A song from the motion picture with the same fatuous name, based on the story by Ian Fleming. Described in some circles by hopeful promoters as "tuneful and catchy," I can only reveal that is both coy and repellent

and features banjo accompaniment. If extreme left wing elements here this, they may be incited to commit bomb outrages in public buildings.

Already the London Daily News has revealed plans (thoroughly denied by the police) by hot-heads and anarchists, to fill the sewers of London with leaflets.

"Mini-skirted youths, armed with marbles and cannabis are expected to throw London's sewer system into chaos. Clean up the Capital!" writes Newsman Joma Kenyatta.

ARS NOVA: "Pavan For My Lady" (Elektra). "Ars Nova," as all of you familiar with Latin and Greek will be well aware, means: "A jostling in the market place. . . Art is brief, trousers are longer . . . or, Onwards my legions, for divided we stand, drunk we fall."

This translation is open to correction, but whatever the meaning, their music is a classical gas.

I think it is taken in 6/8 time, and cunning use is made of 18th Century style guitar work, accompanied by a positive drum beat.

Inventive and attractive, with the added bonus of restrained, tasteful singing.

OUTER LIMITS: "Great Train Robbery" (Instant). Not our Great Train Robbery, but one that took place in 1899 which makes a romantic tale given full orchestral accompaniment and a catchy hook phrase: "Do you remember the Great Train Robbery?"

Trouble is, having aroused memories of the incident, the singers, who sound as if they were trying to forget the Great Train Robbery, then fail to add any further statements.

I expected them to say: "Well, we done it, so there," or "We have it on the highest authority that the whole tawdry affair was engineered by the then Brent and Chiswick Councillor Edwin Potts B.A. grandfather of the present Wendy Potts."



DONOVAN/P. P. ARNOLD/PARTRIDGE

DON PARTRIDGE (Columbia). Don's first album since he left the street singing game recalls his former busking days on a number of tracks such as the old Leadbelly number, "Keep Your Hands Off Her," Oscar Brand's "Wayward Boy," the American traditional bluegrass tune "Old Joe Clark" and Donovan's version of "Candy Man." All these feature the thumping bass drum, cymbal, kazoo and harmonica. Also included are his two busker-beat hits, "Rosie" and "Blue Eyes." Don gets away from the familiar street singing bit with a well handled version of the late Otis Redding's hit, "Dock Of The Bay," Robin Williamson's excellent "First Girl I Loved," and Bill Broonzy's "Black, White and Brown Blues." There are several tuneful Partridge originals, "Mona's Song," the bouancy "Following Your Fancy," and "I'm Going Away," a fast paced opus again with the busking feel to it. A varied and entertaining album from Don with some nice arrangements from Joe Maresetti that make this well worth a listen.

LOIS LANE (Mercury). Now this is nice. Lois, who used to be one of the Caravelles, gets an album all to herself. And what a marvellous job she makes of it. Sensitive singing just made for the kind of songs she sings. And Johnny Arthey's accompaniments are just made for Lois. Among the songs—"The Look Of Love," "Shiny Stuckings," "Sunny" and "I'll Remember April."

ALAN BENNETT ON THE MARGIN (Polydor). Glorious humour from Bennett including "The Telegram," "Camden Passage," "The Critics" and "Hands Of Bageera." Required listening for inhabitants of London NW1.

include his current single, "Hey Aethia." A very promising first album.

JACK JONES: "If You Ever Leave Me" (RCA Victor). Technically an extremely fine singer with a beautiful voice and control. But he really does lack style and guts. Marty Paich arrangements are excellent. Songs include "I'm Falling In Love Again," "If You Ever Leave Me," "By The Time I Get To Phoenix," "Somewhere."

LOUIS ARMSTRONG: "What A Wonderful World" (Stateside). What a wonderful collection of songs by Louis. Most of them were recorded this year. His singing is a gas and he blows some groovy choruses as well. Backed mostly by his current group, he sounds in great form. "There Must Be A Way" is a little masterpiece. Likewise "Dream A Little Dream Of Me." Other notable moments occur on "I Guess I'll Get The Papers And Go Home," and "Give Mr Your Fisses." Trombonist Tyree Glenn backs Pops well.

SACHA DISTEL: "The Good Life" (MCA). Sacha sings like a young Maurice Chevalier. Not outstanding by any means but quite entertaining. His own song, "The Good Life" is a nice one. Prefer his guitar playing. Includes "Can't Take My Eyes Off You," "This Guy's In Love With You."

CALL ME BRENDA LEE (MCS). Every time a Brenda Lee album comes along we say she reminiscent of Dinah Washington, which can't be bad, and that she's a great performer. Same goes again. Included here are "Coming On Strong," "You Don't Have To Say You Love Me," "Call Me," "Strangers In The Night."

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FOLK FORUM

FOCUS ON FOLK

Seven years hard labour — in his spare time



DEREK SARJEANT: fame not fortune
BY ERIC WINTER

WHEN the British Week was being planned for Stockholm, capital city of Sweden, the organisers wanted an experienced folk singer to perform at five large solo concerts, to be held during the Week (Sept 26-Oct. 5), in the open-air theatre at Stockholm's Kungstragarden.

It's not surprising that they chose Derek Sarjeant, who organises and sings weekly at the Surbiton and Kingston Folk Club. The S & K is one of Britain's largest clubs. On a bad night the number tops 400 — as it did on the occasion of the club's seventh birthday night recently.

Derek started his musical career as a jazz trumpeter and graduated, like many another, through skiffle to folk. Long before the big companies started to issue folk records, Derek had a couple of outstanding EPs on the specialist Oak label, and he's had another two issued this summer—bringing his total up to seven records.

He is an accomplished guitarist and singer and has sung and played in every major folk club in Britain — not to mention scores of concert halls.

En route to the top Derek has learned to play concertina, melodeon, flageolet and harmonica. He specialises in English traditional songs and he has made a name for himself without resorting to gimmicks. In fact, Derek manages to perform (live and on record) as if he were singing intimately to a group of friends in their own home.

In 1967, Derek Sarjeant was elected to the Steering Committee of the Kingston-on-Thames Arts Council. He plays a part in the community life of his area, where he teaches folk song at the Surbiton Adult Education centre.

You would think perhaps that this seven years hard labour is enough for one man. But Derek does all these things in his spare time! By day, he is a purchasing officer for the South-East Electricity Board and a very active member of his trade union — he's never been forgotten for moving a resolution at the union's annual conference by singing a song to the delegates.

Naturally, when you run a large and successful folk club for over seven years, you collect a lot of friends. The S & K has featured practically everyone of note on the British folk scene at one time or another. And foreign visitors are common at the club — Derek put on a then unknown Carolyn Hester at Surbiton in 1962 (her first British date), and this summer a complete Danish folk group turned up at the club, en route from the Llangollen Eisteddfod to Copenhagen.

All this has brought fame but not fortune to Derek. He's done modestly well out of folk music, but it must be difficult to reckon how much work and how many free performances Derek has given for his own club and to help other clubs.

Derek is a club-goer's folk singer. They all know him and they all like him. Perhaps there is a score (if that many) others who've given as selflessly to the club scene as Derek has. They are the movement is based. — ERIC WINTER.

FOLK NEWS

FOLK VOICE'S 7th Annual Get-Together has been expanded to include folk as well as country this year and will be held at a new venue, Islington Town Hall, London N1, on November 9. Among the performers and groups taking part this year are Joe Stead, the Moonlighters, Dave Travis, Pinewood Valley Boys, Wizz Jones and Pop Silver's Children. Tickets are 7s 6d from Jim Marshall, 3 Chester Terrace, Brighton 6, Sussex.

The Garret Singers, Pete Wood and Paddy Marchant, Lyne Breeze and Arthur Knevet join Dave and Toni Arthur, Tony Rose, Shirley Collins and Isabel Sutherland in concert at the Battersea Town Hall on October 31. The concert is sponsored by the Garret, and the Fighting Cocks Traditional folk clubs, Wandsworth Folk Music Society and Nebulous Records.

