

Hour-long TV show

# BEATLES

# Melody Maker

September 9, 1967

9d weekly

# MYSTERY TOUR



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IN THIS WEEK'S 24-PAGE MELODY MAKER



CILLA ON BRIAN EPSTEIN



WANT TO BE A POP STAR?



GEORGE INTERVIEW PART TWO

## BRUBECK QUARTET TO FADE AWAY

THE Dave Brubeck quartet, which has been in existence for 16 years, will fade from the scene with the end of 1967. The pianist plans to devote his time to composing and is undecided whether he will organise another group.

Altoist Paul Desmond, who has been with Brubeck since '51, also intends to spend his time composing. Bassist Gene Wright and drummer Joe Morello will re-locate themselves. Outside of the Modern Jazz Quartet, Brubeck's quartet has been jazz music's most stable small group of the Fifties and Sixties.

SEE MACERO FEATURE, P. 9



BRUBECK

THE Beatles begin a special four-day tour next week — a coach tour of the South of England, picking random locations and filming an hour-long TV show.

The show will be titled "Magical Mystery Tour" and the title song has been written by Paul McCartney and John Lennon who are also writing and recording at least four more songs as well as the incidental music.

It has not yet been decided how the music will be issued recordwise, but they are considering releasing it as several singles or an EP, rather than as a new album.

The four-day tour will be followed by two weeks filming and recording in studios.

## — 4 days in a coach

The film will include another, as yet unnamed, pop star as well as several non-pop acts. It is being made in colour for distribution throughout the world and the Beatles hope it will be screened in Britain during the Christmas period.

"Magical Mystery Tour" has taken the place of a planned film on the "Sgt Pepper" album, although some of the Sgt Pepper songs may be included in the new show.

Because of the filming, the Beatles have postponed their trip to India and will not now go before early October. They plan to follow a period of meditation with Maharishi Mahesh Yogi with a holiday in India, returning to Britain shortly before Christmas.

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# MELODY POP 30 MAKER

- 1 (1) THE LAST WALTZ ..... Engelbert Humperdinck, Decca
- 2 (3) I'LL NEVER FALL IN LOVE AGAIN ..... Tom Jones, Decca
- 3 (2) SAN FRANCISCO ..... Scott McKenzie, CBS
- 4 (9) EXCERPT FROM A TEENAGE OPERA ..... Keith West, Parlophone
- 5 (6) EVEN THE BAD TIMES ARE GOOD ..... Tremeloes, CBS
- 6 (4) THE HOUSE THAT JACK BUILT ..... Alan Price, Decca
- 7 (8) WE LOVE YOU/DANDELION ..... Rolling Stones, Decca
- 8 (5) I WAS MADE TO LOVE HER ... Stevie Wonder, Tamla Motown
- 9 (7) JUST LOVING YOU ..... Anita Harris, CBS
- 10 (11) PLEASANT VALLEY SUNDAY ..... Monkees, RCA
- 11 (15) HEROES AND VILLAINS ..... Beach Boys, Capitol
- 12 (14) ITCHYCOO PARK ..... Small Faces, Immediate
- 13 (10) ALL YOU NEED IS LOVE ..... Beatles, Parlophone
- 14 (20) LET'S GO TO SAN FRANCISCO ..... Flower Pot Men, Deram
- 15 (18) THE DAY I MET MARIE ..... Cliff Richard, Columbia
- 16 (13) DEATH OF A CLOWN ..... Dave Davies, Pye
- 17 (16) GIN HOUSE ..... Amen Corner, Deram
- 18 (12) UP UP AND AWAY ..... Johnny Mann Singers, Liberty
- 19 (17) CREEQUE ALLEY ..... Mama's and Papa's, RCA
- 20 (29) REFLECTIONS ... Diana Ross and the Supremes, Tamla Motown
- 21 (23) BURNING OF THE MIDNIGHT LAMP ... Jimi Hendrix, Track
- 22 (25) YOU KEEP ME HANGING ON ..... Vanilla Fudge, Atlantic
- 23 (30) THERE MUST BE A WAY ..... Frankie Vaughan, Columbia
- 24 (19) IT MUST BE HIM ..... Vikki Carr, Liberty
- 25 (22) YOU ONLY LIVE TWICE/JACKSON ... Nancy Sinatra, Reprise
- 26 (24) A BAD NIGHT ..... Cat Stevens, Deram
- 27 (21) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 28 (—) BLACK VELVET BAND ..... Dubliners, Major Minor
- 29 (28) 007 ..... Desmond Dekker, Pyramid
- 30 (26) TRAMP ..... Otis Redding and Carla Thomas, Stax

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## POP 30 PUBLISHERS

1 Donno, 2 Tyler, 3 Dick James, 4 Robbins, 5 Skidmore, 6 Alan Price, 7 Mirage, 8 Jobete, 9 Chappell, 10 Screen Gems, 11 Immediate, 12 Avakak/Immediate, 13 Northern Songs, 14

Carter/Lewis, 15 Shadows, 16 Carlin, 17 Carlin, 18 Carlin, 19 Dick James, 20 Jobete, 21 Schroeder, 22 Carlin, 23 Chappell, 24 Metric, 25 United Artists, 26 Cat, 27 Burlington, 28 Scott-Solomon, 29 Island, 30 Sparta.

## TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND ..... Beatles, Parlophone
- 2 (2) THE SOUND OF MUSIC ..... Soundtrack, RCA
- 3 (3) THE MONKEES HEADQUARTERS ..... Monkees, RCA
- 4 (5) PIPER AT THE GATES OF DAWN ..... Pink Floyd, Columbia
- 5 (16) BEST OF THE BEACH BOYS ..... Beach Boys, Capitol
- 6 (14) ARE YOU EXPERIENCED? ..... Jimi Hendrix, Track
- 7 (10) DR ZHIVAGO ..... Soundtrack, MGM
- 8 (7) JIGSAW ..... Shadows, Columbia
- 9 (8) TOM JONES LIVE AT THE TALK OF THE TOWN ..... Tom Jones, Decca
- 10 (9) FIDDLER ON THE ROOF ..... London Cast, CBS

## US TOP TEN

- (As listed by Billboard)
- 1 (1) ODE TO BILLIE JOE ..... Bobbie Gentry, Capitol
  - 2 (3) REFLECTIONS ..... Diana Ross and the Supremes, Motown
  - 3 (6) COME BACK WHEN YOU GROW UP ..... Bobby Vee and the Strangers, Liberty
  - 4 (5) BABY I LOVE YOU ..... Aretha Franklin, Atlantic
  - 5 (—) THE LETTER ..... Box Tops, Mala
  - 6 (2) ALL YOU NEED IS LOVE ..... Beatles, Capitol
  - 7 (9) YOU'RE MY EVERYTHING ..... Temptations, Gordy
  - 8 (4) LIGHT MY FIRE ..... Doors, Elektra
  - 9 (—) APPLES, PEACHES, PUMPKIN PIE ..... Jay and the Techniques, Smash
  - 10 (—) SAN FRANCISCAN NIGHTS ..... Eric Burdon and the Animals, MGM

## TOP TEN JAZZ

- 1 (5) CHAPPAQUA SUITE (LP) ..... Ornette Coleman, CBS
- 2 (1) FOREST FLOWER (LP) ..... Charles Lloyd, Atlantic
- 3 (2) PLAY BACH Vol 2 (LP) ..... Jacques Loussier, Globe
- 4 (3) SWINGING NEW BAND (LP) ..... Buddy Rich, Fontana
- 5 (8) A LOVE SUPREME (LP) ..... John Coltrane, HMV
- 6 (4) JIMMY SMITH'S GREATEST HITS (LP) ..... Jimmy Smith, Verve
- 7 (6) PLAY BACH Vol 1 (LP) ..... Jacques Loussier, Globe
- 8 (10) INDO JAZZ SUITE (LP) ..... Joe Harriott and John Mayer, Columbia
- 9 (—) DYNAMIC DUO (LP) ..... Jimmy Smith and Wes Montgomery, Verve
- 10 (—) JAZZ FROM A SWINGING ERA (LP) ..... Various Artists, Fontana

## TOP TEN FOLK

- 1 (1) FIVE THOUSAND SPIRITS OR THE LAYERS OF THE ONION (LP) ..... Incredible String Band, Elektra
- 2 (2) A DROP OF THE HARD STUFF (LP) ..... Dubliners, Major Minor
- 3 (3) NICOLA (LP) ..... Bert Jansch, Transatlantic
- 4 (5) BOB DYLAN'S GREATEST HITS (LP) ..... Bob Dylan, CBS
- 5 (—) PORTRAIT OF JOAN BAEZ (LP) ..... Joan Baez, Fontana
- 6 (7) BERT AND JOHN (LP) ..... Bert Jansch and John Renbourn, Transatlantic
- 7 (6) RAMBLIN' BOY (LP) ..... Tom Paxton, Elektra
- 8 (—) BERT JANSCH (LP) ..... Bert Jansch, Transatlantic
- 9 (8) SWEET PRIMROSES (LP) ..... Shirley Collins, Topic
- 10 (—) MARTIN CARTHY SECOND ALBUM (LP) ..... Martin Carthy, Fontana

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; PETE RUSSELL, Plymouth; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELL'S, Coventry; VALANCES, Leeds; J. G. WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSHWORTH AND DOBELL'S, Manchester; COLLETT'S, London; ASMAN'S, London.

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVENDISH HOUSE, Chelmsford; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELL'S, Coventry; VALANCES, Leeds; J. G. WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ENGLISH FOLK DANCE SONG SOCIETY, London; HIME AND ADDISON, Manchester.



COLEMAN: British shows

## Hawkins to play Europe

TENOR sax colossus Coleman Hawkins, recently reported to be ill but now fully recovered from the effects of his fall, will be playing in Europe soon. But, says the Davison Organisation's Jack Higgins, Hawk will do only one date — two shows — in Britain.

The concerts will be at London's Queen Elizabeth Hall on Saturday, November 4 (6.15 and 9 pm) and the tenorman shares the billing with the Oscar Peterson Trio.

# FRANKLIN MAY VISIT HERE IN SEPTEMBER

NEW YORK, Tuesday. — Negotiations are under way for Aretha Franklin to appear at London's Royal Albert Hall at the end of September.

She netted three awards at the Annual Convention of the National Association of Radio Announcers in America last week.

Her "Respect" was named Top Record Of The Year, her "I Never Loved A Man The Way I Love You" was named Top LP Of The Year and she was also named Top Female Vocalist of the year.

Other winners included Sam And Dave (Top Duo), Jerry Wexler (Producer Of The Year) and Booker T and the MGs whose "Hip Hug-Her" was voted Top Instrumental Record.

## CHILDREN TOUR

JOHN'S CHILDREN are to make a three-week tour of Czechoslovakia and Poland, starting on December 3. Their dates will include leading speedway tracks.

They have signed for a

## 'RESPECT' WINS AWARD

second overseas trip next January when they will play for four days at the Acapulco Film Festival in Mexico. The group's new single, "Go Go Girl," will be released on September 15.

Festival, where Privilege is being screened, and also radio and TV dates. He tours Scandinavia from November 16 for two weeks.

## VINCE PLUS TUBBY

SEPTEMBER 22 sees an unusual marriage of musical talents at the Royal Festival Hall in London. Vince Hill will be backed by the Royal Philharmonic Orchestra singing his hits, and the orchestra will also be conducted by Sir Arthur Bliss, playing Benjamin Britten's Simple Symphony and movements from his own Things to Come suite.

Tubby Hayes and his Quartet backed by the Royal Philharmonic follow with Hayes' own One Hundred Per Cent Proof. Other conductors at this concert sponsored by the Songwriters' and Composers Guilds of Great Britain in association with Television Recordings Ltd are Stanford Robinson and Les Reed.

Soloist in Iain Hamilton's Concerto for Jazz Trumpet and Orchestra is George Swift and the programme includes the Beatle-Cracker Suite.

## MEXICAN HERMITS

HERMAN and the Hermits' mammoth American tour which started on July 13 is due to end on September 9 in Hawaii. But the group is to return to the American continent on November 17 when they start a 10-day tour of night-clubs, concert and TV appearances in Brazil.

They travel on to Mexico for a concert appearance on November 30 and will be guests on the Jerry Lewis TV show early in December before returning to Britain.

## JONES FOR TV

PAUL JONES, currently on holiday, returns to guest in the Dave Allen TV show on September 17 and Monday (25).

On September 26 he flies to Italy for the Sorrento Film



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PUT ON YOUR OLD GREY BONNET	ROSETTA	SLOW ROAT TO CHINA	STUDENT PRINCE WALTZ
PUTTIN' ON THE RITZ	ROSTIA (TANGO)	SMALL HOTEL	STUNNING OF THE STREET
RAMONA (WZ)	RUBIN' WILD	SMILE DARN YA SMILE	SWINGING ON A STAR
REMEMBER (WZ)	SEPTEMBER IN THE RAIN	SMILING THROUGH (WZ)	S'WONDERFUL
RHAPSODY IN BLUE	SEPTEMBER SONG	SOME OF THESE DAYS	TAKING THE "A" TRAIN
RIDING IN A RAINBOW	SHEPHERD OF THE HILLS	SOMETIMES I'M HAPPY	THAT OLD BLACK MAGIC
ROCK-A-BYE YOUR BABY	SHINE	SONG IS ENDED (WZ)	THAT'S A PLENTY
	SHOULD I	SONG IS YOD	VERY THOUGHT OF YOU
	SIDE BY SIDE	SOPHISTICATED LADY	WAY YOU LOOK TONIGHT

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## SS NEXT WEEK'S MELODY MAKER

## DATE







• SKUES

# EX-PIRATE DEE JAYS HEAD RADIO ONE

BY BOB DAWBARN

BBC'S new Pop Music Service, Radio One, blasts off on September 30 with a host of ex-pirates among the deejays. This will be your weekly pop listening:

Saturday: 5.30-7.00 am. Breakfast Special. 7.00-8.30 am. Tony Blackburn Show (all discs). 8.30-9.55 am. Junior Choice with Leslie Crowther (all discs). 9.55-10 am. Competition Time Results. 10.00-12 noon: Saturday Club hosted by Keith Skues. 12.00-1.00 pm: Emperor Rosko (all discs). 1.00-1.55 pm: Jack Jackson (all discs). 1.55-2.00 pm: Competition Results. 2.00-3.00 pm: Chris Denning's Where It's At. 3.00-4.00 pm: Pick of What's New and Album Time (all discs). 4.00-5.30 pm: Pete Brady Show. 5.30-6.30 pm: Country Meets Folk. 6.30-7.30 pm: Pop Mag with Johnny Moran. 7.30-7.35 pm: News. 7.35-10.00 pm: Variety, quiz shows, serials, etc., as Radio 2. 10.00-midnight: Pete Murray. Midnight-2.00 am: Night Ride (Discs, news and current events).

Sunday: 7.00-9.00 am: The Early Show. 9.00-10 am: Junior Choice (all discs). 10.00-12 noon: Ed Stewart with Easy Beat. Noon-2.00 pm: Family Favourites (all discs). 2.00-5.00 pm: Pete Drummond with Top Gear. 5.00-7.00 pm: Alan Freeman's Pick Of The Pops (all discs). 7.00-7.30 pm: Mike Raven's R&B Show (all discs). 7.30-7.35 pm: News. 7.35-9.30

pm: Jazz Scene (mainly discs). 9.30-10.00 pm: Listen To This Space. 10.00-Midnight: Show Time. Midnight-2.00 am: Night Ride.

Weekdays: 5.30 am-7.00 am: Breakfast Special. 7.00-8.30 am: Tony Blackburn (all discs). 8.30-9.55 am: Family Choice (all discs). Rolf Harris for first week. 9.55-10.00 am: Competition Time. 10.00-noon: Jimmy Young Show. Noon-1.00 pm: Midday Spin with Simon Dee, Stuart Henry, Kenny Everett, Duncan Johnson, David Rider and Emperor Rosko (all discs). 1.00-2.00 pm: Lunchtime Pop Show with Dave Cash, Keith Forgyce, Denny Piercy, Ray Moore and Tony Hall. 2.00-4.30 pm: Pete Brady. 4.30-5.30 pm: Newly Pressed (all discs). 5.30-7.30 pm: Let's Go, with David Symonds. 7.30-7.45 pm: News. 7.45-10.00 pm: Variety, comedy, quiz etc. (Except Wednesday when it's Jazz Club, 8.15-10.00 pm). 10.00-Midnight: Late Night Extra with Pete Myers, Bob Holness, Terry Wogan, Barry Alldis and Mike Lennox. Midnight-2.00 pm: Night Ride (Except Friday when Jazz At Night will be featured from 12.05 to 12.35 am).

## VAUGHAN'S BACK

FRANKIE VAUGHAN'S "There Must Be A Way" this week climbed to 23 in the Pop 30 — his first big hit for three years.

A cabaret tour of the North is being set up for the autumn, at the end of his current summer season in Bournemouth.

Plans are also under way for him to star in a major stage production at Christmas. Prior to that he will make his annual tour for the Boys Clubs.

## GREENOW SACKED?

AFTER seven years with Barry Martyn, altoist Bill Greenow says he has been sacked for taking jobs outside the band.

Bill (27) told the MM: "I did one or two jobs and recording dates with Cuff Brett, our former trumpet player, and Barry didn't like it. Last week he asked me to stop, but I wasn't prepared to. I refused to change my mind, so that was it."

Bill has no plans at present. Barry Martyn, when contacted on Monday said: "The only reason I got rid of Bill was because he had booked a band to go to Belgium for a week in October without telling me anything about it. In the same week I'd already booked to go to Italy."

Meanwhile, the Martyn band's Tuesday residency at the Midhurst Jazz Club has been interrupted for six weeks. The club reopens at the Egmont Arms, Midhurst, on October 24.

## FLOYD FLY OUT

THE Pink Floyd fly off to Denmark on Friday for four days of concerts and TV appearances. Then the group go to Sweden for one day and return to Britain. On September 14 they go to Ireland for four days of promotion and dates and then they are being flown especially from Ireland to Brussels on September 18 for a Belgian TV spectacular.

The group spent the first half of this week in the recording studios and their new single is expected to be chosen from the tracks they've cut. The group's first album "Piper At The Gates Of Dawn" moves up to number 4 in this week's MM album chart.



## MOVE SERVED WITH INTERIM INJUNCTION

A group in the news, the Move. From left to right: Bev Bevan, Roy Wood, Ace Kefford, Trev Burton and Carl Wayne. Last week the Prime Minister, Harold Wilson, was granted an interim injunction against the group publishing or distributing a cartoon-like postcard promoting the group's new single, "Flowers In The Rain." Move manager Tony Secunda told the MM on Monday: "I have already been offered £2 for one of the cards but the injunction stops me from selling or giving any away whatsoever." Said Ace Kefford of the Move: "We're amazed."

## FAME TOPS THE BILL IN WARSAW



• GEORGIE

GEORGIE FAME tops the bill for the closing concert of Poland's Jazz Jamboree 67 which will be held in Warsaw from October 12 to 15.

Other international stars set for the festival include the Charles Lloyd Quartet, the Roland Kirk Quintet, French violinist Jean Luc Ponty, Australia's Red Onion Jazz Band and the Orchestra Cubana De Musica Moderna from Cuba.

Sharing the bill with Georgie on October 15 will be the Martial Solal Trio, from France, and Poland's Krzysztof Komeda.

There will also be bands from Russia, Germany, Denmark, Switzerland, Czechoslovakia and Bulgaria.

## Mahalia tour cancelled

MAHALIA JACKSON'S tour of Europe, which was to have included concerts in this country later this month, has been cancelled because the gospel singer suffered a heart attack recently.

Mahalia arrived in Europe and made one TV appearance before she was taken ill. She was kept in hospital in Germany and was therefore unable to open the tour in Berlin on Bank Holiday Monday.

## CHARITY FOOTBALL

THE Melody Maker football team plays a match with the Maccabi Association in aid of Israeli children at the

Maccabi Stadium, Hall Lane, Hendon, on September 17. Kick off is 3 pm.

The MM team is expected to include Ray and Dave Davies of the Kinks, actor Tom Courtenay, folksinger Noel Murphy and Barry Fantoni as well as staff members.

Chelsea manager Tommy Docherty will referee.

## JULIE IN AMERICA

JULIE FELIX flew to America yesterday (Wednesday) for a month — part holiday and part exploitation trip.

On October 10 she starts taping her new 13-week series of one-woman shows for BBC-TV.

She goes to Germany to star in a TV spectacular on November 2.

Personal appearances include: Newcastle City Hall (October 8), Winter Gardens, Bournemouth (15), Dome, Brighton (November 8), Guildhall, Portsmouth (11), De Montfort Hall, Leicester (12) and Glasgow (18).

## SIMON AT GUILDHALL

SIMON DUPREE and the Big Sound are to play outside London's Guildhall during the Lord Mayor's Show on November 11, as part of the official celebrations.

The band tours Scandinavia for a week from November 14.

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## MORE MOVE?

ALTHOUGH the Move have only just released a new single, "Flowers In The Rain," they are still working hard in the recording studios and last week they completed another possible A-side, titled "Hollybush Clinic," another original group composition.

"Hollybush Clinic" uses a full orchestra on parts of the disc — and was produced by group lead guitarist Roy Wood, while Denny Cordell holidays in Brazil.