The Foggy Dew-o, who debuted with a Decca album recently, have their own 20-minute colour television spot on BBC-2's Colour Me Pop on November 2. On October 26 they are heard on Country Meets Folk on Radio One.

Sweeney's Men, with Al O'Donnell as their new member, will be over in England for a short tour in November and are hoping to cut their next album in December. The other two members of the group are Johnny Moynihan and Terry Woods.

The Shack, at the White Hart in Ashby De La Zouch, opened last Saturday and will operate on a fortnightly basis and among the singers to be seen there are the Sequoia, a songwriting team.

Dave Caulderhead reports a successful weekend for the London Folk Music Festival recently. Among those taking part in the well attended concerts and ceilidhs were Ken Stubbs, Scan Tester, Finbar and Eddie Fury, Dave and Toni Arthur, the Yetties, Roger Watson and Colin Cater, Dave Cooper and Linda Cockrell, Rosemary Hardman and the Fennario Folk Three.

Dave himself is singing at the Portlands Arms, Cambridge, club, run by Cambridge folk festival organiser

Ken Woollard, on October 27, Southampton College of Technology (31), the Octagon, Bolton (November 16) and at Bury as the guest of the Valley Folk, and on November 30 at the Manchester Sports Guild.

Leicester College of Art and Technology has a folk club under the chairmanship of John Bratton. Among the guests he hopes to be presenting there in the near future are Jackie and Bridie, Sams Folk Show, Mark Newman and the Orange Blossom Sound.

November is a busy month

for the Orange Blossom Sound. They appear on a special "Opportunity Knocks" with Mary Hopkin and the Casuals, on November 6 and on Country Meets Folk (Radio One) (9). One November 5 they appear in concert at the Free Trade Hall, Manchester, on a bill topped by Julie Felix. They hope, too, that they will be recording their first album soon.

La Fiesta club organiser, Karl Blore married Alison Kidd last Monday and celebrated with a champagne reception at the restaurant-folk club

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"COMING OUT"

The Fashionable, Debs-infested Pop World of...
"NOW"

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 01-584 0064/5 1 Beauchamp Place, Knightsbridge, S.W.3

Artists' Consultant, Management and Agent. Demo-disc classified representations. Finance and Productions. Business and Travel Services. Let us handle and cut down your air travel expenses, arrange to zoom you or your entire party, together with pop group, to any part of the world for next to nothing. U.K.-U.S. £70 (return) for pop artists, groups and management personnel. If you have problem obtaining theatre tickets, Covent Garden, cup final, Wimbledon, Mexico, etc., or locating one particular artist or group — we do the impossible. If you have talent or super materials... **SOCK IT TO US—NOW**. P.S. We know a place for best model hats.

WATCH OUT FOR THEIR FIRST SINGLE ON ?

HAROLD DAVISON AND JOE LUSTIG PRESENT

the Pentangle

Terry Cox Bert Jansch Jacqui McShee John Renbourn Danny Thompson



TUES • 5 • NOV • 7.30 pm
LONDON • ROYAL ALBERT HALL
TICKETS : 3/6, 7/6, 10/6, 13/6, 16/6, 21/-

Available from Royal Albert Hall Box Office (KEN 8121) and from Harold Davison Ltd., Regent House, 235-241 Regent Street, London, W.1, and from all usual ticket agencies.

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6 - page BEE GEES Souvenir TODAY!

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MIDDLE EARTH

presents at the

ROUNDHOUSE

CHALK FARM 229 1438

Saturday, October 26th, 10.30-Dawn

PINK FLOYD

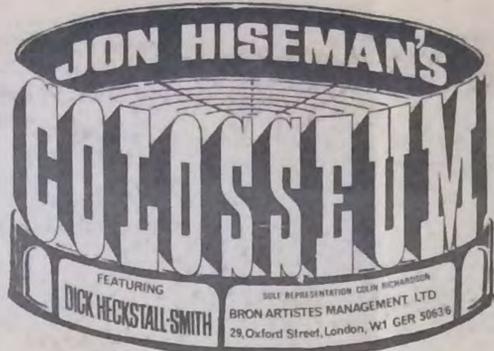
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Lights ★ Jeff Dexter

Members 16/- :: Guests 26/-

Membership now only 5/-

Free membership to students



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Town Centre, Harlow
FOR ATMOSPHERE PLUS

THIS FRIDAY, OCTOBER 25th
FANTASTIC U.S.A. SOUL SHOW

WILLIAM BELL · SOUL BROS · BABY MAY
THE MAZE · QUOTATIONS
plus SONNY BURKE SHOW

9 p.m.-2 a.m. LICENSED BAR 1.30 a.m.

SUNDAY, OCTOBER 27th
LOVE AFFAIR

7.30-11 p.m.

FRIDAY, NOVEMBER 1st
CHUCK JACKSON & CARLA THOMAS
plus SOUL COMMITTEE

9 p.m.-2 a.m. LICENSED BAR 1.30 a.m.

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3 Floors of Fun in Royal Kensington
Open 8.30-2.30 (EX. SUN.) Fully Licensed

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GREATEST ATMOSPHERE IN TOWN

ENGLAND'S FAMOUS DISCOTHEQUE

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Top Guest Groups Every Night

BEFORE 11 PM (MON-FRI) FREE ENTRY FOR GIRLS
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PUB PRICES IN ALL BARS

EVEN AFTER 11 PM OUR PRICES WILL NOT SPOIL YOUR FUN !!!
3 Cromwell Rd. Sth. Kensington
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THE BAL TABARIN

adjoining TAVERN, DOWNHAM WAY, BROMLEY, KENT
South-East London's New Jazz Club

Saturday, Oct. 26th, proudly presents 8-Midn't

TERRY LIGHTFOOT

AND HIS JAZZBAND

ADMISSION 7/6 FULLY LICENSED AMPLE CAR PARK

Monday, October 28th 7.30-11 p.m.

S.E. London's Brightest

DISCOTHEQUE

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Latest records from U.S.A. & J.A.
Friday, October 25th

YOGI VASSEL
from HONG KONG
Also TONY GREGORY and
COUNT PRINCE MILLER
SHOWBAND

Saturday, October 26th
DAVE DAVANI FIVE
Sunday, October 27th

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with BAND

Club open 7 nights a week

Licensed Bar

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TUESDAY & THURSDAY
GENTLEMEN'S FREE NIGHT
WEDNESDAY

Please apply for Membership

'THE GREATEST SHOW ON EARTH'

featuring
OSSIE LAYNE

Thurs., 24th Day Off
Fri., 25th Stockton Techni-
cal College
Sat., 26th Stax Club,
Cirencester
Sun., 27th Woodford
Community Centre
Mon., 28th Carlton Club,
Warrington
Tues., 29th West End Club,
Coalville
Wed., 30th The Locarno,
Stevenage
Management

LEE ALLEN ENTERPRISES
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Agency:
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01-836 3831

THE TOAST

Thurs. Oct 24th Mecca, Stevenage
Fri. Oct 25th Silver Blades,
Streatham
Sat., Oct 26th Wesley Club,
Maldstone
Sun., Oct 27th Hatchett's, W.1
Mon., Oct 28th
Tues., Oct 29th Day Off
Wed., Oct 30th London, Private Party

Sole representation
JOHN EDWARD ENT. AGENCY
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JOHNNY HOWARD BAND

Enquiries
RABIN AGENCY 01-836 2816/7/8

The ECLECTION JETHRO TULL JOHN DUMMER'S BLUES BAND

SATURDAY, OCT. 26th
8 p.m.

TICKETS: N.U.S. 7/6
Guests 8/6

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OF PRINTING
Elephant and Castle
S.E.1. 735 6871

MIDDLE EARTH

(229-1438)

presents at

GRANBY HALLS, LEICESTER

FRIDAY, OCTOBER 25th 7.30-1 a.m.

THE WHO JOE COCKER THE FAMILY LE GAY ★ SPRING

Incredible Light Show ★ Jeff Dexter

Late Bar ★ Refreshments

Entrance £1

PINK
FLOYD
+ 2 SUPPORTING
GROUPS
SATURDAY, 26th OCT.
8-11.30

IMPERIAL COLLEGE
(Behind the Albert Hall)
South Kensington Tube

3 LICENSED BARS
Tickets 10/- (17/6 double)
Student Card Check

WHISKY A 'GOGO
33/37 Wardour Street, W.1
Thursday, October 24th
THE INTERSTATE
ROAD SHOW
with Dancers and Singers
Don't miss this fantastic happening

THE
REFECTORY BALLROOM
(Opp. Golders Green Tube)
LIVE
EVERY SUN., WED., SAT.
SUPERSOUL
EVERY MON., FRI.
SOUL R&B POP
DISCOTHEQUE
7.30-11 Licensed Bar

ROTOSOUND LIGHTS AMPLIFICATION BY DANE

See and hear both these great products at the BAL
TABARIN, DOWNHAM WAY, 6th NOV., 8 p.m.
GUEST CELEBRITIES, ADVICE, BAR 1
presented by

SOUTH EASTERN ENTERTAINMENTS AGENCY LTD.
375 LEWISHAM HIGH STREET, S.E.13
FOR INVITATIONS PHONE 690 3600

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(FONTANA RECORDING ARTISTS)

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JULIE DRISCOLL AND THE BRIAN AUGER TRINITY

PLUS
BLOSSOM TOES

SATURDAY, 26th OCTOBER
THE POLYTECHNIC, LITTLE TITCHFIELD STREET, W.1
OXFORD CIRCUS TUBE

7.30-11.30 :: Licensed Bar
N.U.S. and Student Cards 10/- Others 12/6

WHISKY A'GOGO
33/37 Wardour Street, W.1
Wednesday, October 23rd
Sensational young singer from Persia
FARHAD and
Les Aperitif

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Friday, October 25th
THE STATUS QUO
Saturday, October 26th
LOVE AFFAIR
Car Park • Supporting Groups • Bar extn

NORTH'S TOP "UNDERGROUND" GROUP THE PURITANS

"GREAT UNIVERSITY BAND"
What students do today, the rest do tomorrow
Manager: Bill Buckley 061-338 3687, 061-332 8644 Ext. 280

JUNIORS EYES

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SOUTHBANK ARTISTES PRESENT AT EEL PIE ISLAND TWICKENHAM, MIDDX.

WEDNESDAY, 30th OCTOBER

THE WHO

EAST OF EDEN

PROTEUS · DAVID BOOTH

SUNDAY — BLUES NIGHT

RED LION HOTEL, Leytonstone High Road, E.11 BLUES CLUB

Thursday, October 24th Thursday, October 31st
JETHRO TULL SAVOY BROWN
Licensed Bar — Buses 235, 262, 10, 236 and on Central Line — Admission 6/-

LEAN ON ME (BEACON RECORDS)
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RING BRAINTREE
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FEDERATION OF BRIGHTON STUDENTS RAG CHARITIES BALL

HOTEL METROPOLE EXHIBITION HALL
FRIDAY, NOV. 8th, 8 p.m.-2 a.m.

THE MOVE
SPOOKY TOOTH
WYNDER K. FROG
SHOW

THE HONEYBUS
CHICKEN SHACK
BIG T SOUND

TICKETS: 12/6 from Union Office, Brighton College of Technology
Brighton BN2 4GJ Enclosing 4d (or 5d) for postage

CLEO'S NIGHT

NEW DATE

Instead of this Sunday (27th)

NOW

SUNDAY WEEK, NOV. 3rd, at 8.30 p.m., at
RONNIE SCOTT'S
47 FRITH STREET, LONDON, W.1

CLEO LAINE

and
DANKWORTH BIG BAND

FOR ONE NIGHT ONLY
Admission 75/- Membership not necessary

LICENSED

100 CLUB

100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

BILL NILE'S DELTA JAZZBAND
Friday, October 25th

MONTY SUNSHINE'S JAZZBAND
Saturday, October 26th

ALEX WELSH
Sunday, October 27th

KENNY BALL & HIS JAZZMEN
Monday, October 28th

Nothing but the Blues
STEVE MILLER'S BLUESBAND
with **JO-ANN KELLY** and the **MACKENZIE BROTHERS**
Tuesday, October 29th

NEW ERA JAZZBAND
Wednesday, October 30th

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

STUDIO 51 KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, October 26th, 7.30 p.m.

ERIC SILK JAZZBAND
Sunday, Oct. 27th, afternoon, 3-6 p.m.

JOHN DUMMER BLUES BAND

THAMES HOTEL
Hampton Court, Middlesex
Friday, October 25th

BOB WALLIS'S STOREYVILLE JAZZBAND
Saturday, October 26th

ALAN ELSDON'S JAZZBAND
Sunday, October 27th

ERIC SILK & HIS SOUTHERN JAZZBAND

WOOD GREEN (Fishmonger's Arms)
SUNDAY
ALEX WELSH !!
TUESDAY
CHICKEN SHACK !!

TED POPE PRESENTS
A GREAT NEW
JAZZ CLUB
OPENING FRIDAY, OCTOBER 25th
with
ART ELLEFSON
THE TONY LEE TRIO
at the
BREWERY TAP
St. James' Street, Walthamstow

THE REVOLUTION CONTINUES
THIS FRIDAY
OCTOBER 25th
at
THE UNDERWORLD DISCOTHEQUE
Hamberough Tavern, Southall
Lights Events Sounds
THIS IS WHERE ITS AT

LUCAS and the MIKE COTTON SOUND
Fri., Oct. 25 RHYL
Ritz Ballroom
Sat., Oct. 26 NEWCASTLE
University
Sun., Oct. 27 NANTWICH
Beau Brummel Club
Tues., Oct. 29 LEAVE FOR ITALY

CANA VARIETY AGENCY
43-44 Albemarle Street, London, W.1
MAYfair 1436

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
4000 Bell Busk Club

Sun., Oct. 27th, 8.15-11.15 p.m.
FAMILY
Wed., Oct. 30th, 8.15-11.30 p.m.
WYNDER K. FROG

THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI., OCT. 25th (8.00-5.00 a.m.)
*THE ALL-NITER SESSION
WHERE THE ACTION IS!!
BLUEBEAT • SOUL • R&B
*TRACTION
JOHNNY FARLOWE
ALL GUESTS CARRYING MELODY MAKER ADMITTED FREE
Discs, live groups, star guests with swinging sounds on and off the record,

SAT., OCT. 26th (7.30-6.00 a.m.)
ALL-NITER TONIGHT
DON'T MISS THIS
FANTASTIC SHOW
JACKIE, ROY AND THE
*FIRESTONES
SOUL SHOW PLUS
WARREN POWELL AND THE
*NITE WALKERS
JOHNNY FARLOWE

SUN., OCT. 27th (7.30-11.30 a.m.)
DON'T MISS THE GREATEST DISCOTHEQUE SOUNDS WITH THE VERY LATEST PRE-RELEASES OF SOUL AND R & B
MR. EXCITEMENT !!
*JOHNNY FARLOWE
ALL GUESTS CARRYING MELODY MAKER ADMITTED FREE

WED., OCT. 30th (7.30-11.30 a.m.)
THE MIDWEEK BIG NITE OUT
HE'S HERE WITH THE
*JOHNNY FARLOWE SKO !!
JOHNNY INVITES ALL MELODY READERS TO BE HIS GUESTS TONIGHT. FREE ADMISSION BEFORE 9 p.m. WHY NOT BREAK UP THE WEEK AND ENJOY THE LATEST SOUNDS

THURSDAY
BIRD CURTIS Quintet, Brockley Jack, Brockley Road, SE4. Admission free. All future sessions will be on Wednesdays.
"BLACK HORSE," ILFORD BROADWAY. Fantastic Soul Records, Imports, Golden Oldies. Every Thursday Bar. Dancing. 8 pm-10.30 pm.