This week the Move entered legal trouble with Mecca Ltd. who had advertised that the group were to play at the Silver Blades, Streatham, last Monday when the group claim they had received no contract.

## OLD PLACE DATE

RONNIE SCOTT'S Old Place celebrates its first birthday on Saturday (9) with a special four-band session featuring the Mike Westbrook band, Bob Stuckey Quartet, Jimmy Phillips Quintet and Fat John Cox's new Latin-based group.

The Chris McGregor Sextet returns to the club on September 12.

## CAT FOR CONTINENT

CAT STEVENS, whose "A Bad Night" dropped two places to 26 in the Pop 30 this week, is planning a promotional trek to seven continental countries in 14 days.

The tour is being set up for next March and will take in Italy, Germany, France, Sweden, Norway, Belgium and Holland. He will do TV and radio in each country and also one concert at the Olympia Theatre, Paris.

A new single and a new album will be released in Europe to coincide with the trip, but these may not be used as British releases.

Cat is now acting as recording manager for two singers, Peter James and Sasha Caro and is negotiating with a major label to release their singles.

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**MM CORRESPONDENT** Arnold Scantlebury recently returned from a ten-year stay in China, and in this exclusive dispatch (sent prior to his escape by pack mule) he details the contents of an incredible document now being quoted and learned by heart across all China.

He claims it was prepared by Chairman Miaow Pong Ping, of Wun Lung Province, based on years of study of decadent jazz, pop and folk.

Of course the MM cannot vouchsafe for the accuracy of Scantlebury's report, as our correspondent has a history of mental instability and the pack mule ate a considerable amount of his copy en route.

Writes Scantlebury: "Chairman Miaow's book is a vast work and is being used as a guide line for the setting up of a People's Pop Industry in China.

"Chinese junks are broadcasting non-stop pop off the coast of Formosa, psychedelic communes are flourishing, beads and bells are being made in back-garden iron smelting works and rice power is spreading.

**STEALING**

"Red Guard hippies are holding Love Ins, where the thoughts of Chairman Miaow are read aloud, followed by a few hours of spontaneous rioting and demonstrations.

"I risked my life by stealing a copy of the book from a Red Guard who lay insensible after smoking a pipe full of English tea, and fleeing through a massive security cordon. I later discovered the book is on sale at Charing Cross station bookstall, price 3s 6d. Here are a few excerpts, which are designed to instruct the embryo Chinese pop stars and fans on the correct mode of behaviour, and guide them on the truth path to the Peking Pop 30."

● If glorious Chinese trousers fall down on stage during "Excerpt From The Arthur Murray Frug," be like great proletarian

# Exclusive! The pop thoughts of Chairman Miaow!



The RAVER'S weekly tonic

leader P. J. Proby and wear boiler suit in future. —Canton Rally, 1965.

● If all sound equipment cease operating during open air festival of rhythm music, blame Paper Tiger Chris Welch, who doesn't know what he is talking about, and probably pulled all the amplifier leads out himself. —Windsor Rally, 1967.

● When reactionary BBC revisionists ban Top Of The Pops film clip because it shows Oscar Wilde dressed up as Mick Jagger, put LSD into BBC canteen tea. — People's Rally, Wanstead Flats, 1967.

● Ignore teachings of Eric Clapton. Because he changed his hairstyle this immediately invalidates his playing. —All-Night Wimpy Bar, Edgware Road, 1967.

● If group cannot get booking on Sunday Night At The Chunking Palladium as owner does not dig long pigtailed, speed up his revolving stage, thus throwing Frank Ifield, Kathy Kirby and Cliff Richard off at a tangent. Won't get booking — but very funny. —West End Central Police Station, 1967.

● If dishonourable Nick Jones of Melody Maker say your latest waxing is not groovy, bow to inevitable, and with Oriental charm and inscrutable smile — disembowel Nick Jones. —Love In, Korea, 1951.

● If no hit record since the Year Of The Croaking Toads (which you will remember came shortly after the Year Of The Great Leap Sideways), study dili-

gently the thoughts of Chairman Miaow, Mickey Mouse, Jim Crint and Harold Wilson; spray feet in porridge; burn old socks in bath of glue; stand up if falling down; if still no hit record, drink many bottles of Saki jump into a dust-bin an dance. —Alexandra Palace Peace Rally, 1967.

Jimi Hendrix Experience drummer Mitch Mitchell met Buddy Rich and Elvin Jones during recent States trip . . . Spencer Davis chart drop a shame.

Brian Jones, Jeff Beck, Pete Hodges, Unit Four Plus Two, the Nice, and Jimi Hendrix dug Dantalian's Chariot at Speak-easy . . . Darlings, latest CBS signing are BOYS . . .

Jack Barrie's bar replaced the Ship among traditional looning set.

Drummer Blinky Davison has joined P. P. Arnold and the Nice. Now all those groups will know what they missed . . . Composer Graham Gouldman doing fantastic amount of work.

MM chart and inquiries expert Alf Martin married Mavis Paine on September 2. Congratulations, mate! Over 98 DJs applied for continental work following an ad by the Clayman Agency in the MM. Among them were ex-pirate DJs.

Incredible! MM secretary Caroline Robertson left a huge caché of ther-

all bass ensemble . . . BBC 2 Late Night Line Up showed the banned Stones film. "And it was awful" says MM's Bob Houston.

Max Jones said: "It's just not like me," when caught wearing an odd pair of shoes. Just one of the incidents that make life so hectic at the MM.

Louis Armstrong clarinetist Joe Muranyi says: "All you need for a New Orleans funeral these days is a corpse, a band and Sammy Rimington." (Wot —no love?)

Itchy Park in London's East End used to be haunt of meths drinkers. Not the Small Faces Itchy Zoo park, we hasten to add, quite a different kettle of freak-outs.

Fribblers want pop banned on grounds it kills conversation. Fribblers hold giant talk-ins and dig Bo Diddley and Debussy . . . Thieves stole 1,500 dollar wig from Diana Ross. A hairloom?

Perils of avant gardé bookers: Pianist Mike Taylor spent most of set at Old Place playing hand drum . . . Best wishes to Jimmy Asman and his new record shop . . . Also Charles Collett, ex-CBS, starting Jazz Workshop label. First release Clare Fischer LP in September.

Mitch Mitchell says new Buddy Rich album is fantastic . . . Skatalites raving at Manor House . . . What's happened to Harvey Freed? . . . Dick Jordan of Kloooks Kleek just bought a Citroen — will meet monthly with MM's Bob Houston to compare bills.

Eric Burdon weds 20-year-old model Angela King at Caxton Hall, 11.30 am today (Thursday).

Charles Moffett has quit Ornette Coleman, reports Valerie Wilmer, back from New York, and Billy Higgins has rejoined the quartet on drums . . . When will EMI get round to issuing Archie Shepp's "Fire Music" in Britain?

Traffic's Dave Mason reckons the best psychedelic experiences are watching a sunset or the moon over Whitley Court, near Birmingham, the haunted ruins of an old mansion mostly haunted by Traffic, Bob Dylan, the Birmingham Elbow Room set, and your Raver who tore trousers on barbed wire during a five a.m. visit.

Dantalian's Chariot look great in all white clothes and instruments . . . Jonathan King shocked at Ray Tolliday going Flower Power with kaftan and beads.

Ted Heath Band due for Dopey Dick's this month Hieronymus Bosch should form a group—he's so popular . . . When flower power dies — what are we all going to talk about? . . . Thought for the week: See You Next Thursday.



"Smoking, officer? Nonsense—I'm making an LP."

mostatically warmed coffee for tiny MM staff battling against deadlines and hangovers . . . Isn't it about time Roland Spume owned up and shut up? All his records stink, he talks rubbish and WHAT a monster!

In the summer show at Wellington Pier, Great Yarmouth, Arthur Askey introduces Val Doonican as "Ireland's answer to the Singing Postman!"

Our front page picture of Frank Zappa was nothing, folks. You should have seen photographer Bobby Davison's tasteful study of Zappa — in a loo. But our lips are sealed.

It's nice to be groovy and all together. Much better than being boozy and falling apart . . . From the MM December 23, 1950: "Congratulations to Tito Burns for his grand band and stylish accordion playing." Top ten that week included (1) "Rudolf The Red Nosed Reindeer" (2) "Goodnight Irene" and (3) "I Taut I Taw A Puddy Tat."

Old Place are spreading "Chris McGregor Lives" badges . . . Rumour has it Malcolm Cecil planning an

## CAUGHT IN THE ACT GEORGIE AND JAZZ SCORE AT THE SAVILLE

**GEORGIE FAME** scored a victory over a cold in the head at London's Saville Theatre on Sunday, and his performance with the Harry South band was one of their best yet.

Although Georgie may have been hampered by ill health, he actually sung far better than on much more publicised occasions in the past. He appeared relaxed and determined to enjoy himself and perform well. In the more intimate atmosphere of the Saville the vocal sound proved excellent while the band were in fine form.

Georgie's voice is getting fuller and his timing on songs with tricky lyrics like "Dawn Yawn" and "Bluesology" improves all the time.

It was nice to hear "The Way To My Heart Is Through My Stomach," and "Lil' Darling" again, but the South Fame combination will soon be in need of a programme overhaul for future concerts.

The band swung and it was interesting to compare their full, clear sound with most of the bands that play at the Saville. Outstanding soloist was Tubby Hayes, perhaps better just called Eddie Hayes, in view of his greatly improved figure.

A parting thought: Wouldn't it be nice if some of American visitors to Scott's Club were occasionally featured in a concert at the Saville. Jazz sounds good there. —CHRIS WELCH.



FAME: fuller voice

### DICKIE VALENTINE

"REVIEW Dickie Valentine," moaned. "Do I have to? All those tired old songs, the showbiz bit. What a drag! How wrong can you be?"

At the end of Dickie's opening night at the Talk Of The Town on Monday I was admitting that his is the most entertaining act, and certainly the funniest I've seen in a long, long time. Once the inevitable Jolson melody was out the way, Dickie proved his complete professionalism by the way he warmed up the audience, which included Engelbert Humperdinck, Joan Turner and Tsai Chin.

And if his voice ever packs up he can earn a fat living as one of the very best comics in the business with a brilliant timing to his jokes and patter that many a Palladium compere could well copy. Dickie gets superb backing from a band fronted by Jack Parnell and including a great five-trumpet plus trombone brass section. Kenny Baker is nicely featured and I noted Freddy Staff among the other trumpets. Drummer Ronnie Stephenson kicks things along like mad.

Don't take my word for it. Go and see what the phrase "an all-round entertainer" really means. —BOB DAW-BARN.

### WEBSTER/REDD

ON offer for two weeks at Ronnie Scott's Club is a remarkable double bill which gets a big hand for excellence and entertainment.

Like most of the club's double bills, it presents a visiting singer and an instrumentalist. What makes the occasion unusual is the fact that the singer, Vi Redd, also plays alto. And the number of times I've seen an attractive singing saxophonist strutting the minstrel stage in the midst of shifts can be counted on the finger of one hand. Miss Redd is at least a triple threat.

In addition—and what an addition—customers get a programme of controlled but glowing tenor in the timeless Ben Webster manner. Two saxophonists for the price of one, so to speak, plus lots of forceful blues-flecked singing to keep everyone amused.

Vi Redd, assisted by Harry South (pno), Jeff Clyne (bass) and Tony Oxley (drs), sang two vocals before picking up "her first love," the alto. She played "Polka Dots," "Wine And Roses" and "Willow Weep," then concluded with a pair of blues featuring voice and horn. She is an extrovert performer whose playing has unladylike power and push and some obvious roots in Parker.

As an extra bonus on opening night we had Roger Kellaway, the American pianist, pressed into service by Ben for his last three numbers.

Pat Smythe, whose place he took, was visibly impressed by Kellaway's brilliant soloing. And Smythe isn't a man to wear his heart on his sleeve. MAX JONES.

### PROCOL HARUM

PROCOL HARUM's first two concerts in Sweden, in Gothenburg's famous amusement park Liseberg, got rave notices in the daily papers. The speculations as to how the group would sound live, and after the changing of drummer and lead guitarist, had been many. Now it's clear to all that Procol Harum is well able to reproduce the full sound from their enormous hit-record on stage.

After a slow, and perhaps nervous, opening Procol Harum got in the groove and gave everything they had. The combination of piano and organ works very effectively and the group produced some beautiful, haunting sounds. Mostly tracks from their forthcoming LP, like "She Wandered Through The Garden Fence," "Kaleidoscope" and of course "A Whiter Shade Of Pale" and, as an extra number, their next single, "Homborg Hat," which sounds like a new, very big and well deserved hit for Procol Harum, an English group that now has made many new friends in Sweden. —HANS SIDEN.

### LULU

A SUCCESS on all levels — that's the verdict on the film To Sir With Love. As well as featuring Lulu in a straight acting role and the music of the Mindbenders, this drama of life in an East End of London school is distinguished by a fine performance by Sidney Poitier as a coloured teacher struggling against both prejudice and tough East End children.

The pop content serves mainly to sweeten the pill, while in her smallish role as one of the troublesome schoolkids, Lulu is completely natural and confident. There is none of the embarrassment that often happens when pop stars take to acting, and it augers well for her future in film. —CHRIS WELCH.

## REHEARSAL BANDS AND ORCHESTRAS

Do you run one? Are you a member of one?

The Campaign for Live Music is anxious to establish a national picture of this expanding field of musical activity, to find out its needs, and to see what support could be given.

Write for questionnaire to:

The Secretary, CAMPAIGN FOR LIVE MUSIC (M.U.) 5 Egmont House, 116 Shaftesbury Avenue, London, W.1

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## WEST TO RE-WRITE 'OPERA' FOR FILM

**O**WING to the enormous success of Keith West's "Excerpt From A Teenage Opera" single, he has now cancelled all his engagements for solo TV and radio appearances and work with his group Tomorrow, for the whole of November.

This week "Opera" moved to number four in the MM's Top 30 and film offers for the world rights to the complete opera still poured in. Said a spokes-

man for Keith on Monday: "'Teenage Opera' originally started out as a new venture in sound. As the whole scene was experimental we had no idea it would become so popular so quickly. But now we've realised that the public are ready for such a venture and therefore Keith has decided to take November off to re-write the opera as a film score—not just an album thing."

West will be working with choreographers among other people concerned with producing the film of the opera. It has been rumoured that MGM have made an offer.

Keith plays with Tomorrow at the Chelmsford Corn Exchange on Saturday (September 9); Sheffield's Loon Mojo Club (10); then he goes to Germany (26) for TV appearances; Holland (28-29) for TV appearances, and finally plays with Tomorrow again at London's Saville Theatre on October 1.

Tomorrow's new single, written by Keith, titled "Revolution" is released on September 22.

### ARNOLD-NICE SPLIT

**P. P. ARNOLD**, American singer who came to Britain with the Ikettes and went solo, has split with her British backing group, the Nice.

P.P. is to go back to the States for a month's holiday and on her return is expected to be backed by a big band. The Nice will now go solo and singer Lee Jackson told the MM: "The split with Pat was perfectly happy and we are very good friends. Our music as a group is getting very progressive and we are looking forward to going on the road, especially with our fantastic new drummer Blinky Davison."

The Nice are currently being recorded by Mick Jagger for a new single.



● JACKSON

## MM'S FIRST EDITOR EDGAR JACKSON DIES

**EDGAR JACKSON**, musical journalist, manager and the man who founded the MM in January, 1926, died last week after a long illness. The funeral was on Monday.

Edgar, who was born in London in 1895, was educated at Claysmore and Cambridge. He became interested in jazz and dance music soon after the end of the Great War. When he started the MM, it was a monthly publication known as the Melody Maker and British Metronome, and Edgar was soon reviewing records in it by the Denza Dance Band, Isham Jones, Nick Lucas, the Goofus Five and such talent.

Later on he took up band management (he became Jack Hylton's manager in 1929) and, in the early Thirties, or-

ganised the Gargoyle Five and his own band for recording.

Through the Thirties, Forties and most of the Fifties, Jackson continued contributing to the MM under various editors. He finally withdrew from record reviewing in '58.

Besides being widely known as a record critic, Edgar was a pioneer of the MM Dance Band Contests which brought many famous jazz names to the fore in their semi-pro days.

When I joined the paper in 1944 (writes Max Jones) Edgar was a power in the land of jazz. He was reviewer for the Gramophone magazine as well, and as late as 1947 writer Charles Wilford was able to complain of Edgar's "complete monopoly of comment on jazz."

## PAPER SUITS FOR THE MARMALADE

■ "Old fashioned" complained MM's Chris Welch when the Marmalade appeared at Windsor Jazz And Blues Festival. Then they were wearing skinny pullovers and other back dated gear. Now they have decided to change and are pictured in their new bright orange paper suits that cost four guineas each. If fans tear them off, they just nip down the paper mills and get measured up for a new roll of suiting.

## HERBIE MANN GROUP AT BERLIN FESTIVAL OPENING

**FULL** details have been finalised for the massive 1967 Berlin Jazz Festival on November 2, 3, 4 and 5.

The opening concert on November 2 will feature Tony Scott's Indonesian All Stars, a Flamenco-Jazz set, Herbie Mann's group and a Jazz Meets India package starring tenorist Barney Wilen.

On November 3, the concert stars trumpeter Don Ellis and the Berlin Dream Band, Sarah Vaughan and her Trio and the Erroll Garner Trio.

The Archie Shepp group, Miles Davis Quintet and The Ionian Monk Octet — featuring Johnny Griffin, Clark Terry, Phil Woods and Jimmy Cleveland — star on November 4 when there will also be a late-night Jazz Party with Wild Bill Davison and the Spree City Stompers, Jean Luc Ponty, Dave Pike and Pony Poindexter.

The final concert on November 5 is the Guitar Workshop



● MANN

Flower Children at Woburn Abbey, London's Tiles Club are planning another similar festival in Norfolk at the end of September.

The venue and exact date is to be announced later when the details are finalised.

Plans are already under way to repeat the Woburn Abbey festival next year.

### DUSTY IN TOKYO

**DUSTY SPRINGFIELD** arrives in Tokyo today (Thursday) for 15 Japanese TV appearances in 21 days.

She then goes to Australia for three weeks in cabaret at Checkers Club, Sydney.

In late October she goes to America for six weeks during which she will play two, and possibly three, cabaret seasons.

Her new LP, "Where Am I Going," is released at the end of this month.

### MORE FLOWERS DUE

**FOLLOWING** the success of the Festival Of The



# THE HERD

Out of the land of shadows and darkness  
 We were returning towards the morning light;  
 Almost in reach of places I knew,  
 Escaping the ghosts of yesterday...

TF 856



# FROM THE UNDERWORLD



# EPSTEIN

## It's impossible to put my feelings into words—Cilla

"WHEN I heard the news of Brian's death I just felt utterly alone. There was no consolation from anyone." Cilla Black, at her parents' new home in a plush residential area of Liverpool, was talking about the man who turned her from Northern office girl to world star in three years. Cilla, devastated by the death of Brian Epstein, was talking on Saturday, almost a week after he was found dead in bed at his Belgravia home. For two days—since she attended Epstein's private funeral in Liverpool—she had been unable to see or talk to anyone and had been under sedation for some of the time.

"It's impossible to put my feelings into words," said Cilla, a far different person from the effervescent image she presents to the public. "In the past I've always been able to talk to people about anything, but this is different. My feelings about Brian's death are so personal it's difficult to talk about them. I've never lost anyone so close before. I've never even been to a funeral until I went to Brian's."

"Anyone who was really close to him, loved him. Now he's been taken away and I cried because I was sorry for myself. I wasn't crying for Brian, but for myself and Queenie (Brian's mother) and Clive (his brother). But not for Brian. He has gone to his dad now."

Cilla first signed with Brian Epstein in September, 1963. Before that she was Priscilla White, a Liverpool typist by day and cloakroom girl at Liverpool's Cavern Club by night, where she used to sing on occasion with local groups. Brian heard her at the Cavern and offered her a contract.

It was the start of stardom for the slim, long-legged girl with the marmalade hair. Brian negotiated a recording contract with EMI and her first record, "Love Of The Loved," came out on the Parlophone label which had already had tremendous success with the Beatles.

Cilla's first record made enough impression to put the girl with the giggle and outrageous "scouse" accent into the public eye and she followed with hits like "Anyone Who Had A Heart," "You're My World" and "Alfie."

And this year she made her second excursion into the film world. She'd already had a small part in Ferry "Cross The Mersey" which starred Gerry and the Pacemakers. She recently completed a starring role in the new film "Love . . . Is A Four Letter Word," due to be released next year.

In all this, Brian had been the guiding force. A pop Svengali with nothing but success as far as Cilla was concerned.

"It's strange, but Brian



CILLA: personal

'Tremendous knowledge of the pop scene in every facet'

would never let me do a TV series in all that time," said Cilla reflectively. "But a few weeks ago, when I was going on holiday — which Brian had insisted I should take — he met me at the station. He was very happy and one of the things he said was that when I came back from holiday we'd have to talk about a TV series. I was flabbergasted because he'd always said it was wrong for me before. Then he told me he thought the time was right now."

Cilla's first reaction when hearing of Brian's death was to give everything up. "I was a coward. I didn't want to go on. But I realised that to give up was the coward's way out and that it was not what Brian would have wanted. So I'll be going back to work, but it will take me a long time to get over his death."