BROTHER EARTH
"WHITE LION," WADDESDON
COLOURED RAISINS
WARIK HALL, CAMBERWELL
DON RENDELL - IAN CARR
Sir John Cass College Students' Union, 85-88, Minories, Aldgate, E.C.3 Near Tower Hill tube, 8-11.5/- Bar.
FISHMONGER'S ARMS, WOOD GREEN. EVERY THURSDAY from November 7. 8-10.30
FREDDY RANDALL AND HIS BAND
with guests
GORDON SMITH
COLIN JAMES BLUES BAND
SWAN INN, BANBURY

JAZZ AT THE TORRINGTON
High Road, North Finchley
Every Thursday
Oct 24 TONY COE
Oct 31 HAROLD McNAIR
with The SPIKE HEATLEY TRIO.
JAZZ ORGAN with the Jeff Reed Trio & special guest Johnny Almond. The Grapes, Hayes.
MUSICA ETERNA
Poebuck, Tolt'n Cr't Rd!
NEW ERA JAZZBAND
Guildford, Woodenbridge Hotel.
NEW STATE JAZZBAND, Green Man, Plumstead.
THREE TUNS, Beckenham
FRANK RICOTTI QUARTET. Next Thursday, Rendell-Carr Quintet.
"WHITTINGTON," PINNER:
ALEX WELSH.

FRIDAY
ALL-NITER SESSION AT THE FLAMINGO FROM 8 p.m. TILL 6 a.m. LIVE! "THE TRACTION" WITH DAVE WALKER PLUS JOHNNY FARLOWE SOUND SYSTEMS AT 33 WARDOUR ST., PICADILLY. MEMBERS 10/- GUESTS WELCOME
ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1
BLACKBOTTOM STOMPERS, Ramford F.C.

CLUBS

FRIDAY cont.

COLOURED RAISINS
TIGER'S HEAD, CATFORD

CRAWDADDY
ATHLETIC GROUND, RICHMOND
8-12.30 THE FREE
LATE NIGHT BLUES, LIC. BAR
ELMER CRUMBLEY'S JAZZ BABES Red Lion, Brentford.
FORT NEFF Band, Lord Napier, Thornton Heath.
HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
TERRY SMITH
COLIN PETERS QUINTET
JOHN PETTIFER TRIO
JAZZ at DOWNE (South of Bromley, off A21), ROD KELLY Band plus JULIA DOIG.
NEW ERA JAZZBAND
Elm Park Hotel, Hornchurch.
OSTERLEY JAZZ CLUB, TERRY LIGHTFOOT.
The Bottleneck presents
ASCARD
Opening tonight with the
MANDRAKE PADDLE STEAMER
Pale Green Limousine Lights
Railway Tavern, Angel Ln., E.15.
ROYAL OAK, M.J.S. Club, PHIL SEAMAN QUARTET.

SATURDAY

BLUES SCENE, Crown Hotel, 174 Richmond Rd. Twickenham. REPPERS with PANAMA LTD JUGBAND. Guys 5s, Chicks 4s. Free membership.
CASA LOMA Jazz Band, Railway Hotel, Putney High Street.
COLOURED RAISINS
CORBY TEACHERS COLLEGE
ERIC SILK. Ken Colyer Club.
FROGSLAND JAZZBAND, Dolphin Hotel, Botley
NEW ERA JAZZBAND
Waterman's Arms, Isle of Dogs. Also Sunday.
ROYAL OAK, M.J.S. Club, PHIL SEAMAN QUARTET.
THE KENSINGTON, Holland Gardens, W.14 SANDY BROWN AND HIS BAND.
THE ORIGINAL EAST SIDE STOMPERS. — Ware.

SUNDAY

A GREAT NEW SOUND SYSTEM FOR YOUR DANCING PLEASURE
DEE JAY JOHNNY FARLOWE PRESIDES TONIGHT 8 p.m. — 11 p.m. FLAMINGO, 33 WARDOUR ST., PICADILLY MEMBERS 5/-, GUESTS 7/6.
ARTS LAB. See Folk Forum, Sunday.
AT THE CLERKENWELL TAVERN, 8 P.M. JOHN SURMAN GROUP.
BLACKBOTTOM STOMPERS, Green Man, Blackheath.
BLACK PRINCE Hotel, Bexley, Kent.
JOE COCKER
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.
BRIAN TURNOCK Ragtimers, O.M.T. Croxley.
BILL GREENOW STRONG JAZZ
12-2 p.m. Price of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube)
COLOURED RAISINS
WELWYN GARDEN CITY
COOKS, CHINGFORD
Royal Forest Hotel
HILLTOP PARADISE OF JAZZ
MAX COLLIE'S RHYTHM ACES
CY LAURIE JAZZCLUB, 7.30-11 pm, Bedford Corner Hotel, Bayley St. London, WC1. Bar opens to 11.30 pm.
ELM PARK HOTEL
New Era Jazzband. Lunchtime jam session
ERIC SILK, Thames Hotel, Hampton Court.
FORT NEFF Band, Lord Napier, Thornton Heath Lunchtime.
GRAVESEND TERMINUS. Stuart Road, MIKE DANIELS BIG BAND — Forecast: Outside, occasional floods; inside, prolonged excitement.
The Bottleneck Blues Club
SMOKEY RICE
Pale Green Limousine Lightshow, Railway Tavern, Angel Lane, Stratford, E.15. We are the Milkmen, Goo Goo Ga Joob.

SUNDAY cont.

THE COPPER
JAZZ ON TOWER BRIDGE
FRANK RICOTTI
KATHY STOBART
TONY LEE TRIO
COMMENCING 8 P.M.
TOBY JUG, Tolworth, Surrey
From USA
WILLIAM BELL

MONDAY

BIRD CURTIS Quintet, Green Man, Blackheath Hill Adm free.
BLACK PRINCE Hotel, Bexley, Kent
ACKER BILK
COLOURED RAISINS
BRIDGEND CLUB, WALES
COOKS FERRY INN
ANGLO ROAD, EDMONTON
NICE
Flying Dutchman Blues Club
Van Gogh Pub
Paycocke Road, Basildon
Middle of No. 1 Estate
SAM APPLE PIE
Pale Green Limousine Lights.
FISHMONGER'S ARMS, WOOD GREEN. EVERY SUNDAY MORN-ING 12-2
FREDDY RANDALL AND HIS BAND
GOTHIC JAZZBAND, Earl of Sandwich, WC2.
MAIDSTONE "Tudor House," KENNY BALL.
PYE RECORDING ARTISTS
SHAKEY VICK
AT THE CROWN, BOREHAMWOOD
PLOUGH, STOCKWELL, S.W.9.
JIMMY HASTINGS
READING, "SHIP," ALAN ELSDON
THE BLUE HORIZON
DUSTER BENNETT
Nag's Head, 205 York Rd., S.W.11
Buses 44 and 170
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.
THE RESURRECTION
BLACK BULL, WHETSTONE, N.20
JON HISEMAN'S COLOSSEUM
Plus PALE GREEN LIMOUSINE

TUESDAY

COLOURED RAISINS
(01) 690 - 2671
"GEORGE," MORDEN: CHRIS BARBER.
HENRY'S BLUESHOUSE
JETHRO TULL
ON CLEARLY ESCALATION
Crown Hotel, Station St., BIRMINGHAM.
SAMMY RIMINGTON, Lord Napier, Thornton Heath.
SLOUGH. "Good Companions" ACKER BILK.
WEDNESDAY
A GREAT NEW SOUND SYSTEM FOR YOUR DANCING PLEASURE.
DEE JAY JOHNNY FARLOWE PRESIDES TONIGHT 8 p.m. — 11 p.m. FLAMINGO, 33 WARDOUR ST., PICADILLY. MEMBERS 5/-, GUESTS 6/6.
BIRD CURTIS Quintet, Brockley Jack, Brockley Road, SE4. Adm. free.
BLACKBOTTOM STOMPERS, Green Man, Blackheath.
COLIN PURBROOK. Modern Jazz trio, Pontefract Castle, Old Marylebone Road, NW1.
COLOURED RAISINS
READING UNIVERSITY
CRAWDADDY
ATHLETIC GROUND, RICHMOND
7.30-11 STEAM HAMMER LIC. BAR. CAR PARK. D.J. PAT B. FELTHAM. "CRICKETERS," BOB WALLIS.
GOTHIC JAZZBAND, Earl of Sandwich, WC2.
HITCHIN, Hermitage Ballroom. CHRIS BARBER.
NEW SEDALIA, Holloway Castle (opposite Holloway Prison).
TOBY JUG, Tolworth, Surrey.
CHICKEN SHACK