But there has, for Cilla, been a ray of goodness from Epstein's tragic death. "Brian's death has done one thing for me — it's stopped me being afraid of dying. I used to be terrified of getting old and dying. But that's all gone now. I'm not afraid any more. Because I know that when I die I will see Brian again."

—ALAN WALSH.



# Showbiz has lost a Nempperor

says NEMS director  
VIC LEWIS

NEMS director Vic Lewis was looking a bit harassed at his London office on Friday. So was everyone else in NEMS. As one secretary said: "It's been terrible here all the week. The press were queuing up Tuesday to ask about Mr Epstein."

But, despite the confusion, Vic Lewis found time to talk about NEMS and the man who built it up.

"I first met Brian when GAC, which I represented, asked me to try and get the Beatles for a tour of America. I set up a meeting in Paris between Norman Weiss of GAC and Epstein, and it resulted in the Beatles doing their first tour of the States in February, '64."

"That was how I met Brian. After that, through the association between him and GAC, I saw more of him and it led, among other things, to the two of us co-presenting Cannonball Adderley over here."

"And from there, in the way that one thing leads to another, Brian went on to make an offer, in February of 1966, to merge our two companies."

"Which left me a director on the board of NEMS but still running the Vic Lewis Organisation as a branch of NEMS."

And will this "separate" state of affairs continue?

"Yes, I'll continue to do what I have been doing. All the separate organisations here are governed by the board, of course, but we run our own businesses. Like the Monkees, for example; it was my idea to bring them over, so I went to the States, brought them over on my own and presented them here."

Now that Epstein is dead will NEMS continue to expand, keep on looking for new talent to sign? And will Clive Epstein move to London?

"In reply to the first question, yes, very much so. We are continuing the policy Brian would have wanted, which means we'll be forging ahead."

"As for the second, I don't believe that's been decided yet. Clive has been coming down to the office three days a week anyhow. As chairman, he may need to come down a bit more often."

Will NEMS go on acting for the Beatles, and will they arrange any future appearances the Beatles may make?

"Well, they won't be doing anything in public, will they? Perhaps TV and films. But we will obviously take care of all their wants. Whatever we did for them we'll continue to do, and with their blessing, but we'll not be managing them."

Finally, what was Epstein like to work with?

"I found Eppy to be a most sympathetic person, and one who had a tremendous knowledge of the pop scene in every facet. I think he had a second sense about anything he thought was good. In the matter of finding artists, his successes considerably outweighed what you might call his failures."

"Really, he had terrific insight and I believe his death is an enormous loss. You could say that the show business world has lost a Nempperor."—MAX JONES

## READERS WRITE

I WAS shocked at Brian Epstein's death for one so young and great. I would like to send my deepest sympathy to the Beatles. They were the greatest thing to happen to pop music and Mr Epstein's death is the greatest loss. —DOREEN S. HYDE, London W12.

WHILE sympathy is due to Brian Epstein's relations and friends, who decided that the paying public should share in the mourning by cancelling the second show at the Saville Theatre on August 27?

In the professional theatre even two minutes' silence would be considered a sentimental imposition. So what happened backstage at the Saville? Were the artists too overcome to continue? I don't think an impresario of Epstein's calibre would have liked it very much.—STUART LAUDER, BELSIZE PARK, London.

BRIAN EPSTEIN will always be remembered for his marvellous sense of direction and purpose, his enthusiasm, honesty and genuine love of his work, and most of all for his unceasing devotion and loyalty to his artists.

The Epstein era may be over, but Brian will be remembered as a sensitive, intelligent and perceptive man. PATRICK McDERMOTT, LEAZES PLACE, DURHAM CITY.

UNKIND WORDS have been written about Brian Epstein in the past, but let us give credit where it is due. He was a courageous man who progressed steadily into a shrewd and likeable manager. —CYNTHIA BUTLIN, CHICHESTER, SUSSEX.



## NOW FOR FUDGE

IT'S always a gas to hear a record for the first time — a record that you've been told is going to blow your mind. That's how the Vanilla Fudge and their version of the Supreme's hit "You Keep Me Hanging On" swept over the British pop scene and subsequently hurtled into the MM Pop 30.

It's hard to believe that such a record could have gone unnoticed for any length of time but in fact the Fudge's disc "slept" quietly before a few hip DJ's and a handful of pop names suddenly brought Vanilla Fudge into the clear light of day.

In no time, of course, "You Keep Me Hanging On" became the latest discotheque rage throughout the country — an incredibly loud and powerful record with tints of Hendrix and Clapton. What more could you ask?

To see them live, you may ask. Well, the Vanilla Fudge have already been placed on the Traffic-Young Rascals tour, along with Tomorrow, as special American guest stars — and the first concert date will be October 4 at London's Finsbury Park Astoria.

The group consists of four young men — and was formed in New York toward the end of 1966. The line-up is: Mark Stein (vocals, organ), Carmine Appici (drums), Vinnie Martel (guitar) and Tim Bogert (bass).

22-year-old bass player Tim first met organist Mark in a group called Rick Martin and the Showmen about a year ago and neither being satisfied with the way things were working out, decided to leave the Showmen and form their own scene.

### MUSICAL

In New York Tim and Mark met Vinnie the guitarist, who had just left Florida where things weren't going too well either with the semi-pro groups he was gigging with. The Fudge then found Carmine, a loud but musical drummer who says of the group: "We're trying to see how much we can get out of a four-piece group without using any false sound effects." Tim says that the group's music is speaking for what the boys feel: "I can express myself much better through

music . . . that's our whole thing after all . . . that's our mode of expression."

At the moment the Vanilla Fudge are very fond of using compositions by people like the Beatles, Sonny and Cher, the Supremes, and Donovan to express their own particular brand of powerhouse sound and their current LP on the Atco label, in the States, features things like "Strawberry FieTD's Forever," "Eleanor Rigby," "Ticket To Ride," and "Bang Bang."

Vanilla Fudge won't give you indigestion — but we think that October's tour might well blow out your mind!

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# MAGNIFICENT SEVEN

Guitar-slinging heroes with sideburns, wild and woolly clothes, blazing away on all six strings, are a phenomenon peculiar to the rootin', tootin' British pop scene. They set trends, make or break groups, and draw almost fanatical fan worship.

They march along, shoulder to shoulder down the mainstreet of beat, profess admiration for each other's style, while under the surface bubbles the belief among each one that HE is the fastest and the blusiest. Who are these young men of the

groups who beat up towns the length and breadth of the country every night with a barrage of note-bending, feedback and fuzztone? Here is a breakdown of the Magnificent Seven, their origins and styles. It is compiled by Chris Welch.



**ERIC CLAPTON**

**ERIC** is King of Britain's blues guitarists and is raved about even in America, home of the blues.

At one time young English fans called him "God" and when he was playing with John Mayall's Bluesbreakers was followed from gig to gig. He even set trends for fashions, widely popularising military uniforms, sideboards and moustaches.

Today the first heat of fan fanaticism has mercifully cooled off, and Eric is accepted as just being great. He was born at Ripley, Surrey, on October 8, 1944, was first inspired by Chuck Berry and began playing when studying to be a stained glass designer at Kingston Art School.

He formed a group with Tom McGuinness which failed. Tom joined Manfred Mann, while Eric joined the Yardbirds, having met Keith Relf at art school. The group became successful after replacing the Rolling Stones at the Crawdaddy Club, Richmond. Their first record was "I Wish You Would," in May 1964.

Eric later split with them to roam about the world, join John Mayall, then finally form the Cream in 1966 with Ginger Baker and Jack Bruce.



**JIMI HENDRIX**

**IF** anybody can claim to Clapton's crown, it is American Jimi Hendrix, who has settled in Britain, or rather stirred up Britain with the sensational Experience.

Jimi has both the feedback violence of Townshend and the blues of Clapton, combined with a flair for showmanship that is earning him the hero worship that Eric had.

He was born in Seattle, Washington in 1945. He left school early and joined the Army. Later he toured the Southern States of America in a vaudeville act. He was discovered by the Isley Brothers and joined their band. Since then he has played with B. B. King, Sam Cooke, Solomon Burke, Chuck Jackson and Jackie Wilson.

In New York he joined Joey Dee and the Starlighters during the Twist era. In August 1966 he went solo with a backing group in Greenwich Village. Ex-Animal Chas Chandler persuaded him to come to England in September where he formed a group with Mitch Mitchell and Noel Redding.



**PETE TOWNSHEND**

**PETE TOWNSHEND** and the Who's influence on scores of British groups is imponderable. Townshend was the first to use feedback effectively, although nowadays it is difficult to recall the sensation early records like "My Generation" caused.

The wild and riotous Townshend approach seemed to open the floodgates of musical violence and nothing has been the same since.

And few young players, even today, can avoid the temptation of employing the famous Townshend arm-swinging movements now and again. Unlike the rest of the Magnificent Seven, Pete hasn't flitted from group to group or indulged in much mass solo playing.

Songwriting and the group sound are more important to him. He has been solidly with the Who since they were the High Numbers.

Full title Peter Dennis Blandford Townshend, he was born in Chiswick in 1945. His father played in dancebands and Pete's early musical tastes included Ray Charles, Sam Cooke and the Beatles. He also likes jazz and classical composers.



**JEFF BECK**

**JEFF** is the enigma of the Seven. At one time his style was clearly cut, and he was hailed as one of the best blues guitarists.

But then he went through periods of change in an attempt to create a style that owed nothing to Clapton and was more commercially acceptable on the pop front. At the moment he is fronting his own group with singer Rod Stewart, producing records like "Hi Ho Silver Lining," and "Tallyman," without really being blues or pop.

But Jeff is still a fine guitarist and made a huge name for himself while playing exciting music with the Yardbirds.

Jeff was born in Wallington, Surrey in 1944. He was educated, like so many of the guitar-slingers at art school, this time in Wimbledon. His favourite artists include B. B. King, Buddy Guy, Les Paul and one of his favourite British groups is the Who. He has considerable speed and ideas on guitar and it remains to be seen how he will develop.



**JIMMY PAGE**

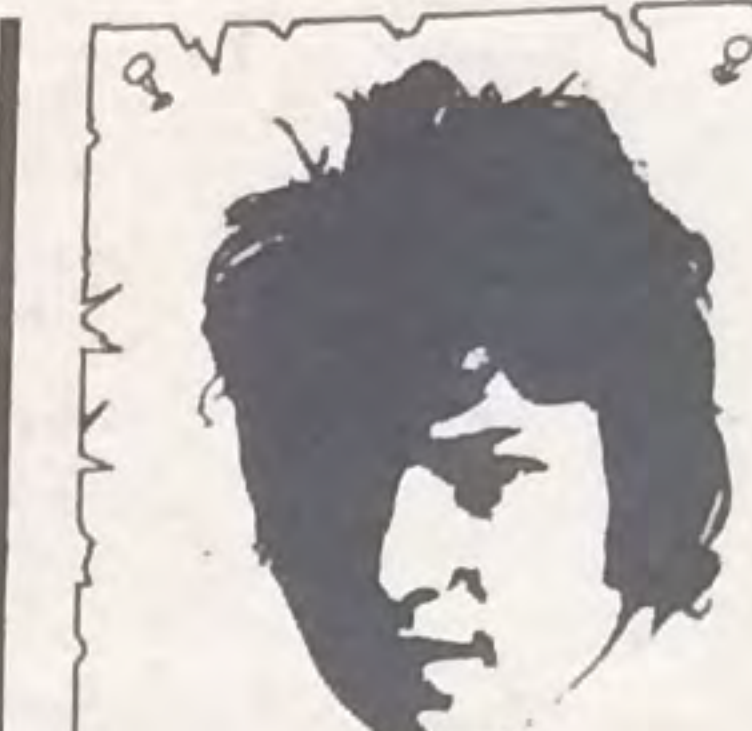
**JIMMY** is the dark horse of the Seven. Not so well known among the fans because since he replaced Jeff Beck with the Yardbirds, the group have worked mostly in America and the group have not had an English hit for many months.

But Jimmy is highly rated by his fellow guitar slingers, and among those fans who appreciate his very freaky style.

He also plays sitar and has a big interest in electronics. Jimmy, aged 22, first made a name for himself as a session musician, but when he was only 14 he was playing with Neil Christian and the Crusaders.

His school friend was Jeff Beck, and originally joined the Yardbirds on bass guitar to replace Paul Samwell-Smith. When Jeff left he switched to lead again.

When the Yardbirds come marching back from America fans will be able to watch one of the meanest of the Seven in action again.



**STEVIE WINWOOD**

**ALTHOUGH** Stevie does not play guitar so much since he switched to electric organ, while he was with Spencer Davis, he was rated as one of the best blues guitarists in the country, as well as being one of the youngest.

Heavily influenced by Eric Clapton and Clapton's influences like B. B. King and Buddy Guy, Stevie also developed his own sound and was noted for his trick of singing and playing in unison, which used to be electrically exciting.

Stevie was born in Birmingham in 1948 and went to Great Barr Comprehensive School. He made his first public appearance with his father's band when he was only nine years old, and later played in his brother Muff's band, before joining Spencer.

As well as becoming one of the Seven as a guitarist Steve also managed to sweep the board as singer, pianist and organist, while getting by on vibes, bass guitar and drums. He left Spencer's group early this year to form Traffic.



**PETER GREEN**

**PETER GREEN** is the newest, toughest and meanest of the guitar cowboys. He plays hard blues with no concessions. He built up his name among blues fans as Capton's successor in the great blues breeding house, John Mayall's Bluesbreakers.

Peter was born in the East End of London in 1946 and lived there until he was nine and moved to Putney. When he was ten his brother gave him a Spanish guitar and he worked out a few chords. Later he switched to bass and when he was 15 earned pocket money playing with Bobby Denim and the Dominoes.

He met John Mayall briefly but lost touch. After putting an advertisement in Melody Maker John called him up and said he had been looking for him. With breaks for working with Peter Bardens and the Shotgun Express, he was with Mayall until forming his own group the Fleetwood Mac, a success at the recent Windsor Jazz Festival.



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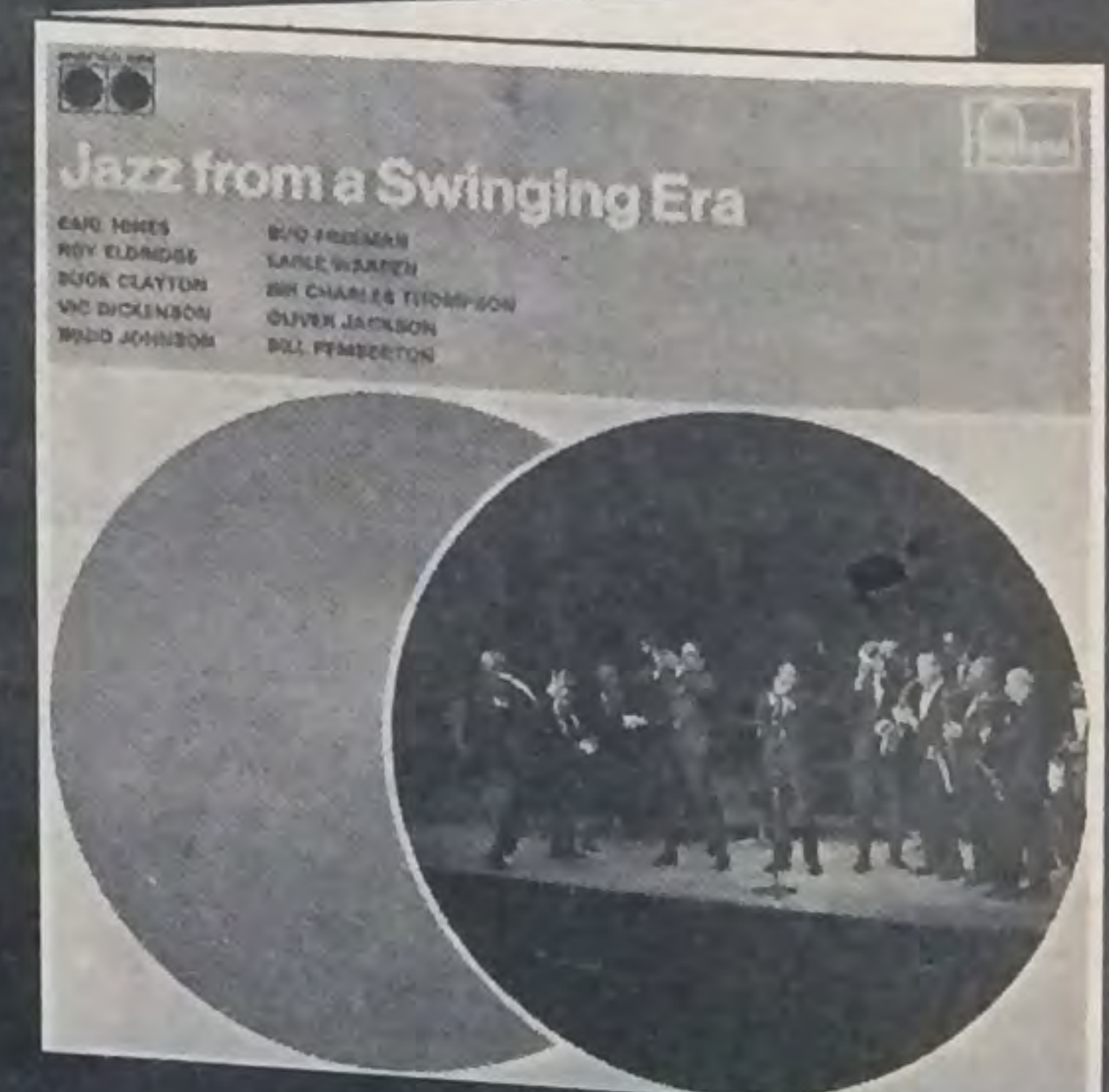
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# 'It may be what jazz needs, the psychedelic touch'

TEO MACERO, American Columbia A&R man, arranger, and composer of experimental music, is becoming a regular visitor to Britain. Last week he was with us again, seeing his colleagues at CBS and watching a few sessions.

When I asked what, in particular, had brought him over from the States, Teo smiled over his drink and said: "I had to get out of the country. So, while I was here, I decided to look over the theatres and explore the pubs. I'm checking on the Scotch."

During a pause in the investigations he unearthed a Dave Brubeck LP, "Bravo Brubeck," recorded in Puebla and Mexico City in May this year.

## PONDERING

"We captured this at Mexico's first jazz festival," Macero explained. "We added a guitarist, Benjamin Correa, and a percussionist, Salvador Agueros, to the quartet. The night of the cocktail party, the day before rehearsal, Dave was still a little hesitant. But next day it was like a wedding."

"Dave talked to the two Mexican musicians and they ran down a few things. And that night, almost without a talked down rehearsal, they did a live concert. It was very well received. We did three concerts in Mexico, recorded them all, and picked out the best things for the album."

"Too often in jazz today you find groups going on and on without trying any new ideas. But Dave isn't like that. He's always on the look-out for new sonorities, different rhythms, different conceptions. I have to give him credit for that."

Macero, as producer of Brubeck's records, must have been pondering the forthcoming break-up of the Brubeck-Desmond partnership. I asked what would happen when Paul Desmond quit.

"When Paul quits," he



MACERO: checking on the Scotch

answered, stressing the first word. "Well, yes. We are working on some other things. But I don't think the group will break up for ever. They may go their separate ways, all of them, but they'll have to come back together for occasional concerts and record dates."

"I don't mean for financial reasons, but musically they'll want to come back. Each member of the group, when he leaves Dave, loses something. When they're together it's a marvellous because Dave has a way of framing each player. He makes them shine."

"There'll always be leaders and always be sidemen, and Dave leads a group of sidemen, I think. He makes them work, and they lose that little spark without him."

Teo is a man of wide taste who is presently involved in the recording careers of Brubeck, Miles Davis, Charlie Byrd, Woody Herman, the

Clancy Brothers, Art Farmer, the Banjo Barons, Andre Kostelanetz and the Harmonicats.

But what about the avant-garde scene and Teo's own writing activities?

"Well, you know we did a New York concert in the spring for which I wrote a piece for two quarter-tone pianos? I took some of our instruments and wrote this thing for the two pianos, tuba, trombone, cello, violin and piccolo doubling flute."

"Some of the parts were written in quarter-tones. But it had a lot of jazz sounds in it. Like whoops, you know..." Teo demonstrated the trombone whoops to the consternation of the adjacent tableful of drinkers.

"Yes, whooping music. We performed it in New York's Guggenheim Museum and it was such a success we had to do the whole concert again in Syracuse a couple of weeks later."

"This quarter-tone music has intrigued me for years. I orchestrated some of it for four orchestras when I was studying at Juilliard. You know, we co-ordinated all the orchestras; we had five conductors and I was the master conductor. It was an amazing thing, I can tell you."

"It was inspired by Charles Ives, who wrote a great deal of music using the quarter-tone concept. I think Ives opened up a whole new area for composers, and he is only just becoming popular, really."

## EXCITING

"His music is still avant-garde and hard to perform but it can be very exciting. I think jazz people ought to use the idiom. In fact I believe it's the coming thing, and I've been trying to interest jazz musicians in it for some time."