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1/4 per word
CASUALS Official Fan Club. S.a.e. Josephine Payne, 9 Tallies Hill, Ewell, Surrey.
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
THE HIGH PRIESTESS OF SOUL IN THE CHARTS! Nina Simone has a hit with her RCA single "AIN'T GOT NO—I GOT LIFE". If you dig her join her Appreciation Society. Write Sylvia, c/o Soul City, 17 Monmouth Street, London, WC2.

ronnie scott's

presents 3 floors of entertainment including jazz, wining, dining, dancing, films, discotheque and anything else within reason. Featuring in the new ground floor room until 26th October
SALENA JONES
with
BRIAN LEMON TRIO
and
RONNIE SCOTT WITH 'THE BAND'
Commencing Oct. 28th
BENNY CARTER
BARNEY KESSEL
Upstairs
Friday, Oct. 25th
THE GUN
Saturday, Oct. 26th
THE GUN
and records, films, etc.
47 Frith Street, W.1
Gerrard 4752/4239

CLEO'S NIGHT

SEE ADVERTISEMENT ON FACING PAGE

TUESDAY

COLOURED RAISINS
(01) 690 - 2671
"GEORGE," MORDEN: CHRIS BARBER.
HENRY'S BLUESHOUSE
JETHRO TULL
ON CLEARLY ESCALATION
Crown Hotel, Station St., BIRMINGHAM.
SAMMY RIMINGTON, Lord Napier, Thornton Heath.
SLOUGH. "Good Companions" ACKER BILK.
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HITCHIN, Hermitage Ballroom. CHRIS BARBER.
NEW SEDALIA, Holloway Castle (opposite Holloway Prison).
TOBY JUG, Tolworth, Surrey.
CHICKEN SHACK

THURSDAY

COLOURED RAISINS
(01) 690 - 2671
"GEORGE," MORDEN: CHRIS BARBER.
HENRY'S BLUESHOUSE
JETHRO TULL
ON CLEARLY ESCALATION
Crown Hotel, Station St., BIRMINGHAM.
SAMMY RIMINGTON, Lord Napier, Thornton Heath.
SLOUGH. "Good Companions" ACKER BILK.
WEDNESDAY
A GREAT NEW SOUND SYSTEM FOR YOUR DANCING PLEASURE.
DEE JAY JOHNNY FARLOWE PRESIDES TONIGHT 8 p.m. — 11 p.m. FLAMINGO, 33 WARDOUR ST., PICADILLY. MEMBERS 5/-, GUESTS 6/6.
BIRD CURTIS Quintet, Brockley Jack, Brockley Road, SE4. Adm. free.
BLACKBOTTOM STOMPERS, Green Man, Blackheath.
COLIN PURBROOK. Modern Jazz trio, Pontefract Castle, Old Marylebone Road, NW1.
COLOURED RAISINS
READING UNIVERSITY
CRAWDADDY
ATHLETIC GROUND, RICHMOND
7.30-11 STEAM HAMMER LIC. BAR. CAR PARK. D.J. PAT B. FELTHAM. "CRICKETERS," BOB WALLIS.
GOTHIC JAZZBAND, Earl of Sandwich, WC2.
HITCHIN, Hermitage Ballroom. CHRIS BARBER.
NEW SEDALIA, Holloway Castle (opposite Holloway Prison).
TOBY JUG, Tolworth, Surrey.
CHICKEN SHACK

FAN CLUBS

1/4 per word
CASUALS Official Fan Club. S.a.e. Josephine Payne, 9 Tallies Hill, Ewell, Surrey.
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
THE HIGH PRIESTESS OF SOUL IN THE CHARTS! Nina Simone has a hit with her RCA single "AIN'T GOT NO—I GOT LIFE". If you dig her join her Appreciation Society. Write Sylvia, c/o Soul City, 17 Monmouth Street, London, WC2.

HOPBINE

nr. N. Wembley Station
THE TOMMY WHITTLE CLUB
presents
PETER KING
This Thurs., Oct. 24, 8 p.m.
Oct. 31: KATHLEEN STOBART

ED. FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

Len Hooker Dick Brennan
Alan Berry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, October 30
LIVE B.B.C. JAZZCLUB
Introduced by Humphrey Lyttelton
featuring
MICHAEL GARRICK SEXTET
IAN CARR, ART THERAN, JIMMY PHILIP, COLERIDGE GOODE, TREVOR TOMKINS
Admission 6/-. Students 4/-.
To book a table ring 629 1700
every Thursday, Friday, Saturday and Sunday
JAZZ AT THE PALM COURT RICHMOND, SURREY
Thurs., 24th ALAN BERRY TRIO
Fri., 25th DICK HECKSTALL-SMITH
Sat., 26th BOBBY WELLS
Sun., 27th JOE HARRIOTT
Admission 2/6

BULL'S HEAD

BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE CHRIS KARAN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, October 25th
TONY WHITTLE
Saturday, October 26th, Lunchtime
TONY LEE TRIO
Evening
JOE HARRIOTT
Sunday, October 27th, Lunchtime
TERRY SMITH & PETE KING
Evening
PETE KING
Monday, October 28th
THE JOHNNY SCOTT QUINTET
Tuesday, October 29th
HAROLD McNAIR
Wednesday, October 30th
TERRY SMITH
Thurs., Oct. 31st
BOBBY BREEN

marquee

90 Wardour Street London W.1
Thursday, October 24th (7.30-11.00)
* SPOOKY TOOTH
* THE TOAST
Friday, October 25th (7.30-11.00)
* BLUES NIGHT
* THE TASTE
* JOHN MORGAN
Saturday, October 26th (8.00-11.30)
* TRAMLINE
* KIPPINGTON LODGE
Sunday, October 27th (7.30-11.30)
* HOUSE OF LORDS
* TV PERSONALITY
STUART HENRY
marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

Monday, October 28th (7.30-11.00)
* BLUES NIGHT
* FREE
* GORDON SMITH
Tuesday, October 29th (7.30-11.00)
* JULIE DRISCOLL
* BRIAN AUGER
* AND THE TRINITY
* THE VILLAGE
Wednesday, October 30th (7.30-11.00)
* THE FAIRPORT CONVENTION
* DR. K'S BLUES BAND

BLUESVILLE '68 CLUBS

'THE HORNSEY WOOD TAVERN', 376 Seven Sisters Rd., N.4
Friday
Oct. 25th
7/6
NEXT FRIDAY
NOVEMBER 1st
* FLEETWOOD MAC *

SAVOY (FORMERLY "WITCHDOCTOR") CATFORD

SATURDAY, OCTOBER 26th
THE SKATALITES
EVERY SUNDAY THE
STEVE MAXTED SHOW

BURTON'S · UXBRIDGE

SAT. OCT. 26th
LITTLE JOHN
AND THE
SHADROCKS
EVERY FRIDAY
STEVE MAXTED SHOW

RAILWAY HOTEL · WEALDSTONE

THURSDAY DOCTOR K'S !! SUNDAY GENE LATTER !!
Next Thurs. FLEETWOOD MAC !! Tickets at door not guaranteed
EVERY FRIDAY — BARON RAY SOUND !!

the KILLING FLOOR blues

Sole rep. JOHN EDWARD ENT. AGENCY
01-806 4645/6494

MOTHERS THIS WEEKEND

High St Erdington B'ham.
FRI., OCT. 25th
BAKERLOO BLUES LINE
SAT. OCT. 26th
8 p.m.-12
SUN. OCT. 27th
8 p.m.-late
FLEETWOOD MAC
and GORDON SMITH
Next Week: Roy Harper, Joe Cocker, Jon Hiseman, John Peel

BROKEN WHEEL SCENE RETFORD, NOTTS.