"We have a record coming out soon called something like 'Quarter-Tone Music In The 20th Century.' It's very striking. They talk about psychedelic in pop music but this is more psychedelic than anything there."

"It may be what jazz needs, the psychedelic touch, but with control. I mean, you get tired of playing the bop changes. But with quarter-tone music you've got to have absolute control. Without control it gets to be utter chaos."

MAX JONES

# JAZZ SCENE

## Proving that pop and jazz do mix

GUITARIST Ray Russell is one of the new young breed of musicians who are equally at home in the jazz and pop fields — and enjoy both.

With his own highly original quartet—Ray (gtr), Roy Fry (pno), Dave Holland (bass) and Alan Rushton (drs)—he has broadcast on the Jazz Scene and played most of London's top jazz clubs. He has worked regularly with Cat Stevens, Georgie Fame and, currently, Graham Bond.

"Pop and jazz seems to be getting nicely mixed, partly due to the Eastern influence on both," he says. "They seem to be merging together. And people are quite happy to hear some jazz, then go to hear raving James Brown music and then on to watch an Indian ballet or something like that. It's so much better than the tight scene of five or six years ago."

Ray realises the impossibility of earning a living from jazz in Britain.

"I do about three sessions a week and I like to keep one regular commercial thing going as well as my jazz work," he says.

"That way I can make a fair living and play quite a bit of jazz. The sessions are usually in the morning and Graham Bond does three or four nights a week."

"I believe that all forms of music can be exciting and as long as you can project a form of excitement then



RUSSELL: about three sessions a week

the audience, no matter whether they are jazz or pop fans, will like it.

"It's all a question of getting the right sound for the job. When I'm doing a commercial thing it's usually accompanying someone. So I listen to them and get the right sound for what they want to do. They are employing me to do what they want so it is obviously up to me to attain the right sound."

"Of course, with the quartet I can get my own scene going. Working with piano means a guitarist has got to be careful, but Roy and I found our choice of chords is the same, we like the same things and we don't get in each other's way."

"And the group always seem to be progressing. We've been together a year now and we all seem to move together."

Ray expresses admiration for guitarists Johnny McLaughlin and Terry Smith, and bandleaders Chris McGregor and Mike Westbrook. "They are going in the

right direction," he enthuses. "They are not afraid of trying new things. Too many musicians want to stay in the same back, play the same thing for years and years."

"Mind you it's still very hard for the younger guys to get in on the British jazz scene."

Ray uses different instruments for his jazz and pop work.

"So many people think you've got to have a Gibson guitar to play jazz. In fact I use a Gibson for the more commercial things, the more treble sounds. For jazz I mostly use a Burns solid guitar."

"For commercial use I have a Vox amplifier which has extra volume for big places. I use a Burns amplifier for playing jazz sessions — it's not so loud but the tone is better at lower volumes."

BOB DAWBARN

## MY FAVOURITE THINGS



ACKER BILK chooses BARNEY BIGARD'S 'Tea For Two'

I ALWAYS have admired Barney Bigard's clarinet playing, and his "Tea For Two" with Louis Armstrong's All-Stars is an absolute gas. It's part of the two-LP "Satchmo At Symphony Hall" set, recorded in Boston in November, 1947, and is a feature for Bigard with a lot of help from Big Sid Catlett. This makes it a double favourite for me as in my book Catlett was just about the greatest of all drummers.

On "Tea For Two" Barney swings like mad. Not that he doesn't swing otherwise, but this particular performance knocks me out. I think it contains some of the very finest playing he's ever done; I prefer it to a lot of his work with Duke Ellington.

And because he takes the lead we can hear his tone properly and catch all his effects. This is his feature and it shows off all his moods. But it isn't only clarinet. He does some parking duetting with Catlett in the last half of the number, and the drummer

plays really knocked-out stuff — as he does all through the album.

Then the band comes in to support him here and there, and Louis takes over the lead for a chorus in the middle. Also there's a lot going on around him the whole time; you know, people egging him on, odd crowd noises, things like that. And bassist Arvell Shaw's going away on this one.

It's a good concert record all through. I like the atmosphere very much, and that's an important point, too. It says on the sleeve that all the tickets were sold out that night. I'm not surprised.

As for the rest of the numbers, there's another Bigard feature, "Body And Soul;" Jack Teagarden does "Lover" and "Stars Fell," which are good; and the band plays "Mahogany Hall Stomp," "Muskrat Ramble," "Royal Garden" and a wonderful "Black And Blue."

The thing about Louis' playing here, to me, is that he sounds surprisingly fresh.

I mean, he must have played these standards thousands of times, yet the sound is still so bloody fresh and exciting.

I think this was probably the best of all his latter-day small groups. I'm an Ed Hall fan but for my money this was the best Louis had. Of course, Catlett had a lot to do with it. The rhythm section was great, and that Catlett really steamed away. And Bigard came through well; you can hear him pretty good on most of these tracks.

To me, this is one of those records you can put on again and again and keep on finding something new to enjoy. I do, anyway. It's one that jazz fans should have, also anyone that's just becoming interested in the music. And what a bargain on Ace Of Hearts!

\*Available on "Satchmo At Symphony Hall," Vol. 1 (Ace Of Hearts AH 73).

MAX JONES

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# MITCH MITCHELL TALKS ABOUT HIS IMPRESSIONS OF AMERICA

## 'WE'RE ONLY FRIENDLY LITTLE GNOMES AFTER ALL'

By Chris Welch

AMERICA is a constant source of bewilderment to the British. The vastness and the contrasts have all been discussed at length ever since Captain Cook crashed the Mayflower into Brooklyn Bridge—or was it Drake who landed in a rude bark canoe on the Potomac?

Since the early days of discovery, Britons have been returning with strange tales of the even stranger mixture of extroverts, rogues, innocents, and mixed-up giants who make up the population of the North American continent.

Most Britons are still separated from "Over There" by the cunningly placed Atlantic Ocean. Once, only royalty, politicians, soldiers and film celebrities could flit Stateside at will.

Now English pop stars, mostly ordinary working lads who have fallen upon riches and opportunity, are able to whisk across by jet propelled aeroplane.

Latest to return from such a trip is fuzzy haired John "Mitch" Mitchell, drummer with the Jimi Hendrix Experience, and he is as bewildered

as any explorer armed only with racoon cap and powder horn.

During the group's first visit they were barred from a tour with the Monkees by the Daughters of The American Revolution; they caused a sensation among US hippies; they were jeered at for wearing long hair by the older generation—and greeted with love by the younger.

Mitch, back in London after two and a half months is still slightly shakey, and getting used to the novelty of being able to walk about in the clothes of his choice without being threatened with violence on the public thoroughfare.

week promotion trip and it lasted two and half months, so we were bound to get brought down some of the time. A few things shattered my illusions.

"I went to see Elvin Jones playing in a club, and he was my idol ever since I started playing. But the crowds in the jazz clubs were very blasé. Nobody showed any interest at all. They've got the best in America, but they don't show much enthusiasm for their artists.

"When I went to see Elvin there were only two people in a really grotty and nasty bar. I told the barman I would like to say hello.

"He came over and said: 'English pop group huh?' But when he saw we were genuine he came over and kissed me. I think we were the first people to take any interest in him for months.

"Then he got up to play and he kept stopping the group and saying to the bass player: 'Don't ever play like that with me.' Actually he didn't play very well for the first couple of numbers and he kept looking over at me. Then he played a ridiculous solo at the end."

### DEDICATION

"I could never work on the jazz scene. It's so self-destructive. Jazzmen have so much dedication, but they earn no money and their health goes. Then people look at them and say: 'It serves you right.'"

Mitch described his contact with the hippies at Monterey, and other centres of hippery.

"You couldn't put the place into words. There are a lot of acid-heads there, but with all their faults you can appreciate these people are honestly doing some good. Can

you imagine, even the chief of police wears a flower in his ear and wants to go to Haight Ashbury to see what its all about. The younger generation in America are really very nice.

"But in New York you get the really ignorant and violent people, and they are mostly tourists from the Mid-West. Then there are the junkies who come up and paw at your girl when you're walking along the street. I was staggered. We're only friendly little gnomes after all!

"We saw cops using night sticks clubbing Negroes to the ground and Noel (bassist Noel Redding) saw five kicking a Negro on the pavement. We were told not to go in Central Park after dark or go on the subway after 9 p.m. or walk down 42nd Street because we might get shot. I never met so many people who wanted to get away from one place."

### ENGLISHMEN

Mitch paid for his coffee, bid adieu and wandered out of the cafe. He was wearing a bright green jacket, white flared trousers and his hair sprayed in all directions.

In New York this would doubtless have been the signal for concentrated bursts of machine gun fire, if not bomb throwing or a spot of witch burning.

In Fleet Street, London, Mitch was instantly swallowed up into a crowd of City gents wearing curious bowler hats, policemen in huge stiff helmets, girls in brightly coloured mini-dresses, workmen in blue jeans with way out whitewash designs on the legs, and a whole mass of freaky-out eccentric Englishmen.

An American girl I knew once forwarded the theory all the English were in-bred and thus insane.

"Not in-bred, just well-bred," I gently chided, or would have done if I had thought of it at the time.



### Connie Francis 'great new single'



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YARDBIRDS: 'encountered problems everywhere'

## -and Yardbirds get the full treatment in US

THERE'S never been a tour like this! Not because of the enthusiasm of the fans or the music, or even the size of the crowds that turned out to see us. No, this is a tour we will always remember because of the violence.

To call this an explosive tour would be an understatement. We've encountered problems everywhere—the bulk of them racial in origin. And from what we've seen it would seem that there is a large scale revolt against American society. When you read about racial violence you tend to look at it in a rather detached manner. But at first hand it is frightening to say the least.

Take our three days at the Fillmore Auditorium in San Francisco. It started out nice enough, with people like Julie Christie and the Jefferson Airplane coming along to hear us. We also heard that Bob Dylan was in the audience, but we never met him. That first night was a ball, both for us and the Jimmy Cotton Blues Band who were also on the show.

Then, on the second day, a coloured guy was shot in a supermarket and before we knew it there was a race riot in full swing. Molotov Cocktails were thrown, road blockades were put up and the militia were called out to control the

crowds. It was a pretty ugly scene all round and didn't make for a happy stay.

Then, in Sacramento, we were treated to the dubious pleasures of a bomb scare. We were set to play in the Governor's Hall when the police were advised that a bomb had been placed in the building. There were all sorts of panics before the show was allowed to get under way.

In Milwaukee we were greeted with news of a nine o'clock curfew because of race riots.

It is very worrying to know you have to go into an area during race riots—and, in most cases, these are really big riots, not minor punch-ups. We were told, for example, that Detroit has suffered a billion dollars worth of damage. We have to play there later in the tour!

At Griffith Park, just outside Los Angeles, we attended a huge Love-In. There were loads of people with flowers in their hair so we expected a peaceful time. But it didn't stay that way for long. A riot broke out—we never discovered the cause—and many innocent bystanders were hurt.

At least we can't say this hasn't been an eventful tour.—JIMMY PAGE, Yardbirds.

## Neil Christian's after that hit sound again

DAVE BERRY is an obvious example of a British artist who is a bigger star on the Continent than at home. Neil Christian is another.

Neil had a sizeable British hit with "That's Nice" last year. But over the past eight months he has concentrated on the Continent, and Germany in particular where his records are automatic Top 10.

Ask him the reason for his greater success outside Britain and he says "They go much more for the sexy image over there, and that's what I get across."

"Another difference is that in Germany they can't be sold anything. All the advertising in the world won't make them buy a record. They wait until they come and see you and make up their minds whether they like you or not."

Now Neil hopes to get back in the Pop 30 with his new Pye single, "You're All Things Bright And Beautiful" which, like "That's Nice," is a Miki Dallon song.

"I've come back to London to promote the record," he said. "And I shall probably do some one-nighters with my group, the Crusaders, who are still in Hamburg at the moment."

"The trouble is that since I went away it seems you have to carry lighting technicians and do all the psychedelic thing

over here. It doesn't seem to be happening in Germany at all. They tried it in a few places but the love and flowers thing doesn't seem to have caught on."

Neil has finished an EP since arriving home and is also working on an LP, which "will include a lot of material from my stage act."

Now 24, Neil was born Christopher Tidmarsh in Hoxton, East London, and has been in showbusiness for six years. His first public appearance was, in fact, a charity show with Cliff Richard. He has acting ambitions and appeared in one episode of the No Hiding Place TV series.

"I'm really hoping the record makes it here," he says. "My second single, 'Two At A Time,' was banned in Britain although it got to number two in Germany."

"You're All Things Bright And Beautiful" was one of eight songs that Miki and I did for the new one. They were all good numbers and we may include some of the others on the LP. I'm trying to record the album so that we can just use the best."

Neil has an additional reason for wanting success with the single.

"I really want to do the British halls with the Crusaders again," he says. "It's been a long time and it will be nice."



CHRISTIAN: finished EP

NEXT WEEK

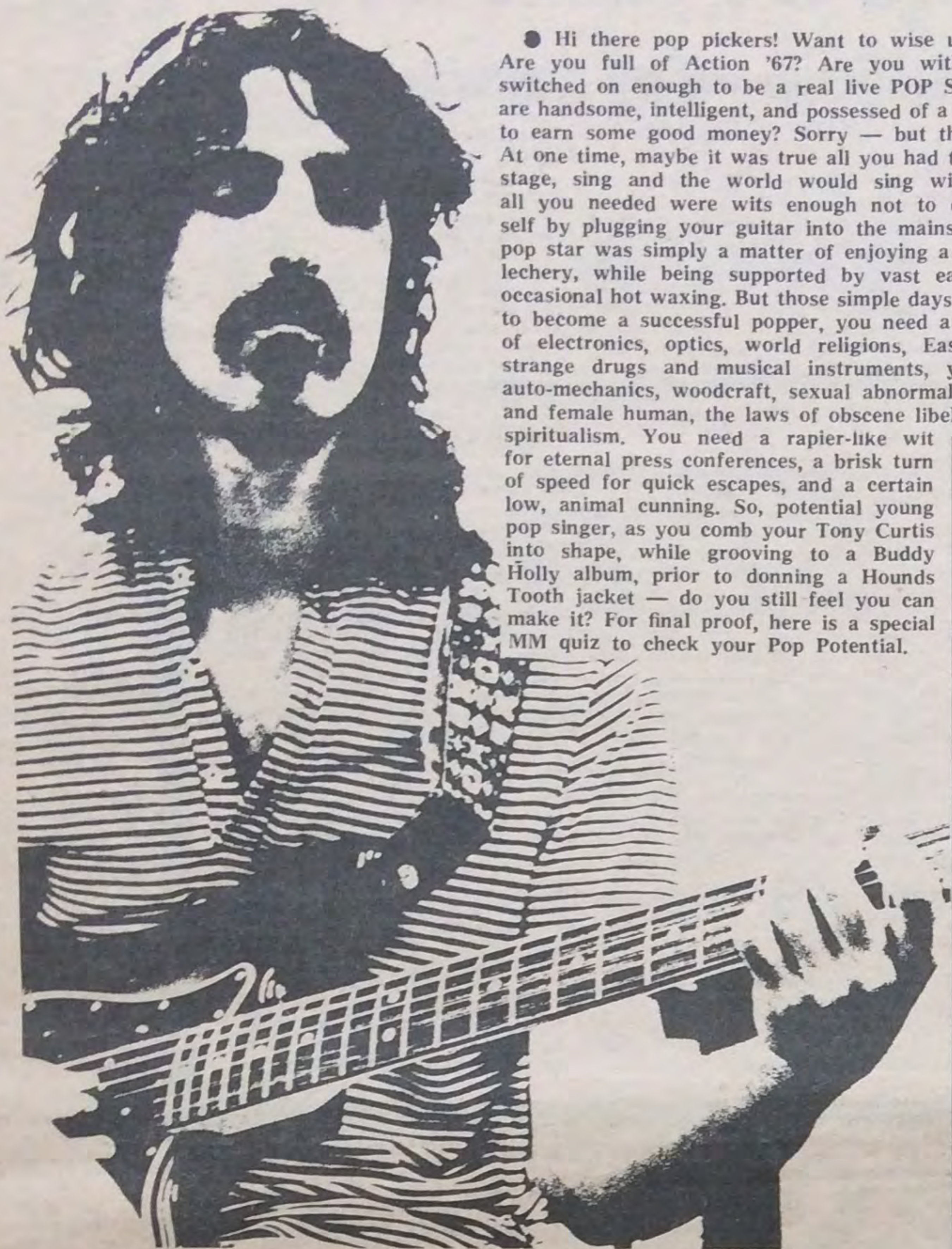
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# SO YOU WANT TO BE A

# POP STAR?



● Hi there pop pickers! Want to wise up on the scene? Are you full of Action '67? Are you with-it, groovy and switched on enough to be a real live POP STAR? Think you are handsome, intelligent, and possessed of a fab enough voice to earn some good money? Sorry — but that's not enough. At one time, maybe it was true all you had to do was jive on stage, sing and the world would sing with you. Perhaps all you needed were wits enough not to electrocute yourself by plugging your guitar into the mains. Maybe being a pop star was simply a matter of enjoying a life of unbridled lechery, while being supported by vast earnings from the occasional hot waxing. But those simple days are gone. Today, to become a successful popper, you need a good knowledge of electronics, optics, world religions, Eastern philosophy, strange drugs and musical instruments, yoga, meditation, auto-mechanics, woodcraft, sexual abnormalities in the male and female human, the laws of obscene libel, evangelism and spiritualism. You need a rapier-like wit for eternal press conferences, a brisk turn of speed for quick escapes, and a certain low, animal cunning. So, potential young pop singer, as you comb your Tony Curtis into shape, while grooving to a Buddy Holly album, prior to donning a Hounds Tooth jacket — do you still feel you can make it? For final proof, here is a special MM quiz to check your Pop Potential.

Stop waking the neighbours with Mothers of Invention LPs at 4 a.m.

- You are approached by a Transcendental Meditationist at a Love In, who advises you to give up the pursuit of material wealth and give it all to him. Do you? (a) Meditate. (b) Bash him over the head with your cowbell. (c) Set fire to his beard and proclaim: "You are Lobby Lud and I claim my £5."
- You are singing at a Festival when a drunken journalist trips over your leads and disconnects all the P.A. Do you (a) Ejaculate "Oh bother!" (b) Blame it on the manufacturers. (c) Go knock-kneed, smile wanly and fall back on your boyish charm?
- You are stopped in Wardour Street by a man in plain clothes, size eleven boots and a domed blue hat, whilst carrying 200 pounds of "certain substances" in an airline bag. Do you (a) Faint dead away. (b) Ask him the time. (c) Say cheerfully: "Got any skins man?"
- You have arrived at your manager's flat to discuss a contract and find him wearing floral pyjamas. Do you (a) Compliment him on his taste. (b) Say: "No thanks, I'm trying to give it up." (c) Close your eyes and hope for the best.
- You are listening to groovy sounds with four showbiz personalities in your lime green pad, complete with rubber plant and Bob Dylan portrait. They have all apparently lost the power of speech and just occasionally nod their heads and cry: "What?" Do you (a) Offer them another Piccadilly. (b) Discuss T. S. Eliot's influence on 20th Century poets. (c) Go to sleep?
- You are out of your mind while performing in a select London discotheque, when you suddenly throw up over your record producer's table. Do you (a) Pretend it was part of the act. (b) Hide the mess with your Kafkan. (c) Quip: "You've always had that effect on me."
- A paternity suit is laid at your door by a sixteen-year-old Grimsby scrubber. Do you (a) Change your name and form another group. (b) Laugh and hope it makes the Sunday papers. (c) By a rattle?
- The National Press accuses you of being a pervert, trying to encourage drug taking with your lyrics, ideas and general behaviour. Do you (a) Wire a telegram of congratulation to your publicist. (b) Flee. (c) Scrap all lyrics, commission Ralph Reader, and appear conspicuously at the next Billy Graham Rally.
- You are invited to play a part in a film about Swinging London by a short, fat American. Do you (a) Agree to the role of a sub-human teenage monster for five thousand dollars. (b) Demand and later reject screenplays by Robert Bolt. (c) Agree to anything, as long as you don't have to go to the premiere.
- Fans riot at your show and the Gestapo are called in with fire hoses. Do you (a) Take photographs of the Gestapo in action. (b) Shout: "Leave them poor kids alone." (c) Clout a few fans yourself with a microphone stand.
- You have been invited to lecture on pre-marital woodcarving on BBC-2's "The Intellectual Show." Do you (a) Book a crash course in elocution lessons. (b) Say yes, and arrive at the studio drunk and incapable. (c) Agree, only for a fee of almost outrageous proportions.
- Lastly, you are threatened by your parents that you will be thrown out of house and home if you don't get your hair cut; stop jangling your bells while "Cross Roads" is on; stop waking up the neighbours with Mothers Of Invention LPs at 4 am; get a decent job; stop referring to father as: "That old twit." Do you (a) Commit suicide. (b) Refuse to eat your greens and cite the thoughts of Maharishi during breakfast. (c) Carry on with your group and die sadly, madly, badly, but worth it.

### ANSWERS

Scores are as follows: 1, (a-2, b-3, c-1); 2, (a-1, b-3, c-2); 3, (a-2, b-3, c-1); 4, (a-2, b-3, c-1); 5, (a-1, b-2, c-3); 6, (a-3, b-2, c-1); 7, (a-3, b-2, c-1); 8, (a-1, b-2, c-3); 9, (a-2, b-1, c-3); 10, (a-1, b-3, c-2); 11, (a-2, b-1, c-3); 12 (a-1, b-2, c-3).

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# BLIND DATE



# Engelbert Humperdinck

**DEAN MARTIN:** "Little Ole Wine Drinker, Me" (Reprise).

It's awfully like Dean Martin. That is unusual for him — the sound I mean. I like it. May do something. He always does good things whatever they're like. He's a good artist too, because he surprises you with different material and sound all the time. Do you think he drinks from a hic-cup? Oh, I'm sorry! Ha, ha, ha. I might buy this actually because I do like Dean Martin very much. Yeah, I'd like to see one of his shows — live.

**WAYNE FONTANA:** "The Impossible Years" (Fontana).

"San Miguel" isn't it? Ah, "Penny Lane" brass figures there. Who is it? Wayne Fontana. Doesn't sound like him really. Sure it'll be a hit. That's unusual — you wonder what that last chord is going to lead up to. He doesn't come back in again does he. Almost sounds as though they cut the song off in mid-air. Will you excuse me for a while — I've got to go over this arrangement again with the band. Oh, by the way, the arrangement was very good.

**GERRY MARSDEN:** "Gilbert Green" (CBS).

Gerry Marsden. Is this the second solo one he's done. Hope he makes it with this one because I think he's a very talented artist. That piano bit sounds like "Dommmage Dommmage." I don't like the ending at all. I mean all that tempo

## singles out the new singles

changing thing has been done before — with Cat Stevens. Cat's last few records have been done in this way. No, this hasn't got a finish — it just sort of leaves you in the air. The piano is nice. What's that? Harpsichord. Have you noticed how much piano is being used these days on recordings — I mean featuring piano. Hope this is a hit but the ending leaves you in the air.

**THE SUPREMES:** "Reflections" (Tamla Motown).

Unmistakeable isn't it? I like the electronic introduction — it makes sure you listen in on the right wavelength. It's the Supremes of course. Of course it'll be a hit. I can't say much more than that. One day they might make a bad record. But you can't say anything bad about this. They never lose that drive, that energy and driving feel. I like that one and I think it's going to be yet another hit for them. They deserve everything they get. Oh look! It's Holland and Dozier again. They write hits all the time!

**THE BYRDS:** "Lady Friend" (CBS).

I wish there was a bit more separation on this. I must say the arrangements are getting a bit involved lately aren't they? This certainly isn't easy to listen to. It's a very complex and muddled sound really. I

wouldn't like to judge this record at all because it's slightly mixed up — oh dear, there's another leave-you-in-the-air chord finish. I don't know who it is. The Byrds. Umm. Strictly for the birds! I don't think I could ever put that on. Exit Byrds through the window.

**JOAN BAEZ:** "Be Not Too Hard" (Fontana).

This is what I call easy listening — Joan Baez. Very good. Great message. Hope it gets across to the public because it deserves it. Hope it's a hit. The talking bit was OK because in a record like this it can sound OK. Yeah, that was all right.

**BOBBY VEE:** "Come Back When You Grow Up" (Liberty).

This is the "Rubber Ball" man. Wonder if it'll bounce into the chart. Nice little song — it's pretty. Not sure if it's strong enough to make the charts — but again it's easy to listen to. Can't be that bad because I hear it's in the American top ten. I don't know how it will go in England but it's pleasant enough.

**KENNY LYNCH:** "Movin' Away" (HMV).

Nice sound, nice voice. Very good. Who is it? Oh, Kenny Lynch. He's been off records for quite a while. This is a good record — did he write it. (Correct.) I would say that after a few plays people will begin to recognise the sound — but I don't think the melody is distinctive enough. No, not really strong enough. It's finished.

**SCOTT**  
SCOTT WALKER  
**SCOTT**  
SCOTT WALKER



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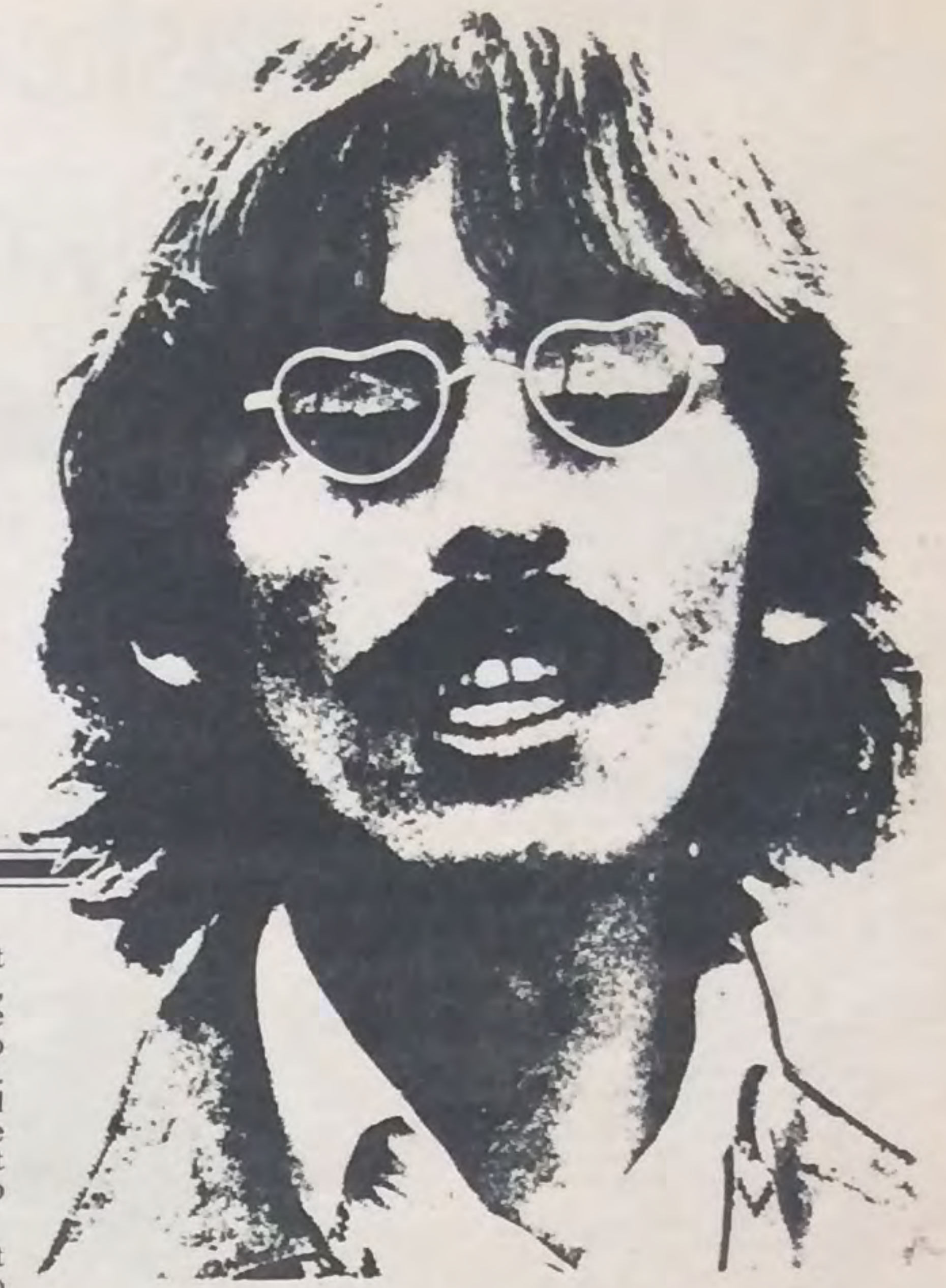


# LP RELEASE OF THE YEAR



the **GEORGE HARRISON** interview

# The Beatles is just like a hobby—the songs write themselves. It all works out



**G**EORGE, can you tell where the Beatles are at musically today? What are you trying to do?

Nothing. We're not trying to do anything. This is the big joke. It's all Cosmic Joke 43. Everyone gets our records and says "wonder how they thought of that?" or "wonder what they're planning next?" or whatever they do say. But we don't plan anything. We don't do anything. All we do is just keep on being ourselves. It just comes out. It's the Beatles.

## INDIAN MUSIC

All any of us are trying to do now is get as much peace and love as possible. Love will never be played out because you can't play out the truth. Whatever I say can be taken a million different ways depending on how screwed up the reader is.

But the Beatles is just a hobby really... it's just doing it on its own. We don't even have to think about it. The songs write themselves. It just all works out. Everything that we're taking into our minds and trying to learn or find out — and I feel personally it's such a lot, there's so much to get in—and yet the output coming out the back end is still so much smaller than what you're putting in.

Everything is relative to everything else. We know that now. So we've got to a point where when people say "there's nothing else you can do," we know that's only from where they are. They look up and think we can't do any more, but when you're up there you see you haven't started.

Take Ravi Shankar who is so brilliant. With pop music, the more you listen to it, the more you get to know it, the more you see through it and the less satisfaction it gives you whereas Indian music and Ravi Shan-

kar as a person... it's exactly the opposite because the more you're able to understand the music, the more you see there is to appreciate. The more you get back out of it. You can have just one record of Indian music and play it for the rest of your life and you'd probably still never see all the subtleties in it. It's the same with Ravi Shankar. He feels as though he hasn't started and yet he's doing so much, teaching so many people, writing film music, everything.

**H**AVE you any idea what the Beatles will do the next time you go into the recording studios?

No idea. We won't know until we do it. We're naturally influenced by everything that's going on around us. If you weren't influenced, you wouldn't be able to do anything. That's all anything is, an influence from one person to another. We'll write songs and go into the studios and record them and we'll try and

make them good. We'll make a better LP than "Sergeant Pepper." But I don't know what it's going to be.

**I**F you had a child, do you know what you would try to do as a father?

I haven't and I can't really know what I'd do. But I do know I wouldn't let it go to school. I'm not letting Fascist teachers put things into the child's head. I'd get an Indian guru to teach him—and me, too.

**I** BELIEVE the Beatles are thinking about making a film in which you create the visual as well as the sound and music?

Yes. We've got to the point now where we've found out that if you rely on other people, things never work out. This may sound conceited but it's not. It's just what happens. The things that

we've decided ourselves and that we've gone ahead and done ourselves have always worked out right — or at least satisfactorily— whereas the moment you get involved with other people, it goes wrong.

It's like a record company. You hand them the whole LP and the sleeve and everything there on a plate. All they've got to do is print it. Then all the crap starts: "you can't have that" and "you don't do this" and we get so involved with trivial little things that it all starts deteriorating around us.

And it's the same with a film. The more involved we get with film people the less of a Beatles film it's going to be. Take that "Our World" television show. We were trying to make it into a recording session and a good time and the BBC were trying to make it into a television show. It's a constant struggle to get ourselves across through all these other people, all hassling.



BY **ALAN WALSH**

## Pop men—look East

By **LUBOMIR DORUZKA**

**T**RIPS to Czechoslovakia by such as Sandie Shaw, Peter and Gordon and Georgie Fame may have prompted fans to wonder what Czech pop music sounds like. And agents, record companies and music publishers to wonder what opportunities Czechoslovakia holds for them.

For the past 30 years, Czechoslovakia has been one of the strongholds of Continental swing big bands. Karel Vlach, Karel Krautgartner and Gustav Brom are three of the bandleaders who play occasional jazz but make their living with studio pop recordings.

Czech pop fans demand from their singers a big voice, good technique and pleasant personality. The number one singer in Las Vegas — would make even an Italian operatic tenor hard put to it to match his voice. His biggest rival, bearded Waldemar Matuška, can be roughly compared with Tom Jones, singing pop adaptations of American folk or country and western songs. These are the type of records which occasionally sell 100,000 on the Supraphon label in a population of 13 million.

Best is still a minority music but has an enthusiastic audience consisting mostly of teenagers and students living in the large towns. Prague has a couple of beat clubs with a real "in" atmosphere. But local beat discs don't reach the top sellers although most fans have private collections of tapes

of British and American pop. Pop discs from abroad are played on local radio stations, mostly in specialised teenagers' programmes. But they cannot be bought in the shops owing to currency difficulties — no records from the West are imported. As the radio stations don't receive free records from Western companies they only use what deejays, or even fans, bring to the studios from their private collections.

The situation is, however, different for publishing rights. Nine of the ten best selling records usually contain English, American or West European hit material. And these local versions are earning nice sums for the original composers and publishers.

Occasionally a foreign recording is reissued by Supraphon on a licence basis — one example was Chris Andrews' "Yesterday Man" and another was Sandie Shaw's "Puppet on a String". A monthly pop magazine, Melodie, with a circulation around 27,000, runs the British and American charts and articles on top Western stars.

Concert tours for Western artists are organised only rarely — partly because of currency difficulties and partly be-

cause they are not known to a sufficiently wide audience to ensure profitable results.

There is no doubt that British pop has a lot of devoted fans in Czechoslovakia and that this number could be considerably increased. So far, little has been done to improve it. Agents trying to sell artists to Eastern Europe should realise that to the general public over here — with the exception of a section of hip teenagers — even names which are regular British chart-toppers may mean very little.

Without regular contacts with local radio and TV stations, deejays and magazines they will find it difficult to sell a name for a tour or persuade Supraphon to buy and licence his latest hit. And the local talent, singing in the language of the country, shouldn't be underestimated. Some time ago in London I played to Adam Faith a Czech version of "What's New Pussycat." He was genuinely surprised and admitted the original version had strong competition.

But there are so many kinds of pop and beat where British groups and singers would naturally surpass any competition if they were known to a larger number of people in Czechoslovakia. This knowledge is increasing and sooner or later the best of British pop will certainly find its way to these new audiences.

And perhaps British talent scouts will discover Karel Gott or Waldemar Matuška.



**SANDIE: a Czech favourite**

In the end it'll be best if we write the music, write the visual and the script, film it, edit it, do everything ourselves. But then it's such a hell of a job that you have to get involved and that means you couldn't do other things.

But we'll have to get other people to do things because we can't give that much time to just a film because it's only a film and there are more important things in life.

**D**O you think the film will come off in the near future?

Yes. I think it'll probably all happen next year sometime.

(CONCLUDED)

● I wouldn't let my child go to school ●

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Hurry Sundown  
Columbia DB8263



# Plasticine pushers/ the poly-vinyl world of pop

**B**EDECKED with plastic daffodils and rattling its beads, the Pop Business crashes pathologically into — quote — "new areas of experience." This means it has found even more about which it can be radically dishonest. The straitjacket of furtive lyrics and non-lyrics has been unzipped with promiscuous alacrity.

"A song's gotta get Boy and Girl into bed without actually saying that": "the lyrics just don't matter, son — people wanna dance, not listen to literature." These were the expert opinions until very recently. Now, except for the Engelbert Humperdrag school of pop, the words do matter, they can be explicitly "saying that" and, more important, they are pursuing with a dedicated lack of discrimination. All Things Psychedelic.

## SEMI-CROONING

The pop writers have sniffed at the heels of Bob Dylan, introduced their imitative word-pattern weeds and are boasting a new-found articulacy. Where Dylan first wandered with his boots of Spanish leather, the vultures try to follow on crutches and in clogs.

The dishonesty, as always in the poly-vinyl world, has followed in the wake of a change for the better. When rock 'n' roll emerged in the 1950s to herald the long-due overthrow of the Give-me-the-Moonlight regime, it promptly disposed of its own chastity. By 1957 it had begotten "the explosive little Richard," who sat in front of an electric fire for an hour before each show in order to guarantee for himself a suitably sweaty performance, ending with a swamping in towels and a flood-lit near-collapse that bragged of gallantry.

In the early '60s Pop nearly returned to the womb. The semi-crooning, clean-living "without actually saying that" phase was in, with Norrie Paramor and pizzicato strings, Bobby Vee almost played cricket. "And if you should discover, that you don't really love her, just send my bar-a-by back home to me."

## MEANINGLESS

Then came the incorrigible Beatles, who'd listened to the underrated Arthur Alexander and so began to festoon the Alley with bouncy Northern Songs. But words which appeared fresh and striking in lyrics were efficiently appropriated to the arsenal of cliché. When Alexander first used the word "Girl" in addressing the listener, it had a function: it was a statement of directness, it implied a relationship. Soon, passed down through Lennon-McCartney to every beat-group in existence, it became a meaningless suffix, a rhyme to be paired off with "world" as automatically as "baby" with "maybe."

Nevertheless, the transformation from "I love



**PERSONAL OPINION:**  
**Michael Gray\***

you, please be true" to "plasticine pushers with looking-glass flies" began the giddy acceleration of these attempted Dylanisms came later. Dylan began recording at 20; he is now 26, and the industry's cash-in on his onomatopoeics has only latterly grown rampant.

Now, the Whole Scene Going Nowhere unashamedly displays all these facets of its multi-million dollar heritage of largely fortuitous deception, fuzzi-boxed and glitter-waxed in the name of entertainment.

Shows in the one-night stand tradition proudly present this deception in 3D. Remember all those sad young men in frilly shirts pretending to be the Mersys pretending to be the Walker Brothers? And the dominant impression left by Otis Redding, self-styled king of Transatlantic Soul, is that of a blasphemous if animated joke — wriggling about in the Odeon Hammersmith, "feeling deeply" and imposing a considerable strain on both the audience and God. God, it may be remembered, was asked repeatedly to be merciful, although a number of prestige accessories have long since come between the grooving Mr. Redding and the cotton fields of home; the audience was tested constantly for an alertness quite without point.

'Are you ready?' 'Yeah!'  
'You're ready?' 'Yeah!'  
'You heard of James Brown?'  
'Yeah!' 'And you're ready?'  
'Yeah!' 'Right then.'

Ready for what? For the emerging Utopia of the Beautiful People, where Pop has incited the trendies to action? If you're going to San Francisco (and if you're ready) be sure to wear some flowers in your hair; and if your trip only gets you to Hyde Park be sure to wear some too.

So there they all are, caught by the cameras of the News of the World, stripped to the waist and with painted faces; immediately recognisable as the Home Counties Mini-Cooper set — sacrificing its vodka-and-limes for the chance of a new kind of orgy, away from its mock-Tudor forts. 'See Emily Play' — Emily having taken up Flower Power in place of the large and luminous badge on her now-discarded skinny, which boldly said NO and signified YES. The old Carnaby Street-goes-to-Surrey dishonesty gives way to the new.

Last year, Dylan wrote:  
"Sometimes it gets so hard to care  
It can't be this way everywhere  
An' I'm gonna let you pass  
Yes, an' I'll go last  
And time will tell who has left  
And who's been left behind  
When you go your way and I go mine."

It won't be Dylan who is left behind when the trendies pass and the pop music industry turns elsewhere to ravage pastures new.

\* MICHAEL GRAY IS 21-YEAR-OLD "UNEMPLOYED WRITER" AT YORK UNIVERSITY HE EDITED THE STUDENT MAGAZINE AND THE STUDENT NEWSPAPER FOR WHICH HE ALSO WROTE POP REVIEWS. HE HAS CONTRIBUTED TO THE OBSERVER COLOUR SUPPLEMENT, ELVIS MONTHLY AND THE FORTHCOMING UNDERGROUND JOURNAL OTHER SCENES.



# TOMORROW are saying it today

"QUICKLY becoming the latest rave" is the kind of statement most groups, especially the unknown ones, would dearly like to hear echoing in their egos. For Tomorrow that doesn't apply—although, in fact, they are beginning to happen very quickly indeed.

Which isn't surprising when you have a look at the kind of things the group are laying down at the moment. Their lead singer Keith West is perched in the top ten with his recording of "Excerpt From A Teenage Opera" for which he wrote the lyrics.

Secondly, Suzy Creamcheese appears on stage with the group and does some dancing. "Some" occasionally becomes "ecstatic" if you catch her when the vibrations from the audience are good. Thirdly, Tomorrow, has in guitarist Steve Howe one of the brightest new stars—not a disciple of Clapton or Hendrix or any of the bluesmen—but a guy with his own mind, his own influences, and a speedy playing style which is just too much.

Apart from singer Keith's solo success which has thrown the group's own recording plans into turmoil rather than eased the situation, Tomorrow still retain their own message and own togetherness within the group.

In a couple of weeks Tomorrow have their second single released. The first was "My White Bicycle" which just failed to make the chart—and the second is another Keith West composition, titled simply, "Revolution." It's not an ordinary sound—in fact it's quite a strange record—but with Keith West and producer Mark Wirtz—the man responsible for recording "Teenage Opera"—you have a combination of talents which is going to be very hard to beat. Tomorrow have something to say—and they're not going to wait until tomorrow.

Says drummer Twink, resplendent in shimmering yellow velvet trousers and green Granny jacket, and as happy as a hobbit on an adventure: "A lot of people have said a lot of things about the underground scene and freedom for the younger generation. We feel that "Revolution" is expressing what we feel about the scene at the moment—it's a step in the right direction. "It's a peaceful revolution—not a war—and we feel that the record will help to make a few more people aware of the revolution and that it's happening at the moment. We just want to turn the whole country on to a good scene."

Said guitarist Steve: "We hope eventually the whole country will become an enormous UFO Club. We hope that everybody will dig that UFO is the kind of place where you can do your thing, where you have the freedom to be what you feel you are."