SATURDAY, 26th OCTOBER
NEW EARTH

KLOOKS KLEEK

RAILWAY HOTEL 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
THURSDAY, OCTOBER 24th
AMBOY DUKES
TUESDAY, OCTOBER 29th
AYNSLEY DUNBAR
plus JOHN THOMAS' BLUES BAND
Thurs., Oct. 31st: DEE DEE WARWICK
Tues., Nov. 5th: JETHRO TULL
Plus D.J. PAT B.

BILL Lewington LIMITED
164 Shaftsbury Avenue W.C.2
Tel: 01 246 0584
Hours: 9.30-5.00 Mon-Sat

ALTO SAXOPHONES
SELMER MK. VI, as new £100
CONN 6M, perfect £75
MONNIG, superb £55
MONARCH, perfect £45

TENOR SAXOPHONES
CONN CONQUORER, outstanding £130
PENNSYLVANIA, immaculate £65
KARL MEYER, superb £60
HAWKES 20th CENTURY, perfect £50

FLUTES
GEMINHARDT, new, complete £104
NOBLET, new £73
MONNIG, excellent £70
UEBEL VIBRALLOY, outstanding £65

FOR THE FIRST TIME IN BRITAIN
REGINALD KELL
"Signature" "Geometric" and
"Kelliana" mouthpieces
for all clarinets and saxophones
Send for Free Brochure

CLARINETS
BUFFET, new £120
WERNER WETZEL, reconditioned £60
LAMY, Pair, excellent £55
NOBLET E, as new £50
MODEL 41, new, complete £25

TRUMPETS
KING SUPER 20, perfect £110
OLDS SUPER, excellent £90
MARTIN, immaculate £70
BESSON NEW CREATION, record £45

TROMBONES
CONN DIRECTOR, superb £75
CONN, excellent £65
BUNDY, reconditioned £60
BARRATT, excellent £30

PUBLIC NOTICES
1/4 per word

EMPLOYMENT AGENCY LICENCES. We, Susan Pears-Phipps, Jack Phipps, Jennifer Slack, known as Pears-Phipps Management, intend to apply to Islington Borough Council for a licence to carry on an Employment Agency for persons in the entertainment industry at 101 Offord Road, London N.1, such agency to be known as Pears-Phipps Management. All objections must be submitted in writing to the Town Clerk, Town Hall, Upper Street N.1, within 14 days from the date of the publication of this advertisement.

NOTICE IS hereby given that John Clayton and Terence King intend to apply for a theatrical agency licence to Hants County Council, to trade as Clayton King Agency, 5 Little Park, Andover, Hants.

SPECIAL NOTICES
1/4 per word

MEMBERS OF Eel Pie Island Club are desirous of obtaining a liquor licence. Will all members interested please attend a meeting to be held at the club on Wednesday, October 30, commencing 8 p.m.

TOP PHOTOGRAPHER for glamour and publicity photos. Very reasonable prices - Ring 607 6110.

BANDS
1/- per word

A BAND available, - 876 1542

A BAND? - 01-399 0679.

ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. - Clayton Agency, 7-8 High Street, E.C.3. Tel BIS 5531 (10 am-6 pm).

ADAM KENT Trio. Versatile. - 01-778 9279.

AUSTIN BAPTISTE Quintet, Cabaret, Steel band and Limbo dancers. - FIN 3984

BAND. - Phone 672 7549

BEAT GROUP. - 01-965 2991

BOB BARTER ORCHESTRA. with Julie Stevens. 01-393-9439.

BRITAIN'S BRIGHTEST BAND sound for your big night atmosphere. The **TREVOY HALL BAND.** Full details from Enterprol, HARrow 3737 (day) or Leatherhead 4976 (evenings).

EDDIE HINDS quartet/quintet/sextet, versatile, own PA system. - 01-673 5956

FIRST CLASS TRIO, PIANO, BASS, DRUMS, AVAILABLE. - 662 9633

GROUP WITH Organ requires work - Phone TOT 2193.

HOWARD BAKER Bands. Cabaret, anywhere. - 69 Glenwood Gardens, Ilford. 01-550 4043.

VOCALISTS
1/- per word

EXPERIENCED YOUNG vocalist seeking working band/vocal group. - Mike, 889 2028.

GIRL SINGER, ex-recording top cabaret act, free November, requires first-class act or management. - Box 7881

GIRL SINGER / guitarist, experienced, seeks work with professional creative group. - Box 7888

INEXPERIENCED VOCALIST wishes to join young group (also learning guitar). - Write Paul, 63 Cherverton Road, Archway, London N.19.

SINGER seeks to join Pop group. West London. - 01-560 2390, 6-7.30 pm.

VOCALIST with 15 cut van / P.A. equipment, requires S. London group. - Epsom 23383.

VOCALIST, 100 watt p.a., songwriter, for ambitious group, preferably creative. Willing rehearse. - 995 0532.

VOCALISTS WANTED
1/- per word

BLUES VOCALIST
for
KEEF HARTLEY
preferably able to play instrument
LONDON CITY AGENCY
824-3821

FEMALE SINGER required for recording and management company with unlimited capital. Please write giving details to Southern Productions, Suite 504, Chesham House, 150 Regent St, London, W1.

GIRL SINGER (over 18), immediate work Italy / Greece. Bandleader flying to London to audition. - Phone 888 3636.

GOOD SINGER REQUIRED. - LAD 812.

LOOKING for an 18-24-year-old girl singer in Germany. Does not have to be a professional. Please contact me and send a picture. - K. Ende, Wiener Wald, 2407 Traymünde, Germany.

NORTON YORK AGENCY REQUIRES VOCALISTS. - 86 Turnham Green Terrace, W.4. CHI 4895

TALENT REQUIRED by recording producer, own company. See. - Box 7881

VERSATILE MALE singer required, established quartet, based Ilford. - 554 0596

WANTED URGENTLY, good looking singer for recording group. Any nationality. Must be good. - 836 2015.

PROMOTERS
contact:
PETER JOHNSON
ENTERTAINMENTS AGENCY
for your Groups, Bands,
Steel Bands, Cabaret, etc.
Kildown, Cranbrook, Kent.
Tel. Lamberhurst 516

AT QUEEN'S ARMS
HACKNEY ROAD
Rob Mack Trinity
Hammond -
Tender -
Sax -

SHOW QUARTETTE/QUINTETTE - MAI 287.

SOUTH AMERICAN - Cubanaf - Spanish - English. We entertain. - 733 3800.

THE EXPANSION ATTENTION: The only way to hear this exceptional group is to phone 784 2460. **WARNING: THESE MEN ARE DANGEROUS.**

THE TEMPO TRIO require summer season 1969. - 387 7162.

TONIC SOUL-FA Featuring Prince of Soul - Bishop's Stortford 51835

TRIO/QUARTET/vocals. - 254 6487.

VOCAL / INSTRUMENTAL TRIO. Readers, Theatre, club, etc. - 051 733 6854.

DANCING COMPS
GO GO DANCER OF THE YEAR COMPETITION
OPEN TO ALL LIVING GIRL DANCERS
Big prizes plus contract for the winner.
Qualifying rounds every Friday until Dec 13
FINALS Dec. 20
Applicants should arrive with costume at 7.15 pm.

Wheels Discotheque Club
3 Circus Road, N.W.8
Enquiries: 01-892 0055, day

PRINTING
1/4 per word

HAND-OUTS, GROUP CARDS, LETTERHEADS, DANCE TICKETS, PRINTED GIMIC'S, CHEAP. - 93 Old Road, Clacton-on-Sea, Essex.

Public Hall (Town Hall) Wimbledon
The ideal venue for any dance. Ideal for the promoter - large capacity hall well served by public transport. Ideal for the group - acoustics are second to none and the stage is one of the largest in the South.
For further details write to -
The Town Clerk
London Borough of Merton
Town Hall, Broadway
Wimbledon, S.W.19
or phone 01-946 6262, ext. 70

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEet Street 5011, Ext. 171, 176 & 234

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

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ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

MUSICIANS WANTED 1/- per word

ALL BLOWERS, reading plus jazz. Thursdays, Kingsdale School, Alcey Park, S.E.21, Sydenham Hill Station. - 01-698 6770.