"Of course the thing that really brings us down is the commercialisation of flower power and all that scene," says Twink, "all those guys turning flower power into another fashion, making as much money as they can by selling beads and bells. They don't realise that it isn't just a fashion. It isn't just the beads and bells. The clothes don't make you any different—it's the way you think."

"In fact," adds Steve, "the clothes that the real hippies are wearing are the epitome of the flower power scene—so it's not just a fashion—it's going to be how they are dressing for years to come. The beautiful adorning, colourful clothes are covering a human being who feels beautiful and colourful. Not drab and grey!"

"It's taken us a year to sort ourselves out and work up to what we are doing now—it isn't an overnight thing. Look at Zoot Money. One minute we're watching him dropping his trousers and playing with the Big Roll Band and then two weeks later he's playing the big 'psychedelic' scene. Well that kind of mental and musical change just doesn't happen in two weeks."

"The trouble is the public don't realise this. They'll think that Zoot Money's where it's all at—that he's playing genuine psychedelic music—but in fact he's only imitating what he thinks is real cool flower power."

"We dig the Pink Floyd very much though because they have got their own scene. They haven't copied anybody else—they've gone out and they've found themselves and they've taken a big chance," says Steve.

"Let's put it this way," smiled Twink, "let's say there are five groups who all say they are playing psychedelic music. In fact they must be on five different mental levels because everybody isn't on the same level. So what happens, one of the groups starts to watch one of the others and starts digging the scene they're on."

"Why? Because they haven't found themselves! If you're going to be what you are then be what you are without imitating other people. I mean one minute Zoot Money's on the big drink and jokes scene—and then suddenly, when that isn't commercial anymore he pops up with something else."

"It frightens us because it brings the whole level of the psychedelic scene down to one group just sounding like another instead of sounding like themselves. We've been a year getting to where we are and we'll be another year getting further."

Their originality and their progression is shining some life to put into the scene—and it's their own.—  
NICK JONES.

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# Unpredictable Proby

AT least no one can ever accuse P. J. Proby of being too predictable! Swashbuckling Jim wrote another chapter of his strange story with the stormy opening to his latest British ten-week tour at Greasborough Club, Rotherham, and the Variety Club, Batley—where he offered the audience their money back on the first night.

P.J. ended his bill-topping, eight-number spot at Batley to boos, jeers and shouts from an audience that had expected the big beat treatment associated with his hits. Instead, they got ballad treatment on just about everything; an obvious lack of understanding between Proby and the 12-piece Dick McPherson Band; a couple a times when Jim appeared to forget his lines; and far too much chat from the star between numbers.

It was, in fact, the most disjointed star act I've seen in 15 years of showbiz reporting. Proby left the stage and returned to say: "I'd like to apologise for my act tonight." After shouts of "rubbish" from the audience, he added: "I forfeit my salary tonight. If you don't believe me you walk out of the door and you get your money back."

About a hundred people took him at his word—which led to a back-stage row between Proby's manager and club owner Jim Corrigan. Further statements flew. First Mr Corrigan, with: "Mr Proby realises he has made statements regarding entrance money refunds which he had no right to make. He apologises sincerely to all concerned."

Proby himself said: "My programme was mistakenly geared for an adult, sophisticated, Las Vegas-type audience. We didn't know this was a Variety club. They didn't know the songs — although Sinatra sings them. I wanted to get away from rock-'n'-roll because I'm not a kid in velvet trousers any more."

The trouble with that first night act was its lack of taste and direction. It seemed un-rehearsed, with too much material unknown to North British ears. The second night there was an obvious improvement, if the act was still not up to the best I've heard from Proby. This time he slipped in "Hold Me," was more with the band, sang a couple of numbers to a starry-eyed girl on stage and clowning about with the audience. As on the opening night, "Maria" and "Somewhere" where the highspots.



By the end of the week I couldn't help feeling that Proby was winning the hearts of the mill town as the old swashbuckling P.J. roared back into action.—  
STAN PEARSON.

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# NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

**VIC DICKENSON:** "Vic Dickenson Showcase," Keeping Out Of Mischief Now; I Cover The Waterfront; Sir Charles At Home; Jeepers Creepers, Russian Lullaby. (Fontana FJL404.)  
Dickenson (tmb), Ruby Braff (tpt), Edmond Hall (clt), Sir Charles Thompson (pno), Steve Jordan (gtr), Walter Page (bass), Les Erskine (drs). New York, 1953.

THIS music was considered to be almost the definitive mainstream stuff when it was first issued here in '55 and '56.

It does have a spontaneous, relaxed, almost bland, quality; and as the playing, solos predominating, is nicely poised between Dixieland and what was then Modern, I suppose it can stand as a fully fledged example of middle-road jazz, Fifties variety.

The first of these Vanguard albums to reach here was originally titled "Vic Dickenson Septet, Vol. 1." It consisted of two long performances, "Russian Lullaby" and "Jeepers Creepers," and was enthusiastically reviewed in the MM in December '55.

## FREEDOM

It was pointed out that the record represented John Hammond's return to recording, that he chose Dickenson as an ideal man around whom to build the kind of sophisticated jam session he was after — giving the musicians space and freedom to improvise as they thought fit.

Volume 2 of the Septet contained the remaining three titles that are on Fontana's



DICKENSON: an ideal man around whom to build a sophisticated jam session.

# A fine example of middle-road jazz

reissue, so readers today can get the music of these two famous 10-in LPs on one 12-inch for the bargain price of 21s 9d.

On balance, the second album measured up to the first and offered a greater diversity of moods. "Sir Charles At Home," an up-tempo blues, goes more percussively than any other track and boasts excellent solos all round and clean top-and-tail riffing.

"Mischief," another favourite, has everyone relaxed but lively. Dickenson and Hall are incisive, the former gruffly humorous too, and Sir Charles bows to composer Waller in his solo.

But it is Braff who steals the show with one of his loveliest, freshest and most swinging improvisations. He throws in quotations from unlikely places and flashes sudden runs of ridiculous fluency, but the whole conception makes sense. His "At Home" solo is another knockout.

## COMPRESSED

"Jeepers," an extended treatment which seems to go on a shade too long, has a casually effective piano, engaging and highly rhythmic trombone, two very well-built clarinet choruses, more mobile, singing cornet and, to end a 12-minute performance, some up-and-down ensemble playing which might have been compressed. "Lullaby," with similar routineing, lasts nine minutes.

Also too long to maintain my interest to the last drop is "Waterfront," on which the deficiencies of the rhythm section show through at slow tempo. But this is again lyrical to the sky by superbly lyrical Braff, always subtle and always feeling. In spite of occasional flat spots, this is an album loaded with melodic and inventive jazz. It's a real long-player for the money. — M.J.

## RADIO JAZZ

Times: BST/CET

### FRIDAY (8)

6.30 p.m. H1: Jazz. 10.0 E: Jazz at the Opera. 10.40 H2: Kenny Burrell. 11.15 T: Doc Severinson. 11.45 T: B. B. King. 12.20 a.m. E: (1) Erroll Garner Trio (2) Peggy Lee, George Shearing Quintet.

### SATURDAY (9)

12.0 noon BBC T: Jazz Record Requests (Steve Race). 2.55 p.m. H1: Radio Jazz Magazine. 10.10 E: Nelson Riddle and Michel Legrand Orks, Hi-Lo, Stan Getz. 10.35 Q: (2) Basie (3) Al Martino (4) Buddy Rich Band (6) Coleman Hawkins. 10.40 H1: Clark Boland Ork. 11.15 T: Tony Bennett. 11.15 A2: Jazz Discs. 1962-65. 11.45 T: Herbie Nichols, Art Blakey, Al McKibben.

### SUNDAY (10)

7.15 p.m. J: Gary Owens. 7.30 N2: Radio Jazz. 10.30 A1: Jazz

## RAMSEY LEWIS



**RAMSEY LEWIS:** "The Movie Album." Theme from The Pawnbroker, Saturday Night After The Movies; The Gentle Rain; China Gate; Emily; Gain; Hollywood; From Russia With Love; The Shadow Of Your Smile; Girl Talk; Matchmaker; Return To Paradise. (Chess CRL4531.)  
Lewis (pno), Cleveland Eaton (bass), Maurice White (drs), with orchestra and voices conducted by Richard Evans.

I'VE never been a great admirer of Lewis' brand of instant-jazz trio work. But I can only have sympathy for him for getting lumbered on this set.

Turgid arrangements, a shrill string section and the restrictions of several of these film-associated tunes make obstacles which would have defeated any musician.

For the record the arrangements are by Richard Evans who also is credited — if that is the right word — with directing the orchestra and voices. — B.D.

A new Storyville release, "BARBER/BUE" (Storyville Stereo 671200), takes you back to British trad days with a vengeance — at least, the second side does. It features the Chris Barber band of 1954, as recorded in Copenhagen on October 9 during a Scandinavian tour, with Pat Halcox, Monty Sunshine, and the Donegan-Bray-Bowden rhythm section. They play "Ice Cream" (vocal Pat Halcox), "Down By The Riverside" (vocal by Barber), "Precious Lord" (vocal by Donegan), "Tiger Rag" and "Saratoga Swing."

The last is by far the best, but in general the music is a bit below the band's standard even for that time. The Donegan number is especially poor and unsatisfactory recording doesn't help matters. I've been playing the LP on stereo but the sleeve says it's also playable mono. Were they really recording Barber in stereo in '54? Some proper stereo sounds come through the speakers on the Papa Bus band's seven numbers which are related to George Lewis in style, and British trad, but have the Danish brand on them. Finn Otto Hansen's accomplished trumpet gives the band distinction.

Again, no dates are given for the music. It sounds more up-to-date, though, and as "Bonanza" is one of the tunes is probably from recent times. — M.J.

Lou Rawls is becoming an increasingly popular and influential artist and it is not difficult to see why after listening to his "TOO MUCH" (Capitol T213), though the record — like most of his I have heard — sounds to me a less than satisfactory example of what he can do. Naturally it is hard to judge when I haven't heard him "live," but his ability as a singer and showman is clear from all his albums, and yet they seem not to do him justice. I have complained in earlier reviews that the kind of stuff he puts over in spoken introductions and his monologues is better suited to in person performances than recordings. Here we get some more monologues, and the reservations remain although one, "Dead End Street," leads into a pretty groovy song.

"I Wanna Little Girl," Willie Dixon's "I Just Want To Make Love To You" and "You're Takin' My Bag" are among the other items, but the programme as a whole is of undistinguished quality and the arrangements (by H. B. Barnum) and accompaniments fit the songs about right. According to the sleeve, the personnel includes Gerald Wiggins (pno), Earl Palmer (drs), James Bond (bass), Barney Kessel (gtr), Teddy Edwards and Jim Horn (saxes) and Tony Terran and Fred Hill (tpts). The music should have come out better. Still, in spite of the fault-finding, I'd say enough of Rawls comes across to please his admirers. — M.J.

So near as I can tell after a quick investigation, "Town" and "Mack The Knife" are the versions issued on a Philips single early in '56; "Sleepy Time" and "Indiana" are from the "Satchmo The Great" LP; "All Of Me" and "West End" are from "Ambassador Satch."

"Struttin'," which has a lot more amazing trumpet and band work, was made with "Basin" at a June '56 concert in Chicago. The note suggests that the former, at any rate, is now released for the first time. "Cabaret" is a newer one from '66 with Buster Bailey (clt) and Tyree Glenn (tmb).

Louis has been recording remarkable performances for more than 40 years. Here are 11 of his hits to remind us of his phenomenal powers. — M.J.



LOUIS ARMSTRONG

## A SHAFT OF LIGHT FROM ABOVE

**LOUIS ARMSTRONG:** "Louis Armstrong's Greatest Hits." Back O' Town Blues; Theme From The Three Penny Opera; Black And Blue; Ain't Misbehavin'; Basin Street Blues; Cabaret; Sleepytime Down South; All Of Me; West End Blues; Struttin' With Some Barbecue; Indiana (BB563035).  
Armstrong (tpt, voc) with various All-Stars lineups.

TO those who believe that Louis is the giant of giants, but don't have all or most of the titles he recorded with the All-Stars in the middle Fifties, this album should come as a shaft of light from above.

Not only is Armstrong in tremendous form on some of them — most of them in truth — but the All-Stars with Edmond Hall, Trummy Young, Billy Kyle and Barrett Deems (present on the majority of titles) was an exceedingly tight, intense-sounding group with one of the hottest front lines known to history.

Nearly all these tracks have been issued here before and enthused over and enjoyed, by me at any rate, so what's to say except that there's a mass of wonderfully exciting and human sort of music on them? When I start playing the record through I think: Yes, "Back O' Town" is one that can't be beat for Pops' playing and singing; good obligato stuff, too, from trombone and clarinet, and riffing behind the vocal and soaring trumpet finale. How can it be surpassed?

Maybe it can't but neither can the mighty trumpet on "West End Blues" or "Basin Street," or the closing blow-up on "All Of Me." And there's moving playing on "Black And Blue" and "Misbehavin'" (both made by the preceding group with Barney Bigard on clarinet, and released on the fine "Satch Plays Fats" LP in '56).

So near as I can tell after a quick investigation, "Town" and "Mack The Knife" are the versions issued on a Philips single early in '56; "Sleepy Time" and "Indiana" are from the "Satchmo The Great" LP; "All Of Me" and "West End" are from "Ambassador Satch."

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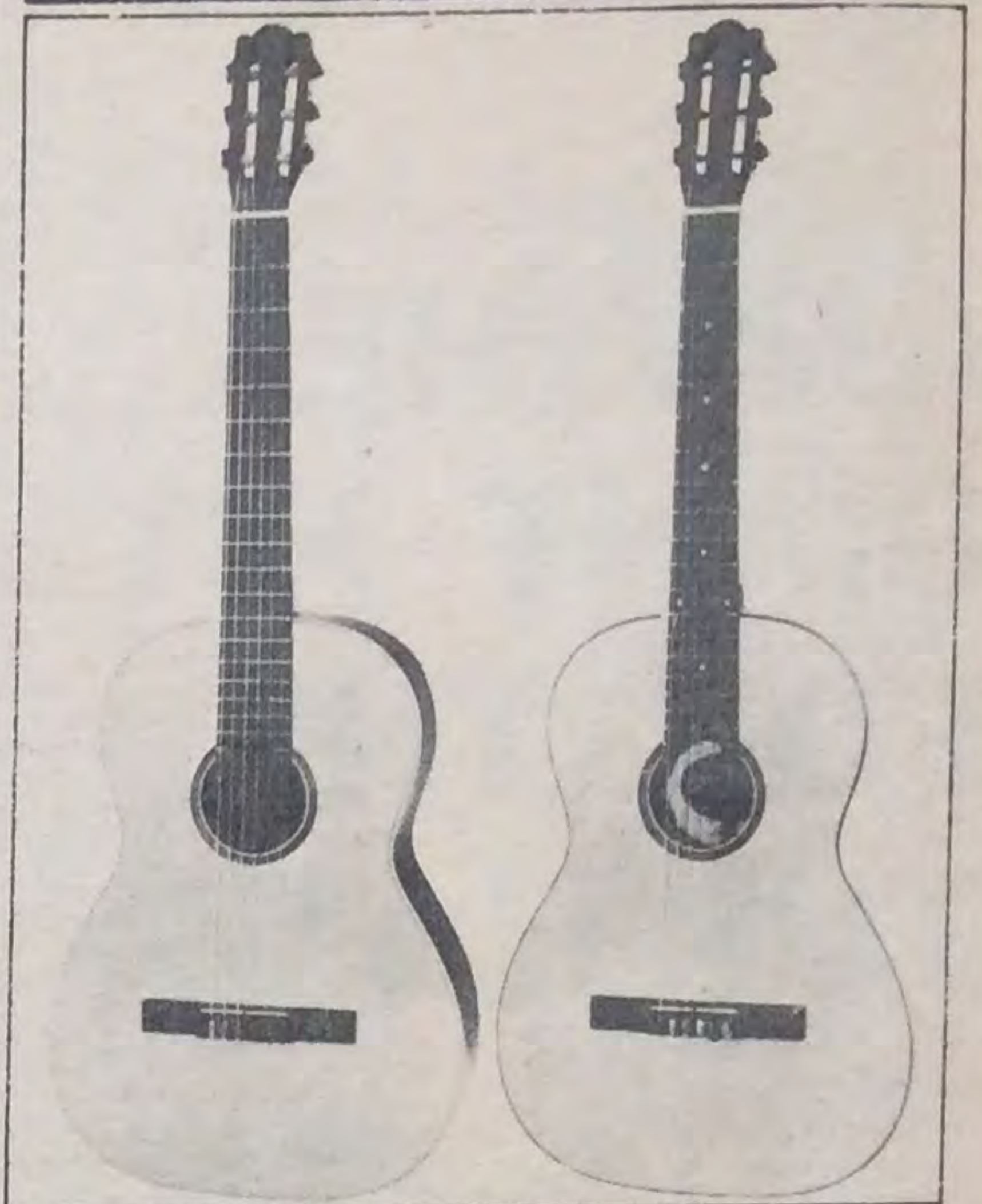
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# NEW POP RECORDS

### NICK JONES SORTS OUT THE NEW SINGLES



# ANOTHER GIANT HIT FOR THE TURTLES



TURTLES: gentle and flowing vocal wall of sound

**THE TURTLES:** "You Know What I Mean" (London): Lo and behold it's another great record from America's Turtles. Like both of their hits "Happy Together" and "She'd Rather Be With Me" in this country this is another full, complex, and, at first, difficult to grasp record — but after a few plays it takes on that exciting, building, and subtly giant Turtles sound which has, understandably, grown so popular both in the States and over here. With the

boosting accompaniment of strings, with that distinctively, gentle and flowing vocal wall of sound and with a message — if you know what I mean — of good, good will you can only have another beautiful hit from the Turtles — with more to come.

**BOBBIE GENTRY:** "Ode To Billie Joe" (Capitol): A hard, Deep South soul singer is Bobbie Gentry who has taken this simple, plaintive tale right to the top of the American chart — and might well do the

same in England. An original song, Bobbie sings of chopping cotton on a dusty delta day when over the black eyed peas at lunch, she hears that Billie Joe has jumped off the local suspension bridge. Deeply enhanced by the emotion sighing of the string backing plus Bobbie's uke like strumming this makes for a powerful song with an absorbing story line. Could catch on like a sand storm in a dust bowl but Bobbie Gentry's new found singing career may only be a storm in a teacup.

**MARTHA AND THE VANDALLAS:** "Love Bug Leave My Heart Alone" (Tamla Motown): Nice newy from the Motown stable romping along with their usual swinging bravado. Although Martha and the Vandallas have somewhat been overshadowed by the success of more recent Tamla signings Gladys Knight and the Pips, they will no doubt groove back into the chart when they get the right song. This one is as perfect as any other except it just doesn't have that tint of distinction

and therefore probably won't happen. At the moment though there's the new Supreme sound to dig so it would be lunacy if Martha had a great disc out as well — and I think Motown plan it carefully enough so that one of their great records doesn't hamper the selling chances of another.

**IKE AND TINA TURNER:** "I'll Never Need More Than This" (London): A new Phil Spector, Barry, Ellie Greenwich composition for Ike and Tina here. It's a huge Spector-like sound but whether in fact he produced it or not is not known — certainly the production has been made in his style. Not an easy record to follow or, particularly, like because of its strange progressions and bridges but of course Tina's big sound always swings and it's always worth a listen. Can't understand why this amalgamation of talent working together hasn't produced anything but "River Deep."

**CURTIS KNIGHT AND JIMI HENDRIX:** "How Would You Feel" (Track): Decca Records had planned to release this old Hendrix recording but good young Track scored instead and now release this storming, sliding cooker with our Jimi eating that guitar behind Knight's powerful and distinctive vocal. The number written by Curtis Knight has a very Dylanesque construction and a topical message in its call for quality in American society. Really nice raving, powerful sound with that kind of rawness Hendrix was putting down on his first British release "Hey Joe"/"Stone Free."

**OSCAR:** "Holiday" (Reaction): A track from the Bee Gees first album, a Gibb Brothers composition, from NEMS stablemate, Oscar. Undoubtedly the Bee Gees are probably the most beautiful scene around that hasn't yet pulverised the British chart and it's a drag to think audiences over here can't understand or appreciate such talent beyond criticising that they sound like the Beatles. But there is always time. Oscar has made an excellent record of this sad, sad song and it could well be a hit but, like the Beatles, only the original version has the same life in its meaning.

**BOOKER T AND THE MG'S:** "Slim Jenkins' Place" (Stax): Oh yeah, oh yeah. Knowing smiles all round please for that grooviest of grooves from the grooviest groovers in the whole wide world of grooveedom. Yeah. Booker T on organ and groove joint piano, Steve Cropper on the "guitar," Duck Dunn playing concrete and butter bass, and Al Jackson on the sunshine drums all so, so, together for another beautiful instrumental just from them to you. And this one's got the kind of soul to hit the chart

# Comic lunacy from the brothers Davies



RAY: Commands respect

**KINKS:** "Something Else By The Kinks" (Pye). Comic lunacy by the brothers Davies, Pete Quaife and Mick Avory, mixed with pathos and gentle understanding into a gallery of brilliant musical portraits. Here are stories of tin soldiers, clowns, sisters and head prefects. The Kinks are not terribly fashionable at this given moment in time, but the material Ray Davies feeds them reveals a depth of thought that commands respect. The group play with the reliability of any British group that has been on the road as long as they have, while revealing streaks of imagination in both arrangements and execution. But it is the lyrics that prove the most rewarding. The opener, of example, called "David Watts" is about that slightly hated super schoolboy who wins all the sports, is chased by all the girls and winds up prefect. At the last check Ray wasn't wearing a bell, so that may seriously invalidate the Kinks' contribution to pop. If you can forgive this aberration you might find "Something Else" is one of the best albums of the year.

**WALKER BROTHERS:** "The Walker Brothers Story" (Philips). Here is a magnificent set of two albums containing most of the great Walker performances made during their two and a half years together. You can hear once again their first big hit "Make It Easy On Yourself," one of their rare up tempo treatments "Land of 1,000 Dances," and some of Scott's early compositions like "Young Man Cried," and "Mrs Murphy." There is John's "Just For A Thrill" and the jazzy "Summertime." In retrospect it can be seen that a lot of the Walkers' work was too stylised and that they were getting into a rut in their choice of tempos and mood, but their musical standards were always high. With one of the best Philips cover designs for a long while, plus amusing sleeve notes by a well-known pop writer this is an indispensable souvenir and excellent value for money.

**WAYNE FONTANA & THE MINDBENDERS:** (Wing). It was a shame this talented combination broke up. They made nice, uncomplicated big hits, then went on to individual success when they broke

up. But in recent months Wayne has been absent from the chart and so have the Mindbenders. Drummer Ric Rothwell recently left the group, replaced by 16 year old Paul Hancock. Both Wayne and the Mindbenders have singles at the ready for a fresh try at the chart. Meanwhile their fans can savour these old recordings which include "Git It," "Jaguar And Thunderbird," "Girl Can't Help It," and other powerful rockers. Great sounds from great days of British pop.

**CHIKUITO AND THE QUEDO BRASS & ALAN HAVEN WITH TONY CROMBIE:** "Latin Sounds For The Small Hours" (Fontana). The expression "small hours" is rather a quaint one. The common belief seems to be that they are some mystical points in time when the only creatures left alive are rich, upper-class lovers, sipping coffee and eating wafer-thin chocolates, hampered only by items of jewellery taking half the space in the chocolate box. And on the turntable of the ridiculously expensive hi-fi set up? Why Latin sounds of course! Here is a two album set of tracks like "Brazil," "Frenesi," "Song Of India," "Spanish Harlem," and "The Girl From Ipanema." Chikuito's is the more "Tiko Tiko" brassy set, while Haven explores the delights of the bossa nova. So all you upper-class lovers in the wee small hours, get bossa nova-ing. Of course if you are making love in the large hours Chuck Berry will do just as well.

**THE SPRINGFIELDS:** "Songs From The Hills" (Wing). The Springfields broke up in 1964 but their sound remains as fresh and original as ever with Dusty dominating the trio. This set of country-flavoured songs includes their great "Settle Down" plus items like "Midnight Special," "Wabash Cannonball," "Maggie" and "Mountain Boy."

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# JAZZ SCENE

"MY FATHER always told me a long time ago to listen to any and everybody," said Richard Davis. Down Beat Critics' favourite bassist — he toppled Mingus from his former supremacy in their recent poll — stirred his morning coffee and considered his influences. He bit into a Danish pastry before returning to his parent's dictum. "He said that a drunk out on the street could engage you in a very boring conversation, but out of it there might be one sentence that you'll carry with you for the rest of your life. It's the same with playing the bass.

"I remember Ray Brown telling me of a club he used to go into sometimes to hear the trio and there was one particular thing that the bass player did which knocked him out. Maybe it was just one note that he played against the actual chord, but it was something Ray never forgot."

Davis, who at 37 possesses one of the most envied techniques on his chosen instrument and because of this and his unlimited adaptability could work 25 hours a day if he wished, cited Brown and the perennial Blanton and Pettiford as his main influences. Said he, "You hear different things from bass players who are not even named. Some have not had the recognition they deserve or maybe you'll hear a guy who's not even really interested in the instrument, but the way he plays it, he may produce a sound that you'll hear all your life.

"When you go back and look at the sound and examine the chords, you can say 'this is the sound that he got, the sound that he had' and then when you write it down on paper it becomes what you call harmony. I'm sure that some of the guys who were playing jazz fifty years ago were just going on sound. And they were 100% correct."

The Chicago-born bassist who spends more time in the recording studio than in his own home first started studying his instrument in 1945, initially at school and later with a private teacher from the Chicago Symphony Orchestra. Since then he has worked with just about every name in jazz. Five years spent on the road with Sarah Vaughan kept him out of the jazz public's eye and ear until 1960 when he decided to quit the singer and stay in New York. Since then he has never looked back, being number one choice for a multitude of gigs and sessions. "If that's what you want to call 'success,' I've been called for every type of job," said Davis. "I guess that it turned out from being versatile in the work I do, from A to Z."

He went on to enumerate the demands made on him as New York's most wanted bassman. "You have to adapt to what's on the page



DAVIS: one of the most envied techniques

## Courts change but not Richard

and function under any circumstances. Sometimes I work from 10 in the morning till 4 the following morning, but whatever happens, you have to be on your toes. Really it's just a matter of reading a part. A lot of the time you're called on to do something because of a certain way you will interpret that part."

Everybody interprets a score in a different way and a musician is sometimes called because he will add to what has been written, said Davis. "They know that in one 60-second jingle spot there is a part that demands an experienced person who has the ability to bow and also to add a little pizzicato solo. It entails all kind of things and most of the stuff is flexible, anyway."

Frustration's face is unfamiliar to Davis who claims that he finds sufficient opportunity for self-expression when working his frequent jazz gigs and record dates, one regular being Monday nights at the Village Vanguard with the Thad Jones-Mel Lewis big band. "I release myself on the definite jazz jobs, but most of my jobs in the studio have been very interesting and very musical."

Versatility could well be the bassist's middle name for there are few fields with which he is not familiar. As competent and skilful as he is in more conventional settings, he is no slouch when it comes to working out of the freedom bag as his recordings with such as Eric Dolphy and Andrew Hill ably

testify. "I get a lot of chances to play 'free' and it doesn't necessarily have to be with an avant garde musician; you can play free with mostly any good jazz group. After your solo you can open it up and play around by not following what I guess you would call chord forms, but you do form your own pattern, making against the chords whether it be harmonically or rhythmically.

"Sometimes the soloist doesn't stick to the changes. He might be playing on top of the change and anticipating the next chord. There's a sort of rapport that you get with some musicians like when you start to play you hear a sound more so than just a chord because the chords are limiting. Sometimes you want to stretch the chord and the only way you can do that is by using alternates."

Ironically, as envied as Davis is both for the money he makes and the esteem in which he is held by the jazz fraternity, he is not exactly revered in every circle.

"Oh, you've been talking to that studio bass player," was the disdainful comment of one of New York's freer musicians, but attitudes like this make little impression on Davis who has proved time and time again that he can shine in any setting. "If the music is good, it's good," he had it. "You can't say I prefer to work with this or with that group because after a few months it limits you. It's a good thing to bounce around and get

different stimuli."

Talking of the future of his instrument, Davis compared the impossibility of foreseeing its future to Coltrane's advance behind Charlie Parker's dominance. "At the time you heard Parker you had no conception of what the next sound would be. He was so far in advance, then all of a sudden there's John Coltrane with a whole new and distinct school. Back in the 'forties you would never have thought anything new could come along."

The concept of left-hand fingerings and pizzicato have changed recently, said Davis. "Also a lot of bass players have gone higher in the range of their instrument. Pizzicato techniques have changed by not only alternating the use of one and two fingers but by using three at once. Cecil McBee uses that method, as a matter of fact, and I use it occasionally on certain types of triple stops.

"But sometimes how you play depends on what type of sound you want to get. Sometimes a sound might not blend into the mike with a certain pizzicato. You can get a harder sound with one finger than you can with two, it depends on the circumstances. If you're building into a climatic volume like with a big band, you would, of course, use a different approach than you do in solo."

VALERIE WILMER

## Bassist Ron McClure—setting the scene alight



McCLURE: bohemian?

TWENTY-FIVE year old Ron McClure who replaced Cecil McBee in the Charles Lloyd Quartet last January is yet another of the new generation of American bass players who are developing and extending the revolutionary degree of articulation brought to the instrument by the late Scott LaFaro.

McClure, from North Haven, Connecticut, first took up bass when he was in high school. "I first started playing accordion when I was about seven, but they couldn't use an accordion in the high school band. There was a vacancy for a bass player, so I got an instrument and joined the band." (It would be interesting to discover how many jazz bassists took up the instrument from choice and how many took it up simply because the school band needed a bass player.)

certo, and it really was a drag."

McClure was house bass player at a local club for twenty weeks during his last year at the Academy and in that period he met pianist/vibist Mike Mainieri who was instrumental in getting him work with the Buddy Rich Sextet.

Later he worked with Maynard Ferguson and with singers Morganna King and Chris Connors in addition to sessions with Horace Parlan, Herbie Mann, Marian McPartland and Jaki Byard.

"I was working with Steve Kuhn when Cecil McBee left Charles Lloyd. Steve had worked with Charles and he suggested I put in for an audition. So I called Charles and told him I loved his music and he asked me to come over to play with the group.

"We played two tunes and then Charles stuck out his hand and said, 'Welcome.' This quartet is the biggest challenge I ever had — but it is also the most satisfying musically. Charles never tells me how or when to play — but everything seems to fit together beautifully."

McClure feels that work with any other group would now be an anti-climax but he also suspects that pianist Keith Jarrett may be developing too fast to be confined for long within the quartet.

"He's so full of music it's phenomenal. He plays great soprano — though he never really gets a chance to warm up on stage — and he also plays bass and excellent drums."

In fact it is becoming increasingly common now for the Lloyd rhythm section to exchange instruments — de Johnette also plays piano and bass and McClure plays piano.

### FAVOURITES

McClure says his first big influences on bass were Paul Chambers and Red Mitchell, especially for his solos. "I also dug Scott LaFaro and I like Gary Peacock, Charlie Haden and Ron Carter. Steve Swallow, too, is one of my great favourites.

"But I feel that some bass players today are a little too preoccupied with speed. I think maybe Scott LaFaro unwittingly ruined so many young bass players who just tried to play fast. There are so many other as-

pects to bass playing. I like to solo, of course, but I also like to play time and to get a good sound, a big sound. I'm not interested in being the fastest bass player in the world and scaring everybody. You have to relate what you are doing to what's going on around you. People who just play fast can't really sing, or swing either."

McClure is totally absorbed in the music of the Lloyd Quartet which is more than he could claim for his period with the Maynard Ferguson band. "I love to play with a big band when it's really happening — in fact I love to play any kind of music that feels good. But Charles' group is really my idea of what I like to do. You get a lot of solo space and it's so much better than being drowned out by eighteen brass!"

He recalled, with amusement, however, that there were compensating distractions in the Ferguson band. "I remember during a break at one gig I was talking to a girl when I suddenly heard the band start up playing a number that was a bass feature. I raced on to the stand, picked up the bass and found the strings had all been slackened off a fourth."

### MOUTHPIECE

At other times Willy Maiden would step forward to take a solo and return to the saxophone section to find his chair missing or his music on fire. Then there was the time that someone blocked up the tuba player's mouthpiece.

The big difference now, says McClure, is that he gets his kicks through the music, rather than as a complement to it. The Lloyd Quartet, he explains, is setting the music on fire metaphorically, not literally.

MIKE HENNESSEY

### SHORTAGE

Certainly there was a relative shortage of bass players in North Haven because, McClure says, "I started being called for gigs almost straight away, before I could really play the instrument. I knew chords, though, and could get by.

"My family weren't too keen on my becoming a jazz musician. They thought it was a bohemian existence and they doubted if I was a bohemian — but I guess I am. Music is the only thing I'm really absorbed in."

There was, however, an outside chance that McClure might have entered the symphonic field. "But then I heard a John Coltrane album, 'Blue Trane,' and that really turned me on to jazz — especially the playing of Paul Chambers."

McClure did a seminar at the University of Connecticut then joined the Julius Hart Conservatory and studied bass under Joseph Iadone, a former protege of Hindemith.

"It was a four year curriculum at the end of which I majored in double bass as a bachelor of music. They made me play a terrible piece — the Dragonetti Bass Con-

## NEXT WEEK: BOBBY HUTCHERSON

DON ELLIS' 21-piece West Coast orchestra, which made a big impression with its New York debut at the Riverboard last month has been signed to an exclusive, long-term contract by Columbia Records. John Hammond is flying to California to record the band and the album will be rushed out in October.

Jazz enfant terrible Charles Mingus was arrested and charged with assaulting two policemen during a hippie march in Greenwich Village last week. Police said Mingus was sitting on a car photographing the march and got into a fight with car's owner. They allege he kicked the police who tried to intervene.

During the Harry James Band's current lay-off, drummer Sonny Payne has returned to the Count Basie band as temporary dep for the ailing Rufus Jones. . . . Louis Armstrong's All-Stars open a three-week season at Harold's Fun Room, Reno, this weekend.

Ornette Coleman's Quartet has been held over again at the Village Gate. . . . Freddie Hubbard and the Jazz Communicators played the final concert in the New York's Museum Of Modern Art.

Norman Granz says he is through with concert jazz packages in the U.S., Hank Duncan, longtime pianist at Nick's, and veteran trumpeter Sidney De Paris are both very ill.

## Columbia sign Ellis Orchestra

Former Basie trombonist Al Grey is fronting his own combo at the Count's Lounge. . . . Saxist Sonny Stitt has opened at Baron's Lounge in Harlem accompanied by organist Don Patterson and drummer Billy James.

Ella Fitzgerald has again been booked into the Coconut Grove, Los Angeles, during the Christmas season. . . . Lionel Hampton has signed for another Far Eastern trip over Christmas. He is currently playing the New York State Fair, Syracuse.

Duke Ellington, currently a nightly smash at New York's Rainbow Grill, has signed another three-year pact with Joe Glaser of Associated Booking Corporation. . . . the Bill Evans Trio currently shares the Village Vanguard stand with the George Benson Quartet.

An estimated 41,000 people packed the two-day second annual New York Jazz Festival at Downing Stadium, Randall's Island. A spokesman said it may be extended to three or four days next year.

Benny Goodman was last week feted by the city of Norwalk, Connecticut. Goodman, a resident of nearby Stamford, appeared in a concert as soloist with the 16-

piece Lou Williams Orchestra.

Vibist Gary Burton's quartet has completed a successful engagement at the Penthouse Club, Seattle. It was a homecoming for his guitarist, Larry Coryell, who was active in Seattle before heading for New York.

Both Down Beat and Jazz magazines have branched out to encompass rock and pop in their coverage. . . . former Louis Armstrong trombonist Big Chief Russell Moore will play a Martian chief in a Batman TV chapter.

Decca Records are to launch a jazz reissue series in the autumn. The albums will be produced by Milt Gabler, Stanley Dance and Frank Driggs and first releases will include LPs of Louis Armstrong, Duke Ellington, Chick Webb and Earl Hines.

Festival tycoon George Wein has plans for a three-day jazz gala in or around Toronto next year. . . . Atlantic Records have signed Roland Kirk to a long-term exclusive contract.

JEFF ATTERTON

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## Al Hirt's mouthpieces come from Connecticut



AL HIRT: uses light alloy mouthpiece

SOME months ago in EXPERT ADVICE, American trumpet star Al Hirt said that he uses a mouthpiece made of light alloy, called the Jet-Tone. Can you please describe it and tell me where I can buy one? —NORMAN TAYLOR, Perth.

Jet-Tone mouthpieces, which are made in Fairfield, Connecticut, are available in brass or a special lightweight metal alloy, which is two-thirds lighter than brass and is a critical factor in ease of response. It warms up much more rapidly than brass and maintains a comfortable and natural feel. The brass mouthpieces are plated in silver and gold and the alloy mouthpieces have an electro-chemical finish in gold that is non-toxic and never needs refinishing under normal use. For an illustrated leaflet describing Jet-

BY CHRIS HAYES

Tone mouthpieces and their advantages, write the sole agent in Great Britain, Bill Lewington Ltd, 164 Shaftesbury Avenue, London WC2.

WHERE can I get lessons or information on Hammond organs somewhere in London? — J. Ridley, Clapham, SW.

The Hammond Organ Society has branches all over the country, including Central London, where all Hammond players and enthusiasts (even those who do not possess an organ) can meet regularly for discussion, advice and (for those who require it) group tuition at 5 gns for 10 lessons. Robin Richmond is President of the Central London branch, which meets on the second Wednesday of each month at The Dive, Southwark Street, SE1. All enquiries should be addressed to Don Low, Hammond Organ Studio, 295 Regent Street, London, W1.

I AM shortly leaving school and would like to serve as a musician in the army, preferably with the Royal Armoured Corps. Can you give me some details? — Kevin McCulloch, Kilmarnock.

A boy is eligible for musical training in the RAC as soon as he has reached his 15th birthday, but must not be more than 16½ years of age. Although desirable, it is not necessary to have any previous musical experience, provided that he has aptitude and is keen to learn. When aged between 17½ and 18 boys pass out from the RAC Junior Leaders Regiment to one of the 21 bands of the RAC. You can get a leaflet describing training, education, leadership, hobbies, sport, prospects and pay by writing to the Director of Music, Capt H. W. Vince, 5 Innis D.G., Junior Leaders Regiment, RAC, Bovington Camp, Wareham, Dorset.

I HAVE a Barnes upright overstrung iron-frame piano, about 25 years old, which does not hold its tuning. The pegs slip in the board, which I understand has gone soft. Can anything be done to remedy this, or is the piano finished? Could the strings be slackened off and the pegs driven in the board further? — F. Burford, Edmonton, N9.

The problem of loose pins in pianos is becoming an increasing headache and the main cause is central heating, which dries out the timber of the wrest plank so that the pins do not hold securely. To some extent this can be remedied by driving the pin in a little further, but the real solution is to fit a larger-size wrest pin. Both these remedies need a certain amount of skill and should be carried out by a qualified technician. — Piano makers and repairers, FLETCHER AND NEWMAN LTD, 39-41 Shelton Street, London, WC2.

WHERE can I get an audience applause measuring machine? — A.B.V., Acton.

We have two methods of measuring audience applause. One is by recording the volume and duration of the applause on our own standard equipment, which is not available to the public. The other is by means of a Mentometer, which has 200 push buttons attached to seats. Applause is registered by pressing the buttons and is calculated on a percentage basis. These machines work out at £144, plus considerable installation costs, and are made by KVE Ltd, The Institute for Method Information, Virebergsv, Agen 7, Solna 1, Stockholm, Sweden. — BRITISH BROADCASTING CORPORATION, London W1.

IS there a blues tutor for piano, preferably written by an artist with a blues background? — HAROLD THOMPSON, Barnet.

Straight out of the top drawer comes How To Play Blues Piano, by Junior Mance (Hansen, 10s 6d), which covers Basics of Blues Piano, Chord Structures, Sound of the Blues, Rhythms and Meters and a Collection of Blues Solos, including 8, 12, 16 and 20-bar Blues.

SURELY it wasn't Glen Mason who first recorded "You've Got What It Takes" (Expert Advice 23/5/67), but Marv Johnson? — Bill Woodcliffe, Epsom.

Quite right. Marv Johnson originally recorded it on the London American label. Mason's was one of three UK cover versions. Johnson's disc was released in the States in 1959 as the follow-up to his first disc, Come to Me/Whispers, and was issued in Britain in January 1960. Johnson was one of Berry Gordy's first artists, before he formed the Tamla / Motown / Gordy labels and he is now on Tamla again after a few years with United Artists. — Discographer RICK WINKLEY.

I AM writing on behalf of a friend who is going blind. She wants to know what ex-pop vocalist Terry Dene is doing nowadays. We have heard that he is a gospel singer in the West Country. — MRS S. POLLARD, Bradford.

After a series of misfortunes, including a broken marriage and a nervous breakdown, Terry quit the pop world and became a Christian evangelist. He is at present engaged with a similar devotee, Peter Newman, on interdenominational work connected with the gospel. Writing to me from his home at Liskard (Cornwall), he says with great sincerity: "We hope to fill a much-needed service, especially in the spiritual welfare of modern youth. I have completely changed my views and mode of living and am far happier than I have ever been before. At the moment I am endeavouring to make a gospel LP, but in the meantime I've recorded an EP called "Terry Dene Now" (Herald ELR 1071), backed by a group of young West Indians called the Soul Seekers who are also interested in evangelistic work."

MY husband and I have been arguing over whether Matt Monro can read music—seeing that he originally found fame as a singing bus-driver—and when he recorded his album of songs by Hoagy Carmichael. — ALICE BRINDLEY, Buckingham.

Matt reads music at sight, wastes no time at rehearsal is supremely critical of himself, and knows exactly when he hears it. Matt Monro Sings Hoagy Carmichael (Parlophone PMC 1187), was made at late-night Sunday sessions while doing a summer season at Weymouth in 1962.

IS it possible to play a solo piano style without sounding old fashioned, or in other words, corny? — JACK SUTCLIFFE, Barnes.