ALL INSTRUMENTS for rehearsal band at Putney Institute, Wednesday evenings. - Enquiries Alan Cohen 876 1974.

A STAFF BAND requires instrumentalists. Keen beginners from R. Marines and Army particularly welcome. - Write Capt A. J. Richards, FTCL, LRAM psm, 1st Royal Tank Regiment, Catterick Camp, Yorkshire.

BASS AND VOCALS, pro, blues influenced, must have excellent gear musicians only! Must drive. - Mick Strode, 01-589 2583 after 2 p.m.

BASS / BASS GUITAR. Must read. - Dennis Mann, Bristol 35994.

BASS GUITARIST and lead guitarist wanted for progressive vocal group. - 567 2799.

BASS GUITARIST and vocalist for pop group. - Box 7898.

BASS GUITARIST/drummer to complete group. - Write Gerard 7777 Ext. 505 (office hours).

BASS GUITARIST for semi-pro POP / DANCE GROUP. Must harmonise. Own transport and equipment. Work waiting. - M. PICKUP, 01-896 1500. Office hours for small versatile group. Auditions waiting Start semi-pro - Ring Labi 735 2449.

BLUES BAND NEEDS BASSIST. - 874 7023.

BLUES SINGER / guitarist, young, semi-pro. - MIT 2492.

BOB POTTER NINE require bass guitarist, must be first class reader, audition essential. - Phone Wolverhampton 35290.

BOGNOR REGIS URBAN DISTRICT COUNCIL. Summer Marquee - season 1969. Offers are invited for the provision of a Musical Entertainment for the period June 21 to September 7, 1969. Rehearsals and performances not exceeding 26 hours per week. The basic unit instrumentation should preferably be organist, pianist, drummer, together with two vocalists, alternatives would, however, be considered. The Leader should be capable of composing and the organising of competitions and audience participation items. Offers should be received by the undersigned in an envelope marked "Summer Marquee 1969" on or before November 4, 1968. R. J. M. Sheppard, Clerk of the Council, Town Hall, Bognor Regis.

COLOURED BASS guitarist for join rhythm and lead. N.W. London, interested in soul, blues, view to forming pro group, no objection to advanced learner but must be willing to rehearse. - Phone Rob, 459 4318.

COLOURED WORKING soul group requires tenor saxes. - Dave 348 4358.

COMPETENT LEAD guitar for ambitious country/rock outfit resident lounge, N. London. - 348 4358.

DRUMMER, DYNAMIC, intelligent and progressive. - FN 55930.

EAST LONDON Rehearsal Band. - 500-2390.

FLUTE, CLARINET, French Horn, Bassoon, Strings (Violin), Eb Alto Saxophone. Vacancies in the Staff Band of The Royal Military Academy, Sandhurst. - Apply: Director of Music, RMAS, Camberley, Surrey.

WANTED LEAD GUITARIST / drummer. Group reforming. Moods / Cream / West Coast. Dave 01-278 6588 (daytime).

WANTED immediately, young first class drummer, harmony, vocals, essential, solo vocals an advantage. Highest possible wages. Only first class men to phone. - 01-650 3801.

WORKING GROUP require organist (portable) late 20s, early thirties, must be versatile and keen, own transport a help. Good prospects for right person. - Phone ROD 7586 between 6-7 p.m.

YOUNG DEDICATED song-writing group requires organist for work. - Darnley, 40 Boscombe Road, Shepherds Bush, W.12.

YOUNG DRUMMER / vocalist, must have good voice, reading not essential. - Dennis Mann, Bristol 35994.

WANTED LEAD GUITARIST / vocalist. ex pros, Road, Marlow, Bucks. Tel. Marlow 3488 (evenings).

FEMALE SOUL singer seeks group for work on continent P.A. - Barbara, 560-2327, evenings.

GOOD SWINGING Drummer is now available for gigs, some experience with reading. - Phone evenings Fred, 01-730 1872

GUITARIST, RESIDENCY, Gigs, standards, jazz, LA, pops, read, busk vocals. - 578-8684

GUITARIST. Very experienced, versatile. Anything considered except pop. After 4. - 249-2482

GUITARIST/VOCALIST, languages, 7 years pro, seeks residency or gigs. - 828 4181

GUITAR, JAZZY, gigs - 478 8423

LEAD GUITARIST and vocalist, ex pros, seeks pro or good semi-pro group, London area - Apply Box 7892.

LEAD GUITARIST / vocals, 18, seeks good working group. - Gibson/Marshall - 599 3078.

LEON SEVI Drums. - Phone 745-1777

ORGANIST AND DRUMMER seek good South London group. - Phil, 778 7259.

ORGANIST / DRUMMER, work Continent. - Box 7897.

ORGANIST. Own Rhythm Ace Electronic Drummer, seeks residency. - Tel. (Uxbridge) UX 32656.

ORGANIST seeks residency, own Rhythm Ace Electronic Drummer, plus personality girl vocalist. - Tel. (Uxbridge) UX 32656.

PIANIST AND girl drummer, gigs, residency. - 874 1043.

PIANIST, BASS and drummer. - 444 9033

PIANIST / ORGANIST / VOCALS. All styles. Read / busk. First class. - 804 4397.

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PIANIST / RESIDENCY / GIGS. - 736 2817

PIANIST-SINGER, versatile. - 254 6487

PIANIST / VOCALIST, pro, available immediately. - 769 1834

PIANIST. - 444 9033

RHYTHM GUITARIST, Vox / Fender gear, seeks group. Call or write. - Ron Currey, 16a Upper Clapton Road, E5.

PRO DRUMMER, recently returned continental tour, requires further work abroad with group, good gear, driving licence, passport, no time wasters. - Downland 55580.

PRO VOCALIST plus bass player, good gear, hair and passport, require good band. - Phone Winchester 62868 after 6.

TENOR VOCALS. M.C. Irish, good busker, pops, standards, experienced. - CHA 3110

TENOR - WEM 7216.

TROMBONE DOUBLING guitarist. Offers? - 639 4527.

TRUMPET, ex pro desires gigs. - 735 7676, Ex 2069

VOCALIST / RHYTHM guitarist, seeks semi-pro group. Anything considered. - Steve Thow, PRI 0540, evenings. Please leave telephone number if I'm out.

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Gretsch Tennessee, popular mod. £110
Gretsch Double Anniversary £75
Gretsch Small Body, single cutaway £125
Gretsch Hollow Body, immoc. as new £95
Hofner Verithin, 2 p/ups £35
Hofner Solid Electric, red £110
Burns Solid Electric, red £115
Harmony Racket, 3 p/ups, bargain £25
Epiphone Casino, as new £110
Futura Jumbo £20
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Vox Continental, as new £150
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EKO, 2 p/ups £190
Burns Sonic £18
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There's more to music than chords

SO MR P. ROSENBERG (Mailbag 12.10.68) considers himself a better guitarist than Eric Clapton.

I wonder if he realises that there is more to music than D13b5b9. Any nimble-fingered dimwit can learn chords from a guitar tutor, but the true test of musical ability is in being able to use these chords so that your playing has meaning and feeling.

Technical virtuosity should be recognised as merely a means to this end, and not an end in itself — MISS H. E. WELLS, Berkhamsted, Herts.

IT SEEMS that Mr Rosenberg judges the quality of a guitarist by the number of complicated chords he can play and would greet a Clapton solo with: "Listen, he's just improvising over a 12-bar theme, only four chords to worry about."

He has missed the point entirely. One should not listen to how technically proficient a soloist is in following the changes, but to what ideas and feeling he is trying to put across — MICHAEL PARR, London, SW11.

COMPARISON

CLAPTON HAS brought guitar playing in his own field to an art. I am sure those who voted for him in the MM Poll are not so warped as to think that he, or Hendrix or any other pop-blues guitarist, can play in comparison to a Segovia. But they are not trying to.

For what he does, I, and many others apparently, feel Clapton is jumps ahead. — STUART MITCHENALL, Burgess Hill, Sussex.