Admittedly, since the decline of the stride left-hand at about the end of the swing era, solo piano playing has virtually disappeared—at least from records. Nevertheless, there are other pianistic devices by which one can imply the beat in the absence of the rhythm section, i.e. "walking bass" patterns, left-hand chord progressions which are not "punctuation," co-ordinating both hands in rhythmic patterns that suggest the beat, etc. By striking the right balance between supplying the beat, at the same time providing enough rhythmic interest and variety, and equally important, using modern phrasing and harmony, your style can be both modern and essentially a solo style. — Pianist and teacher, PETER SANDER, 73 The Avenue, London, NW6.

PLEASE recommend a tutor for the soprano saxophone, possibly Bechet style. — BRENDEN McCONKEY, Dublin.

There isn't a tutor for the soprano saxophone, but as all saxophones have the same fingering, any sax tutor would do. I would recommend the one by Jimmy Dorsey (Robbins / FDH, 21s) because it was written at a time when the soprano was popular. — Saxist and teacher, JACKIE BONSON, 288 Portland Road, London, SE5.

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# FOCUS ON FOLK

## Towersey—a town to be remembered

AFTER Keele, Cambridge, Sidmouth and Blairgowrie, the three-day bank holiday at Towersey Village in Oxfordshire does not rank as an exclusive folk event. But, sandwiched between donkey derby and barbecue supper, between village-hall bingo and bent group, were folk sessions that stand comparison with any that have happened in Britain this year.



DUBLINERS: Yetties could follow them

There was the year's best informal ceilidh: host Dennis Manners, with Dave and Toni Arthur and the Yetties, and a bunch of guest singers no club could possibly afford to pay for. The breathtaking chorus singing was repeated in the pub at intervals, in the Monday morning village procession, and on the camping site, where six festival-goers were doing rapper sword dances with handkerchiefs for swords, far into the night and illuminated only by car headlights.

There was a folk dance party and several bouts of morris dancing—strong, vigorous stuff performed by he-men.

In the village church, there was Benjamin Britten's setting of the Chester miracle play, Noye's Fludde, jointly under the direction of a local personality William Gilbert, and the celebrated conductor Villem Tausky, with Owen Branigan singing the part of Noah.

A talked to Tausky and his wife Margaret, who produced the "Fludde." Gentle, unassuming Towersey people,

they said there should be no barriers between different types of music—the first article of Tausky faith. And Villem added, "Of course young people understand what today's music is about—it is their music, full of the sort of things they hear all around them."

Everywhere, the Yetties could be seen and heard—playing for dancing, singing, morris dancing themselves. The four amiable Dorset boys are about to turn pro. For my money, they could have the same runaway success as the Spinners, the Watsons and the Dubliners—in some ways they combine trace elements of all three, but remain indisputably a unique group.

The sense of community at Towersey dominates everything. No stars, no prima-donnas of either sex. Just an all-round festival where one forgets who are dancers, singers, visitors or villagers, because everyone joins in everything. Towersey had a minor invasion of folk fans and club personalities, and I'm sure it taught them that folk means (among other things) people—at the festival there were so many unselfish, beautiful people, in a very real sense of the term. For that reason, Towersey was every bit as important as Keele and Cambridge, in a year when the folk festivals have been noticeably significant. — ERIC WINTER.



GROSSMAN: play guitar at fifteen

## From the Fugs to folk guitar

"I PLAN to make England my home for the next six months or so." These words will please a lot of people because they come from a young guitarist and singer from America who has been knocking folk fans out all over the place since he arrived here a couple of months ago. He is Stefan Grossman, guitarist extraordinary.

His mastery of the techniques of musicians like Rev Gary Davis, Skip James and Mississippi John Hurt, plus a fair whack of his own talent, has earned him praise from many quarters particularly from British guitarists like Bert Jansch and John Renbourn.

Born in Brooklyn 22 years ago, Stefan began playing guitar at the age of 15 and a chance suggestion made to him at a party sent him up to Harlem, New York, to see Gary Davis, the blind gospel and blues singer. It was the start of a warm and close friendship. "Gary taught me the whole basis of my guitar playing," says Stefan, "and I still go back and talk about my music with him."

Stefan began listening to other blues guitarists on records and also developed an interest in rag-time guitar, a technique which he has

down to a fine art. His interest in this style prompted him to form that king size group, The Even Dozen Jug Band.

From the group Stefan went on his own again, moving from the East Coast to the West Coast and back. "Then I went to a school of architecture but got kicked out, so I went and joined the Fugs on the New York psychedelic group for four months and then joined the Mitch Ryder Show in New York."

As well as appearances at the Cambridge and Sidmouth folk festivals, Stefan has also made some club appearances, mainly in London. But London audiences don't make Stefan too happy. "They're too interested in being cool," he says, "but audiences outside of London are O.K. They know how to clap." Talk about ourselves as others see us! British blues players come in for criticism too. "When

ever they play the blues it — well — just sounds all wrong," says Stefan. "Also there seems to be an attitude among some performers of originality for originality's sake."

Taking the scene in general, he likes it very much. "I want to try and hear a lot of people. I like the traditional performers very much. Fred Jordan, Johnny Handle, Tommy Giffellon, Ray Fisher and Colin Ross are great. I like the pub-club scene, and the pub institution."

Getting back to Stefan, he sees himself as a growing musician. "Right now I am still showing the techniques of the guitar in a historical sense. Of course, you can never copy exactly, there is always something of yourself in what ever you play. For instance when Son House was rediscovered musicologists said he was profoundly original but in fact he was really copying someone else."

## October concert tour booked for Tom Paxton

TOM PAXTON flies in on October 4 for a concert tour and the following dates have been fixed — Birmingham Town Hall, October 6, Royal Albert Hall, London (7), Free Trade Hall, Manchester (9), Leeds University (10), East Anglia University (12), Liverpool Philharmonic Hall (13), City Hall, Newcastle (15), BBC-2 Julie Felix Show (17), Caley Cinema, Edinburgh (19), Town Hall, Falkirk (20), City Hall, Aberdeen (21), Glasgow Concert Hall (22). Venues for Belfast and Dublin have yet to be fixed, but dates will be 27 and 28 September.

Old-time singer and banjo player Clarence Ashley died at his home in Shouns, Tennessee, in June. He was 73-years-old. Together with guitarist Tex Isley, he made a successful tour of British folk clubs last year and his passing will be regretted by all those who met and heard him.

My apologies for this sad news being so belated but I only learned of Ashley's death last week and no mention appears to have been made in this column at the time it occurred.

Alex Campbell recorded another album for Saga Records last Friday. Called "Alex Campbell Live," Redd Sullivan, The Halliard, Dave Travis, Cliff Augier, Chapter 3, Piers Heyman and Mike Absolom all turned up to help Alex on the choruses.

Alex and Sean Connery get together in a few weeks time

to pick Miss Gramplan 1967 for the Scottish television company.

A Medical Aid for Vietnam concert takes place on September 15 at the Civic Hall, Guildford, Surrey. Frankie Armstrong, Shirley Collins, Tom Dillon, Brian Dunt, The Exiles, John Foreman, Fred Hayes, John Faulkner and Sandra Kerr are all taking part. Tickets are 5s. at the door or from Medical Aid for Vietnam, 5 Graylands, Horsell Park, Woking, Surrey.

One of the folk scene's best known partnerships, Pete Stanley and Wizz Jones, is breaking up. Wizz is going solo and plays his last date with Pete at the Folk Cottage on September 14. Wizz hopes to record a solo album in the winter.

Maidstone Folk Club opens on September 10 with Dave and Toni Arthur, followed by John Foreman (17) and Dorris Henderson (24). Residents at the club include Dave Menday, John Morgan, Paul Burkin, and Hughie O'Neill.

Blues singers Mike Cooper and Dave Kelly are appearing at the Holland Blues Festival at The Hague on September 9. The festival is organised by Voorburg Blues Society. Mike and Dave do two weeks of gigs in Holland and then go on to Denmark and Norway.

Noel Murphy, just back from a successful West Country tour, opens the Dartford, Kent, folk club on September 10. He is followed on the 17th by the Southern



ASHLEY: played banjo

Ramblers Bluegrass group. The Dartford club meets every Sunday at the Railway Hotel.

The East Anglian area is pretty lively particularly around Norwich where Alex Atterson runs a club on Sundays. Residents at the club's headquarters, which are at the Studio 4, behind Anglia Television House, include John Morton, Jack and Guy, Ann and Dave Smith and Cliff and Pauline Godbolt.

Among the guests lined up for Alex's Tagalong Folk Club are Trevor Lucas, Diz Disley, Jeremy Taylor, Sandy Denny, Mable Hillery, Young Tradition, John the Fish and Barbara Wootton. — TONY WILSON.

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THE SPINNERS. See Sunday.

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FEATURE EVENING. SEA SONGS and BALLADS with the CRITICS GROUP. UNION TAVERN, LLOYD BAKER ST, W.C1. 7.45.

FOLK at The Clerkenwell Tavern, 108 Farringdon Road, E.C1. Reopens 7 pm with

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THE SPINNERS. See Sunday.

TROUBADOUR 11.30 200 Old Brompton Rd, NW1. NOEL MURPHY (HIMSELF).

### SUNDAY

DARTFORD RAILWAY Hotel. — opening night with Noel Murphy

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SUNDAY, SEPT. 27, 7.30 pm.

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#### NOEL MURPHY

STAN KELLY, GRIFF KING at the HIP POLES, Baker St, Bedford, 8 p.m., 7c.

THE SPINNERS. See Sunday.

MUNSTAINLY ARMS, Clapham Junction. SINGERS NIGHT.

### TUESDAY

THE SPINNERS. See Sunday.

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**NEWS EXTRA**  
**New single for Hollies this month**

THE Hollies have a new single released on September 22. Titles are "King Midas In Reverse" and "Everything Is Sunshine," both originals by Clark, Nash and Hicks.

Shirley Bassey stars in her own show, with the Peddlars, at the Capitol Ballroom, Cardiff, on Sunday (10). New Mothers Of Invention single, "Big Leg Emma," will be released by MGM on September 22, the same day as their album, "Absolutely Free."

American saxists Ben Webster and Vi Redd opened a season at London's Ronnie Scott Club on Monday. Webster is there for two weeks and Vi Redd for four. On Sunday (10) the club features the Tommy Whittle Quartet.

Helen Shapiro's current single, "She Needs Company," is her last with EMI. Her contract ends on September 20, after six years, and she is negotiating with a new label. She celebrates her 21st birthday on September 28 during a four-day trip to Germany.

The Soul Vendors, a West Indian ska group arrive in Britain today (Thursday). The line-up includes Ernest Ranglin. They open at the 007 Club, Dalston, London, tomorrow. Truly Smith will have a star acting role in a new Italian film.

The Herd guest in Dee Time on September 7. They start work on their first LP this week, for release in late October. Ten Years After play alternate Thursdays at London's Marquee from October 12. They make their disc debut with an album on October 13.

Amen Corner's next single will be released on September 29 and an album in mid-October. On October 14 they start a tour of Holland, Belgium and France for TV, radio and a concert at the Paris Olympia.

Former Zoot Money singer-bass guitarist Paul Williams has joined John Mayall's Bluesbreakers, replacing John McVie who is joining Peter Green's Fleetwood Mac. Tenorist Dick Heckstall-Smith has also joined Mayall.

The Spinners do their first major solo concert in London on September 17 when they appear at the Queen Elizabeth Hall. Beryl Bryden tomorrow (Friday) takes part in the Berlin radio and TV festival. She tours Germany with the Dutch Swing College from October 19.

Jenny and the Heartbeats are set for a season at the Flamingo, Las Vegas, over Christmas and the New Year. They record their first CBS single on September 19. The Stars Of Faith, American Gospel group, open a British tour at Portsmouth Guildhall on November 30. Other dates set include: Queen Elizabeth Hall (December 2) and Colston Hall, Bristol (5). Yolande Bavan opened a three-week cabaret season at London's Playboy Club on Monday. The Move, Scott Peters and Friday Brown guest in Pop North today (Thursday).

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\* GO-GO DANCING  
\* TONI ROCKET'S RECORD SHOW  
LOVE! LOVE! LOVE!  
\*\*\*\*\*  
SAT., SEPT 9th (7.30-6 a.m.)  
EVENING & ALL-NIGHT SESSION  
**ALL NIGHT LOVE IN HERBIE GOINS** AND THE NIGHT-TIMERS  
\* THE PAPER BLITZ TISSUE  
\* GERANIUM POND  
\* GO-GO DANCING  
\* TONI ROCKET  
ALL NIGHT FOOD AND SNACKS  
\*\*\*\*\*  
SUNDAY SEPT. 10th 7.30-11 p.m.

**THE GABB**  
\* TONI ROCKET'S RECORD SHOW  
Members 5/-, Guests 7/6  
\*\*\*\*\*  
WED., SEPT 13th (7.30-11 p.m.)  
BREAK UP THE WEEK AND JOIN THE CROWD PLUS THE  
\* MOTOWN TRINITY  
\* GO-GO DANCING  
\* TONI ROCKET'S RECORD SHOW  
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Wednesday, Thursday & Saturday AMALGAM

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Appearing in SCOTLAND  
THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.  
THE TOWER JAZZBAND TEMPLE STREET TAP, Hackney Road (opposite Pritchards Road), 8.30 p.m.

**WHISKY A GO GO WAGES OF SIN**  
**FRIDAY**  
BOLEYN (WEST HAM). GRA 2182. TONY LEE TRIO.  
ELMER CRUMBLEY'S JAZZ BABES, Red Lion Brentford.  
ERIC SILK SOUTHERN JAZZBAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.

**BOLEYN (WEST HAM). GRA 2182. TONY LEE TRIO.**  
ELMER CRUMBLEY'S JAZZ BABES, Red Lion Brentford.  
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SUNDAY, SEPTEMBER 10th  
**TOMMY WHITTLE QUARTET**  
with BARBARA JAY

### FRIDAY cont.

**FROGISLAND JAZZBAND.** Essex Arms, Brentwood.  
**GERANIUM POND ARE BEAUTIFUL**  
**GOthic JAZZBAND,** Romford Football Club.

**HIGHGATE VILLAGE, THE OLD GATEHOUSE, IAN CARR, COLIN PETERS QUINTET.**  
**JOHNNY GOODING** Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.

**MOULIN ROUGE CAMBRIDGE WAGES OF SIN**  
**OSTERLEY JAZZ CLUB CHRIS BARBER**

**THE CHICKEN SHACK** Bag O' Nails  
**THE FANTASTIC FREDDY MACK SHOW**  
Appearing at Ballerine Ballroom, Nairn

### SATURDAY

**BOLEYN (WEST HAM). GRA 2182. CHRIS SMITH.**  
**GARIBALDI YARMOUTH WAGES OF SIN**  
**KEITH SMITH** Band, Preston.

**MINOR PORTION ROLL BAND** BEDFORD  
**SHAKY VICK'S BLUES.** Hole in the Ground, Winchester Road, N.W.3.  
**THE CHICKEN SHACK** Bag O' Nails

**THE FANTASTIC FREDDY MACK SHOW**  
Appearing in ABERDEEN

### SUNDAY

**BEXLEY, KENT, Black Prince Hotel**  
**JOHN MAYALL**  
**BILL BRUNSKILLS** Jazzmen.— Fighting Cocks, Kingston.

**BOLEYN (WEST HAM). GRA 2182. DICK MORRISSEY**  
**CLUB OCTAVE REOPENS** 17th SEPT.

**COOKS, CHINGFORD** Royal Forest Hotel  
**BILL NILE'S DELTA JAZZMEN**  
**COOKS FERRY INN, EDMONTON.** 12.00 to 2 p.m. Cook's Ferry Allstars plus guests.

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**GREEN MAN, Plumstead.** Every Sunday lunchtime. **BRIAN GREEN JAZZBAND.**

**IAN LLOYD BLUESMEN.** Hole in The Ground.  
**JAZZ AT THE IRONBRIDGE TAVERN**  
East India Dock Road, Poplar. Every Sunday morning. **THE MARYLANDERS** and guests.  
**KEITH SMITH** Band, Acerrington.

### SUNDAY cont.

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**THE FANTASTIC FREDDY MACK SHOW**  
Appearing at R.N.A.S. LOSSIEMOUTH

**TOWER BALLROOM YARMOUTH WAGES OF SIN**  
**TROPICANA CLUB**  
George Street, Croydon  
**TONY LEE TRIO**  
**PHIL SEAMEN BIRD/CURTIS QNT.**  
7 pm - 12 pm ADM. 6/-

### MONDAY

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**HATFIELD, Red Lion.** Max Collie.

**KETTERING W.M.C. WAGES OF SIN 'MAO' A GO GO**  
**PLOUGH, STOCKWELL LEO WRIGHT**  
**THE FANTASTIC FREDDY MACK SHOW**  
Appearing in SCOTLAND

### TUESDAY

**AT THE PLOUGH, ILFORD MERV WRIGHT BIG BAND**  
**BRIAN EVERINGTON QNT**

**BEACHCOMBER LUTON WAGES OF SIN**  
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**THE FANTASTIC FREDDY MACK SHOW**  
Appearing in SCOTLAND

### WEDNESDAY

**GERANIUM POND ARE BEAUTIFUL**  
**HITCHIN, Hermitage Ballroom.** Humphrey Lyttleton.

**THAMES CITY JAZZMEN,** The Iron Bridge, East India Dock Road, E.14.  
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**TROPICANA, CROYDON** Switched. See Sunday

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Saturday, September 9th  
**ART ELLEFSON**  
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**DICK MORRISSEY and IAN HAMER**  
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Lunchtime and Evening  
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**JOHNNIE SCOTT QNT**  
Tuesday, September 12th  
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PICTURE THAT CAUSED  
THE CONTROVERSY  
(MM AUGUST 26)**



# ZAPPA MUST BE JOKING!

**F**RANK ZAPPA must be joking! Lipstick and a handbag were all that were missing (MM August 26), or do MM readers fancy him as he is?

What a pathetic state the pop scene has got to when you have to look like him to sell records. Flower power is only another craze started up by the Yanks and as usual our gullible fans and groups have fallen for it. Thank God for Tom Jones.—E. H. TULL, Abingdon, Berks.

## Let's have more of the Small Faces

**S**TEVE MARRIOTT has often talked about the entirely new and progressive sounds the Small Faces are trying to produce. If their latest immediate album is a sample, then let's have a lot more. It's so happy and inspired that it must mean a return to popularity on a big scale for the group.—MISS L. C. MACIVER, Isle of Lewis, Ross and Cromarty, Scotland.

● LP WINNER

**O**WN up Zappa! You are part of that rotten, commercial and crumbling society in America. The U.S. younger generation was formed by that society and you are as much a product as any crew-cut college kid.

Thank heaven English society is not yet American enough to need "flower power." — PAUL ST. CLAIRE JOHNSON, London NW10.

● LP WINNER

**I** HAVE never in my whole life seen such a horrid, vile and disgusting picture as Frank Zappa's on the MM front page (August 26).

Effeminate flower power has turned our pop scene into a charade of rubbish.—MIKE WADE, Berners Street, London.

**S**HAME on the MM. As a regular reader for seven years I am disgusted at the large amount of space allocated to such untalented, debased groups as the Mothers Of Invention and the Crazy World Of Arthur Brown.

Frank Zappa is revolting. Any connection his group have with music is purely coincidental and when analysed, his so-called policy to change the world means absolutely nothing.

These groups are degrading pop to the level of animals. It surprises me a normally excellent paper like the MM publicises such utter rubbish.—JEFF COOKE, Green Lane, Derby.

**W**E suggest that Arthur Brown doesn't know the meaning of the word entertain! He and his Crazy World are typical of the numerous self-righteous, conceited characters who charge around worshipping the fabricated, commercialised flower cult craving for mass individuality, attacking social standards, and they—like the flower scene—stink!

By all means let's experiment and create good music but give recognition to under-rated groups like the Alan Bown Set who have the talent to communicate, captivate and entertain their audiences without screaming obscenities and setting fire to their hair.—SHEILA WINDETT AND JULIE DRUMMOND, Stillmore Road, Bournemouth.



PLONK LANE

**W**ILL somebody please give Chris Welch a pat on the back from me for a very sensible article on the Common (or Garden) Pop Fan (MM August 26).

Hippies aren't the only people who buy records and although progress is a good thing some of us still prefer simplicity.—BARBARA ANN NEAL, Hornsey, London.

**W**HY don't the Beatles stop preaching about peace and love and start practising it? For instance, with just a little of their money they could organise a holiday for handicapped children.

It would give the Beatles contentment that years of searching their inner selves may never bring.—MISS P. MARSHALL, Littleton, Hants.

**R**EADER Steve Turner talks about "three chord tricksters" in the early days of pop. What about Chuck Berry, Bo Diddley, Duane Eddy, Jerry Lee Lewis, Little Richard and Fats Domino.

There are many more from the past who could make our wonderful British groups look like amateurs.—ALUN W. ROBERTS, Abergelle, N. Wales.

**S**O MM's Nick Jones thinks pop music is essentially music for the young. Surely he means the immature? You brainwashed cretins. The flowers in your hair have blocked up your ears. Listen to Monk and you've really lived.—A. SMITH, Forest Hill, London.

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