I WOULD like to refer Mr Rosenberg to the dictionary definition of music: "art of expressing or causing emotion

MAILBAG

by melodious and harmonious combinations of notes." And the most moving and melodious chord I know is root E Minor which can be played by a novice.

I suggest Mr Rosenberg learns the difference between musicians and technicians. — T. A. E. COCKS, London, SW6.

● LP Winner

I'M FED up with pop singers who look like someone's toothless granny; I'm fed up with beatless music which sounds like a phonograph with a spring gone slack; I'm not interested in music with a message — whether it's love, revolution or LSD.

When I want pop sounds on stage I find little twinkling lights instead, and it isn't even Christmas. I'm fed up with venues that charge so much that nobody who's nobody can afford to go there.

I'm fed up with deadpan dolly girls who look like zombies. Where is the energy, action, aggression, sweat, sound, drive? Where have all the beat groups gone? — B. WALSH, London, N1.

AT THE ripe old age of 22 I am rapidly losing interest in today's pretentious and

superficial pop scene. The nucleus of the trouble is that the 15-16 age group has so much influence on the charts, which explains the infantile and meaningless songs and singers in the present chart.

It is extremely sad that the intrinsic and thought-provoking lyrics of Al Stewart, Roy Harper and David McWilliams must pass unnoticed because they are above the heads of today's record buyers. — COLIN BRINTON, Harwich, Essex.

"THE WHO — Sound Of 1965 — RIP" should have been Bob Dawbarn's review of "The Magic Bus." I also see that their stage act hasn't changed.

The Who have sold out and here's an old Who fan who says the Yanks can have 'em. — DAVE HUTCHISON, Edinburgh 3.

HOW PLEASED I was to read in MM (12.10.68) that people in London appreciated our Joe — Cocker that is. I have seen him countless times and heard him sing "A Little Help From My Friends" live. — MISS J. GRAINGER, Chesterfield.

I WOULD like to put Long John Baldry at ease regarding his worries about whether bluesmen would still be popular if they wore sharp suits and had their hair cut.

In recent weeks I have seen both the Taste and Duster Bennett. The Taste are a "long-haired" group. Duster sported a crewcut. Both acts got a very favourable reception from the same audience. — R. APPLETON, Cleethorpes, Lincs.

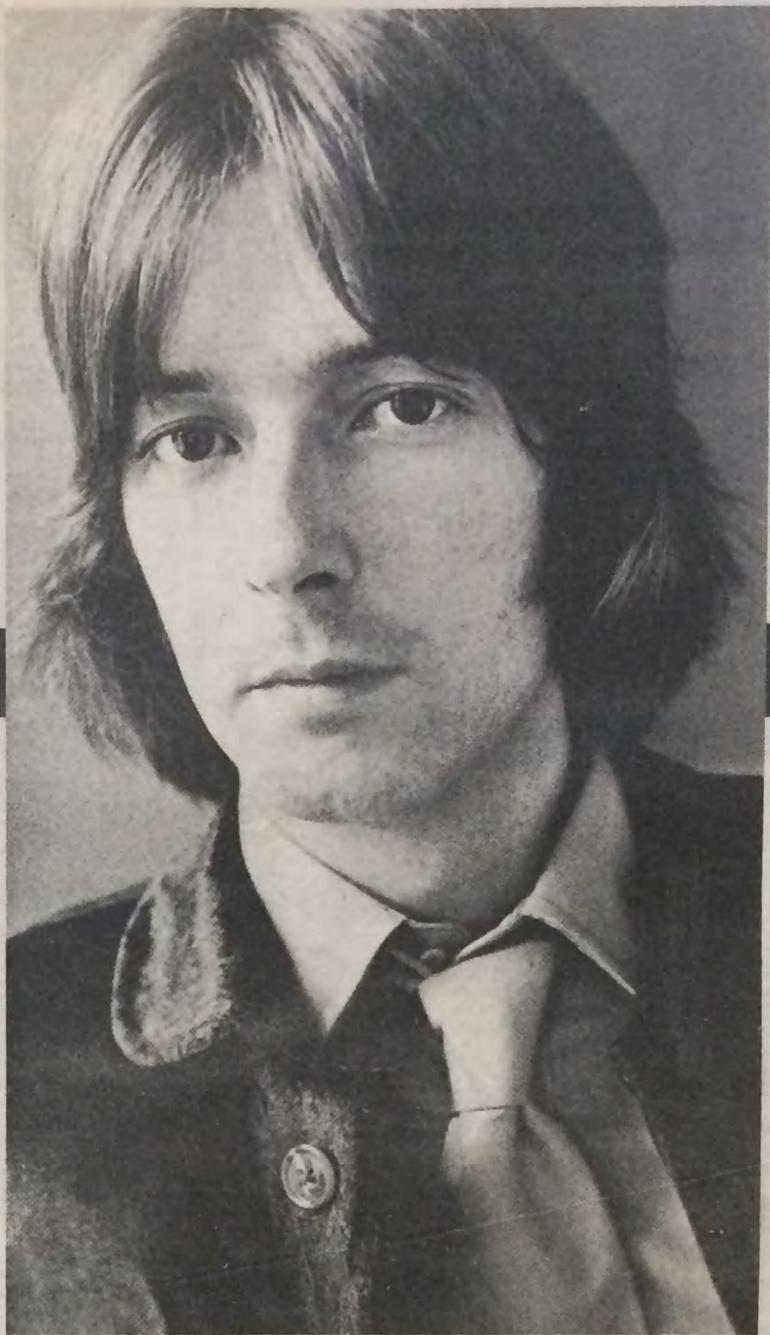
● LP Winner

QUOTING DAVE Clark (MM 5.10.68): "We all said four years ago that we'd never do a cover version when our 'Do You Love Me' was covered by Brian Poole and the Tremeloes." Really Mr Clark. Your "Do You Love Me?"

To set the issue straight, this number, written by Berry Gordy Jr, was originally a million-seller for the Contours.

Messrs Clark and Poole took the British sales with cover versions. — CLIVE RICHARDSON, Chislehurst, Kent.

MANY THANKS to Spooky Tooth for a fantastic performance at the Cellar Club, South Shields. It's some change listening to such a talented, original group rather than to some pathetic blues group that thinks "Dust My Broom" is all an audience wants. — SONYA EASTHORPE Sunderland.



ERIC CLAPTON: 'for what he does, he is jumps ahead'

WHY NO MAYNARD ON JAZZ EXPO '68?

THE ROARING Maynard Ferguson British Big Band is probably one of the most exciting bands in the world today and their omission from Jazz Expo 68 is astounding.

Ferguson is justly renowned as a fabulous high-note trumpet player but his ability to inspire and lead a band and achieve a real jazz spirit is less well known.

He is definitely one of the all-time great band-leaders. — BRIAN FRANCIS, Totley, Sheffield.



MAYNARD FERGUSON

IT WAS unfortunate, acoustically, that the last of the Hyde Park free concerts was held in the Bandstand rather than the Cockpit, but nonetheless it was the best concert I have been to this year.

Credit should go especially to Pete Brown whose poems I have enjoyed for some time. I had long awaited his debut as a group performer, and the saxophonist and conga drummer were exceptional.

The Action, minus a lead guitarist, played some remarkable jazz and Roy Harper must surely brighten up everyone's day. — JONATHAN FENBY, London, SW5.

● LP WINNER

Blues famine in the West Country

I FEEL very sorry for the many thousands of progressive music and blues fans who, like me, live in the West Country. The groups, like John Mayall, Tyrannosaurus Rex and Traffic, seem to shun this part of the country.

We get one or two groups—Fleetwood Mac and Deep Purple have found, I hope, their visits were very profitable.

The clubs down here could do with some good groups to get the interest that the music needs — P. O'SULLIVAN, Plymouth.

IN RECENT weeks there has been much said about the supposed similarity between Election and the Seekers —



FLEETWOOD MAC

Bob Dawbarn's review of their new single (MM 12.10.68) followed this trend.

What nonsense! Election are vocally and instrumentally more talented, have a much greater range of material than the Seekers ever had, and are one of the most original and progressive groups in the country. — C. M. LUDLAM & J. T. AUSTIN, London, SE12.

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